THE BRIADS B

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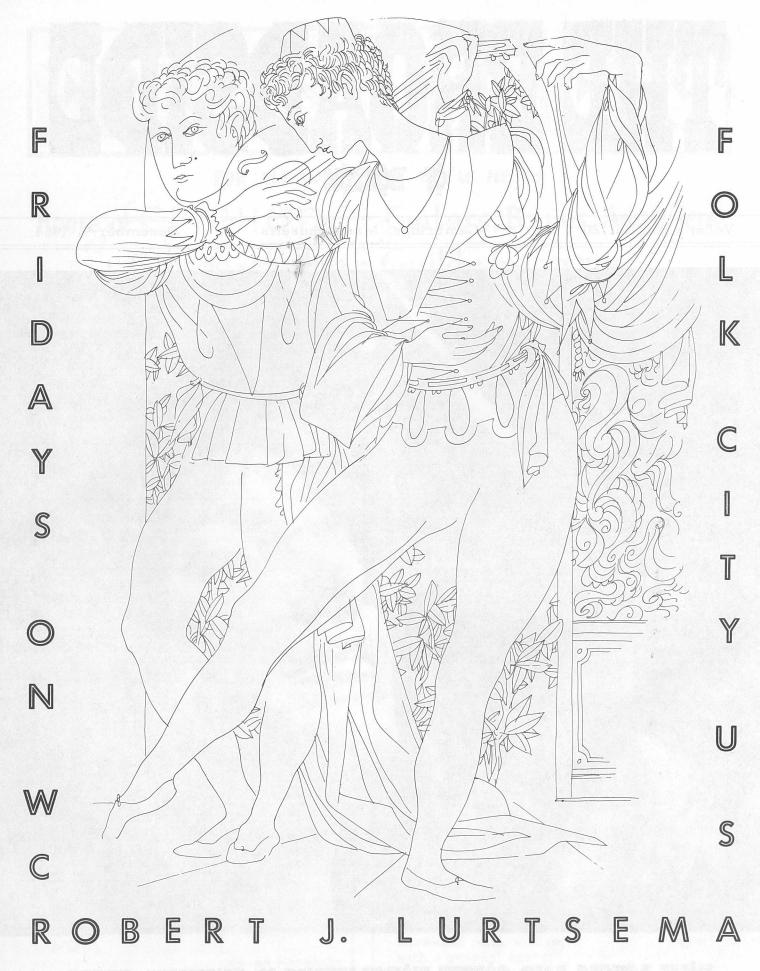
Volume III, No. 20

Cambridge, Massachusetts

December 9, 1964



FOLK MUSIG AND COFFEE HOUSE NEWS 🐉 TWENTY CENTS



BROADCAST IN STEREO ON 102.5 FM & 1330 AM

Vol. III No. 20

December 9, 1964

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Signed articles do not necessarily represent the opinion of the Staff of BROADSIDE.

Editor Dave Wilson Managing Editor Sandy Mandeville Business Manager Bill Rabkin Art Editor Bob Lurtsema

Layout Technician Rick Sullo

Coffeehouse Editor Barry Mushlin

Copy Chief Chris Murray

ART: Rosanne Aversa, Meredith Mullen,

Andrea Greene.

COPY: Claudette Bonnevie, Phyllis Rotman,

Kendall Steimen.

PASTE UP: Janet Chartier. SUBSCRIPTIONS: Nancy Fay.

DISTRIBUTION: Ed Murray, Bob Gahtan. BUSINESS STAFF: Ann Sternberg, Sara

PROOFREADERS: Marcia Young, Julie Snow. READERS' SERVICES: Ruth Perlman.

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Photo by Rick Stafford from 3 Cats



THIS ISSUE'S COVER

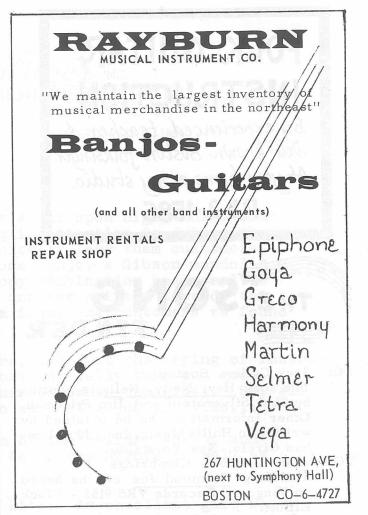
JUDY COLLINS

When Judy Collins last played the Club 47 in Cambridge, so many people attempted to attend that the Cambridge police finally had to block off the street. The crowds were becoming a traffic hazard. Some of the wiser people were there hours ahead of time and camped on the doorstep, resembling the traditional images of the early World Series fan.

When Judy Collins played the King's Rook two months ago, the house was sold out on advance sales before the first night. People came from as fa'r away as Montreal, Canada just to hear her.

The kind of devotion described above bodes well for Judy's first Boston Concert. It will be presented on Saturday night, Dec. 12th, at Jordan Hall.

Judy received a rather solid beginning to her musical training. She studied piano for



Il years, and was a soloist with the Denver Business' Symphony. She set aside the piano to favor a battered steel guitar which had belonged to her father. With that guitar she began appearing in the Denver folk-places. Immediate success and ameteoric rise were not elements in Judy's story. She worked herself eventually to New York, and continued to work there for a long time.

Four records have helped to acquaint her with many who are now her legion of fans. Judy Collins #3 was on the LP charts for a number of weeks.

If sporting vernacular were used, Judy would have to be called "a leading contender" for the folk crown.



The current price of \$3.00 for a one-year subscription to Broadside will be continued until Midnight, Dec. 31st, 1964. After that the price for a one year subscription will be \$4.50. Two year subscriptions will be \$8.50, and three year subscriptions will be available for \$12.00. So hurry, hurry, hurry. We can't afford to lose money on subscriptions for too much longer.

FOLK GUITAR INSTRUCTION

By experienced teacher & well-known Boston folksinger. At your home or my studio.

RI-2-1586



TO: Jack Cullen, Boston
The song Hey, Nelly, Nelly is written
by Shel Silverstein and Jim Friedman.
Other information can be obtained by
writing to Hollis Music, Inc., 10 Columbus Circle, New York City.

TO: Alan E. Gould, Cambridge

The song Diamond Joe can be heard on Vanguard Records VRS 9151 - "Jack Elliott."

TO: Frank Brandon, Schuylerville, New York John Koerner's <u>Duncan</u> and Brady can be heard on Elektra EKL 267 - "Lots More Blues, Rags, and Hollers" (Koerner, Ray, and Glover).

TO: David Eyges, Belmont
I Like to Sleep Late in the Morning was
written by Dave Cohen and is yet unrecorded. Lead sheet can be obtained
from Elektra Records or from ASCAP.

TO: Margaret Harding, Wilmington, Mass.
The three songs God Rest Ye Merry
Gentlemen, O Little Town of Washington,
and Deck the Halls with Steel and Mortar
are called "Three Christmas Carols for
the Nuclear Age" and can be heard on
Prestige Int '1. Records - "Bonnie
Dobson at Folk City."

TO: Cynthia Crosby, Wenham
Words, music and translation for
Guantanamara can be found in "Reprints
from Sing Out," Volume 6.

If you are looking for words and/or music to a particular song or would like to know where a song came from, write to SONG FINDER, BROADSIDE, P. O. Box 65, Cambridge, Mass. 02139. If we can't refer you to a source, we will publish your request in the hope that one of our readers may be able to help you.

ISABEL GARDNER

THE AM AZING ADVENTURES OF BOGUS BLIND LITTLE CRIPPLE DE AF AND DUMB COFFIN HE AD



by Phileas Schwarzhomme

VI BACK TO BLACK, or,

I've Got the Ying-Yang Blues

Lying on his back, firmly ensconced in his own bed, Clarence stretched and groaned, but it was just a little groan. The memory of what had happened at the police station was a little too grotesque and a little too funny to be reconciled yet with Clarence's sense of propriety.

By the time the jailer had come back to take Clarence before the captain, he had been retransfigured. The jailer had been quite confused. Clarence had not been inclined toward easing any of that confusion, not, he had mused, that it was apt to do any good to try. Then the jailer had tried to explain to the captain that his prisoner was not really his prisoner, and Clarence had complicated his dilemma by accusing him of abduction, The two arkidnapping, and maltreatment. resting officers had been called back from their warm home beds to attempt identification, but they were just as confused as the jailer and the captain.

The captain accused the arresting officers of being drunk while they were on duty.

They denied it and in turn accused the jailor of neglect of duty, allowing a prisoner to escape, and kidnapping.

The jailer denied it and accused the captain of arranging the escape for political reasons. It might have continued for quite a while, had not at that moment one of the reporters on the police beat arrived and all the participants of the little drama become quite guarded.

They never did get to asking Clarence his name.

Clarence decided that was a good thing. He didn't volunteer the information.

Instead, he asked the captain if he could go. The captain told him it was okay as long as he didn't leave town.

Clarence hitched a ride home with the reporters, to whom he nicely didn't say anything except thank you.

It was not until he was stretched between the sheets that he began to realize that he had a horrible headache. Clarence was having his first hangover. Nevertheless, fatigue overcame all else, and Clarence slept.

When he awoke, sunlight filled his room, spilling over the window ledge and running in rivulets along the creases in the linoleum floor covering. It sparked and arced between



Dear Broadside Reader:

Some evenings ago, on a Monday (that's our open night throughout the year) we found ourselves lagging in attention to duty. Three long-time friends, we can only technically term them customers, had availed themselves of a Mastertone banjo, a Gibson mandolin and our new custom guitar. This happy combination has resulted in some fine country music and with one ear pointed towards the impromptu concert, the other towards inquiring customers we found ourselves ping-ponging in interest.

We've had a lot of music at our store, not just the trying of instruments, but the easy fun moments that magically turn out good. And unfortunately moments now and then somewhat unmagical. So, all in all, it's not too bad - having to work at a job you like...

Back to business... For the duration of the Holiday season and several weeks after we will be open Wednesday nights as well as Monday nights...

We have received more of our guitar kits. An excellent gift for oneself as well as that favored someone. Constructing into a good quality folk guitar, all parts shaped and formed, with a unusually good quality spruce top. All materials necessary to full completion of the kit are included. A handy youngster, or an oldster, can complete within a weeks time. A doing project... only \$29.50.

For some time we have been looking for a truly good tape recorder capable of giving the amateur and professional musician an instrument of the utmost precision and performance in a portable and compact package. We now have this in the new model 801 Concertone a remarkablely well-engineered machine. Features include six heads, three motors, self reversal (saves turning spools in the middle) 4 - track stereo, sound on sound, sound with sound, built-in echo and loads of other features. Controls are simplified yet have every necessary function. All recording stages are solid-state. We reccommend for musicians...

More CROWN guitars are coming - now with metal strings as well as nylon - best value of all at \$37.50. Ask.... MARTIN guitars in good supply. We have rarely seen model 00-21 and MARTIN 12-string guitars. Others too.... GIBSON guitars well-stocked. Hard-to-get "Hummingbirds" and "Doves" have arrived. Some "J-50's", lots of "J-45's", low cost "LGO's". We have 12-string models.... GOYA, GUILD, EPIPHONE, FENDER, FRAMUS and others are in stock. Commendable quality, modestly priced REGAL guitars here. Fair supply.

CASES, CAUSES, AND COUPS Casey Anderson

Occasionally, instead of writing on a specific subject, I like to random - ramble; and I'll begin with an open note to Nancy Fitzwilliam.

Dear Nancy, thank you for your comments on the CCC column (your letter to BROAD-SIDE, Nov. 11).

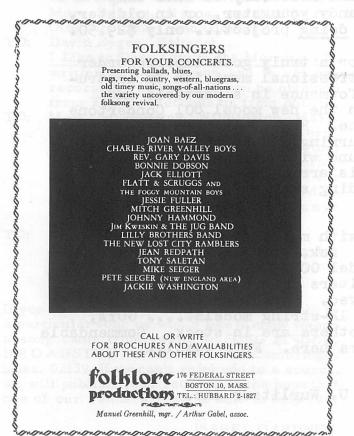
True, there is much discussion, dissent, and delusion in our folk field; and one could easily become confused in searching for a suitable "philosophy." But never let anyone sway you from your belief that folk performing must come from the heart. Without a great love of it, all is for naught. It is the core around which all else revolves. The skills, techniques, showmanship, etc., are just icing on the cake.

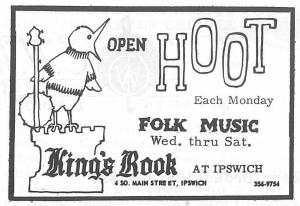
You'd be surprised at how much audiences are aware of a performer's love of what he is doing. They can quickly sense whether he's a "mechanic" or an artist.

You just hang on to that belief; it's a good step in the right direction. And good luck in becoming a "full-fledged folkie performer." Sincerely, Casey Anderson.

* * * * *

I like success, and I like seeing other people achieve it as much as I enjoy making a stab at it myself. Congratulations to Tom





Paxton! The Kenl-Ration Dog Food people are using his, "My Dog's Bigger Than Your Dog" in their current TV commercials. It comes off quite nicely; and if he happens to make a few bucks in the deal, I don't think he needs to apologize for it. He might now be able to afford some of the things he's always wanted. (And the Limelighters didn't do so badly with their Coke jingle either.)

* * * * * *

Hallelujah Wendy Winsted! I've been screaming about folk singers' sloppy ethics for years. What a joy to see your article, "A Question of Professional Ethics" (Nov. 11 BROADSIDE).

I worked for Pop Brainard on several occasions, and I know the people you're talking about. Pop and I became quite close, and I hated to see him get burned like that. These troubles, among other things, helped to bring about the Bitter End. The Buddhi is now closed.

Maybe someday folkies will realize that from tiny dishonors great misgivings grow, and we'll be losing the game unless we soon beget some healthier attitudes toward professional ethics.

* * * * * *

The urban folk - coffee house has become a very important spoke in the wheel of modern day folkdom. Its most significant contribution is that it provides the aspiring folk performer a "bench" at which to serve a major portion of his apprenticeship. It is a proving ground and a testing laboratory where, at the actual business of learning his craft, and in the experience of on-the-job training, the young folk aspirant can effectively research, develop, and evolve those vital skills, aptitudes, and techniques that will ultimately render him a valid performer. In other words, the coffee house is the folksinger's vaudeville.

In most respects, this is a pretty good state of affairs. It makes for a "system" that, when working up to snuff, quickly reveals the not-too-serious and the insincere, clearly defines and illuminates the winners against the losers, and a system in which those who would neither win or lose soon seek their own level.

Keeping in mind that in addition to the black and white, there are the varying shades of grey. Folk-coffee houses fall roughly into three categories:

First, of course, there is the bottom, and it is the bottom....the small, dark, dirty, dingy dumps where the customer is charged real-life money for a cup of questionable swill, and slung at him by an uncouth waitress who hasn't bathed in months. He listens to some miserable garbage that is passed off as folk music, and he must cast whatever coins he deems deserving into a beggar's basket as a fee for the "folk singer's" services. The se places are losers. The people who operate them are losers. The people who hang around them are losers. And if an aspiring folk performer spends more than a fleeting moment in them, he too can become a loser.

The middle ground is held by a house of a different color. It is usually medium in size as far as folk-houses go, and it generally makes an honest effort at giving the customer some decent quality in atmosphere, service, food and beverage, and folk entertainment. These are good places for the folkie of serious intention to begin serving his apprenticeship, for they can provide him his first real experience in audienceperformer relationships. And to sweeten the pot, these places will pay him, though it's often meager, a legitimate, across-theboard salary for his work.... a factor that leaves the performer his self-respect and some modicum of professional dignity.

And finally, the top drawer is occupied by the large, successful operations typified by places like The Hungry i in San Francisco, The Ice House in Pasadena, The Exodus in Denver, The Blue Dog in Baltimore, and The Bitter End in New York. Some of these are not technically coffee houses because in addition to the regular coffee house fare, they serve more expensive foods and alcoholic beverages. It's the only way they can make any real money. After all, how much can good conscience allow you to charge for a Cappucino? The folk entertainer gets good pay in these houses, but he must earn it and deserve it. He is expected to be a real "pro," and his work is expected to be of high caliber. This is only as it should be, for anything can happen once he has worked himself up to this level. Many of today's most prominent folk personalities have been "discovered" in just such places.

Most working professionals are highly appreciative of this vaudeville of ours. They realize that it helps immeasurably in maintaining and raising the general standards of our industry, and they are usually more than willing to do what they can to help keep it in tact and improve it. Who can tell but that from tiny coffee houses, big folkies grow.

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SONNY TERRY, JOHN HAMMOND TO PRESENT BLUES HARMONICA WORKSHOP IN BOSTON

The king of blues-harmonica players and one of his talented younger followers will hold an informal workshop at one of New England's oldest music stores on Friday, Jan. 8, 1965.

Sonny Terry and John Hammond, each an outstanding member of his generation of blues harmonica players, will appear together at the Boston Music Co., 116 Boylston St., from 2 to 4 p.m. Each will perform brief selections, demonstrate aspects of his technique, and answer questions.

The Terry-Hammond workshop will be open to anyone interested in blues harmonica, beginners as well as advanced players, without charge.

PHIL OCHS AT 47 & IN CONCERT

On December 7th and 8th, Phil Ochs, topical song writer and singer, will appear at Club 47. Three days later, he will perform in concert at Alumni Hall on the Simmons Campus. On December 13th, Phil will join the Kweskin Jug Band for a joint concert at Rhodes-on-the-Pawtucket in Cranston, R. I.



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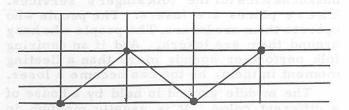
Notes from the stanza collector

In a letter to the editor a couple of issues back, one H. R. Webb had this to say about my column: "Come, come, Mr. Freeman, surely filling the air with verbal buckshot will guarantee a hit or two, but that too, fits your definition of decadence." Well, Mr. Webb, you've got a point there; and rather than discuss the point for the next fifteen inches or so, I will use up that space yakking about something that has absolutely nothing to do with protest songs, contemporary folksongs, decadence, folkrot or any other controversial subject. As a matter of fact, this column is going to be so technical and dry as to put the hardiest soul to sleep. So stop reading. Now, Before it's too late.

Of interest to budding folk guitarists only: As a teacher of guitar and survivor of countless hootenannies, I have noticed certain common characteristics and faults in the playing styles of many would-be folk guitarists which are easily correctable if the guitarist has a clear understanding of what he is doing. For now I will confine the discussion to right hand technique and, more specifically, finger-picking styles.

Finger-picking (commonly, though incorrectly, called Travis picking, Cotton picking, etc.), is based on one simple, immutable principle: the thumb alternately picks first a bass string, then a treble string of whatever

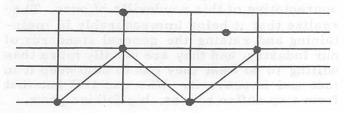
chord or configuration is being formed with the left hand. The thumb always plays on the beat, never misses a beat, and never plays off the beat. On the first and third beats of any given measure, the thumb plays a bass string (usually the 6th, 5th, or 4th, depending on the chord), and on the second and fourth beats, a treble string (usually the 4th or 3rd). Although the strings played may vary, the back and forth, alternating action of the thumb never varies, never changes, never stops. In tabluature, this thumb line might be written thus:



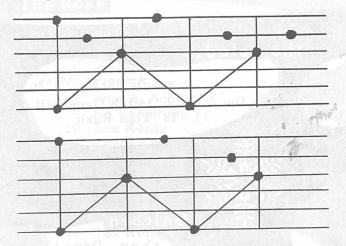
The horizontal lines represent the strings, the vertical lines are the beats (notice that the thumb plays on every beat), and the connecting are drawn just to emphasize the alternating motion of the thumb. (The bass note is shown as the 6th string for convenience's sake; with a C chord, for example, it would be the 5th string instead of the 6th, and with a D chord, it would more likely be the 4th string.)

Okay, the action of the thumb is established. No matter what style of picking you use, no matter what pattern of picking, no matter what you do with your other fingers, the thumb keeps on going back and forth. Dig?

What you do with the rest of your fingers (usually only one or two) can be thought of as icing on the cake - different flavor icings, but the cake remains the same. Say you are using the 3rd string as the treble string for your thumb (as shown). To avoid running into yourself, it is a good idea to confine the fingers to the top two strings. Fingers can play on the beat (on the vertical lines) or off the beat (between the lines) or on and off the beat (for practical purposes, it is better not to use the same finger twice in the space of one beat; if you want two finger-notes in the space of one beat, use two different fingers). So anyway, with two strings, four beats and four off-beats to hack around with, there are 16 different possible finger-notes within the space of a measure and countless possibilities of combining them. Here is one possibility you might invent:



First beat: thumb alone on bass. Second beat: thumb on treble; finger picks lst string at same time. Third beat: thumb alone on bass. On the offbeat between the 3rd and 4th beats, finger plays second string. Fourth beat: thumb alone on treble. Here are a few other possibilities you might consider:



Now comes the groovy part: Because all these patterns have four beats and because they are all basically the same under the skin (alternating thumb pattern), they can be used interchangeably. You can play one measure of one, three measures of another, five measures of a third, and so on. The mistake most beginning guitarists make is to stick to one pattern exclusively, which makes for a murderously boring accompaniment. If you realize that the possibilities for invention are almost limitless keeping the thumb line as the only constant, your playing can become much more varied and interesting.

More technical draggery next time I feel up to it. Now, Mr. Webb, does that appease your eagle-eyed sensitivity?

FSSGB OFFERS CHRISTMAS CHANUKAH SING

On Friday night, Dec. 18th, the Folk Song Society of Greater Boston will present a program of Songs of the Season in the Library of the Huntington Ave. YMCA in Boston. Mimeoed texts of many songs will be passed out to the audience and songs will be taught so that all may join in. Admission to the fest will be free for FSSGB members, and you can join on the spot for a dollar. The program will begin at 8:30.

POLL WINNER VAN RONK CONTINUES AT UNICORN

Dave Van Ronk, voted as Favorite Visiting Performer by BROADSIDE readers in the last poll, will continue his performances at the Unicorn Coffeehouse through November 13.

SING OUT! SING OUT!







SING OUT! is the National Folk Song Magazine -- for singers (professional and amateur), guitarists, banjo-pickers, teachers, students, and just plain fans. Here is what more than 25,000 readers get six times a year in each issue of SING OUT!

SONGS

Twelve to fifteen songs in each issue; folksongs, songs of other countries, new songs; with guitar chords. Among the songs which have appeared in past issues: The Hammer song, MTA, Michael Row the Beat Ashore, Peggy-O, First Time Ever I Saw Your Face, Doctor Freud, Where Have All The Flowers Gone, Water Is Wide, Wildwood Flower, etc.

ARTICLES

Leading scholars, performers and critics write for SING OUT. Feature articles concern folksong history, background on traditional singers, news of the folksong revival, discussions of controversial issues, etc. Among those whose articles have appeared in SING OUT are Sam Hinton, John Jacob Niles, Ruth Rubin, Alan Lomax, A. L. Lloyd, Richard Dyer-Bennett, and many others.

FEATURE COLUMNS

Regular features in every issue of SING OUT include Pete Seeger's column of personal comment, "Johnny Appleseed, Jr.," "Frets and Frails," by Israel Young, and reviews of new books and records relating to folk music.

LETTERS

SING OUT'S "Letters to the Editor" pages are among the liveliest pages in each issue. They include reader comments on every phase of the folksong world, with no holds barred.

ADVERTISING

Yes, even the advertising pages in SING OUT make fascinating reading, as record companies, publishers and instrument manufacturers announce their latest products.

But even all this doesn't tell the complete story. Get a copy of SING OUT! for yourself and see. Or, better yet, become a regular reader by getting a subscription.

1-year subscription: \$3.00 2-year subscription: \$5.00 Single copy: 75 ¢.

SING OUT!

SING OUT

165 West 46th Street | New York 36, New York

HOLY MODAL ROUNDERS AT 47

Peter Stampfel, regular madcap columnist for this magazine, and his equally insane cohort, Steve Weber, collectively known as the Holy Modal Rounders, will appear at Club 47 on the nights of December 15th and 17th.

NEXT ISSUE

Our multi-paged Christmas card to our readers and friends which will include an answer to Gene Lee's "The Folk Bomb," printed in the Nov. HiFi/Stereo Review... The first of a semi-regular series of satirical pieces by Biff Rose... The first of a new song column series... plus our regulars, and a few surprises.

M. A. GREENHILL presents

in the Folklore Concert Series

BROWNIE M°GHEE & SONNY TERRY REV. GARY DAVIS

BARBARA DANE JOHNNY HAMMOND ERIC VON SCHMIDT



JOHN HANCOCK HALL

FRIDAY, JAN. 8 8:30 P.M.

Tickets: \$3.50, 2.80, 2.20

Send mail orders with stamped, self-addressed envelope to: Folklore Productions, P. O. Box 227, Boston 1

... AND COFFEE TOO



Club 47, Inc.

- Dec. 4 Taj Mahal Don MacSorley
 - Charles River Valley Boys
 - 6 Hoot w/Eric Andersen

 - The Image Theatre Workshop "The Two"
 - 10 Hamsa El Din Taj Mahal
 - Hamsa El Din Geoff Muldaur
 - 12 Spike's Group Mimi & Richard Farina
 - 13 Hoot w/Don MacSorley 14 Benefit Hoot for Hobart Smith
 - w/Club 47 performers 15 The Holy Modal Rounders
 - 16 The Image Theatre Workshop "The Two"
 - 17 The Holy Modal Rounders
 - 18 Don MacSorley Ray Pong
 - 19 Charles River Valley Boys
 - 20 Hoot w/Ray Pong
 - 21 Taj Mahal
 - 22 Spider John Koerner
 - 23 The Image Theatre Workshop "The Two"

Saturday afternoons:

- Dec. 5 Don MacSorley Songs of the Sea
 - 12 Taj Mahal Negro Children's Songs
 - 19 X-mas Program w/47 performers



13 Charles Street, Boston

A European Coffee House

7:30 - 1:00 am

The Saladin

Amherst, Mass.

Dec. 4 - 6 Mitch Greenhill 11 - 13 Tom Rush



The Lofti

Unicorn

Dec. 4 The Villagers

closed

13 closed

20 closed

19

John Rowlingson

10 Hoot w/Steve Koretz,

15 Steve Hall Jazz Trio

17 Hoot w/Steve Koretz

22 Steve Hall Jazz Trio

Carol Christ

Phil Rhodes

14 John Rowlingson

Phil Rhodes

21 John Rowlingson

23 Carol Christ

16 Carol Christ

Steve Hall Jazz Trio

- thru Dec. 13: Dave Van Ronk Steve Haves
- Dec. 15 thru 20: to be announced
- Dec. 22 Jan. 3: Jose Feliciano Sandy Baron

The Rose

- Steve Koretz & Kanga Fuller
 - closed
 - Tom Hayes
 - 8 Hoot & Auditions
 - 9 Ed Freeman
 - 10 Tex König
 - ll Carol Christ
 - 12 Carol Christ & Carl Shrager
 - 13 closed
 - 14 Tom Haves
 - 15 Hoot & Auditions
 - 16 Bob Gahtan
 - 17 Tex König
 - Pat Vaquer & Kanga Fuller

5 Rogelio Reyes - Spanish songs

6 afternoon: Gil de Jesus - Classical guitar

evening: Andy Caponigro - Jazz guitar

Kent Carter - bass

20 closed

Dec. 4 Ray Pong

- 21 Tom Haves
- 22 Hoot & Auditions

Steve Koretz

9 Isabel Gardner

10 Carl Watanabe

11 Ray Pong

12 Rogelio Reyes

14 Kent Carter

15 Steve Koretz

16 Carl Shrager

13 afternoon: Gilde Jesus

evening: Sandy

8 Carl Shrager



Concerts

- Dec. 5 JACKIE WASHINGTON Jordan Hall, 8:30 pm
- Dec. 11 PHIL OCHS
 - Alumni Hall, Simmons College, 8:30 pm
- Dec. 12 JUDY COLLINS Jordan Hall, 8:30 pm
- Dec. 13 THE JUG BAND and PHIL OCHS Rhodes-on-the-Pawtucket
 - Cranston, Rhode Island, 7:30 pm

King's Rook

Keith & Rooney

- 6 Open House
- 7 Hoot
- Open House
- to be announced
- to be announced
- Tai Mahal
- 13 Open House
- 14 Hoot
- 15 Open House
- 16 to be announced
- 17 to be announced
- Judy Roderick
- 20 'Open House
- 21 Hoot
- 22 Open House
- 23 to be announced

Folk City U.S.A.

with Bob Lurtsema

WCRB 1330 AM 102.5 FM - Friday, 11:15 pm

Dec. 4, 11, & 18, THE FOLK BOX

Secretary was proceed to the second

NOON - 5:00 pm

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1964 DECEMBER 1964



SCHEDULES printed in BROADSIDE are as given to us by the clubs. We are not, can not be responsible for changes made after the schedules are published.



the freebies...

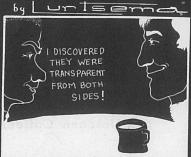


















"Hey Joan - whatcha doin' in there?"

"The question is, Bob, what are you doing out there?" ****************

CHILDREN CONCERT SERIES AT 47

A series of special programs for children is being presented at Club 47 each Saturday afternoon. On Dec. 5th, Jack Parmley and Don MacSorley will give a concert of songs of Whaling and the Sea. Taj Mahal will give a special program of Negro Children songs on Saturday, Dec. 12th, and a grand concert to celebrate the Christmas season will present a whole host of 47 performers on Saturday, Dec. 19th. Remember, no adult is allowed to enter unless accompanied by a child.



ON JOAN BAEZ AND THE IRS

A letter by John Cooke

I cannot let Elliot Spring's insult to Joan Baez (his letter in the November 11th issue) pass without comment, and I hope you feel that this is of sufficient interest to BROAD-SIDE readers to be printed.

As Mr. Spring said in his letter, he has a knack for making a damned fool of him self. He also showed that he has paid no attention to all the information regarding the present state of Joan's dispute with the U.S. Government that has been presented on the national news media, including the CBS evening news (Cronkite), within the past two weeks.

The Internal Revenue Service has put a lien of more than \$50,000 on Joan's property and income, resulting in the seizure of her house, car, and all her money in California banks. (Lest anyone doubt the immediate effect of this action, she has been notified by her bank that she cannot write any checks.) On an interview I saw presented on a San Francisco TV station last week, Joan gave a résumé of her meeting with two IRS agents in Carmel. Apparently, one of the agents did all the talking. The essence of her account was as follows:

"He asked me if I wanted to be a good citizen, and I told him it was more important to me to be a good person in my own mind than a good citizen in his. Then he asked me if I wanted to go to jail. I told him I wouldn't mind going to jail if it was for a good cause. He said that no good people went to jail, and I asked him if he thought Gandhi and Thoreau were good people. He said, 'Who?' He'd never heard of them. Then I said 'What about Jesus?' and that effectively ended the conversation." This is a bare outline. It was a pleasure to hear Joan tell the story. She made light of the incident in a completely selfeffacing way, and the whole thing was laughable because it was obvious that her understanding of the principles involved far exceeded that of the IRS agents. This is not the end of the story, however. As the news commentator said after Joan had appeared, "It remains to be seen whether the Internal Revenue Service will have the last word. It usually does."

By condemning Joan and other "protest" singers who do not fit his own image of what a "protest" singer should be, Mr. Spring does them a great injustice. Protest of any sort is a matter of personal conscience. When someone sees a condition in society that he feels should be changed, he seeks some way to change it; and for every person, the way will be different. For many people, myself included, it is hard to set a course of action that has meaning for us, that we think we can follow through and that may do some lasting good. Nevertheless, our time is better spent seeking our own method of protest than attacking the methods of others.

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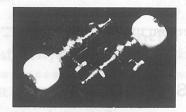
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Broadside

LADDIE LIE NEAR ME Jean Redpath Elektra EKL 274



Having heard Miss Redpath several times, both, here and in Scotland, the appearance of a new record by her is always anticipated by a feeling of nervous delight. "Laddie Lie Near Me"is an excellent record.

It is excellent for a number of reasons; first, because she sings as well as ever (and that is uncommonly good) with a wide range of inflection and nuance and a considerable knowledge of what she sings. It is, again, an excellent record because of the songs themselves - many of which deal with love and its various effects upon the people involved, ranging from the sentimental"Crookit Bawbee" to the whimsical "Johnnie Lad." Who else but Miss Redpath could so unblushingly sing "Dainty Davie" and maintain its beauty and sensitivity? Although no credits are given for the notes, I find enough "Redpathisms" among them to be sure it was she who wrote them. If you like Jean Redpath, Scots songs, or good music, this record will satisfy you.

Martha Heyward

THE RAMBLING IRISHMAN

Tom Brandon

Folk Legacy FSC-10



Folk Legacy hasn't produced many losers, but if they have produced any, this is one of them. In her notes, Edith Fowke surprisingly says that Tom Brandon of Peterborough, Ontario, "is a natural singer who effortlessly catches the spirit and flavor of his varied songs." If this is so, it certainly does not show on the record. I found Tom's renditions to seem somewhat artificial and rushed, with little understanding of the nature of the songs he was singing or of traditional singing styles which are so evident in the singing of other Folk Legacy artists - Paddy Tunney, for example.

The record has one gigantic redeeming feature, in that it is a collection of some excellent songs, including one of the best Piracy Broadsides, "The Flying Cloud"; and the notes on the songs certainly point out why Edith Fowke is acknowledged as one of this continent's most competent folklorists.

dave wilson

Reviews_

MUSIC OF BULGARIA

Ensemble of the Bulgarian Republic Elektra EKL 282



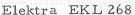
This recording presents an interesting introduction to a music unusual in its combination of Mediterranean and European musical qualities. After the first two cuts, the ear becomes familiar with the dissonances created by the combination of the closed Eastern melodic line with Western choral harmonies, resulting in a sound which technically, if not emotionally, resembles early medieval church music.

The Western influences in Bulgarian music are most clearly found in the instrumental "Bulgarian Suite," which, though utilizing traditional melodies and non-orchestral stringed instruments (such as the ancient rebec), still presents an inherent symphonic quality of order and arrangement.

The a cappela solo and duet selections are most representative of the Eastern influences. In "Niagol Talks to Milka" and "The Drums Roll," though the high, restricted melody lines approximate those of Arabic and Lebanese chants, there is added an original tone which creates a definite emotional mood.

The highly sophisticated quality of both the chorus and the instrumental background — the recording is most obviously carefully arranged and rehearsed — detracts from a feeling of authenticity, but nonetheless, the recording should prove both interesting and pleasurable to any devotee of Near-Eastern and Mediterranean styles.

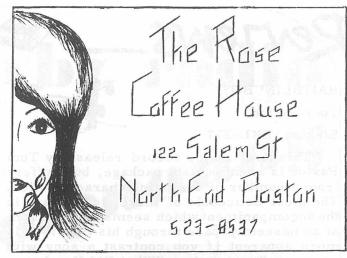
sandy mandeville





Being of a persuasion which is more skeptical than normal about groups which claim to be "folk," I approached this record with a prepared disdain. Perhaps the only real reason I listened to it was because Paul Nelson, who is far more notorious a critic than I, had written good things about the group; and I was curious to see to what extent he might have compromised himself. (Sorry Paul) No compromise was evident.

Rather than a folk group, The Ian Campbell Folk Group is a collection of musicians who perform folk music, separately and together, and they do it well. Besides being capable musicians, they have that asset so lacking in American folk groups in general (i.e., taste). In fact, if American folk trios, quartets, quintets, dozens, etc., had half the taste of

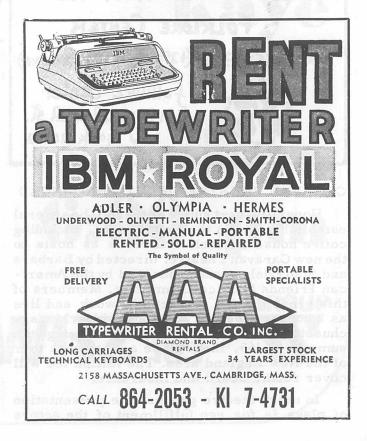


this group, there could be little argument with their music.

The Anglo fiddle and melodica will be a little strange to some ears which are unaccustomed to English folk music, but not unpleasant. The record is well programmed, presenting a wide variety of songs with wide varieties of accompaniment, including a striking a capella rendition of "Bells of Rhymney" (an often mistreated song). In the course of the record, each of the members demonstrates his musical talents as an individual and, on the whole, do very well.

This record is the perfect gift for that individual whom you have been determined to wean away from the more common folk pap, and is capable of teaching you, as it did me, one more lesson in humility.

dave wilson



Reviews.



RAMBLIN' BOY
Tom Paxton
Elektra EKL-277



This first major record release by Tom Paxton is an important package, but suffers from a number of irritating characteristics. The most noticeable of these, to my ear, is the accompaniment which seems to rush Tom at an unseemly pace through his lines. It is more apparent if you contrast a song with accompaniment such as "What Did You Learn In School Today," with "The Last Thing on My Mind," which Tom does to only his own accompaniment. The former accents a difficulty which Tom has in holding the last note of a phrase or line.

The record remains important because it is a good collection of this major writer's songs, but it also belies the warmth of the usual Paxton performance. Few but the most devoted fans will be disappointed, and they will buy this record out of loyalty and/or love......

dave wilson

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CARAVAN THEATRE DEBUT ANNOUNCED

Hopefully, next summer there'll be several establishments in the Boston area, including coffee houses, which will serve as hosts to the new Caravan Theatre, directed by Barbara and Stan Edelson and sponsored by the American Friends Service Committee. Members of this group theatre project will work and live as a cooperative unit with Cambridge, Massachusetts as their home base. During the summer of '65, there'll be a nine-week tour of the New England area. The tuition fee will cover room, board and insurance.

In most theatre groups, the presentation of plays is for ego fulfillment of the actors



and entertainment of the audience. It can't be denied that these will play a role in the Caravan Theatre. The greater goal, however, is for the social expression of all those present. Performances, which will include several art forms (song and dance as well as dialogue, etc.), will have a central theme of a contemporary nature. The group will not attempt to solve the problems of the day, but they will strive to provoke a greater awareness of existing fallacies. They'd like to do this through original scripts as well as known material.

The second half of each evening will be devoted to discussion by the audience and cast. Thoughts projected during the performance will be pursued in positive terms. Rather than leaving the audience with the senselessness of human life and effort ("theatre of the absurd"), the ultimate goal of this project is to encourage constructive action on the ideas brought forth.

The committee is now accepting college applicants. Requirements are a good speaking voice and experience in at least one of the theatre arts. They are also interested in receiving new material. Contact:

American Friends Service Committee 44A Brattle Street Cambridge, Massachusetts 864-3150 Jim Howard, College Program Director Barbara and Stan Edelson, Caravan Theatre Directors

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I have a suggestion for your "... And Coffee Too" page, that is that you print the address of each coffeehouse along with the schedules. I know the location of some, but not all, and I am sure there are many more like me.

Sincerely, Tom Guild

(Please Tom, we have to give them some reason to advertise.... Ed.)

Please enter my subscription to your marvelous publication.

May I say that I agree with Dave Wilson's article on coffeehouses and the cavorting therein. However, I should like to mention that this is mere childsplay when compared to the audacity Phil Ochs was subjected to at a local gin mill. What could be worse than trying to perform in Phil's sensitive way to a mob deluded by the grape.

Sincerely, Carolyn Low



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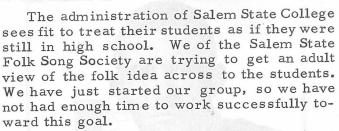
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If Carl Watanabe is a little angry about that fiasco at Salem on October 20th, how can we feel? After that show, the administration has seen fit to say that they want to censor all future entertainment to go before the student body. This will, undoubtedly, put an end to all but the purest, most wholesome, "Winken, Blinken, and Nod" type of folk entertainment at the school.

If Mr. Watanabe has any ideas about how to make our administration and faculty see that anti-union, "The Shape of Things," and earthy talking blues type songs are a part of our American heritage and Folklore, I wish he would get in touch with us rather than conclude that the whole school (faculty and student body) is not interested in or is not worthy of having folk entertainment.

We have sent a letter to "The Log," our school newspaper, expressing our feelings towards this incident and believe me we are truly sorry that something like this has happened.

We also want to add our apologies to Mr. Watanabe and the entertainers involved, to those expressed by the co-ed mentioned in Mr. Watanabe's article.

Sincerely, Luther Wait, President Robert Simons, V-President Corinne LaFrazia, Sec'y.-Treas.

DEAR BROADSIDE:

Attention: Ed Freeman

Congratulations! You did a fine job last issue of exposing those "platitudinous folk platitudes." Although I frequently disagree with your column, I feel deep down in my folk oriented heart that a little praise is due.

Commercialism, however, annoys me to no end. It is granted that the "commercials" did help put folk music into high gear; but, was it really a help? The answer to this question as well as many others cannot be answered with a direct yes or no, but only with a general agreement.

I feel that commercialism did not help

folk music as much as it is thought to have. The liking of folk music cannot be had overnight, but is like a fine wine and must be tasted a bit at a time.

Mind you, I do listen to and enjoy some commercial artists.

What say people? Jim Moses

p.s. Attention to Tom Paxton: Keep writing those songs. Saves me time from copying them from your record, which is, by the way, terrific.

What you said about the Forum and the "methedrine" was interesting, if only ideally valid. The Med," or "The Piccolo," as the oldtimers will call it (to show us intruders who established The Scene), can be as depressing as a dirty Bick. The real problem is that groups don't know how to mesh - it would be great if one could say "Your discussion sounds fascinating; may I join you? "without getting a fisheye or a begrudged space for one's knees. However, this takes gall to attempt and charm to put over and is a matter of people more than environment. In fact, I've had more exciting conversations with more strangers in the stark Hayes Bickfords in the Square than I have had in all the gracious coffeehouses of Berkeley. Possibly, Californians are less hospitable than reputed...or have less gall than New Englanders!

> Sonya Loeb Berkeley, Calif.

Sitting in my psych 403 class at the University of Buffalo, I can't help wondering about how different Buffalo and Boston are. While you have reached the stage where you

can support Folk magazines, v support a few folksingers Four are "in," and Dylar or a play that was on Bro in my subscription to P won't be in complete isol sic. I hope you realize v have.

(Look around Joe, we un has a BROADSIDE too.

Phil Rhodes, absent Boston for over a year singing regularly once over Saturday nights at

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For Sale: Like new, 1965 Yamaha YDS-3 Catalina motorcycle w/5-speed transmission, oil injection, adjustable shocks, luggage rack, 104 mpg. Original cost \$700, now \$550. Need tuition money. Also fiberglass, locking saddle bags - fits all bikes; original \$50, now \$30. (In Lincoln) Call 259-8893.

For Sale: Must sacrifice to keep car on road. Gibson H-4 mandola, artist body, w/hard case, both in excellent condition. Must get \$265. Call Peter Colby, AS 7-3847 between 2 and 4:30 pm, or Marcia Young, UN 8-9212 evenings.

For Sale: Gibson "Dove"; natural top, cherry back and sides, pearl inlay. New condition w/hard shell, plush-lined case. Priced to sell. Call TR 6-0632 evenings.

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For Sale: Martin 000-18 with case; in excellent condition. Call EX 6-7422. Ask for Phil.

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of next year. Persons inating in this choral reading contact either Miss Micon, are, 876-5921. Rehearsals on.



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