

THE BROADSIDE

OF BOSTON

Volume III, No. 2

Cambridge, Massachusetts

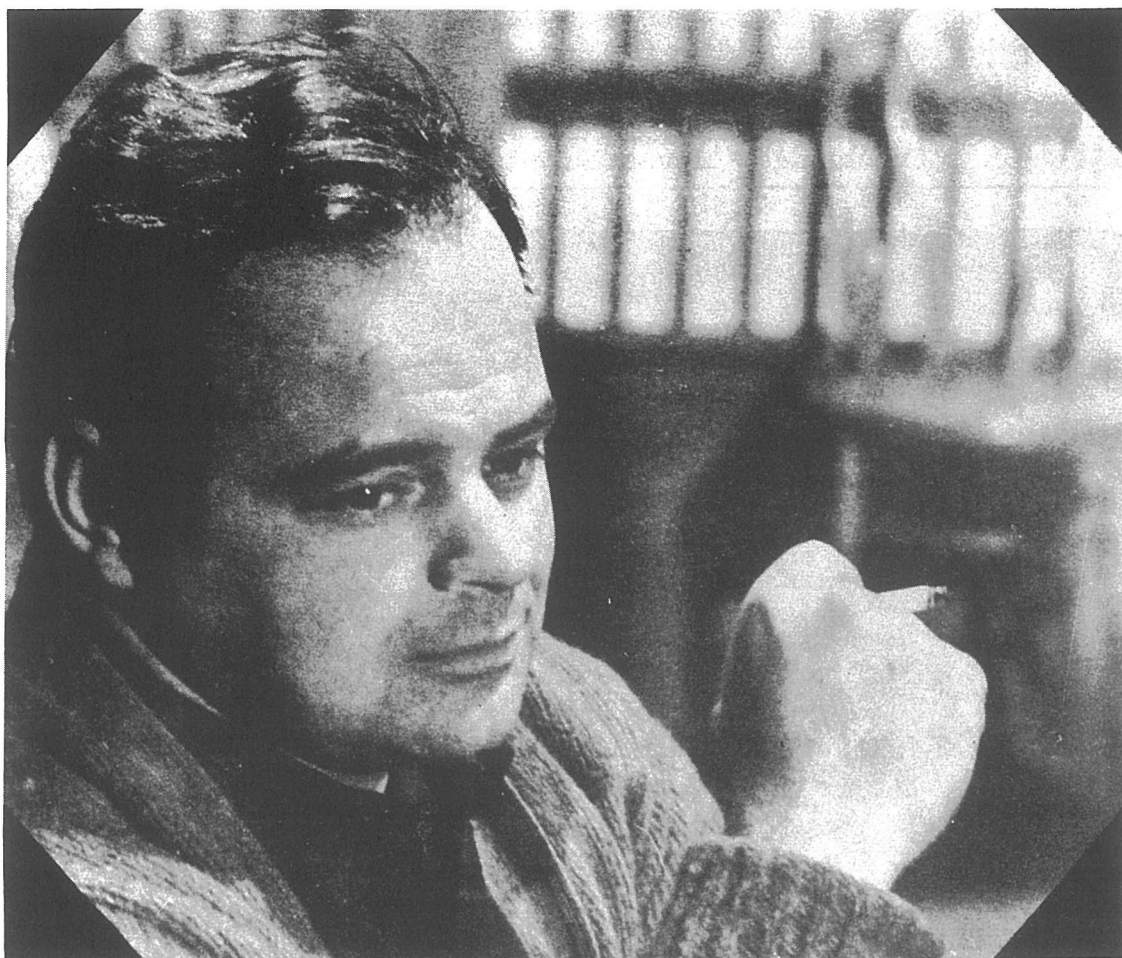
March 18, 1964



Photo by Rick Stafford

FOLK MUSIC AND COFFEE HOUSE NEWS 10 TEN CENTS

F O L K C H I Y.



U

S

A

WITH **Robert J Lurtsema**

FRIDAY NIGHTS FROM 11:15 PM TO 1:00 AM

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Volume III, No. 2

March 18, 1964

258 Harvard Street
Cambridge, Massachusetts 02139

Phone: 491-8675

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THIS ISSUE'S COVER Jean Redpath

Cover photo by Rick Stafford.

TO KNOW HER IS TO LOVE HER

Robert J. Lurtsema

The time of the singing of the birds has
come. Not Spring. Not yet. Not quite.

But, take the essence of what you find when
the last remnant of winter is washed away:
the thrust of light green birth through rich,
brown earth; the stubborn hardiness of a
delicate new leaf; the fervor of the birds at
the break of day; the warmth of the morning
sun, of living fur; the softness of pussy-
willows; the bright yellow of jonquils; the
merriment, the mirth; the good clean smell;
the full, fast streams with the brilliant
ripple-sheen of sparkling sun specks; the
soft, springy give of the ground; the feeling
of expectance; the hush of sunset; the sound
of crickets and peep-frogs; the mating call
in the night; the sense of what is right; the

joy of touching truth; take essence of this,
incarnate, and rejoice with me in the advent
of an earlier Spring: the return of Redpath.

Sound a little far-fetched so far? How else
can you encompass with words a note, a tone,
a line, a sense of time, each subtle nuance
of a voice that was made for singing?

Oh, you could try, technically, to tell of
timbre and timing, of focus and placement,
of production and pitch, attack, control,
shading and balance. You could go on for
hours about integrity, purity, principles,
truth, the lack of gimmicks, but it's not
enough. Jean Redpath is so much more than
this.

The only solution is: don't listen to me, but
hear her sing. Not on record. Because you
miss too much. Microphones are frightening
things. And so is the thought that every note
is being preserved irrevocably for posterity
or whatever. Catch her when there's a small,
quiet house, when she can sing freely, easily,
naturally.

Jean Redpath doesn't sing to an audience, she
doesn't even sing with an audience. It's al-
most as though she were an extension of
yourself, as though this is just the way you'd
do it if only you could.

She can evoke a mood with a gesture, the
flick of an eyebrow, an almost imperceptible
change of color and hold you spellbound. With
just a hint of a smile playing at the corner of
her lips she can unleash a barrage of her
own subtle brand of humor that makes you
feel you've known her for years.

Ask her to do a take-off on an art song, and
with her hands just so and a pawky grin, dis-
cernable, but always just out of sight, she'll
challenge the glummost onlookers to hide
their delight. Ask her to do a Scottish bothy
song or "Little Boxes." Listen as she paints
the mood of the "Twa Corbies" or the "Kirk
Swaree" or leads you into the magic of the
"Song of the Seals." And if you're so in-
clined, ask her to do a rock-and-roll blues
or the "Casta Diva."

For when she sings, the legs of the cricket
are still and birds pause mid trill to listen.
She doesn't reach up or down for notes. She
charms them into being there when she gets
to them. She doesn't fit a song to her style,
she expands her style to fit the song. She
doesn't aspire to being a singer, she only
wants to sing.

She has wit and wisdom and a wealth of tal-
ent. She's a warm and wonderful waif and I
love her. You will too.

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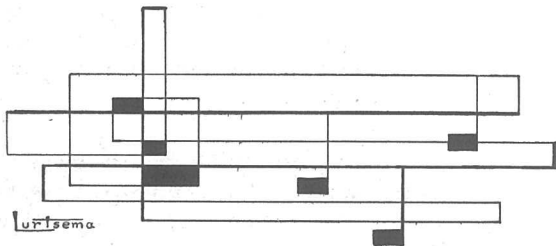
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BOB LURTSEMA JOINS BROADSIDE STAFF

Bob Lurtsema, host of WCRB's Folk City U.S.A., and a frequent contributor to BROADSIDE, has joined our staff as Art Editor. The initiation of ruled columns in the second anniversary issue was the first of Bob's innovations of our layout, but not by far the least. We are certain you will be pleased with the improvements you are sure to notice in future issues.



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JAMESTOWN JUNKET GROUP SPONSORS "HOOTENANNY"

On Saturday March 21 the Jamestown Junket Group will sponsor a "Hootenanny" at Bigelow Junior High School, Park Street, Newton. The evening's entertainment will begin at 7:30 PM and a full roster of talented folk performers will be on hand - Tom Rush; Silverleaf Gospel Singers; George and Margie Geisser; and Anita, Joe, and Judi. The MC will be Bob Lurtsema, "Mayor" of WCRB's Folk City U.S.A. Refreshments will be sold by the Jamestown Junket Group during intermission. Tickets are available by advance sale only. See the information poster in your area, or call Chris David, BI 4-1085, between 5:30 and 9:30 PM.

JOSE FELICIANO AT UNICORN

Jose Feliciano, a blind Puerto Rican guitarist and singer, will begin a four-week engagement at the Unicorn Coffee House on March 23rd. Jose first appeared in Boston last November, at which time he attracted a host of fans. His ability with the guitar is both versatile and spectacular.

SPIN



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



GOSPEL SING AT ARENA

Lovers of Negro Gospel music are due for a day of enjoyment on March 22nd when a giant Gospel Concert will be held at the Boston Arena. This concert is sponsored by and will be for the benefit of the building fund of Antioch Church and other associated churches.

Ten groups will be featured on the program, which includes some of the big names in the Gospel field: Inez Andrews and the Andrewettes, the Swan Silvertones, the Soul Sleepers, Gospel Starlets, the Five Blind Boys of Alabama, and many others.

Advance tickets may be purchased at the Boston Arena box office or through Rev. Crayton.

Tom Dunbar

THE BROADSIDE

OF BOSTON

"FOLK CITY - U.S.A."

AND

Columbia Records 

present a

BOB DYLAN CONTEST

10 (count them) ten free copies of Bob Dylan's new record **THE TIMES THEY ARE A CHANGIN'** will be given to the writers of the ten best letters submitted on the theme "Bob Dylan's place in American Folk Music." The most provocative letters will be printed in **BROADSIDE** and the one judged best will win for its author a subscription to a major Folk concert series. Judges will be David Wilson, publisher of **BROADSIDE**, Robert J. Lurtsema, host of Folk City U.S.A., and Robert Mollomo of Columbia Records. Contest deadline, April 30, 1964. Members and families of the staffs of **BROADSIDE**, WCRB, and Columbia Records are ineligible and the decision of the judges is final. Address your letters to:

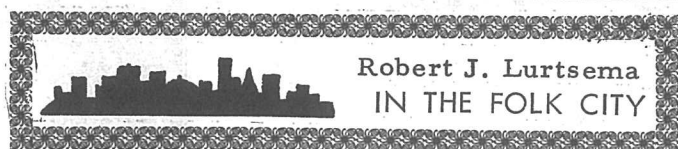
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The
Folk Shop
of BOSTON

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BROADSIDE recently published a letter from Martin Klein. It was a well thought out letter, concerned with improving the "image" of Boston coffeehouses, obviously written after the initial anger that incited it had given way to discreet reappraisal. On the whole I found myself in agreement.

But we who for years have been thoroughly wrapped up in the folk scene are also greatly concerned with improving, where necessary, this same "image." I could not help choosing arms from the arsenal of reason and voice a reply. There are two points in the attack with which I am in complete disagreement.

Defense: Although the conclusions were expressed in sweeping generalities, the premise for the most part was based on the Cafe Yana, which the writer chose to couch in euphemistic anonymity.

First: What possible benefit could be derived from all the circumlocution necessary to mask the chosen adversary?

"coffeehouse to which Dave referred" ... "Wilson's (former) place" ... "blotchy paint on window" etc.

Those who are familiar with the coffeehouse circuit are well aware of which place is meant, and those who are unfamiliar don't care.

Second: Here I must quote a series of six excerpts from which Mr. Klein's conclusions were drawn and attempt a response to each in turn.

- (1) "Consider the usual scene on entering one of these typical Boston coffeehouses"

Is, indeed, the Cafe Yana typical? I maintain that it is as thoroughly atypical as almost any other coffeehouse you could choose. Each has its own individual atmosphere, decor, policy, in-group, calibre and character of artists and general clientele. They are similar in that they are all coffeehouses, but veritable tomes could be written on the dissimilarities.

- (2) "one leg of the chair is probably broken, and your arm sticks to the never-washed table"

You let your ardor carry you away. I will grant that some of the coffeehouses have incredibly squeaky chairs (Club 47) and some would do well to hire a waitress who is also a carpenter (Unicorn), but this is hardly a deliberate attempt to irk the customer (cf.: excerpts 4 and 5) and is certainly not typical.

And "never washed"! I doubt that there is one place in town that doesn't scrub the tables every day; in fact, I used to sit and watch Dave Wilson scouring away for an hour or so before "magic time." And I rather strongly suspect that, if her attention were called to it, any waitress in town would leap lickety-split to rid a table-top of even the slightest touch of ickiness. Try the Orleans. They have very sturdy, non-squeaky and immaculate, wrought-iron furniture.

"Some coffeehouses ... go out of their way to be unfriendly inhospitable places"

- (3) and

"their general atmosphere creates a negative effect on the stranger or new-comer"

I would take no offense if this were laid to a few individuals in a small percentage of the coffeehouses. After all, people are people. But as a blanket claim against the entire establishment it has little if any validity. I admit that, as a radio announcer, I am subjected to a certain amount of "kow-towing" and apple-polishing that is something other than run-of-the-mill, but even so if I walk in grouchy, surly, or dour, I can expect to be paid in kind.

Again, I cite the Orleans: anyone, friend or total stranger, who brings in a smile and a friendly greeting will find a bright response in Frank's eager Italian grin or Joe's thin

continued on page 13

"All the News that's Fit to



by Phil Ochs

BALLAD OF WILLIAM WORTHY

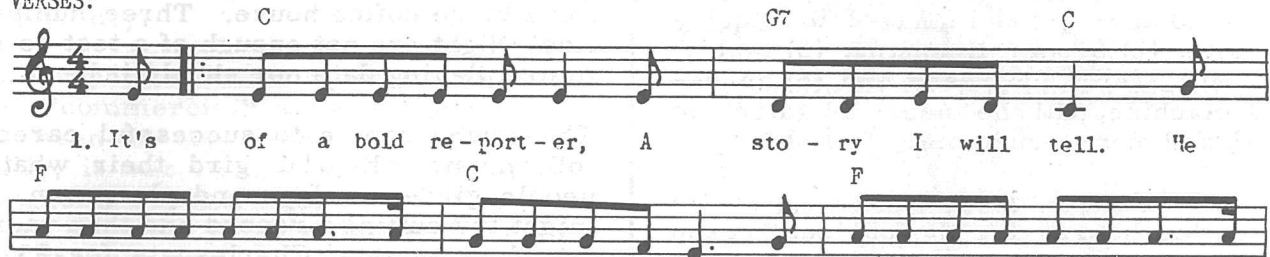
WILLIAM WORTHY

Words & Music by
PHIL OCHS

William Worthy is a reporter for the Baltimore Afro-American and other papers. He travelled to Cuba, defying the State Department travel ban. Americans aren't allowed to go there or to Korea, Vietnam, or non-existent China. Many believe that Worthy is being prosecuted because of the sympathetic articles he writes about the Castro revolution.

He came in to hear the song when I was singing at the Thirdside in New York, and he mentioned that Dick Gregory was also going to use his case in his act. The song has been taped by three major recording companies dealing in folk music, Elektra, Folkways, and the FBI.

VERSES:



went down to the Cu-ban land; The near-est place to hell. He'd been there man-y times be-fore, but



now the law does say, The on-ly way to Cu-ba is with the C. I. A.

CHORUS:



Wil-liam Wor-thy is n't wor-thy to en-ter our door;— (He) Went down to Cu-ba; He's not A -



mer-i-can an-y-more.—But some-how it is strange to hear the State De-part-ment say, "You are



liv-ing in the Free World; In the Free World you must stay. "2) Five Dis-ney-land this year."—

3) So
4) Well, there

2. Five thousand dollars or a five year sentence may well be,
For a man who had the nerve to think that travellin' is free.
Oh why'd he waste his time to see a dictator's reign?
When he could have seen democracy by travelin' on to Spain!
3. So come all you good travellers, and fellow travellers too,
And travel all around the world; see every country through.
I'd surely like to come along and see what may be new,
But my passport's disappearing, as I sing these words to you.
4. Well there really is no need to travel to these evil lands,
And though the list grows larger you must try to understand,
And try hard not to worry, if someday you should hear,
"The whole world is off limits; visit Disneyland this year."

SOME CLIMB MOUNTAINS

dick waterman

"The combat deepens. On, ye brave,
Who rush to glory or the grave."

— Thomas Campbell (1777-1844)

Owning any coffee house is much like playing Russian Roulette. Owning a small coffee house is just the same only with a few more bullets added to lessen the chance of survival. Some people climb mountains, some people fight bulls, and some incredibly brave souls open small coffee houses.

Once the foolhardy has managed to acquire (1) the site, (2) proper licensing, (3) tables, chairs, etc., (4) a waitress, and (5) an espresso machine, all he needs is talent to perform and paying customers to listen.

The better talent is reluctant to appear in small coffee houses for the obvious reason that they pay less. They also do not wish to alienate the larger places who, having more money to spend on entertainment, can always replace them. Ergo, small coffee houses must exist on small talent.

The alternative to this is to hock your mother-in-law's antique Cameo (which Caruso admired ever so much in 1919) and bring in a "big name." The success of this radical venture is dependent upon proper advertising, good weather, and no one getting strangled in the neighborhood for the previous two weeks.

Boston, being a city of frequent dating and various connubial alliances, needs little encouragement to visit coffee houses on weekends. It is during the week, however, that the owner of a small coffee house sits with his waitress and entertainer and stares at the door.

Coffee houses, like spinsters and political aspirations, die slow and reluctant deaths ever thinking that the next day will bring new hope. Small coffee houses are rarely strong at birth and many fall prey to the dread disease known only as Incurable Malnutrition of the Cash Register.

How sweet it is to remember the magic of a bygone day — Salamander, Mozart, Pamplone, Golden Vanity, and on and on. How "in" it is to say, "Remember when Joan was first singing at the Vanity?" And no one says "Joan Who?" because that would be in pardonably gauche.

The small coffee houses cannot fight the bigger ones on equal terms and so they pit their lesser overhead, lesser talent, and lesser income against Jackie, against Tom, against Dave Van Ronk. And so the owner, the waitress and the entertainer stare at the door during the week and hope that good business over the weekend will enable them to survive for a bit longer.

You can't blame the paying customers for passing up a neophyte singer for an established performer. The best of the new talent will ultimately earn its rightful place but it's not like a man-in-space project where everyone wants to get a look at the launching. It's a humble beginning but the blame cannot be placed upon the person who does the booking for a large coffee house. Three numbers at Hoot Night are not enough of a test to risk a future playing date nor should it be.

Those who aspire to successful careers in folk music should gird their whatever-people-gird-nowadays and plunge on. They might try cutting a record and then vanishing into the bayous of Charlesgate for 35 years or knifing an inconstant swain and letting Alan Lomax plead with the governor. However, performing at small coffee houses is more socially acceptable and less time consuming.

It's a tough racket owning a small coffee house and one can only wish well for them. They are the proving grounds so necessary for any professional folk singer.

Like I said, some people climb mountains, some people fight bulls, and some people open small coffee houses.

GRAND OLE OPRY SHOW

Tom Dunbar

The Grand Ole Opry Show which was first scheduled for February has been definitely slated for May 31.

Those who attended the show in November are reminded that this will be an even bigger show than that one which was so well received at that time.

Some of the stars of that show will return, including Hank Williams Jr., who drew five encores in his initial appearance in Boston.

Johnny Cash will headline the show, with stars such as June Carter backing him up.

Further details will be made known as they become available.

Ramblin' Round

w/dave wilson

I suppose that I should preface this column Dear David Sloss, because it is his article in the last issue of this magazine which has incited me to take up this theme at this time. However, it is intended to apply to others like Harvey Siders, who writes such unknowing columns on folk music in the Boston Globe, and a host of other would-be critics who don't understand what we mean when we say "commercial."

The word is a misnomer. It does not mean successful. We have nothing against people making money.

Mr. Sloss points out that objections to his use of "commercial" groups have been raised even in the pages of BROADSIDE. (Actually, it was in this very column.) He then suggests several reasons or criteria by which we might be judging—authenticity (i.e., validity through age), popularity (i.e., a folk song is invalid if it is popular), style, sincerity, or the commercial success of a style, and refutes each of these individually as valid criteria. Mr. Sloss then relegates our whole case to "De gustibus..." The point that Mr. Sloss and many of his contemporaries cannot seem to grasp is that there is good music, and there is bad (no, I am not saying that there is not a host of shades in between) and that this is a question entirely aside from taste.

If there is a choice between criticizing a performer or performance on the basis of musical validity or appeal to taste, we will always judge them on the former. Sterility, pretentiousness, and distortion, are as much criteria for criticizing a musical expression as are technical mistakes.

Guitar Instruction

classic & jazz

BY

Andrew Caponigro

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The Easter story
a GOSPEL CONCERT by the
Silver Leaf Gospel Singers
Boston's Leading Gospel Group
Friday
March 21, 8:30 pm
Community Church Art Centre
565 Boylston St. Copley Sq. Boston

All labels become vague with overuse, and the label of Folk Music is no exception. Any discussion of what deserves the application of that label would be lengthy and complex. We grumble a little to ourselves about a lot of it, and a little bit more to our associates about some more of it. What finds its way into print is only the most grossly offending examples of mislabeled music. If a baroque string quartet of the highest caliber decided to label their music as Folk Music, they would be subjecting their music to being criticized as Folk Music. Likewise, if pop, rock-and-roll oriented singers label themselves as Folk Singers, ...

And, Mr. Sloss, your article implies one other unfortunate premise with which we can not agree. In refutation, we deny that the sincerity of the musician is any indication of the sincerity of his music.

What's more, Mr. Sloss, we still think you have the best Folk program on TV.

BROADSIDE EXTENDS SINCERE APOLOGIES TO RICK STAFFORD, WHOSE PICTURE OF BOB DYLAN ON THE LAST ISSUE'S COVER WAS ERRONEOUSLY CREDITED TO DICK WATERMAN.

... AND COFFEE TOO



KING'S ROOK AT IPSWICH SCHEDULE:

March

- 14 Martin Wood
- 15 Madrigal Singers
- 16 Hoot and Auditions
- 18 Mystic Valley Four
- 19 Gil de Jesus - Flamenco
- 20 BONNIE DOBSON and
- 21 BERNIE KRAUSE
- 22 Madrigal Singers
- 23 Hoot and Auditions
- 25 Mystic Valley Four
- 26 Gil de Jesus
- 27 Silver Leaf Gospel Singers
- 28 Silver Leaf Gospel Singers
- 29 Silver Leaf Gospel Singers
- 30 Open Hoot and Auditions

April

- 1 Mystic Valley Four



The Turks Head

Boston's Oldest Coffee House
71 1/2 Charles St.



ORLEANS SCHEDULE:

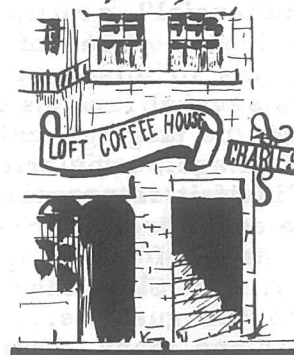
March

- 14 Philippe from Haiti
- 15 John Rowlinson
- 16 Susan Garfield
- 17 Open Hoot
- 18 Hoot with Max
- 19 Open Hoot
- 20 t h r u J E A N
- 21 R E D P A T H
- 25
- 26 Hoot with Max
- 27 Nancy Michaels
- 28 Philippe from Haiti
- 29 To be announced
- 30 Closed
- 31 Susan Garfield

April

- 1 Hoot with Max

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



CLUB 47 SCHEDULE:

March

- 14 Tim Hardin and Jerry Corbett
- 15 Brunch 11 AM-2 PM w/N.Y. Times
Andrew Caponigro, 3PM
Hoot w/Robert L. Jones, 9 PM
- 16 Tom Rush
- 17 THE
- 18 OSBORNE
- 19 BROTHERS
- 20 Bill Vanaver, Joe & Eddie
- 21 Commonwealth Rag Pickers,
Jerry Corbett
- 22 Brunch 11 AM-2 PM w/N.Y. Times
Bach to Mozart Players, 3 PM
Hoot w/C. Langstaff
- 23 Tom Rush
- 24 Jackie Washington
- 25 Tony Saletan and Irene Kossoy
- 26 JEAN
- 27 REDPATH
- 28 R. L. Jones and Tim Hardin
- 29 Brunch 11 AM-2 PM w/N.Y. Times
To Be Announced, 3 PM
Hoot w/Jerry Corbett
- 30 Square Dance
- 31 Jackie Washington

April

- 1 Bill Vanaver

LOFT SCHEDULE:

March

14	Bill Vanaver
15	Closed
16	Hoot w/Steve Koretz
17	Bill Vanaver
18	Bill Vanaver
19	Petey & Reeve
20	Eddie & Joe
21	Eddie & Joe
22	Closed
23	Steve Koretz & Hoot
24	Bill Vanaver
25	Toni Carroll
26	Petey & Reeve
27	Eddie & Joe
28	Eddie & Joe
29	Closed
30	Hoot w/Steve Koretz
31	Bill Vanaver

April

1 Toni Carroll

UNICORN SCHEDULE:

Now thru SONNY TERRY and
March 22 BROWNIE MCGHEE

March 23- JOSÉ FELICIANO
April 19



ATTENTION TYPISTS - BROADSIDE NEEDS YOU

As BROADSIDE increases in size, we need more and more help. We have serious intentions of obtaining an IBM Executive typewriter in the very near future and are in search of volunteers who will be interested in donating some of their time and skill to typing justified galleys. If you are interested, drop a card to BROADSIDE, 258 Harvard Street, Cambridge, or call 491-8675.

TURK'S HEAD SCHEDULE:

Monday	Gil de Jesus
Tuesday	Classical and Flamenco
Wednesday	Sallie
Thursday	Ballads from Everywhere
Friday	Nita and Judi
Saturday	Folk Songs
	Dave Dreyer
	Classical flute
	Dave Briggs
	Flamenco and Folk
	Ed Freeman
	Elizabethan Songs

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Songs as Sung by

Jack Elliott
Jackie Washington
Carolyn Hester
Rolf Cahn
Eric Von Schmidt

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SOMEPLACE ELSE SCHEDULE:

March

14	Charles River Valley Boys
15	Ray Pong
16	Hootenanny
17 to	NEW LOST CITY
22	RAMBLERS
23	Hootenanny
24	Jazz
25 to	DONALD
29	LEACE
30	Hootenanny
31	To

April

Be
1 Announced

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MARCH 20-25
13 CHARLES ST. - BOSTON

FOLK CITY U.S.A. SCHEDULE:
(WCRB - 1330 AM, 102.5 FM)

- March
20 Songs of Scotland
Featuring Jean Redpath
27 History of Classic Guitar
Guest, Andrew Caponigro



FOLK MUSIC USA SCHEDULE:
(WGBH-TV, Channel 2)

- March
14 Bob Carey, Dave Van Ronk
Steve Kuzamjian & Arim
Scheffrin (Flamenco)
18 Brownie McGhee
& Shawn Phillips
21 The Moonlighters
25 Sonny Terry & Brownie
& McGhee, Jerry Corbett,
28 Toni Caroll, Charlie
Austin

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THE EASTER STORY - A GOSPEL CONCERT

The Easter Story - A Gospel Concert with the Silver Leaf Singers will be the next Folk Concert presentation by the Community Church Art Center at 565 Boylston Street, Copley Square, Boston.

The concert will be a telling of the Easter story through the medium of the gospel song. The idea and execution of this program belongs to Randy Green, leader of the Silver Leaf Singers.

While there was a great deal of traditional material available which fit neatly into this retelling of the crucifixion, and the events preceding and following, several new songs were created by the group by taking religious text and setting it to music. This will be the premier performance of the new program.

The concert will be given on Friday night, March 20th, at 8:15 PM, in the auditorium of the Community Church Art Center.

TOM RUSH

**SILVER LEAF
GOSPEL SINGERS**

GEORGE AND MARGIE GEISSER
Anita, Joe, and Judi

On March 21, 1964 at 7:30 P.M.

At Bigelow Junior High School Gymnasium
Park Street, Newton, Massachusetts

Sponsored by the Jamestown Junket Group

Advance Ticket Sales Only

See Poster In Your Area

ROLF CAHN PERFORMS AT BENEFIT PARTY

Dr. and Mrs. Arnold C. Comins, proprietors of the Turk's Head Coffee House on Charles Street, Boston, held a benefit party at their home in Watertown on Saturday night, February 29th, for the Student Non Violent Coordinating Committee. Their large home was crowded with guests eager to hear Rolf Cahn, his music, and of course his inseparable philosophies. An additional and highly pleasant surprise was the appearance of Ted Alevizos. Ted was persuaded to sing, and with Rolf accompanying him we were reminded of how much good music of several years past we were now missing.

IN THE FOLK CITY continued from page 6

Italian smile. Even the waitresses, who must maintain a certain aloofness for the sake of propriety, will reply in kind. Smile at Barbara. Her cheeks will dimple.

Remember the story about the person who came back from one party after another complaining about how bad they were. He felt the party owed him fun but he brought none to the party.

- (4) "they have something against ventilation"

Yes — the cost of installing air-conditioning.

- (5) "If you are hungry that is too bad, unless you wish to pay an outrageous fee for a few crackers and cheese or some other miniscule snack along with your already-expensive cup of coffee"

This is the most unkindest cut of all. It is also untrue. Almost all of the coffeehouses have a widely varied menu which includes very palatable solids at fairly reasonable prices. At the Orleans the menu includes baked ham sandwiches, 65¢; a walloping roast beef sandwich, 75¢; Braunschweiger, spiced sardines, salami, pastries, ice cream, etc. Have you priced these items at Joseph's? Locke-Ober's? And they have no folk music.

Seriously, I think you are as aware as everyone else of how frighteningly close to a shoestring budget most coffeehouses operate. The profit margin is constantly toying with the debit column. It is commendable that they offer as much as they do with so little capital.

- (6) "Instruct amateur performers to try to sing to and with the audience instead of to themselves or those in the front row"

Why do you sit in the back row?

Frankly, I would instruct amateurs not to emulate Pete Seeger or Lee Hays unless they happen to be that type. Each must remain true to his own capabilities. More often than not this means a quiet finding of themselves, a seeking of their own style. They are not yet mature enough to reach out, you have to reach in. They are not yet sure of their identity; your participation would contribute toward their certitude.

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Would you also apply this maxim to the professionals? Would you sacrifice the intimacy of a Rolf Cahn recital? The quiet way that Elizabeth Cotten sings to herself? The hushed respect for the feather-soft style of Mississippi John?

Go to the Orleans from the 20th to the 25th and seek out Jean Redpath. She'll be sitting quietly at a table singing to herself or to the people in the front row. Sit way in the back corner if you like. You won't have to reach out — she'll include you in. Remember to smile at Barbara. Greet Frank and Joe. Check the chairs and run your hand over the table. Order a big sandwich and enjoy yourself. Tell them I sent you.

Oh, and one last thing. If the description "Dracula's daughter" refers to the waitress I think you mean, I disagree. I think she's kind of cute.

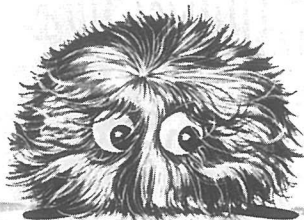
Someplace Else

FOLK & jazz
MUSIC

172 CAMBRIDGE STREET  CORNER OF JOY STREET
Boston



Broadside



BONNIE DOBSON AND BERNIE KRAUSE Caught Live at the Someplace Else

The jaded folk viewer is in for a surprise when he catches this new act for the first time and his conclusions are apt to be conflicting and confused. This jaded viewer is certainly confused, though we are not sure we have any conclusions, yet.

We could say that here are two jazz singers singing folk songs, or we could say that here are two folk singers singing jazz, or it might be some of both, or then again, none of either.

The act is young, Bernie having joined Bonnie only a month or so ago after the Weavers dissolved, so their material is or was fairly scant when we caught their performance. However, with Bonnie's admirable repertoire they are certainly not ever at a loss for a song to sing.

They do not harmonize. At least it does not sound like any harmony, i.e., blend, we have ever heard. The listener is always aware of two distinct and separate voices, usually singing the same melody, but not always. There is a constant tension between the two voices. We have the feeling that if we ever listened to them over a pair of stereo headphones, our head would be jellied. When Bernie accompanies Bonnie on her solos, the same relationship is evident between Bonnie's voice and Bernie's accompaniment.

The amazing thing is that none of this is unpleasant. We don't know whether or not we like it, but it is beautiful, if strange.

dw



FOLK MUSIC YEARBOOK OF ARTISTS 1964

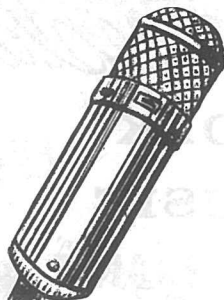
Jandel Productions International, Ltd.
Soft Cover Edition, \$2.00

Any serious attempt at an evaluation of this book would involve a text which was at least as lengthy as that book itself, 128 pages. It is valiant in its attempt but pathetic in its

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by

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Reviews



accomplishment. This does not by any means signify that it is valueless.

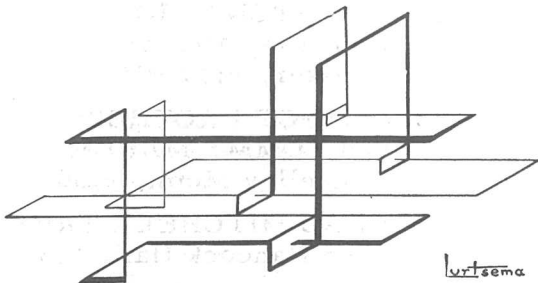
The Yearbook is divided into eight sections, Traditional, Popular, Bluegrass, The Blues, Gospel, The Newport Folk Festival, The Guitar, and The Artists Index.

As any good yearbook should be, it is crammed with pictures, although the criterion used to decide which category a performer's picture should be printed under is mysterious to me. Why Bob Dylan, The Weavers, Joan Baez, Paul Clayton, and Jack Elliott should be classified under Traditional, and The Clancy Boys, Sam Hinton, and Sandy and Caroline Paton are relegated to Popular, is beyond our understanding.

Misinformation and mislabeling of pictures is evident (Blind Blake labeled Blind Lemon Jefferson on page 48). The Gospel section is extremely weak, listing only a few pop Gospel groups and ignoring all the top hard-shell, fire and brimstone, shouting groups.

My unqualified advice is to buy the Folk Music Yearbook and use it as a reference to identify faces at festivals or when you are in the Washington area.

dw



JACKIE WASHINGTON: Vol. 2
Vanguard VRS-9141

In the album notes for "Jackie Washington, Vol. 2," Betsy Siggins comments that "his wit and quickness have won him thousands of devotees." Alas, the record itself shows none of the wit and little of the quickness that have brought Jackie to prominence.

Despite some fine individual cuts, the album remains a severe disappointment and too many people will find themselves without motivation to replay it.

Much of the fault lies with Vanguard which did a horrendous job of programming. They

allow Jackie to create a mood with "La Borinquena" and "Tu Tienes Tu Camina'o" and then suddenly jerk the listener erect with the "Sweet Mama" medley. For some reason "They Gotta Stop Kickin' My Dog Around" is entitled "Hound Dog," bringing forth visions of a song made infamous by Elvis Presley.

The listener can hardly ignore the numerous friction squeaks that mar the record. These are especially apparent on "The Water Is Wide" and "Sweet Mama."

None of his personal magnetism that entralls an audience comes through on this record. Vanguard should tape Jackie in live performance and capture some of those delightful asides that make him more than just another urban folk singer. The record is poor enough fare for those who have never heard him in person but people in this area will find it far, far below his capabilities.

dick waterman



BOB DYLAN

Columbia CL-2105

"The Times They Are A-Changin'"

I got mah new Bob Dylan record t'day
I listened
n I heard
What he was a-tryin' t say t me
He wrote the songs
he wrote the words
n most of it is so good
it's like a bird that don't worry
'bout Viet Nam
'bout Birmingham
'bout dirty thoughts
n Dylan is sayin'
I am angry
at mah world
I am frustrated
by mah society
That's what he's sayin'
n he'll say it t you
If you buy th record

dick waterman

continued on next page

continued from preceding page

KINGS OF THE TWELVE-STRING

Piedmont 13159

Blind Willie McTell:

Dark Night Blues
Mama, Let Me Scoop For You
Ain't It Grand To Be A Christian
Loving Talking Blues

Seth Richard:

Skoodeldum Doo
Lonely Seth Blues

Willie Baker:

No No Blues

Barbecue Bob:

How Long Pretty Mama
Barbecue Blues

George Carter:

Ghost Woman Blues
Weeping Willow Woman

Charlie Turner:

Kansas City Dog Walk

Charlie Lincoln:

Depot Blues
Mama, Don't Rush Me

After reading the lineup of sides that are included in this reissue LP, very little has to be said. It brings us several otherwise unavailable sides from well-known bluesmen and some excellent cuts by some rather obscure artists also. It will fill gaps in many veteran collectors' libraries, and also serve as a primer to those who have not yet discovered country Blues. The two Charlie Lincoln sides alone are worth the price of the LP.

Laurie Forti



CHAD MITCHELL TRIO AT HANCOCK

The exciting sounds of the Chad Mitchell Trio will be heard on Friday, March 20, at John Hancock Hall.

A highly musical group that combines the finest songs of the past with pungent musical comments on the world of today, the Trio draws its material from virtually every possible source — other folk singers, the Library of Congress, field recordings, and chic Manhattan satiric night club revues. Milt Okun, the famous musical director, arranges their material in the fresh, distinctive sound that has made them a vital part of the folk and popular musical field.

The Trio's popular and controversial single record of "The John Birch Society" and albums "The Chad Mitchell Trio at the Bitter End" and "Mighty Days on Campus" have been best sellers for Knapp Records.

In a review of the Trio's concert in Carnegie Hall last Fall, Robert Shelton of the New York Times wrote: "On this occasion, freshness was the slogan, and that made for a most enjoyable evening by thorough professionals."

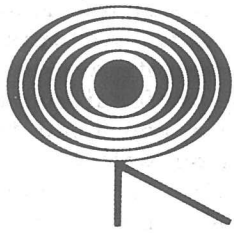
Tickets for the concert, one of the Folklore Concert Series, are available by mail order only at Folklore Productions, P. O. Box 227, Boston.



JOHN HURT BY D. KENNEDY, 1964

CONCERT PROGRAM

- March 14 KINGSTON TRIO at Donnelley Memorial Theater, 8:30 PM
- March 15 CLANCY BROTHERS and TOMMY MAKEM Donnelley Mem., 8:30
- March 20 CHAD MITCHELL TRIO John Hancock Hall, 8:30
- March 20 EASTER STORY GOSPEL CONCERT, Community Church Art Center, 8:15
- March 20 TOM RUSH & CRVB Kresge Auditorium, M.I.T. Sponsored by Crossroads Africa
- March 21 HOOTENANNY w/Rush, Silverleafs, Geissers, Anita, Joe, & Judi, Bigelow Jr. H.S., Newton, 7:30. Sponsored by Jamestown Junket Group.
- March 22 GOSPEL Concert at Boston Arena
- March 28 JEAN REDPATH at Children's Museum, in a Children's Concert



LOOK WHAT'S OUT ON



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JUDY RODERICK *Nothing but the BLUES*

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Have you sent your check or money order to BROADSIDE for a subscription, and have yet to receive the first copy? One reason may be a failure on your part to include the Zip Code in your address. Ordinarily, it takes two to three weeks for a new subscription to begin, if all address information is complete on the subscription blank. If the Zip Code is missing, however, a delay of one to two weeks is encountered while the Post Office searches out the proper Zip Code for us. Please help us to begin your subscription promptly by including your Zip Code in your address.



BRANDEIS FOLK FESTIVAL

Sources at Brandeis have reported that this year's Brandeis Folk Festival will be held on one day, April 25th. There will be two afternoon concerts with possible concurrent workshops and a great evening concert filled with outside artists. Watch for further details.

GIL DE JESUS TEACHING CLASSICAL GUITAR

Gil de Jesus has announced that he is accepting students of the classical guitar. Mr. de Jesus, a graduate of the Boston Conservatory of Music, spent three years with the Birmingham (Ala.) Symphony Orchestra, and was founder and president of the Birmingham Society of the Classical Guitar. A student of the renowned Sophocles Pappas of Washington, Mr. de Jesus has appeared locally at the Kings Rook in Ipswich, the Unicorn, the Turk's Head, and on WGBH-TV's "Folk Music USA." He has been teaching guitar for five years, and may be reached in Boston at 522-8605 and on the North Shore at 283-7982.

BOB DYLAN MISSING AT TUFTS CONCERT

The Bob Dylan Concert sponsored by the Tufts University Class of 1966 on March 7th had to be cancelled on that evening when the performer did not appear. BROADSIDE is checking with the parties responsible for arranging the concert. We have no concrete information at this time, and will make known further details as they become available.

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Bits & Pieces

The UNICORN recently played host to a group of thirteen female singers from Pembroke College, known as the Chatter Tocks. RICK STAFFORD has incorporated his photographic talents with those of two others—Group Name, Three Cats. DAVE WILSON has recently substituted for ailing DUSTY RHODES on WGBH-TV's Folk Music USA. That Program, incidentally, may journey to Syracuse, New York, this month for the 2nd Annual Syracuse University Folk Festival—they're planning to tape it in color. The CLUB JOLLY BEAVER has a brand new Spring look after a complete redecoration. JUDY RODERICK's new record will be released by Columbia this week. RAY PONG will be appearing at the 2nd Fret in Philadelphia in the near future. Appearing with Ray will be the GREENBRIER BOYS. The LOFT Coffee House will be moving to new, larger quarters in the near future. Watch for the BROADSIDE Poll.



design/von schmidt

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SECOND ANNUAL BROADSIDE FOLK MUSICIAN POLL INITIATED

After all the usual delays which besiege projects of this nature, the Second Annual BROADSIDE Poll has started. As this is being written, nomination ballots are in the hands of the members of the professional folk community, and by the time you read this, the results of the nomination will be being tabulated. After the tabulation is finished, a ballot will be prepared and inserted in the next issue of BROADSIDE, which you may fill out and cast by mailing it to BROADSIDE POLL, 80 Wendell St., Cambridge, Mass., 02138.

EASTER FOLK FESTIVAL ON JOHNS ISLAND

The third Johns Island Community Festival will be held on Saturday and Sunday, March 28 and 29. Hosted by Guy and Candie Carawan, the festival will feature a Saturday evening concert with the Moving Star Hall Singers, the Richardson family of Cain Hoy, the Travelling Echoes, and other guests. An Easter Sunrise Service and afternoon songfest will be held on Sunday. Further information may be obtained from Guy Carawan, Route 1, Johns Island, South Carolina.

KING'S ROOK OFFERS SUNDAY MADRIGALS

On Sunday evenings, March 15th and 22nd, the King's Rook at Ipswich will present a program of Madrigals and early music.

CLASSIFIED ADS

BROADSIDE will accept classified advertisements free of charge, for insertion subject to space availability. Address ads to BROADSIDE, 258 Harvard Street, Cambridge, Massachusetts 02139.

FOR SALE — Martin D-28, 00-17, both like new. Gibson J-50, brand new. Martin 2-17, very rare, 40 years old. Best offer. Call any time, OX 6-1754.

WANTED — A Home for a Goya S-16. Call Frank P. King at LA 7-9690.

FOR SALE — Gibson 12-string dreadnaught-size guitar, excellent condition, with hard shell case. Will sacrifice for \$195. Call DE 2-8444 between 7:00 and 10:00 PM.

WANTED — People with thorough knowledge of the IBM Executive Typewriter to offer some of their ability to BROADSIDE. Call 491-8675 at any time.

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