

# THE BROADSIDE

OF BOSTON

Volume III, No. 3

Cambridge, Massachusetts

April 1, 1964



FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS



# THE BROADSIDE

OF BOSTON

"FOLK CITY - U.S.A."

AND

Columbia Records 

present a

## BOB DYLAN CONTEST

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 five top entries will earn a full year's subscription to the WCRB Program Guide and the one letter judged best will win for its author a subscription to a major Folk concert series. The most provocative letters will be printed in *BROADSIDE*. Judges will be David Wilson, publisher of *BROADSIDE*, Robert J. Lurtsema, host of Folk City U.S.A., and Robert Mollomo, promotion manager of Columbia Records. Contest deadline is 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:

FOLK CITY U.S.A. c/o WCRB, Boston, Mass. 02154

258 Harvard Street  
Cambridge, Massachusetts 02139

Phone: 491-8675

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## THIS ISSUE'S COVER GRANDPA JONES

### GRANDPA JONES

Tom Dunbar

CONTRARY TO the beliefs of many people,  
who have only heard, or heard of him,  
Grandpa Jones is not an old man. Louis  
Marshall Jones has been "Grandpa" since  
his early twenties when he was working with  
Bradley Kincaid, a country and western  
giant of that era.

From the beginning provided by Bradley  
Kincaid, Grandpa Jones made his visit to  
many millions of homes via the air waves,  
and became an increasingly popular c&w en-  
tertainer in his own right. Today, Grandpa  
Jones is one of the giants. In the heart of  
the bluegrass country, Grandpa has been a  
member at various times of most of those  
radio stations which are known for their  
presentation of hard-core c&w music, WLW  
in Cincinnati, WSM in Nashville, and WRVA  
in Richmond. After a stint in the Washington,  
D. C., area, he settled in Nashville to be a  
permanent star of the world-famous Grand  
Ole Opry.



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RECORDS  
BANJOS

267-2194

The banjo-playing artist of the Opry has  
been a recording star since the late 40's,  
when he began cutting on the King label. He  
recorded such songs as "Eight More Miles  
to Louisville," "Mountain Dew," and "Ole  
Rattler," which were early hits and sold  
well. The following years saw his King,  
Monument, and Decca records produce hit  
after hit.

As his fame increased, more and more de-  
mands for personal appearances caused him  
to travel extensively. In addition to concert  
appearances he has also made trips to our  
armed forces all over the world to entertain  
the G.I.'s.

Grandpa's music might be called "fun mu-  
sic." Many of his numbers have a touch of  
comedy to them and evoke laughter from his  
listeners. Yet, there is a serious side to  
Grandpa's music, also, for many of his rec-  
ords and songs have been Gospel tunes which  
he does with conviction. Most of them fea-  
ture his banjo playing; he sometimes switch-  
es to the guitar, however, on which he also  
excels.

Grandpa Jones will be appearing in Boston on  
April 4th to share a concert with Flatt and  
Scruggs. This will be a rare opportunity for  
Bostonians to see and hear the "Old Man of  
the Mountains" and enjoy an evening of au-  
thentic country music played by one of its  
masters. His music should be listened to  
and enjoyed as entertainment, and if you do  
listen to it, you will most certainly enjoy it.  
By all means, don't miss this seldom-offered  
chance to watch and listen to a great musi-  
cian.



The Turks Head  
 Boston's Oldest Coffee House  
 7<sup>th</sup> Charles St.



# Ramblin' Round

w/dave wilson

In a BROADSIDE article several months ago, Dick Waterman made several salient attempts to define the responsibilities of fame. In reply, Dave Van Ronk stated that the only obligation which fame imposed upon an individual was that he learn how to duck and duck quickly.

The events, at least several of them, which have occurred in the last few weeks certainly tend to validate Dave's remarks.

The morning after Bob Dylan failed to appear for a concert at Tufts, the BROADSIDE telephone rang continuously with people who wanted to know not only what had happened to Bob but what we intended to do about it. (?)

That was only a beginning. After that, every time I turned around, I heard another rumor as to why Bob Dylan did not appear, none of them flattering to Mr. Dylan. Most of them involved Bob being drunk and everywhere from being in a ditch to being on stage at 47, where he performed for nothing. The ultimate rumor, in my eyes, was that he was off drunk with me. Bob and I barely know each other, and I was at Tufts with any number of others, waiting for his appearance. Another rumor, to the effect that his Harvard concert for freshmen during Jubilee weekend had been cancelled because of his truancy, was checked out and found to be false.

During our visit to New York this past week, I tried to get some official or reliable information. Official information is difficult to come by. We called the Grossman Management office, explained who we were, the information we wanted, and why. We were referred to a particular individual who was supposed to be handling that matter, but he was not in. He would, however, call me, if I would leave my number, which I did. But I left and was not there when he did call back. Luckily, I met that person at the Limelight late that evening and explained everything

once again. He told me that he would have to check with his office before he said anything and asked me to call the next morning. When I called the next morning, I was told that he was talking on a long distance line and would be tied up for several minutes. Then I was asked if he could call me back. "Fine," said, "but I will only be here for another half hour." I was then assured that it would not be anywhere near that long before he returned my call, and that I would not be able to reach him later because he was leaving on a trip. To be sure, my call was not returned, and so official word I have none.

Reliable sources were fairly well informed, however; and the explanation they gave is not only credible but probable. Bob came back from the west coast toward the end of the week and checked in with the office. Unfortunately, it was one of those weekends where everybody left early and was in seclusion. One lone secretary was holding down the office and had more than both hands full. Bob's concert had never occurred to her.

Because Dylan signed the contract, most people assumed that he was aware of the date. However, this is the reason that a performer has a manager. It is the manager's responsibility to keep track of dates and see that a performer knows of them. Bob even has a separate road manager to help him keep track. No one I spoke to seemed to know where he was at the crucial moment. These are not only critical times, but crucial times. The swelling of a great wave of anti-Dylan sentiment has been evident behind the scenes for the last few months. It is gathering and feeding on the discontents of many of those individuals who formerly lauded and praised Bob for those same characteristics which they now point to with contempt and scorn.

Bob Dylan is not a God, despite the deifying done by the people around him. He is a man. He is a young man. Bob Dylan is not unafraid, just more afraid to ignore what he sees than most of us. He speaks his view because he must speak and can't bear the platitudes of cultural glibness which constitute most of our so-called significant communication.

A carpenter from Nazareth, hailed by one of this world's major religions as the Son of God, could not get away with speaking his truth. It is difficult to see how a man, an outspoken man, could succeed. Already, among those very people who cast the mantle of godhead upon his shoulders, there are signs of an inundating wave of discontent. Because Dylan will not - cannot be what they have tried to make him, rather than himself, they will attempt to destroy him. Prepare yourself. You may have a good chance to witness one more crucifixion. #





F E L L O

E C T Y



U S A

with BOB LURTSEMA

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SECOND ANNUAL  
BROADSIDE of BOSTON  
READERS' FOLK MUSICIAN POLL

For The Year

1963

Printed below is your ballot. The names chosen to be on the ballot were derived from nomination ballots submitted by a number of people who are involved professionally with Folk Music in the Boston area. The names are listed on the ballot for your convenience. This does not mean that you can not vote for someone else. You can do this by writing the name of your choice (be sure that this group or person performed during 1963) on the line at the bottom of each list. Otherwise, mark an X to the right of the name in each category for which you chose to cast your ballot.

FAVORITE BOSTON FOLK PERFORMER

MALE

- |   |   |
|---|---|
| 1. Jackie Washington <input type="checkbox"/> | 6. Don West <input type="checkbox"/>        |
| 2. Eric Von Schmidt <input type="checkbox"/>  | 7. Robert L. Jones <input type="checkbox"/> |
| 3. Tom Rush <input type="checkbox"/>          | 8. Bill Lyons <input type="checkbox"/>      |
| 4. Jim Kweskin <input type="checkbox"/>       | 9. Peter Lenz <input type="checkbox"/>      |
| 5. Ray Pong <input type="checkbox"/>          | 10. Dusty Rhodes <input type="checkbox"/>   |

11. \_\_\_\_\_

FAVORITE NEW BOSTON PERFORMER

- |  |
|--|
| 1. Jerry Corbett <input type="checkbox"/>  |
| 2. Ray Pong <input type="checkbox"/>       |
| 3. Denise Kennedy <input type="checkbox"/> |
| 4. Tim Hardin <input type="checkbox"/>     |
| 5. Al Wilson <input type="checkbox"/>      |

6. \_\_\_\_\_

FEMALE

- |   |
|---|
| 1. Lisa Kindred <input type="checkbox"/>    |
| 2. Dayle Stanley <input type="checkbox"/>   |
| 3. Nancy Michaels <input type="checkbox"/>  |
| 4. Carol Langstaff <input type="checkbox"/> |
| 5. Anita Jagel <input type="checkbox"/>     |
| 6. Denise Kennedy <input type="checkbox"/>  |

7. \_\_\_\_\_

FAVORITE BOSTON FOLK GROUP

- |   |
|---|
| 1. Kweskin and The Jug Band <input type="checkbox"/>    |
| 2. Charles River Valley Boys <input type="checkbox"/>   |
| 3. Lilly Brothers w/Don Stover <input type="checkbox"/> |
| 4. Silverleaf Gospel Singers <input type="checkbox"/>   |
| 5. Mandrell Singers <input type="checkbox"/>            |

6. \_\_\_\_\_

FAVORITE RECORD BY A BOSTON PERFORMER

- |  |
|--|
| 1. Jackie Washington - Vol. 2 <input type="checkbox"/>           |
| 2. Eric Von Schmidt - The Folk Blues of <input type="checkbox"/> |
| 3. Geoff Muldaur - Sleepy Man Blues <input type="checkbox"/>     |
| 4. Tom Rush - I've Got a Mind to Ramble <input type="checkbox"/> |

5. \_\_\_\_\_



FAVORITE VISITING PERFORMER - CONCERT OR COFFEEHOUSE

Here is a partial list of performers who visited Boston in 1963. Pick four either from the list or from your memory and write them in the blanks below.

JEAN REDPATH  
DOC WATSON  
REV. GARY DAVIS  
ROLF CAHN  
DAVE VAN RONK  
JACK ELLIOTT

HEDY WEST  
JUDY RODERICK  
HOBART SMITH  
JOSÉ FELICIANO  
FLATT and SCRUGGS  
JOHN HAMMOND

OSBORNE BROTHERS  
CLANCY BOYS  
TOM PAXTON  
PHIL OCHS  
PETER LA FARGE  
BOB DYLAN

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

Mail all ballots to: BROADSIDE Poll, 80 Wendell Street, Cambridge, Mass. 02138



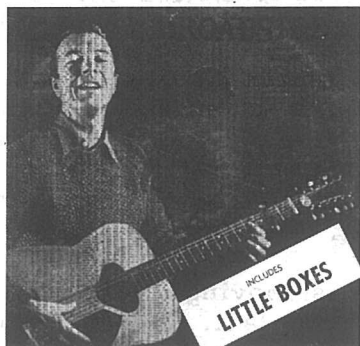
Mel Lyman was one of the first to win himself a following. Few will forget the night that Will Geer dropped in when Mel was singing and the conversation that ensued as these two devotees of Woody Guthrie swapped reminiscences. Russ Coombs and Steve Koretz were among the first singers to be

A concert of folk music will be presented by the Country Dance Society on Monday, April 6th, at 8:00 PM. The concert, which features Carol Langstaff and Art Schrader, will be at 3 Joy Street, Boston. Refreshments will be served.





# PRESENTS



Broadside, Volume Two  
with Pete Seeger

and on **PIEDMONT**

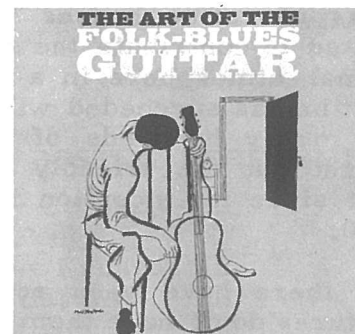
PIEDMONT

**MISSISSIPPI JOHN HURT**



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SONGS  
and  
BLUES

Mississippi John Hurt



Art of the Folk Blues Guitar  
with free instruction book

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AVAILABLE AT  
**BRIGGS & BRIGGS**

**FOLKWAYS RECORDS**

"All the News that's Fit to



by Phil Ochs

## PAUL CRUMP

Paul Crump killed a man in Chicago in 1953 and was sentenced to die. Over a period of years, he kept appealing his sentence and, during that time, taught himself a basic education. After nine years, the governor of Illinois, Otto Kerner, commuted his sentence to life. I think this was the first time that a state officially recognized rehabilitation as a reason to revoke a death sentence. Many of the patterns of the case are similar to Caryl Chessman.

Crump has written of his experiences in a book called, "Burn Killer Burn," which is put out by Johnson Publishing. There is now a widespread movement to get him out of jail as soon as possible.

2. They sent him to Cook County jail, a jail known far and wide  
Where pity was a stranger and brave men often cried  
They locked him in the death row to count the days before  
Till the day they came a-knockin' at his door  
But another warden came along, Jack Johnson was his name  
He knew how prison living could drive a man to shame  
He had no need of pistols or the solitary cells  
When a word of trust would help them just as well.
3. Between the warden and the convict a friendship slowly grew  
One learned from the other that a man can live anew  
And the warden told the convict, "You must leave the devil's plan.  
The time has come for you to be a man!"  
Then the convict found religion and he started in to learn  
He wrote himself a novel called "Burn, Killer, BURN"  
And as his dyin' day grew near to the warden he did cry  
"You must pull the switch if I must die."
4. It was up to Gov. Kerner to keep him from the grave  
Was rehabilitation a reason to be saved?  
The hour was comin' close, the word was spread around  
A new and better answer must be found  
Well, the electric chair was cheated, the convict didn't pay  
A new concept of justice was born and raised that day  
Now throughout this peaceful land there are others set to die  
What better time than now to question why?

BROADSIDE EXTENDS ITS SINCERE GRATITUDE TO THE ORLEANS FOR HOSTING THE  
BROADSIDE BIRTHDAY PARTY, AND TO OUR MANY FRIENDS WHO ATTENDED.

# THE BALLAD OF PAUL CRUMP

By PHIL OCHS

## VERSE

In the state of Il - li - nois 'bout nine years a - go, a  
cold - blood - ed kill - er he went a - gainst the law! He  
killed a fac - t'ry guard when his rob - ber - y did fail! They  
caught him and they threw him in - to jail! He  
lay there in his cell locked up with his hate! Not  
man - y men knew of him and less cared for his fate! And he  
knew no peace of mind when his tri - al was com-in' by! The  
judge said, "You are guil - ty, you must die!"

## CHORUS

But Paul Crump is a - live to - day, he's a -  
sit - tin' in his cell, he's got some - thin' to say! ---  
Ev - 'ry man has got some-thin' to give--- and if a  
man can change --- then a man should live! ---

# ... AND COFFEE TOO



## CLUB 47 SCHEDULE:

### March

- 27 JEAN REDPATH
- 28 R. L. Jones and Tim Hardin
- 29 Brunch 11 AM-2 PM w/N.Y. Times  
Hoot w/Jerry Corbett
- 30 Square Dance
- 31 Jackie Washington

### April

- 1 Bill Vanaver
- 2 PHIL OCHS
- 3 PHIL OCHS
- 4 Joe Val and Herb Applin,  
Jerry Corbett
- 5 Brunch 11 AM-2 PM w/N.Y. Times  
Hoot w/Dave Freidel
- 6 Tom Rush
- 7 Jackie Washington
- 8 JUDY RODERICK
- 9 JUDY RODERICK
- 10 Tim Hardin and Jim Field
- 11 Commonwealth Rag Pickers and  
Carol Langstaff
- 12 Brunch 11 AM-2 PM w/N.Y. Times  
Hoot w/Tim Hardin
- 13 Tom Rush
- 14 Jackie Washington
- 15 MIKE SEEGER
- 16 MIKE SEEGER

## CLUB 47, INC.

47 PALMER STREET  
HARVARD SQUARE  
CAMBRIDGE



OPEN EVERY NIGHT

## LOFT SCHEDULE:

### March

- 27 Eddie and Joe
- 28 Eddie and Joe
- 29 Closed
- 30 Hoot w/Steve Koretz
- 31 Bill Vanaver

### April

- 1 Toni Carroll
- 2 Clint Allen
- 3 Bill Vanaver
- 4 Bill Vanaver
- 5 Closed
- 6 Hoot w/Steve Koretz
- 7 Eddie and Joe
- 8 Bill Vanaver
- 9 Toni Carroll
- 10 Country Gentlemen
- 11 Eddie and Joe
- 12 Closed
- 13 Hoot w/Steve Koretz
- 14 Eddie and Joe
- 15 Toni Carroll

THE CAFE YANA AND SOMEPLACE ELSE  
SCHEDULES WERE NOT AVAILABLE AT  
TIME OF PUBLICATION.

## FRETTED INSTRUMENTS

## GUITARS, BANJOS, ETC.

BOUGHT, SOLD, EXCHANGED

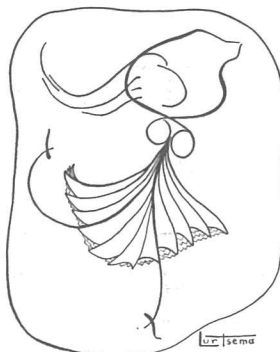
- INSTRUCTION
- REPAIRS
- ACCESSORIES, PARTS



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# KING'S ROOK AT IPSWICH

## MARCH SCHEDULE:

- 26 THE
- 27 SILVERLEAF
- 28 SINGERS
- 29 Hoot and Auditions
- April 1 The Proper Bostonians
- 2 Gil De Jesus
- 3 Jerry Corbett
- 4 PHIL
- 5 OCHS
- 6 Hoot and Auditions
- 8 The Proper Bostonians
- 9 Gil De Jesus
- 10 BLUES OF
- 11 JUDY
- 12 RODERICK
- 13 Hoot and Auditions
- 15 The Proper Bostonians
- 16 Gil De Jesus



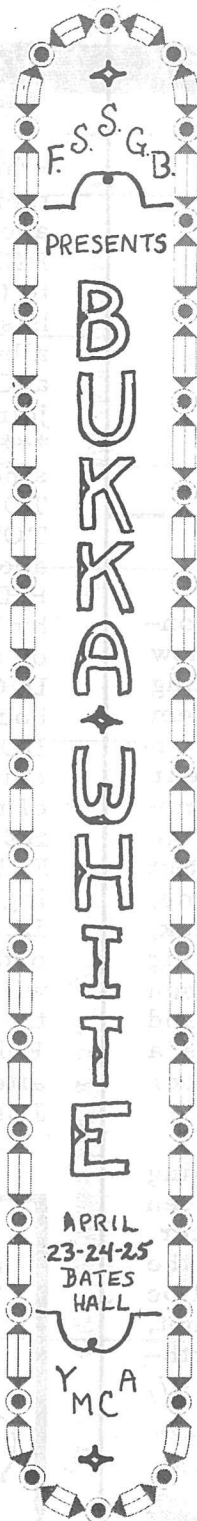
## ORLEANS SCHEDULE:

- March 27 Nancy Michaels
- 28 Philippe from Haiti
- 29 Open
- 30 Closed
- 31 Martin Wood
- April 1 Hoot with Max
- 2 Joe Hutchinson and Eddie Mottau
- 3 Bob Gahtan
- 4 Philippe from Haiti
- 5 John Rowlinson
- 6 Closed
- 7 Martin Wood
- 8 Hoot with Max
- 9 Joe and Eddie
- 10 To be announced
- 11 Philippe from Haiti
- 12 John Rowlinson
- 13 Closed
- 14 JESSE
- 15 FULLER



## UNICORN SCHEDULE:

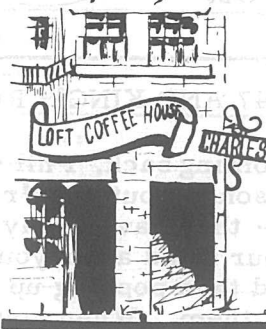
- Now - JOSÉ FELICIANO
- April 19



the Loft

43 Charles St.  
Boston  
La3-8443

Monday Hoot  
entertainment  
Nightly



## TURK's HEAD SCHEDULE:

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



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

- March 27 History of Classic Guitar  
Guest, Andrew Caponigro
- April 3 Yiddish and Israeli  
Folk Music
- 10 New Releases and  
Comparisons  
Guest, Bill Vanaver

LAST MONTH							1964	APRIL							NEXT MONTH						
MARCH								S	M	T	W	T	F	S	MAY						
1	2	3	4	5	6	7									3	4	5	6	7	8	9
8	9	10	11	12	13	14	5	6	7	8	9	10	11		10	11	12	13	14	15	16
15	16	17	18	19	20	21	12	13	14	15	16	17	18		17	18	19	20	21	22	23
22	23	24	25	26	27	28	19	20	21	22	23	24	25		24	25	26	27	28	29	30
29	30	31					26	27	28	29	30				31						

GUITARS  
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267-2194

The  
**Folk Shop**  
 of BOSTON

316A NEWBURY ST.

## PHIL OCHS AT 47 AND KING'S ROOK

PHIL OCHS is coming back. Phil writes contemporary folk songs, but they're somehow more than that — they have a way of sticking in the back of your mind after you hear them once or twice and then popping up again when you least expect them. When you go to hear a Phil Ochs concert, unless you have a memory like a blotter, you forget most of the songs by the time you pay your check. But then later, maybe while your driving home, or maybe the next day or even the next week, you'll be whistling or humming and asking yourself, "Now where did I hear that?" Then the words will come back, some of them, and you'll find yourself saying, "Hey, that's a pretty good song!" Then you remember where you heard it.

And now Phil is coming back and bringing some new songs with him, which means even more tunes getting tangled up in gray matter. If you didn't hear him when he was at the Unicorn in February, then everything will be new. But whether you've heard him or not, we're sure you won't want to miss his forthcoming, brief engagement at the Club 47, April 2-3, and King's Rook, April 4-5.

M. A. Greenhill presents  
 a country music show with

LESTER FLATT & EARL SCRUGGS  
 and THE FOGGY MOUNTAIN BOYS  
 with the inimitable

**GRANDPA JONES**

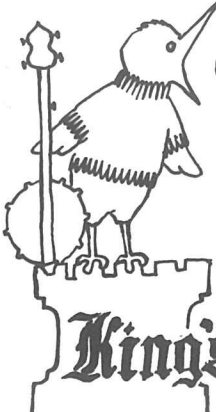
**SAT., APRIL 4, 8:30 P.M.—JORDAN HALL**

Tickets: \$4.00, 3.25, 2.80, 2.20

BROADSIDE extends congratulations to Steve and Dale Stanley Scotti on the birth of their son early in March.

## Bits and Pieces

While the Mystic Valley Four has changed their name to THE PROPER BOSTONIANS, another group, THE COMMONWEALTH RAG PICKERS, is considering changing their name to the "47 Rag Pickers." \*\*\* TOM PAXTON has signed with Elektra, and will have a new album forthcoming soon. Watch for TOM in a Gillette TV commercial soon. \*\*\* He's joined by BROOKS JONES and LYDIA WOOD. \*\*\* PHIL OCHS writes, "I've written 5 songs since I left Boston. They're called BOSTON TOWN, CAMBRIDGE TOWN, BROOKLINE TOWN, FRAMINGHAM TOWN, and a song about Somerset, which is still untitled." PHIL's first record has just been released by Elektra. \*\*\* FOLK-STRUMS is the name of a new publication in the WASHINGTON, D. C., area which will carry folk and coffee-house schedules. \*\*\* Bouquets to BONNIE DOBSON and BERNIE KRAUSE, who received a standing ovation at the conclusion of their recent concert in Durham, N. C. \*\*\* BERNICE JOHNSON, formerly with the FREEDOM SINGERS, is seriously considering becoming a solo performer. \*\*\* ALEX LUKEMAN, former Bostonian, has two records ready for release. One, on Aravel, will be in the stores by the first of April; the other, an album of mining songs for Folkways, is scheduled for release shortly after. \*\*\* Look for an Elektra recording by JERRY CORBETT in about 10 months. \*\*\*



**OPEN Hoot**

Each Monday

**FOLK MUSIC**

WED FRI SAT

**King's Rook** AT IPSWICH

4 SO. MAIN STREET, IPSWICH 356-9754

## JUDY RODERICK RECORD SOLD OUT

BROADSIDE has been informed that Judy Roderick's new Columbia record, "Ain't Nothing but the Blues" (see BROADSIDE Reviews, this issue), has become unavailable in the Boston area. New supplies are on order, and the disc should again be available at your record store soon.

# Radio

# Schedule

## MONDAY

8:00-8:30 pm WBOS 92.9 mc Voices del Carib

## TUESDAY

6:00-7:00 pm WTBS 88.1 mc Perloo, Stomp and Glee Dusty Rhodes  
 7:30-8:30 pm WBOS 92.9 mc Hebrew and Yiddish Joseph Paul  
 8:00-9:00 pm WTBS 88.1 mc Folkside Phil Spiro

## WEDNESDAY

7:15-8:00 pm WHRB 95.3 mc Balladeers (Live) Hal Edgar, Betsy Siggins  
 7:30-8:00 pm WBOS 92.9 mc Polish Music  
 8:00-8:30 pm WBOS 92.9 mc Voices del Carib

## THURSDAY

6:00-6:45 pm WTBS 88.1 mc Ramblin' Round Dave Wilson  
 8:00-8:30 pm WBOS 92.9 mc Voices del Carib

## FRIDAY

7:00-9:00 pm WTBS 88.1 mc Coffeehouse Theater Dave Wilson  
 Raisin' a Ruckus  
 7:30-8:30 pm WBOS 92.9 mc Hebrew and Yiddish Joseph Paul  
 11:15 pm-1:00 am WCRB 102.5 mc Folk City U. S. A. Robert J. Lurtsema  
 1330 kc

## SATURDAY

6:00-7:00 am WILD 1090 kc  
 9:00-11:30 am WHRB 95.3 mc Saturday AM Jamboree Ron Green and Fritz Mulhauser  
 (Hillbilly, C+W)  
 12:15-1:00 pm WNAC 680 kc Saturday Americana  
 12:30-1:00 pm WHRB 95.3 mc Music of the East Ed Slotkin  
 1:00-2:00 pm WHRB 95.3 mc Nonesuch, Part I Christine Mercier  
 1:15-2:00 pm WNAC 680 kc \* Jim Dixon  
 2:00-3:00 pm WHRB 95.3 mc Old Timey Music Brad Myers, Willy Newsom  
 3:15-3:00 pm WNAC 680 kc \* Jim Dixon  
 3:00-4:00 pm WHRB 95.3 mc Nonesuch, Part II Edward Fox  
 5:00-6:00 pm WXHR 96.9 mc Folksingers Festival  
 6:10-7:00 pm WBCN 104.1 mc Festival of Folk Music Tom Heathwood, Dave Lyman  
 7:30-8:00 pm WBOS 92.9 mc Albanian Music  
 10:00 pm-2:00 am WBCN 104.1 mc This Is Your Land Art Silbergeld  
 11:00 pm-1:00 am WCRB 102.5 mc Jazz with Father O'Connor Father Norman J. O'Connor  
 1330 kc

## SUNDAY

6:00-8:30 am WILD 1090 kc  
 7:30-8:30 am WBOS 92.9 mc Gospel Train  
 10:00-11:00 am WBOS 92.9 mc Italian Music  
 2:00-4:00 pm WBOS 92.9 mc Greek Music  
 4:00-5:00 pm WHRB 95.3 mc Folkways Willy Newsom  
 4:15-Signoff WILD 1090 kc Folk Music  
 5:00-6:00 pm WBOS 92.9 mc Songtime (Gospel)  
 5:00-7:00 pm WTBS 88.1 mc This Is The Blues Laurie Forti  
 6:00-8:00 pm WBZ 1030 kc Hootenanny Jefferson Kaye  
 106.7 mc

## MONDAY-FRIDAY

6:00-7:00 am WILD 1090 kc Folk Music  
 1:15-2:15 pm WILD 1090 kc Folk Music

## MONDAY-SATURDAY

5:00-5:55 am WORL 950 kc Morning Jamboree  
 6:00-7:00 am WHIL 1430 kc Country and Western Steve Smith  
 107.9 mc

## MONDAY-SUNDAY

8:30-9:30 WBOS 92.9 mc Irish Hour

\*WNAC's Folk Music programming is aired from 1:15 pm until the beginning of the opera. After the current opera season ends on April 18, this program will be aired from 1:15 pm to 3:00 pm.



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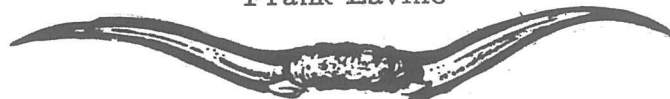


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## COUNTRY AND WESTERN MUSIC AT THE LOFT

Frank Lavine



The Chisholm Brothers, John and Charlie, with Eddie Cunningham, steel guitar, and Charlie Hodgdon, bass, will appear at The Loft on Friday, April 10th, in a program of traditional country and western music. Songs in the styles of Hank Williams, Ernie Tubbs, and Johnny Cash will be heard along with some fine bluegrass numbers. The group is well known in the Brockton, Mass. area, where they have been performing professionally for more than eight years. They have made radio and TV appearances with Jimmy Martin, Doc Williams, and the Osborne Brothers. Their first record is soon to be released.

## JESSE FULLER OPENS AT ORLEANS

Jesse Fuller will make his first Boston appearance this year at the Orleans Coffee House, from April 14th through 19th. Jesse, one-man band and ragtime singer, is primarily known for his invention and playing of the "fotdella," and his writing of many songs, including the "San Francisco Bay Blues." Jesse invented the fotdella when he had difficulty finding reliable musicians to accompany him. With typical ingenuity, he drew upon his talent as a barrel maker, and constructed a foot bass. It has the shape of a string bass with a short, thick neck, but is equipped with six piano strings, each having a padded hammer. As a hammer strikes a string, a damping bar drops from the string, allowing it to vibrate. When he removes his toe from the lever, the bar rises to damp the string. Also attached to the fotdella are a set of ratchets which are used much like a washboard, and Jesse wears a shoulder rig which includes cymbals, kazoo, and a harmonica. Combine all these things with the twelve string which Jesse wields so expertly, and you will understand how one man can make so much music.

XX

## SCRUGGS & FLATT, FOGGY MOUNTAIN BOYS, GRANDPA JONES AT JORDAN

Folklore Productions — March 20, 1964

FLATT AND SCRUGGS and the FOGGY MOUNTAIN BOYS will be featured in a country music show on Saturday evening, April 4, at Jordan Hall. An extra added attraction will be the inimitable GRANDPA JONES.

Widely acknowledged as the country's foremost Bluegrass and Country Music musicians, FLATT AND SCRUGGS have been seen and heard on many major college campuses, on television—where they are reknowned for the theme music on the "Beverly Hillbillies," on radio, and on the many recordings they have made for Columbia records.

Playing in firehouses, police department recreation halls, high school auditoriums, drive-in theaters, and churches, FLATT AND SCRUGGS present family programs that encompass hoedowns, sacred songs, comic monologues, and old mountain ballads.

FLATT AND SCRUGGS and their unit travel thousands of miles, making an average of four or five personal appearances a week.

EARL SCRUGGS has sometimes been referred to as the "Paganini" of the banjo.

Tickets are available at the box office or at FOLKLORE PRODUCTIONS, P. O. Box 227, Boston.

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## LITTLE SACK O' SUGAR, I COULD EAT YOU UP

The Club 47 has one of the happiest innovations of any coffee house in many a moon. Saturday afternoons at 2 PM is kiddies' time.

Jackie Washington started it off two weeks ago. I missed that one, but I heard about it. So in an optimistic attempt to recapture some all-too-fast-waning youth, I managed to get to the second one. Anita Jagel was the hostess along with her husband, Jake, and Judy Houghton, Joe Bass, Jill Henderson, and Lea Hall. The theme was "play-party songs," but there were dances, musical chairs, follow-the-leader and just about everything you'd expect to find where there are people who have a genuine love for children.

I found myself squirming under tables, skipping across the stage, clapping my hands and just about as happy as a chipmunk in a bank of dry leaves; and so were the rest of the kids.

Each week there is a different theme. March 28th will be "songs of the sea"; April 4th, "southern mountain songs"; April 11th, "Woody Guthrie songs"; and April 18th, "songs of the West." Some of the hosts scheduled for future concerts are Bob Jones, Irene Kossoy, and Margaret MacArthur.

Adults get in free if they're accompanied by a child. The cost for each child is just \$1.00 and well worth it. Proceeds from the concerts will be used to finance field trips to hospitals and institutions where there are children who are unable to go to the 47. It is hoped that there will be enough revenue to provide record players, records, and so on for these children.

The concerts are informal, relaxed, and educational in that they offer a deeper appreciation of the history of our country through its music. They're also loads of fun. If you have kids or know someone else who does or if you just like to watch kids enjoying themselves, this is something you won't want to miss. Spread the word around.

Bob Lurtsema

## JUDY RODERICK AT CLUB 47

On Wednesday and Thursday, April 8th and 9th, Judy Roderick will make her first Boston appearance since the release of her initial Columbia Album, "Ain't Nothing But the Blues." (See BROADSIDE Reviews.) Billboard Magazine greeted the record with a four-star award, and in the town of Elkhart, Indiana, all six copies ordered by the local record store were sold in the first day. (Elkhart is Judy's hometown.) Judy first appeared in Boston after she made a surprise guest performance at the Philadelphia Folk Festival last September. In the few months which have passed since then, Judy has become a leading contender for the female blues crown with folk audiences. Club 47 will undoubtedly be well attended for her April appearance.

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## FSSGB PRESENTS BUKKA WHITE

Bukka White, whose rediscovery created as much excitement among blues devotees as did the finding of Mississippi John Hurt, will make his first Boston appearance on the weekend of April 23-25. For that Thursday through Saturday, the Folk Song Society of Greater Boston will turn Bates Hall at the Huntington Avenue YMCA into a Coffeehouse with a full line of beverages and snacks from their kitchen.

Two weeks prior to the Bukka White program on Friday night, April 11th, the FSSGB will present a Blues Workshop with Don West and Tim Hardin, also at the Huntington Avenue YMCA.

Bukka White is the second in a series of Legendary Blues singers to be brought to Boston by Dave Wilson.

# ANDREW CAPONIGRO

Classical Guitar Concert

Sunday, March 15, 1964, at Club 47

Bianco Fiore	-	Negri
Pavanne	-	Galilei
As I Went to Walsingham	-	Dowland
Two Minuets	-	Rameau
Bouree and Sarabande	-	Bach
Variations on Mozart Theme	-	Sor

- intermission -

Valse Criollo	-	Lauro
El Testamento de Amelia	-	Llobet
Adelita and Recuerdos	-	Tarrega
Preludes and Etudes	-	Villa-Lobos

Andrew Caponigro is deservedly winning for himself an appreciative following. From his disarming entrance to his final encore he exhibits a love for and understanding of the guitar and its music. He intersperses each selection with commentary that displays a shy, almost boyish, candor. But his performance is that of a mature and devoted musician. His technique is not yet flawless (there were noticeable misfingerings in the Bach and Sor works); however, the concert as a whole showed considerable improvement and development when compared with his last recital just a couple of months ago. The program was obviously chosen for development with the earlier pieces serving as a warmup for the material with which Mr. Caponigro is most at home, the work of the Spanish composers who wrote specifically for guitar. He opened with Lute transcriptions followed by two minuets of Rameau transcribed from the harpsichord by Segovia. Then followed two transcriptions of works by Bach, who, alas, never wrote for the guitar. The final selection before intermission was the Fernando Sor variations of Papageno's glockenspiel music from "Die Zauberflute." The second half was much more rewarding, as Mr. Caponigro opened with the only contemporary work on the program, a brief waltz of Lauro. Llobet's Catalan folk song, "El Testamento de Amelia," was a lyric display of harmonics, where the strings are lightly touched rather than pressed all the way to the fret. Llobet's teacher, Tarrega, was responsible for the two most familiar works on the program, the melodic "Adelita" and the "Recuerdos de la Alhambra" with its beautiful display of tremolo. Mr. Caponigro's performance of the Tarrega works showed great feeling, perception and skill, and paved the way for the works of Villa-Lobos, which are his readily admitted forte. He offered Etudes No. 8 and No. 1 interspersed with Preludes No. 1 and No. 5. For his encores, he responded to requests and played the Etudes No. 5 and No. 17 of Fernando Sor. A thoroughly enjoyable recital. We look forward to many more.

Robert J. Lurtsema



# Broadside

## COMMONWEALTH RAG PICKERS

Caught Live at the Orleans during the  
BROADSIDE Birthday Party

Here is a group of young performers whose age need not be considered when their music is being judged. They are not good for their age, they are good in spite of their age. They have a head start on other groups for several reasons. An exceptionally developed sense of taste is evident in their music. They have developed and arranged their own repertoire, not relying on songs learned or heisted from other jug or ragtime bands.

Dave Freidel and Tom Clark vocalize with much adroitness, and handle their guitars well, with Tony Ackermann providing the pyrotechnics on mandolin and banjo. Fred Barron on washtub, and Huck White alternating on spoons, kazoo, and harmonica lay down the bass lines and the counter melodies with real effectiveness.

Plus, they have so much fun playing, you can't help having fun, too.

dave wilson

.....

## MUDDY WATERS - Folk Singer

Chess LP 1483

My Home is in the Delta  
Long Distance  
My Captain  
Good Morning School Girl  
You Gonna Need My Help

Cold Weather Blues  
Big Leg Woman  
Country Boy  
Feel Like Going Home

Don't let the title fool you. Muddy hasn't changed his style or material. Chess is just trying to cash in on a bigger market. Nothing wrong with that. Blues is one of the few original contributions to a folk heritage that this country can offer and when considered in that light Muddy Waters is one of the greatest of folk singers. Muddy hails from the Mississippi delta and more specifically from Clarksdale, a region which spawned such blues masters as Son House, Son Sims, Robert Johnson, John Lee Hooker, Charlie Patton, Bo Diddly, B. B. King, and Bukka White, and this recording carries on the great tradition in fine style. The pacing throughout is relaxed and easy. Muddy's voice is as rich and vibrant as ever and the accompaniment by Buddy Guy, Willie Dixon, and Clifton James is everything a great blues singer could ask. Interesting to note that six of the nine cuts are written by one McKinley Morganfield, and every blues fan knows who he is.

Robert J. Lurtsema



# Reviews



**JUDY RODERICK** — Ain't Nothing But The Blues

Columbia CS 8953 — CL 2153

Wild Women Don't Sing the Blues  
Come Back, Baby  
Brother, Can You Spare a Dime  
Mama Goes where Papa Goes  
Baltimore Oriole  
Miss Brown to You

He Was a Friend of Mine  
Blues on my Ceiling  
I'm Going to Live the Life I  
Sing About in my Song  
Things about Going my Way  
Don't Let the Sun Catch You  
Crying  
Moanin' Low

The picture that usually comes to mind when someone says "She sings the Blues" is a negress of at least 200 pounds with enough years to have experienced many bouts with the tribulations of day to day existence. Judy Roderick is none of these, but she is unquestionably a gifted singer of the blues. A diminutive youngster from the midwest, Miss Roderick sings with all the authority of someone who has spent years touring the bistros of Basin Street. The biggest boon to this disc would have been the elimination of Bobby Scott. His heavy handed orchestration is frequently obtrusive, and his organ foreground on "Come Back Baby" is thoroughly distracting. John Hammond's harmonica is evident but seldom does it steal any of the limelight from Miss Roderick's powerful style. The record as a whole is well programmed, well recorded and as enjoyable as any of the blues albums you've heard in quite a while. Miss Roderick comes through consistently with a fresh, vibrant, special kind of excitement that is based on a long tradition of blues singers and yet remains uniquely Judy Roderick.

Robert J. Lurtsema

**MAX HUNTER** — Ozark Folksongs and Ballads

Folk Legacy, FSA-11

Open the Door  
The Dewey Dens of Yarrow  
The Battle of Pea Ridge  
Pretty Suzie  
Oh Miss, I Have a Very Fine Farm  
The Drunkards Wife  
Sweet Lovely Jane

The Blue Ridge Mountains  
Sporting Molly  
Lady Margaret  
How Come That Blood  
Down By the Greenwood Side  
John Henry (Hardy)  
Down By The Sea Shore

This is one of the most delightful discoveries on record we have made till now. Max Hunter is a treasure trove. A businessman from Springfield, Missouri, Max started collecting songs, when he decided that collecting pistols was too expensive a hobby for his taste. His voice is rich and full. He embellishes his melody lines rarely, and his guitar is a very simple melodic and rhythmic accompaniment; but when he has finished singing a song, you have been told a story, and you know it. Not only do you know it, but you have enjoyed lis-

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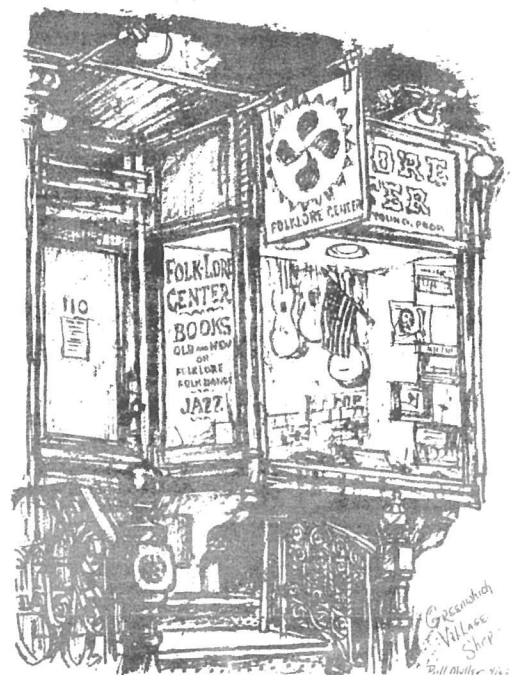
tening to it; and if you are like this reviewer, you have hung onto the last note of each line, eager to hear the next. This record contains fresh variations on some real old chestnuts plus a number of pleasant songs we are sure you have never heard before. It deserves an essential position in the record library of anyone interested in American Folk Music and especially in the collection of those who would perform this music.

dave wilson

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### IF IT ISN'T RIGHT, WRITE

Robert J. Lurtsema

This issue of BROADSIDE contains a weekly schedule of the radio and television programs of particular interest to folk fans. For most people, it will undoubtedly come as a surprise that there are so many. Few people have enough free time to listen to even a large percentage of them, but others will choose the ones they like and listen faithfully.

Some of them are "DJ" shows plugging away at the current favorites and bringing joy to the record distributors who happen to have a hit. Others take off on their own tack and present, in some instances, samples of folk art that are unavailable elsewhere, ancient treasured archives, private tapes or live performances. But, each represents a vast amount of time spent in programming, planning and research, on the part of the producers, the personality hosting the show, or both.

Frequently, the theme or contents of a program are determined by the whims and idiosyncracies of a single individual as subject to influence or suggestion as you or I. Even the ivory tower dweller will leap into action to protect his realm from an approaching storm. But, what constitutes a storm?

How often, when watching or listening to a program, have we found ourselves saying, "If only they wouldn't ..." or, "Why don't they ..." and then shrugging it off and just leaving it at that. Or perhaps we even get as far as saying, "By God, I'm going to write and tell them ..." and then our interest wanes into the all too easy rationalization, "Well, what good would one letter do?"

Now, I'm not going to cite the obvious adage of "many grains of sand ..." because in most instances, it isn't necessary. One letter with well-thought out criticism or constructive suggestion can, by itself, constitute a storm.

Sometimes it's a catalyst needed to set the proper reaction in motion. Sometimes it can serve as the final straw. But most frequently it serves to find the flaws for those too tightly wrapped in the gossamer of routine to have anything but a fuzzy view of the world outside.

But, this isn't the only purpose for correspondence, nor even the most valuable to the listener. Letters are the lifeblood of any program. If the audience is not reacting, the station can only assume that they are not listening. And, what is worse, the sponsors or producers have no other choice than to discontinue the show. Granted there are some educational outlets without the onus of commercialism, and some stations dedicated to artistic altruism, but even these must cater to public opinion, even if it's only the majority of a minority.

Now, not every station can afford the time or expense to answer each individual letter, but you can rest assured that each is read and, except in the smallest of stations, by a great number of people — people who are in a position of responsibility and who weigh each letter carefully. Each letter is considered in its own right and compared with others. Often, the more favorable missives are multigraphed and used to attract sponsors.

If each of us were to take the time to toss off a post card at regular intervals, not just to the programs we like, but even to the stations that program no folk music at all, think of the difference it would make. It would mean more programs, more time and consideration given to the programs that now exist, and even more important, programs more to our liking.

When you hear a program you like, when you get an idea for something you think you might like, when you discover something that grates in your craw, even when you don't hear anything at all and wish you did, take a moment or two to dash off a line. No one will grade you on penmanship or criticize your grammar. And no one will treat your letter as anything less than a very valuable bulletin of information from the real power behind the throne — you, the interested listener.

©

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[Since this article was written, we have learned that WGBH-TV's Folk Music U.S.A. will produce no more shows after the present 26-week series ends sometime in May. We believe that, if sufficient popular interest in this excellent program is demonstrated to the station in the form of letters of support, Folk Music USA will be given a place on the Fall Schedule of WGBH-TV. Your letter will help. Ed.]

# FINEST RECORDINGS & DEMO TAPES

by

## PETRUCCI & ATWELL



Sali Comins

For his recent concert in Watertown, Rolf Cahn personally asked Petrucci and Atwell to provide the sound system and to record for a possible future album. A fair vote of confidence, don't you think? The same quality that Rolf and the other prominent folk singers we serve demand can be yours.

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## DEAR BROADSIDE

Mr. Robert J. Lurtsema  
c/o BROADSIDE

Dear Bob:

I enjoyed your reply to my letter very much. You made many good points.

Jill had asked me to write something for the anniversary issue, and I couldn't think of anything, so I decided to try to stir up a bit of controversy just for fun. I was delighted to see that the assault did not go unanswered. It never hurts for an in-group to occasionally stop patting itself on the back — to look instead on what improvements are in order.

Unfortunately, I have been travelling quite a bit lately (I am an electronics engineer, and my firm sends me out on field trips) and have lost track of the Boston coffeehouse scene, so the observations were a bit dated.

I don't "got on my travellin' shoes" next week, I hope to see you at the Orleans. I love Jean Redpath too.

Yours sincerely,  
Martin Klein



Dear Editor:

Your Phil Ochs' "Requiem For a Hootenanny" mentioned certain "folk" singers who saw the light on the saw-dust trail after their "Hootenanny" performance. But he didn't mention Theodore Bikel, who is favorably mentioned in your publication and who, as far as I have seen, has not recanted on his "Hootenanny" allegiance. And what about Pete's brother, Mike Seeger? Does the Eastern "Folk World" have sacred cows, too?

Sincerely,  
Don West

[BROADSIDE has never pointed its finger at any performer for appearing on the "Hootenanny" Show. We feel that that is a matter that will have to be settled between them and their consciences. BROADSIDE is open to the presentation of all sentiments which are reasonably expressed, including the defense of the Show and Blacklisting. So far, however, no one's made an offer. — Ed.]

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