

THE BROADSIDE

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

Vol. II No. 7

Cambridge, Massachusetts

June 7, 1963





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BROADSIDE

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As a member of the Staff of BROADSIDE, I am constantly called upon to evaluate various folk music performances, and this job has ever increasingly made me aware of certain types of problems that surround the task. One of the most interesting of these, it seems to me, is the one that arises when performances are given by persons who are recognized in the folk music world not because of their performing talent, but because of their knowledge of ethnic music -- in other words, persons who are folklorists with adequate but not outstanding performing ability.

On what basis should performances by these people be judged? This, to me, depends on the type of performance the person is giving. If he presents a program that differs very little in form from those offered by people who are performers and judged as such then I think he should be judged on the same basis as other performers. If he limits his appearance to a lecture-demonstration, then, obviously, he can be judged on the quality of the information he presents.

It seems to me that these singing folklorists should decide whether they are trying to be entertainers or educators. If they behave as entertainers, then I do not feel they should be spared from criticism simply because they are potentially competent educators. L M

THIS ISSUE'S COVER

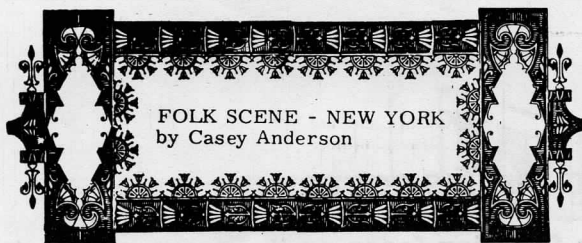
The familiar faces on the cover of this issue of BROADSIDE are Joy Kimball, Don West and Pete Winters, managing Staff of the Folklore Center who are sponsoring the mammoth Hootenanny beginning June 12th in Cambridge. Pete is the Director of the Folklore Center, and Don and Joy as well as running the store itself give lessons there, and are well known for their musical competence in Boston folk circles. Our thanks to Allen Walker for letting us use the picture.

MAMMOTH HOOTENANNY PLANNED

Beginning at 12:00 noon on Tuesday, June 11, the Folklore Center at 83 Mt. Auburn St., Cambridge, will sponsor a mammoth Hootenanny for the benefit of the Children's Hospital Medical Center. Organized by Pete Winters, the hootenanny will run 24 hours a day for four days. It will end at noon of the fourth day with the presentation of two awards, the Don West Tenacity Award for the performer who does longest continuous playing and the Guild Guitar Award for the best amateur instrumentalist. Local dignitaries will present the awards. During the course of the hoot, money will be collected for the Children's Hospital. The money will be specifically used for support of psychiatric research for, and care of, children financially unable to help themselves. Pete hopes that at least a barrel will be filled with donations.

Many surprise performers have agreed to donate their time to the endeavor and national coverage by all major media has been planned. Columbian coffee will be served free in the early hours of the morning.

Pete Winters and the staff of the Folklore Center are deeply grateful for the way members of the folk community, businessmen, and the civic fathers of Cambridge have all contributed generously to accomplish this commonly worthwhile end. They sincerely hope that everyone who can will attend this important event.



FOLKSCENE NEW YORK Casey Anderson

I do believe that the ABC HOOTENANNY PETE SEEGER BLACKLISTING controversy has gone the way of most flesh. The ruckus it raised hereabouts has subsided to something of a dull thud, and for all that was said and done, the fact remains - those who wish to sponsor the fine Seeger talent will book him regardless, and those who don't, wouldn't touch him with a ten-foot banjo neck.

The HOOTENANNY show has been aired several times by now, and from all indications, it has been well received. Seeger, of course, has not been on the show, nor have those folk artists who chose to boycott it because of their Seeger sympathies. The folk artists who have appeared, in spite of the controversy, have gained it as a valuable professional credit and another stepping-stone in their difficult enough careers. Each has been appreciated, or not, in terms of their particular presentations. That jolly little group of misguided "organizers" who call themselves THE FOLK SINGERS COMMITTEE AGAINST BLACKLISTING, or something, has ceased its "organizing" and in general, things are just about back to normal.

In the wake of it all, I wonder how many people, especially the folk artists themselves, have become aware of some STRIKING DEFICIENCIES and some very IMPORTANT VALUES that the controversy did indeed bring into focus.

Certainly BLACKLISTING is morally wrong, professionally unethical, and a banjo-load of other words. I don't need a "committee" to tell me this. But I desperately wonder, for instance, how many of the HONESTLY PROTESTING FOLK realize how pitifully WEAK we, the professional folk artists, are when it comes to negotiating a controversy. It couldn't have been made more obvious that FOLK ARTISTS HAVE ABSOLUTELY NO COLLECTIVE BARGAINING POWER in situations where they could more than use it.

Now since Folk Music has come to be such a significant part of the total show business picture, and since a few folk have gained such prominent stature in recent years, it seems to me that THE RECTIFYING OF OUR BLATANT PROFESSIONAL DEFICIENCIES TAKES CONSIDERABLE PRECEDENCE, at this point. How we expect to come to the aid and defense of a fellow folk artist when we have no professional weapons to defend him with, is beyond me. I find it ironically amusing that for all the UNION SONGS and UNION DEMONSTRATIONS that Seeger and other folk artists have been involved with down through the years, FOLK ARTISTS THEMSELVES DO NOT HAVE A UNION OF THEIR OWN. This indicates that something is seriously wrong with our professional state of affairs. And yet, when there is a controversy like the Seeger one, there are certain "folk artists" who vociferously tell us how the American way of life is being threatened - how Democracy is being tampered with, - how American this, and American that - and Democracy this, and Democracy that. I personally think it's a cover-up, and I strongly suspect that this particular brand of folk artist isn't half as interested in Folk Music as he is in POLITICS.

But there are those of us who are not interested in politics. We are interested in FOLK MUSIC - BIGGER AND BETTER FOLK MUSIC FOR MORE PEOPLE, MORE FREQUENTLY! We want more, and better jobs for folk artists - and better pay for those jobs. We want better working conditions, better off-stage facilities, and a better sort of professional treatment from those who would book us. We want to see certain professional areas, that up to now have been closed, opened to the folk artist (network television, for instance). We want to see the serious professional folk artist protected from the non-serious artists and BASKET PASSING STOPPED in certain Greenwich Village coffee houses. We want to see Folk artists in a position to collectively SPEAK AND BE HEARD, and we want to see them gain the respect and admiration that the artisans of any legitimate craft justly deserve. In other words, FIRST THINGS FIRST! Before we can come to the aid of a Seeger, we must first have some kind of UNION that will administer to our special needs, that will help us, and protect us, and speak for us in troubled times. This to me is a CAUSE CELEBRE. For what could be more AMERICAN and DEMOCRATIC than one's own UNION for one's own profession.

Let Seeger and his sympathizers channel their efforts toward this NEED if they will. For in the future, there will be another fellow whom the folk world will wish to aid. It will indeed be tragic if we are no more ready then, than we were this time.

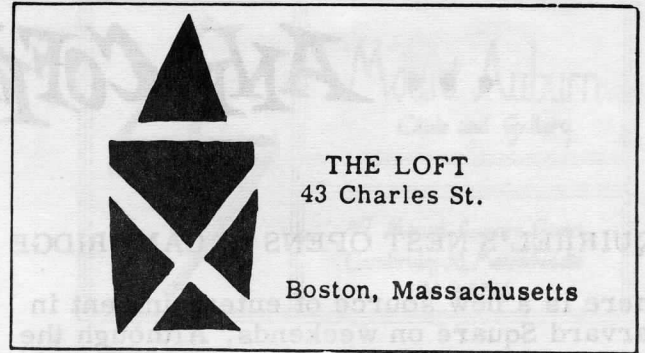
Already, the next controversy is fast developing - AGVA, the American Guild of Variety Artists, IS DESPERATELY TRYING TO RECRUIT NEW YORK'S FOLK ARTISTS INTO THEIR UNION.

FOLKTIP: I have always felt that in addition to conscientious study and practice, the sincere folk artist must also engage himself in other related projects that will contribute to the ultimate quality of his work. He should, for example, build his own personal collection of individual folk songs and pieces. He should build and maintain his own folk library of books, anthologies, manuscripts, and folk publications. He should build and maintain his own folk record library that reflects his tastes, interests, and studies. He should make it a point to see as many other folk artists as he possibly can under actual working conditions. These, and others, are projects that the good folk artist embarks upon in the normal execution of his duties to himself and to his craft. The FOLKTIP feature of this column is intended to be of help along these lines. And the FOLKTIP this time:

As you probably know, the publishers of SING OUT have always included in each issue various folk songs that would be of interest to the folk-collector, folk-enthusiast, and the folk-performer. Now they have made available little anthologies (there are five of them up to now) entitled REPRINTS FROM SING OUT. These little treasures of folk songs, complete with melodic line, lyrics, and guitar chords, are invaluable additions to your library, and they cost only one greenback dollar a piece. In case you can't get them in your locality, write OAK PUBLICATIONS, INC, 121 W. 47th St., New York City.

PETE SEEGER TO SING FOR CHILDREN

On Sunday, June 23 at 3:00 P.M., Pete Seeger will give a Children's Concert at Brookline High School, sponsored by the Massachusetts Political Action for Peace, 8th District. Admission: Children, \$1.00, Adults, \$1.50. Tickets on sale at Folklore Center.



RESULTS OF BROADSIDE FOLK POLL

The Staff of BROADSIDE is pleased to announce the results of the first annual Folk Musicians Poll:

Best Male Folk Singer:

1. Jackie Washington
2. Eric Von Schmidt
3. Tom Rush - Jim Rooney (tie)

Best Female Folk Singer :

1. Dayle Stanley
2. Sylvia Mars
3. Betsy Siggins

Best Boston Folk Group:

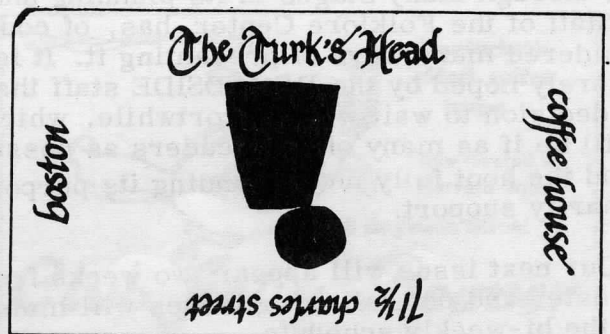
1. Charles River Valley Boys
2. Keith and Rooney
3. Bill Lyons and Don MacSorely

Best New Boston Performer:

1. Fritz Richmond
2. Geoff Muldaur
3. Carol Langstaff - Dayle Stanley - Ann Kostic (3 way tie)

Best Visiting Folk Performers:

1. Joan Baez
2. Jack Elliot
3. The Clancy Brothers and Tommy Makem
4. Earl Scruggs, Lester Flatt and Foggy Mt. Boys
5. Rolf Cahn



... AND COFFEE TOO



SQUIRREL'S NEST OPENS IN CAMBRIDGE

There is a new source of entertainment in Harvard Square on weekends. Although the kitchen is not a formal coffee house kitchen, espresso is served Friday and Saturday nights in the cellar of the International Students Center at 33 Garden Street, Cambridge. This is the Squirrel's Nest, where Mark Levenson, playing a very fine trumpet leads a five man jazz combo in a very relaxing and pleasant atmosphere. Admission is \$.99, and coffee is free. This is a new idea in weekend entertainment and we feel a very interesting and enjoyable way to spend an evening in the Square. Do drop down to catch a set soon.

UGLY DUCKLING COFFEE HOUSE OPENS

All we know as of this date is that there is a new coffee house at 1 Emerson Place in Charles River Park, Boston called the Ugly Duckling. As soon as we know more about this new coffee house, we will print details.

Since this issue of BROADSIDE has been published a week later than the issue was originally scheduled for, it is perhaps in order to inform BROADSIDE readers that the change of publication date was not an oversight, but rather a response to a very important reporting responsibility. In order for BROADSIDE to give its readers accurate information about the mammoth Hootenanny sponsored by the Folklore Center which is one of the most important folk events of the year, it was necessary to hold the issue until Peter Winters had sufficiently organized the hoot so that he could issue detailed press releases giving the final plans for the event. Any event of this size goes through many stages in its planning and the Staff of the Folklore Center has, of course, considered many ways of presenting it. It is sincerely hoped by the BROADSIDE staff that our decision to wait will be worthwhile, which it will be if as many of our readers as possible attend the hoot fully understanding its purpose of charity support.

Our next issue will appear two weeks from this date, and our following issues will maintain the bi-weekly schedule.

CLUB 47 SCHEDULE:

June 7	Robert L. Jones, Mark Spoelstra Don MacSorley
8	Silver Leaf Quartet
9	Hootenanny with Mitch Greenhill
10	Jug Band
11	LILLY BROTHERS & DON STOVER
12	Hootenanny
13	Don MacSorley and Carol Langstaff
14	Mark Spoelstra, Dayle Stanley and Jim Rooney
15	Charles River Valley Boys
16	Hootenanny with Don MacSorely
17	Jimmy Kveskin
18	JESSE
to	FULLER
20	SINGS BLUES & RAGTIME

UNICORN SCHEDULE:

The Unicorn will start having Boston folk musicians play there once again commencing with:

Monday	Proper Bostonians Bluegrass
Tuesday	
Wednesday	to be announced
Thursday	
Friday	David Greenberg
Saturday	Hoot with Gordie Edwards

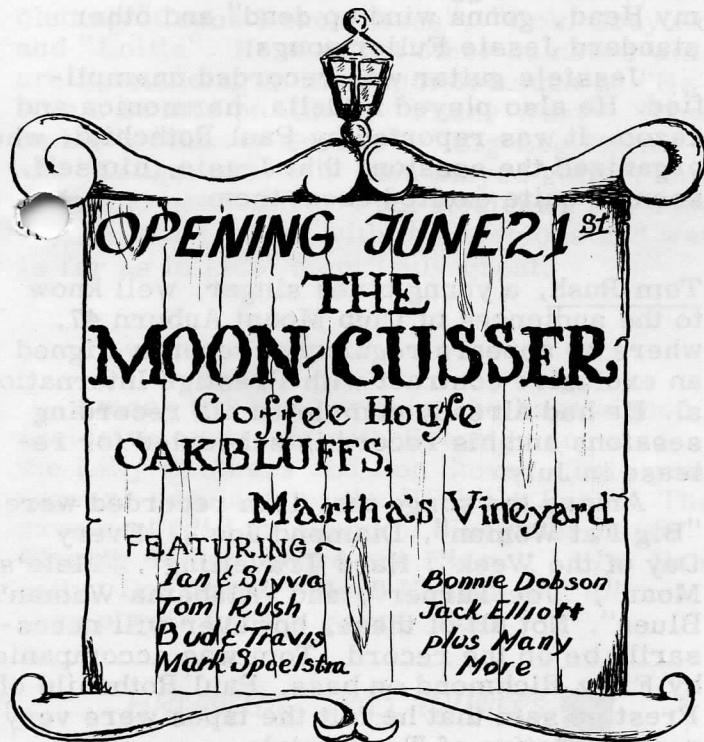
CAFE YANA SCHEDULE:

June 7	Hootenanny
8	To be announced
9	Closed Sundays
10	Hootenanny - Musicians Five
11	To be announced
12	Mitch Greenhill
13	Bill Lyons
14	Friday night hoot and song fest
15	To be announced
16	Closed Sundays
17	Hootenanny - Musicians Five
18	To be announced
19	Mitch Greenhill
20	Bill Lyons and Peter Lenz
21	in a Program of Songs
22	Banned in Boston

Starting June 11, Tuesday through Thursday
Learn to Play Chess

NEW BI-MONTHLY FOLK MAGAZINE

Bob Winters, Director of the Folklore Center has announced that he plans to publish a bi-monthly magazine entitled FOLK MUSIC which will have national distribution. The first issue of this magazine has been tentatively scheduled to appear in late August or early September. Pete is hoping to appeal to a wide variety of tastes, and plans to include in the publication everything from articles on Peter, Paul and Mary and Leadbelly to idea swapping columns, workshop articles and some new songs. The principal cities where FOLK MUSIC will be available include New York, Cleveland, Chicago, Boston, San Francisco, Los Angeles and Philadelphia. The format of this magazine will be similar to DOWNBEAT. Eric Von Schmidt will be doing most of the cover designs.



GREENBRIER BOYS SPLIT UP

The Greenbrier Boys, a well known bluegrass group which appeared earlier this year in Boston as part of Manny Greenhill's Concert Series has recently broken up. The splitting of this group was commenced by the resignation of Bob Yellin, banjo player. Ralph Rinzler, mandolin picker has now gone off to Grand Old Opry to manage Bill Monroe, and Johnny Herald, the guitar player will be performing as a single.



BLUES BY JOHN HAMMOND JR.

The upsurge of interest in the blues has produced a major increase in the number of young, white performers who bill their music as blues. A few have it; most don't. In any case, very few have attempted the cante hondo of the blues -- the Delta blues. More than any other of the forms taken by the blues, this is "deep song". It is a music that will stare down reality, rather than flirt with it; it is a music filled with an emotional tension unmatched in all of American music. Small wonder, then, that the list of city performers who have attempted the Delta blues is small.

To the even smaller list of those city people who do "deep" blues well, add the name of John Hammond.

His short stay at Club 47 undoubtedly gained many fans for his music, for we have rarely seen a more appreciative (or a more impressed) audience.

Hammond sings mainly the older blues, with an unexpected flavoring of R & B. He is neither an imitator nor an innovator. His guitar is reminiscent both of Son House and Robert Johnson; his vocal technique borrows mainly from Johnson.

If you are familiar with country blues, it will suffice to say that here is a white man doing, not imitating, country blues, and doing it well; if you are not, be warned that here is a music which is not one of sweet sentiments and nobility, but one that is tough and real and is simply damn good blues.

Phil Spiro



CAFÉ YANA

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folk singers

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NEWS FROM PRESTIGE INTERNATIONAL:

Jessie Fuller, well known 67 year old San Francisco blues singer, has completed the recording sessions for his record with Prestige International. Persons present at the sessions reported that they feel the record, which is scheduled for release in September may be the greatest record Jessie has yet produced.

Headlined by San Francisco Bay Blues, the album will include many ragtime tunes, and original Fuller compositions. Among the tunes being considered are: "Gotta make a connection on the Santa Fe Track", "Pretty Little Girl", "Crazy Waltz", "Fables are Nothin' but Doggon' Lies", "If I don't use my Head, gonna wind up dead" and other standard Jessie Fuller songs.

Jessie's guitar was recorded unamplified. He also played fiddle, harmonica and kazoo. It was reported by Paul Rothchild, who organized the sessions that Jessie, himself, seemed quite excited about them.

Tom Rush, a young blues singer, well known to the audiences of Club Mount Auburn 47, where he appears regularly, recently signed an exclusive contract with Prestige International. He had already completed his recording sessions and his record is scheduled for release in July.

Among the songs that Tom recorded were "Big Fat Woman", "Diamond Joe", "Every Day of the Week", "Hard Travelling", "Mole's Moan", "Joe Turner", and "Alabama Woman Blues". Not all of these, however will necessarily be on the record. Tom was accompanied by Fritz Richmond on bass. Paul Rothchild of Prestige said that he felt the tapes were very representative of Tom's style.

Geoff Muldaur, another young blues singer, equally as well known to Club 47 audiences where he performs as a solo and as a member of the Jug Band, has also finished a recording session for P. I.

During the recordings, Geoff played both his own guitar and a National Steel Guitar. Side men on some of the takes were Fritz Richmond on bass, Eric Von Schmidt on mandolin and harmonica, Dave Van Ronk on guitar and Bill Keough on piano.

RAMBLIN' ROUND w/dave wilson

We, indeed, deem it unfortunate, that it was in the middle of school finals, that two of the most talented young performers to perform in the Boston area visited this city.

Tom Paxton was in to perform at the Unicorn for two weeks, and Judy Mayhan at the Yana for one week.

Tom Paxton writes a huge percentage of the songs he sings and what strikes this writer so forcefully is that his songs are so singable, not only by him as is the case with a number of other "folk song writers", but by anyone who can even almost carry a tune. He writes fun songs, "The Marvelous Toy", topical songs, "The Dogs of Alabama" and songs of satire that can only be described as understatement with a pile driver, and as an example I suggest you listen for a song which is soon to be done by the Chad Mitchell Trio, "What did you learn in school today ?".

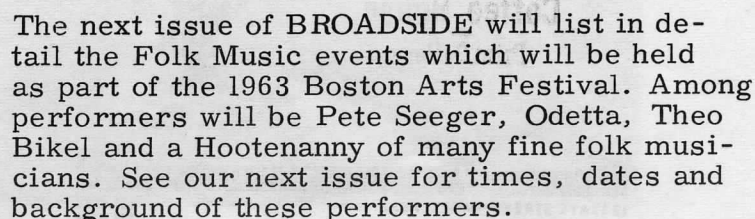
Judy Mayhan is the other side of the coin altogether.

She has had, and her voice reflects it, classical training. She approaches all her songs in a simple direct manner and delivers them in her wonderfully controlled, hardly sweetened, soprano voice without any gimmicks or vocal pyrotechnics, and with a sincerity which is to be envied by most performers. Her dulcimer complements her music, but is never the reason for it.

Thankfully, both will be back for return engagements in the near future.

Among the local artists who have signed exclusive contracts with Prestige are also the Lilly Brothers and Don Stover. This group appears regularly at the Hillbilly Ranch. They have recorded an album of bluegrass music. Playing on the record are Everett Lilly, Bea Lilly, Don Stover, Herb Hooven and the new bass player for the group, Ross.

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