

THE BROADSIDE

OF BOSTON

Volume III, No. 4

Cambridge, Massachusetts

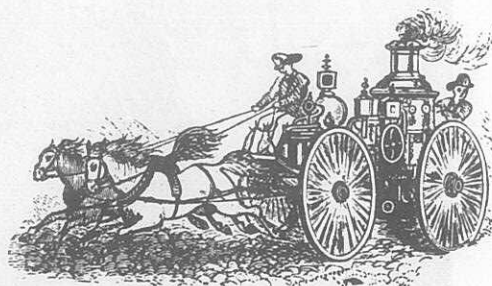
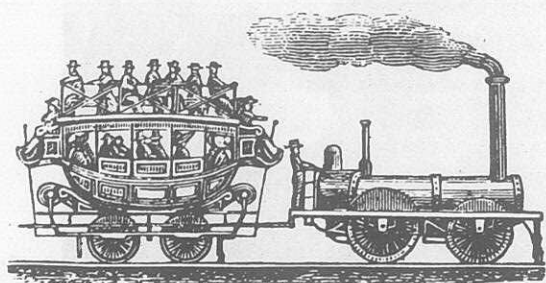
April 15, 1964



FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS

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with Robert J Lurtsema

ON

W C R B

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Managing Editor	Dave Wilson
Business Manager	Bill Rabkin
Assistant	Karen Dodge
Art Editor	Bob Lurtsema
Staff Artist	Denise Kennedy
Art Assistant	Meredith Mullen
Layout Technician	Dick Sullo
Administrative Assistant	Sara Nutter
Distribution Assistant	Barry Mushlin
Galley Slave	Chris Murray
Ass't. Galley Slave	Bonnie West

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THIS ISSUE'S COVER
JESSE * BUKKA
FULLER WHITE

BUKKA WHITE MASTER OF THE BLUES LYRIC

by Al Wilson

Bukka White is a great Bluesman and "great" is not a word I am inclined to use lightly. In fact, Bukka's recordings of 1940 for ARC comprise one of but six groups of recordings which I feel have earned such high praise, my other choices being Skip James (Paramount 1931), Son House (Paramount 1930), Robert Johnson (ARC 1936-37), Fred McDowell (Prestige-Atlantic 1961), and Robert Pete Johnson (Folk Lyric 1961). One does not associate the intricate, convoluted vocal phrasing of James and Johnson with Bukka for he, like Son House prefers to sing his melodic creations in a straight forward manner with little improvisation. This is an approach admirably suited to his vocal resources, for his singing is powerful, his range is quite low, and his voice for sheer sonorous quality, is rivaled only by House and King Solomon Hill.

Bukka White is not a virtuoso guitar player like Johnson or Robert Pete Williams. In fact, his guitar playing in slow tempos is probably the weakest aspect of his work. It is solid and without serious flaws, but it has none of the excitement or inventive flavor one associates with the aforementioned greats. However, when Bukka White plays in Bottleneck style at fast tempo, he can generate a compelling rhythmic flow which only McDowell can approach. Particularly exciting is his method of integrating melodic bottleneck configurations into a strum pattern with no loss of rhythmic momentum, as on the 1940 recording of Bukka's Jitterbug Swing, available in part on RBF 202.

Finally, in evaluating Bukka, one must consider his lyrical prowess. Bukka is, bar none, the greatest blues lyricist. Rejecting almost entirely the thousands of stock blues verses, he instead uses primarily his own lyrics. His finest efforts are not only supremely poetic, but for me achieve a degree of psychological insight comparable to the best stream of consciousness fiction. Particularly stunning in this respect are, Strange Place Blues (RBF 9, words in Paul Oiver's "Blues Fell This Morning") and Fixin' To Die (RBF 1, words in Sam Charter's "The Country Blues"). The former is a recollection of Bukka's thoughts upon his mother's death, and the latter is a reflection on the transitory nature of existence. Fixin' To Die, with its lyrical beauty, and the peculiar, rushing, urgent rhythm so perfect in its evocation of the transitory, ranks as one of the five or six greatest blues ever recorded.

Bukka White has now been rediscovered and recorded. The record (Takoma B1001) is not the equal of the 1940 classics on ARC, but when one has achieved such a pinnacle of greatness it is possible to slip some (Bukka is now 55) and still produce blues of exceptional quality. This is true in Bukka's case. He is one of the five or six greatest living blues men, as you will discover if you choose to attend his concerts. No blues lover should pass up this opportunity, for it may not occur twice. #

BAEZ CONCERT SOLD OUT

Folklore Productions

April 2, 1964

The JOAN BAEZ concert at Symphony Hall on April 15th has been completely sold out (including stage seats) by mail orders. #

by Phil Spiro

Just how much can you say about a man you have never met? Not much, I guess.

According to John Cohen, who knows him well, Roscoe Holcomb has had a difficult time - his hands show work in a lumber mill, and his back has been accidentally broken, apparently more than once. He comes from Eastern Kentucky, not the most prosperous area in the country. I could go on relating more facts about his life and musical background, but I think I'll just refer you to the notes that come with The Music of Roscoe Holcomb and Wade Ward, or Mountain Music of Kentucky, both on Folkways and both fine records; the information is there and there's no point in repeating it.

Just how much can you say about a man you have never met? Not too much, I guess. But I have heard his music, and the music says much about the man.

His guitar style is unique - it is open tuned, yet quite reminiscent of the Carter Family. His banjo is equally inventive and exciting. He sings the old songs, songs so old and common that we think of them as passe - "Way-faring Stranger" "The House of the Rising Sun" - Even "Old Smokey." Yet his sharp intense voice (often at the top of his range) and percussive two-finger banjo style somehow turn the oldest and most familiar of songs into a fresh, vital and wonderfully personal creation without ever losing sight of the traditional styles. Just how he does this I cannot say; all I can do is stand back and admire a man who is musician (or is it magician?) enough to do this. #

(Roscoe Holcomb will be at Club 47 on Thursday, April 23rd, and at the Brandeis Folk Festival, April 25th.)



OBSERVATION BY A PASSING RAMBLER

"There are two folk companies with great advertising departments, Elektra is not one of them. Whatever happened to Jean Redpath, Carolyn Hester, Odetta and Jean Ritchie? Other companies should pick up on this by saying, "There are four great girl folk singers, Orriell Smith and Nancy Ames are two of them. '"



Ramblin' Round

w/dave wilson

I was challenged recently by a young man who was confused by two seemingly contradictory facts. He explained first that his family was closely acquainted with an executive of the ABC-TV network. When quizzing this executive about the performers who had been listed in BROADSIDE as having turned down requests to appear on the "Hootenanny" show, he was told that these people had never been asked, and these "refusals" didn't mean very much. Needless to say, my young friend was quite puzzled, and we can't blame him.

The resolution of this paradox is evident, if you understand how a show and a booking agency do business with each other. Most agencies have one or two big-name attractions which are in constant demand (at least they hope). Consider what happens when the producer of a show such as "Hootenanny" tries to get one of these stars from an agency to appear on his show. The agency has a number of other acts they are anxious to place also; and they know the exposure will do this second act a great deal of good. Therefore, they will say, "Well, sure you can have our star, but you will have to use 'whatshisname' as well." The producer will grumble a bit; but if he wants the name, he knows he will have to accept the lesser-known act as well. Then the agency will contact the latter and tell them they have got a spot on the show, if they want it. Should the performer say that he does not care to appear on that particular program, as many have done, he certainly has every right to say that he has turned down the show. The network, on the other hand, can say that they never asked this act to appear (because it was an agency which did all the asking).

Perhaps now you can understand why the affixation of responsibility for anything, let alone the question of a moral issue, becomes chaotic in the entertainment media.

There also seems to be consternation in some quarters about the editor's note printed in the last issue under the letter from Don West, a noted American poet, writer for civil rights, and father of our favorite, Hedy West. Judy Collins' fans say I pointed the finger at her. I reply that perhaps they had better read what I wrote once more. I attacked Miss Collins' reasoning - not her person. The fact is, from what I know about Judy from her associates, I am looking forward to the time when I can meet her. #

JESSE FULLER-HATCHED BY A BUZZARD

Jesse Fuller was born in Jonesboro, Georgia on March 12th, 1896. Today at 68, Jesse has been lauded as the greatest of the Negro minstrels. His music is the reflection of a life fully lived, a life composed of bitterness and frustration, of pleasure and hope, of love and laughter.

Jesse never knew his father, and knew his mother only for a brief time. In her attempt to find work to support herself, she left her son with a Wilson family in Macedonia, Ga., which treated Jesse much like a dog.

Jesse, however, was imbued with a strong will to survive and by the time he was nine he had established his own business, grazing cows at the rate of ten cents per cow per day. As a teenager Jesse worked in a barrel factory, a broom factory, a rock quarry, a saw mill, and like John Henry, driving steel on the railway.

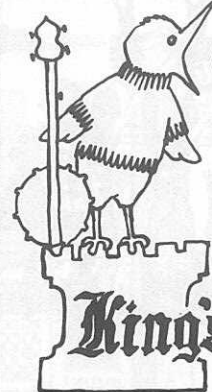
When Jesse was ten years old he began picking up blues guitar from other musicians in and around Stockbridge and McDonough. He, like many others of his time and area made his own guitar, crude as it might be, and set out to imitate the music he had heard at the dancehalls and parties on Saturday nights. Rejecting religion at an early age, Jesse nonetheless listened and captured the spirit of the churchgoers, and the style and fervor of the blind street singers.

Leaving Georgia, and heading for Cincinnati, Jesse worked first for a Streetcar Company, and then took a job with the Hagenback-Wallace Circus. Although he was hired at fifteen dollars a week, hidden deductions resulted in a weekly paycheck which seldom exceeded six dollars. He stayed with the circus for six months before his wanderlust caught up with him and he took to the road again.

Shortly after World War I, Jesse was passing through Big Rapids, Michigan where he stopped to play for some soldiers and was quite astounded when he found his passed hat to be laden with some eighty-odd dollars. This experience convinced Jesse for the first time that he might make a living with his music.

He was heading at his own pace for California like so many others at that time. Remembering his migration, Jesse has remarked:

I knew I was gonna hit California some time an' I didn't care when. I never paid any money - but I've done lots of ridin'. I could catch them trains runnin' thirty miles an hour with my guitar strapped behind my back, leavin' guys standin' there lookin' at me sayin' "I wonder how in the name of God that fellow caught that train!" An' I can swing off a train goin' forty-five miles an hour! Every time I'd hit a railroad division, I'd go amongst the store people an' play a song. There wasn't any radios in them days. They'd fill my cap up."



OPEN HOOT
Each Monday
FOLK MUSIC
WED FRI SAT
Kings Rook AT IPSWICH
4 SO. MAIN STREET, IPSWICH 354-9754

Arriving in Los Angeles, Jesse made his living shining shoes, washing cars, and by carving and selling wooden snakes. With the help of a movie director who took a liking to him, he established a hot-dog stand on a movie lot, and managed to make several appearances as an extra.

In 1929, Jesse moved to Oakland, worked on the railway, and later as a welder. It was in 1951 that Jesse decided to emulate the musicians he noted were making big money with the recording industry, but finding it difficult to find dependable and capable musicians with which to form a band, he drew upon his barrel making experience, and invented the unique fotadella. Since then, one man band Jesse Fuller has been enthusiastically received by devotees of blues and folk music wherever he has performed, including a very successful tour of Europe.

Jesse Fuller, as bluesmen are prone to cry, "was hatched by a buzzard, raised by the sun." If you will listen to him now, you will note that he is still in full flower. D. Hunter

JOAN BAEZ TO DO BENEFIT FOR SNCC, CORE

Folklore Productions

April 2, 1964

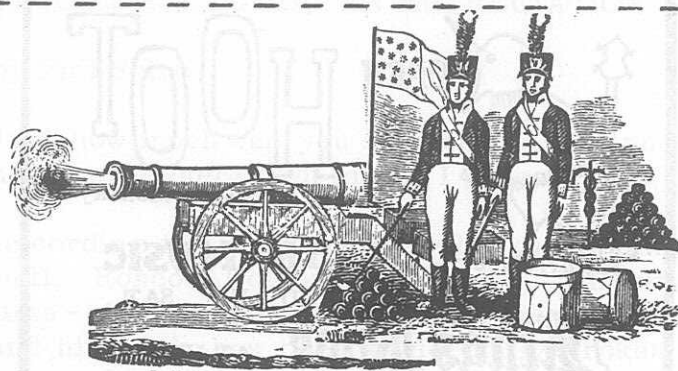
Joan Baez will perform a second Boston concert on Thursday, April 16, at Jordan Hall at 8:30 PM for the benefit of C. O. R. E. (Congress of Racial Equality) and S. N. C. C. (Student Non-Violent Coordinating Committee).

Tickets are available at the Box Office. They are \$4.50, \$3.50, and \$2.80.



The Turks Head
Boston's Oldest Coffee House
11 Charles St.





GIBSON — GUILD — MARTIN

WHERE ELSE — BUT
AT

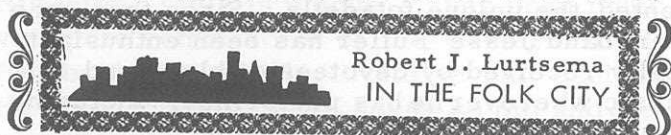
E.U. WURLITZER INC.
76 BEDFORD ST.
BOSTON, MASS.

HA 6 - 3897

FAVILLA — EPIPHONE —

GOYA — FRAMUS — DOBRO —

FENDER — ESPANA — ROSITA — CROWN



Our first column in this series, which seems to be jumping merrily along from one coffee house to another, dealt with the need for a more varied fare of entertainment at the local folk emporia. Our premise was that coffee houses were ideally suited to the presentation of chamber groups and small jazz combos. The conclusion was threefold: that this would help to keep down the overhead; that the expanded stable of potential performers would pave the way for the opening of more places; and that this increase would protect both the neophyte and the established folk performer from the dangers of over-exposure in a limited number of houses.

Since that time (late January) we have noted with pleasure the re-opening of the Someplace Else (offering jazz and folk); the increasingly varied schedule of the Club 47 with jazz, chamber music, square dances and children's concerts; the inclusion of gospel groups, madrigal singers, flamenco and classical guitarist at the King's Rook in Ipswich; and, most especially, the revamping of the schedule at the Turk's Head.

Elusively located at 71-1/2 Charles Street, the Turk's Head boasts many superlatives. It is the oldest and smallest of New England's coffee houses currently offering entertainment. It is also the most intimate and one of the most comfortably friendly, homespun and benevolent. Much of this can be credited to its heritage and equally as much to its proprietors. The original Turk's Head was an eighteenth century London Coffeehouse whose patrons included the foremost writers and artists of the day.

In mid July of 1957 Bill Baldwin and David Welsh, in an attempt to re-establish this tradition, opened their reconverted basement apartment to the public. They had spent considerable time examining the successful establishments in Greenwich Village, bought a galvanized sink in the Bowery for \$12.50 and toted it all the way to Boston (still in use), invested in an ancient rinky-tink stand-up espresso machine (recently replaced with a modern, much less fascinating, but more capable model), and were rewarded with an almost overnight success.

The steady customers substantiated the sagaciousness of placing the emphasis on good music, conversation and games of chess. They delighted in the garden patio offering an escape from the heat of a Boston summer. It was on one of these hot summer nights shortly after the Turks Head had opened that the late Rudy Vanelli came in suggesting a new way to make Turkish coffee. Bill Baldwin thought he was a coffee salesman until the night that Rudy brought in his guitar. From that night until his untimely death in June of 1962, the Turk's Head augmented their recorded jazz and classical music with a steady performer whose devoted fans frequently threatened to burst the place at its seams.

In May of 1958 Bill Baldwin, now on his own, and having decided that Charles Street needed another coffee house to handle this overflow, opened the Cafe Orleans at number thirteen. This, too, was an immediate success aided, of course by its proximity to the Boston Arts Festival and a controversy at the time which saw some of the works of local artists displayed at a church across the street. In the spring of 1961, Bill Baldwin left to attend Columbia, and the management of the Turk's



Head passed through many hands with varying degrees of success until September of 1963 when the affable Sally Comins formed a partnership with Bill Baldwin and took over the duties of management.

The current schedule of entertainment is unique both in its variety and in the fact that the performers appear regularly on the same night each week. On Monday nights you'll hear the quiet classical guitar of Gil de Jesus. Tuesday nights, Sally Comins, herself, entertains with ballads from around the world. On Wednesdays Anita Jagel and Judy Houghton invite the audience to join in with singalongs and answer-backs and much to our delight manage in a most engaging manner to get everyone, even me, to sing.

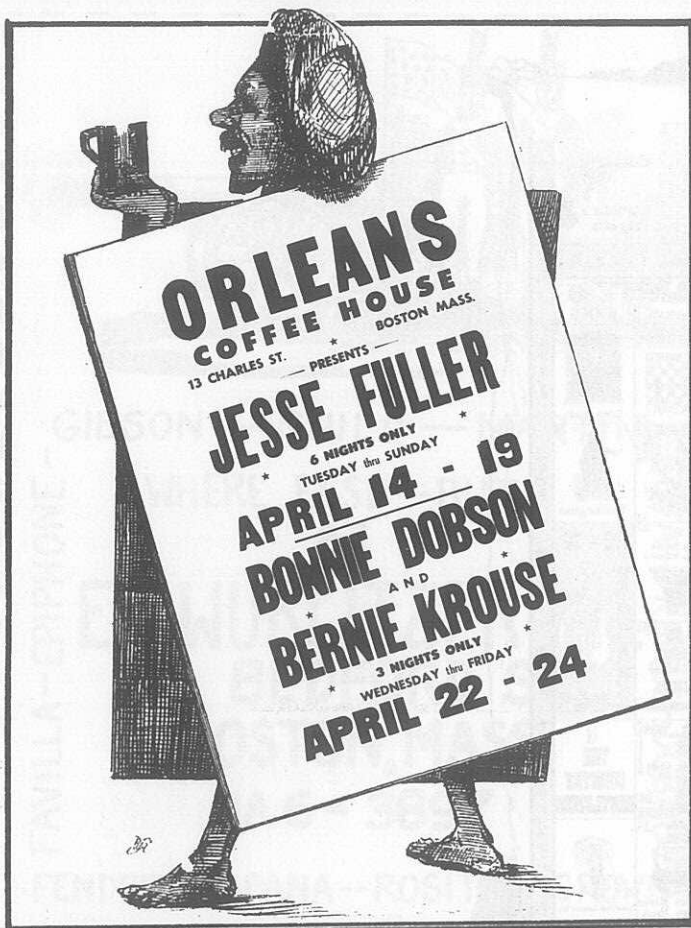
Thursday nights, a young Harvard law student, Dave Dreyer, complete with music stand, offers classical selections for solo flute from the works of Bach and Telemann to the melodic Sicilienne of Gabriel Faure. Belmont's Dave Briggs is featured on Friday night with selections for flamenco guitar which he has been studying under the tutelage of the gifted Rolf Cahn, a close friend of Dr. and Mrs.

Comins. This is a far cry from the old-timey music that Dave used to play at the Club 47 with the Middlesex County String Band. On Saturday nights Ed Freeman is the entertainer. In addition to being a very competent photographer, Ed is experimenting with many different forms of folk music from blues to bluegrass, but is at his best when he settles into the wealth of material from the Elizabethan era.

A few side notes: there are foreign cigarettes on sale from France, Turkey, Egypt, Russia and Italy. And you might try some of the delicious home-made baklavah (Greek pastry) or lahmejune (a kind of arabic pizza) with some orange and sweet spice tea or a steaming glass of udvash.

At the time of this writing there are definite plans underweigh for tearing down a wall or two and expanding to increase the seating capacity. We feel certain that the discretion already exhibited by Dr. and Mrs. Comins will prevent this from impairing the comfortable intimacy that makes the Turk's Head such a delightful place to spend a relaxed evening.

#



BUKKA WHITE PERFORMS FOR FSSGB

The Folk Song Society of Greater Boston will present the legendary blues singer, Bukka White, for three nights at Bates Hall in the Huntington Ave. YMCA of Boston, on Thursday, April 23rd, through Saturday, April 25th. The performances will be open to the public.

Bukka is the second legendary singer of traditional negro material to be tracked down by devoted ethnomusicologists in the last year. Tom Haskins traced Mississippi John Hurt through a line on an early Hurt recording, but John Fahey and Ed Denson had to track Bukka over half the country before they found him in a Baltimore boarding house.

Bukka will perform three sets nightly as the FSS will turn Bates Hall into a coffeehouse for these three nights.

Reservations are recommended. They can be made by calling 491-8675, or writing to The Folk Song Society of Greater Boston, Huntington Ave. YMCA, Boston, Mass. Be sure and include the day and the number in your party as well as your name when making reservations.

ORLEANS HOSTS JESSE FULLER

The Orleans coffeehouse will present Jesse Fuller from Tuesday April 14th to Sunday, the 19th. Jesse, equipped with his fotadella, twelve string, and shoulder rig should make Charles Street a focal point for folk fans that week.

BONNIE & BERNIE AT ORLEANS

Bonnie Dobson and Bernie Krause will perform for three evenings, Wed, April 22nd through Friday the 24th on their next visit to Boston. Their performances will be at the Orleans coffeehouse on Charles Street.

Their appearance at the King's Rook a few weeks ago has been lauded as the high point of folk music this year at that North shore establishment and we suspect that their fine reception in Ipswich will be repeated when they play the Orleans.



BRANDEIS FOLK FESTIVAL - APRIL 25

The BRANDEIS FOLK FESTIVAL of 1964 will be held on Saturday, April 25, at Brandeis University in Waltham. The announcement was made by Phillip Oldenburg and Arnold Reisman, Chairman and Co-chairman, respectively, of the event, and also Folklore Productions, which is producing the Festival.

The evening concert will begin at 8:00 PM. Of major significance will be the appearance of the GEORGIA SEA ISLAND SINGERS AND DANCERS with BESSIE JONES. This will mark the group's first appearance in New England since their electrifying performance at the Newport Folk Festival last year. The Festival will also mark the triumphant return of JIM KWESKIN & THE JUG BAND, who, during their recent western tour, appeared on the Steve Allen show three times. Other nationally-known folk artists at the Festival will be REV. GARY DAVIS, THE NEW LOST CITY RAMBLERS, and ROSCOE HOLCOMB.

The Festival will open at 1:00 PM with a children's concert, featuring REV. GARY DAVIS, TONY SALETAN, IRENE KOSSOY. At a concurrent session, films about the coal miners in Hazard, Kentucky, and a film featuring PETE SEEGER, called "To Hear My Banjo Play" will be shown.

A concert tracing the development of Bluegrass Music will take place at 3:00 PM, with the NEW LOST CITY RAMBLERS, THE LILLY BROTHERS AND DON STOVER, and THE CHARLES RIVER VALLEY BOYS participating. A guitar workshop is scheduled concurrently.

Admission to each afternoon concert is \$1.00; the fee for the film and the guitar workshop is 50¢. The evening concert will be \$2.25. Tickets may be purchased by mail order at the Brandeis Folk Festival, Brandeis University, Waltham, Mass., or at Folklore Productions, P. O. Box 227, Boston. #

NEW ENGLAND FOLK FESTIVAL--
TWENTIETH ANNIVERSARY



The New England Folk Festival, which this year celebrates its twentieth anniversary, will be held in Manchester, New Hampshire, on the weekend of April 24th and 25th, 1964. The activities will be in the National Guard Armory, which is just across the Amoskeeg bridge when you come up from Boston on Interstate 93. There will be three sessions of square dancing and folk dance demonstrations, jam sessions and songfests, plus international foods and exhibits, and New England craftsmen at work.

The New England Folk Festival Association, which presents the annual event, was founded in 1944 at the Boston YWCA by a small group of people who wanted to help make known to a wide audience the dances, music and skills that the people of New England brought here from their native countries.

The focal point of the Festival is the three dance sessions, on Friday night, Saturday afternoon, and Saturday night. Each session combines several folk dance demonstrations with lots of square dancing and contras.

The afternoon session on Saturday is traditionally for children; the demonstration groups are made up exclusively of children and teenagers. Besides the dance sessions, there are song fests and jam sessions. There will be a room available for lauletaans, hootenannies, and whatever. And all the while there is food. The food booths offer dishes from all over the world, and most of them provide full dinner-type menus. It's not necessary to eat before you come.

Scattered throughout the Festival area will be exhibits of handiwork and folk arts from various countries. Many New England craftsmen will be demonstrating their skills, also, including a potter, a weaver, a woodcarver, and the Down East Whittler.

A workshop in square and folk dancing will be held on Sunday, April 26, at the Manchester YMCA. This workshop is open only to members of NEFFA; there will be a membership booth at the Festival for those who want to join.

Admission and times are given in the ad in this issue of BROADSIDE.

-j m graetz



S P R I N G

S A I L E

April 13 - May 13

FOLK GUITARS..... 18.50

also

Limited Supply-Damaged Stock-Even Less



316A NEWBURY ST., MASS.

47 TO PRESENT ERIC ANDERSON



The latest addition to the new crop of songwriters, Eric Anderson, will be appearing at the Club 47, April 24th, with former Bostonian, Debbie Green. Eric came to New York and in the space of a few weeks, landed a Vanguard recording contract, jobs at Gerde's Folk City and the Gaslight, and was given a fine review by Robert Shelton in the N. Y. Times. He will appear on New Folks Vol. II with Lisa Kindred, Robert L. Jones, and Phil Ochs, which Vanguard is scheduled to release next week.

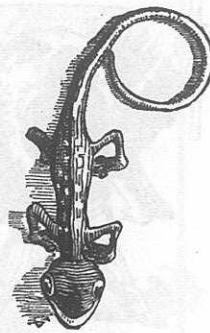


... AND COFFEE TOO



ORLEANS SCHEDULE

April 14 JESSE
 15 FULLER
 16 JESSE
 17 FULLER
 18 JESSE
 19 FULLER
 20 Closed
 21 Eddie & Joe
 22 BONNIE DOBSON
 23 &
 24 BERNIE KRAUSE
 25 Philippe from Haiti
 26 No entertainment
 27 Closed
 28 Martin Wood
 29 Hoot w/Max



CLUB 47 SCHEDULE

April 14 Jackie Washington
 15 MIKE
 16 SEEGER
 17 Scheffrin & Kuyamjian
 Tim Hardin
 18 THE NEW STRANGERS
 19 Hoot w/Carol Langstaff
 20 Tom Rush
 21 Jackie Washington
 22 Tony Saletan & Irene Kossoy
 23 ROSCOE HOLCOMB
 24 ERIC ANDERSON & Debbie Green
 25 Charles River Valley Boys
 26 Hoot w/Robert L. Jones
 27 Tom Rush
 28 Jackie Washington
 29 JOHN
 30 HAMMOND

BRANDEIS UNIVERSITY 2nd ANNUAL FOLK FESTIVAL SATURDAY, APRIL 25, 1964

AFTERNOON EVENTS

CHILDREN'S CONCERT

1 p.m. — \$1
 Rev. Gary Davis, Irene Kossoy
 Tony Saletan

FILMS

1 p.m. — 50c
 Hazard, Ky. coal miners &
 "To Hear My Banjo Play" with
 Pete Seeger

GUITAR WORKSHOP

3 p.m. — 50c

ALL KINDS-A BLUEGRASS

3 p.m. — \$1

Charles River Valley Boys
 Lilly Bros. & Don Stover
 New Lost City Ramblers

Mail orders: Brandeis Folk Festival, Brandeis U., Waltham, Mass.
 or Folklore Productions, P.O. Box 227, Boston, Mass. HU 2-1827

EVENING CONCERT - 8 p.m.

Tickets: \$2.25

REV. GARY DAVIS

GEORGIA SEA ISLAND
 SINGERS & DANCERS
 with Bessie Jones

ROSCOE HOLCOMB

Jim Kweskin &
 THE JUG BAND

NEW
 LOST CITY RAMBLERS

KING'S ROOK AT IPSWICH SCHEDULE

April 15 The Proper Bostonians
 16 Gil DeJesus
 17 The Proper-
 18 Bostonians
 19 The Loblolly Five
 20 Hoot & Auditions
 22 The Proper Bostonians
 23 Gil DeJesus
 24 JESSE
 25 FULLER
 27 Hoot & Auditions

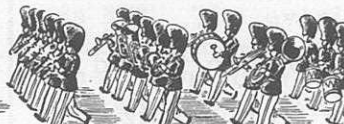
SOMEPLACE ELSE SCHEDULE

April 14 - 19
 BUFFY ST. MARIE
 20 Hoot w/Bill Lyons
 21 - 26
 JO MAPES
 27 Hoot w/Bill Lyons

BROADSIDE EXTENDS ITS SINCERE CON-
 GRATULATIONS TO MIKE SCHICK, OWNER
 OF THE SOMEPLACE ELSE AND HIS NEW
 WIFE, ELYSE, WHO TIED THE KNOT SAT-
 URDAY, APRIL 4TH, 1964.

TURK'S HEAD SCHEDULE

Mon Gil DeJesus
 Classical Guitar
 Tue Sallie
 Ballads from Everywhere
 Wed Nita & Judi
 Folk Songs
 Thurs Dave Dreyer
 Classical Flute
 Fri Dave Briggs
 Flamenco
 Sat Ed Freeman
 Elizabethan Songs



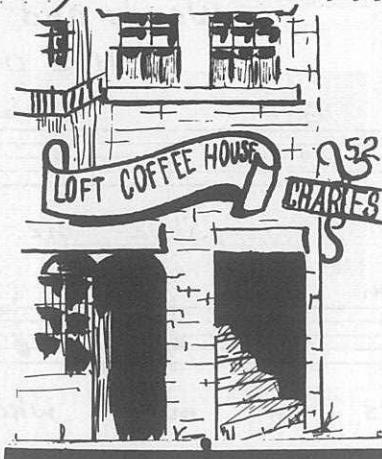
the Loft

52 Charles St. - Boston

La 3-8443

Monday Hoot

Nightly entertainment



SUBSCRIPTION COPY STILL ARRIVING LATE?

Does your subscription copy of BROADSIDE still reach you in the mail two or three days after the date printed on the cover? At long last, we can honestly say that the fault is not ours. Take, for example, Vol. III, No. 2. That issue was mailed in Cambridge on Monday, March 16. It should have been delivered to homes anywhere in the Boston area by Wednesday, March 18, the date on the cover; it should have arrived at other destinations throughout the country by Friday, March 20, at the latest.

We have learned, however, that in many cases BROADSIDEs did not reach local subscribers until that Friday. We have checked with the post office in Cambridge, which says that the issues are delivered to other local post offices (Quincy, Brighton, Medford, etc.) on Tuesday. Therefore, if your copy still arrives late, the fault lies with your local post office. Please check with them about the delay, and also please give us a call at 491-8675 to keep us informed of such matters.

THE CAFE YANA SCHEDULE WAS NOT AVAILABLE AT THE TIME OF THIS PRINTING#####

UNICORN SCHEDULE

Through

April 19 JOSE FELICIANO

April 20

—May 3 DAYLE STANLEY

LOFT SCHEDULE

April 14 Eddie & Joe

15 Toni Carroll

16 Denise Kennedy

17 Ed Freeman

18 Eddie & Joe

19 Closed

20 Hoot w/Steve Koretz

21 Sue Hoover

22 Eddie & Joe

23 Eddie & Joe

24 Denise Kennedy

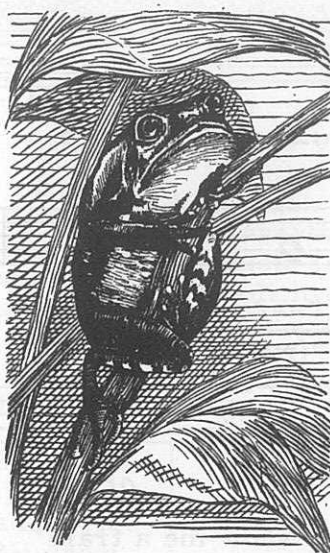
25 Eddie & Joe

26 Closed

27 Hoot w/Steve Koretz

28 Eddie & Joe

29 Ed Freeman



FOLK CITY U. S. A. SCHEDULE

April 17 Anthology of American Folk Music

April 22 Flamenco and Spanish Folk Music

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

April Judy Roderick,
15 & 18 Bennie Berman,
Sonny Terry &
Brownie McGhee
22 & 25 Lily Bros. w/Don
Stover, Rayelio
Reyes, Giles Lily
29 & Tom Paxton, Phil
May 2 Ochs, Holy Modal
Rounders, Common-
wealth Rag Pickers:

LAST MONTH

MARCH						
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1964 APRIL 1964						
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NEXT MONTH

MAY						
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30	31					

THERE BUT FOR FORTUNE

I wrote this in a car driving from Omaha to Lincoln, Nebraska, before doing a rare TV appearance. I think its the hardest kind of song to write because it attempts to put complex thought into simple words.

Living on Bleeker St. in the village, I'm reminded daily of what the song is all about. It was improved from the original through the comments of Jean Ray of Jim & Jean.

Words and Music by
PHIL OCHS

Vigorously



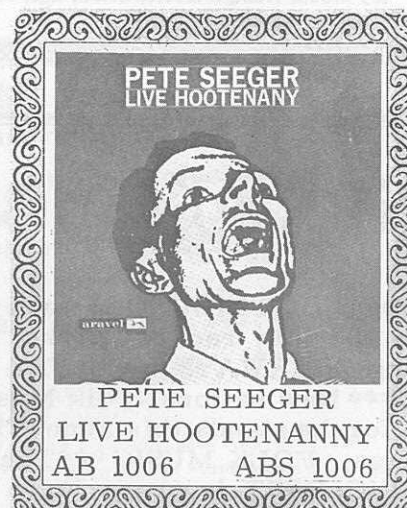
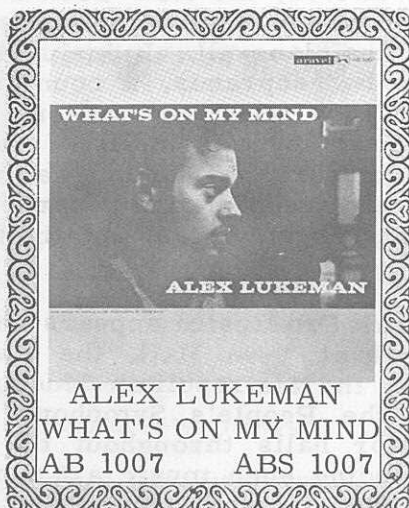
1. Show me a pris-on — Show me a
jail Show me a pris-on man whose
face is grow-in' pale And I'll show you a
young man — with man-y rea-sons why And
there but for for-tune may go you or —
For repeats Last time
I. I, or — I.

2. Show me an alley show me a train
Show me a hobo who sleeps out in the rain
And I'll show you a young man with many reasons why
And there but for fortune may go you or I.

3. Show me the whiskey that stains on the floor
Show me a drunken man as he stumbles out the door
And I'll show you a young man with many reasons why
And there but for fortune may go you or I.

4. Show me a country where the bombs had to fall
Show me the ruins of the buildings once so tall
And I'll show you a young land with so many reasons why
And there but for fortune may go you or I, or I.

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BUFFY ST MARIE TO PLAY "SOMEPLACE ELSE"



The Someplace Else, Boston's newest and largest coffeehouse and Folkspot, will host Buffy St. Marie's somewhat triumphant return to Boston the week of April 14 (Tuesday through Sunday) through the 19th. Buffy's last scheduled appearance in this town was nearly two years ago when she performed for a weekend at the Cafe Yana. Since then, she has toured the country, working major Folk Clubs wherever she went. She made brief visits to Boston to appear on the WGBH show, Folkmusic USA.

Her debut record on the Vanguard label has aroused a great deal of interest among her co-performers and has enjoyed solid sales in most areas, including Boston. She has the reputation of being the only young urban reared folksinging member of her sex who is writing most of her own material, and has lately been compared with Dylan, Paxton, Ochs, La Farge, and company as a significant contributor to the topical idiom.

Buffy's Indian extraction, and her adoption by the Cree Nation, has inspired a great interest in the music of her heritage, and her repertoire reflects this interest. She has been involved recently with a good deal of political activity aimed at protecting the rights of the American Indian.

As exciting and as unusual as her music may be (especially her use of a unique Indian instrument, the mouth bow), her striking and attractive appearance lends a great deal to her audience's visual enjoyment as well. #



ELEKTRA RELEASES PHIL OCHS RECORD

This week Elektra released the debut record of Phil Ochs, "All the News that's Fit to Sing." The record contains many of the songs which have been and are scheduled to be printed in Phil's BROADSIDE column of the same name. Notes on the record jacket are by our favorite editor, Sis Cunningham of the New York Broadside, where most of Phil's songs first saw print. Danny Kalb provides the second guitar.

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BITS AND PIECES

BULLDOG DISTRIBUTORS have moved solidly into the folk record market and are now handling FOLKWAYS, ARAVEL, and PIED-MONT*** New national Folk Music magazine slated for the stands this June-Title to be, of all things, FOLK MUSIC***The SATURDAY EVENING POST is preparing a feature article on the folk and coffeehouse scene for the near future. ***HOLY MODAL ROUNDERS, whose record is listed for release by Prestige this month are seriously trying to figure a way to add a harpsichord to their act. ***GOYA GUITAR'S ANNUAL FOLK FESTIVAL will again be hosted by OSCAR BRAND, and held at GROSSINGERS HOTEL, Grossinger, New York, from June 8-12***PRESTIGE lists immediate releases which include, MITCH GREENHILL, "PICKIN' THE CITY BLUES, " and THE CHARLES RIVER VALLEY BOYS, "BLUEGRASS GET TOGETHER. " *** NET (National Educational Television) may cover the NEWPORT FOLK FESTIVAL at length through member station WGBH of Boston***

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NEW YORK PRO MUSICA AT JORDAN

Folklore Productions

April 3, 1964

The NEW YORK PRO MUSICA will appear at Jordan Hall on Saturday, April 18, at 8:30 PM in the final presentation of the Folklore Concert Series for the 1963-1964 season. The group will present a special Elizabethan program honoring the 400th birthday of William Shakespeare.

Founded by its Musical Director, Noah Greenberg, in 1952, the New York Pro Musica is composed of eleven members - distinguished musicians all. It includes in its vocal group two sopranos, a counter tenor ("male alto"), a tenor, a baritone, and a bass, and four instrumentalists who have mastered such rare instruments as the viola da gamba, the family of five recorders, the cromornes, portative organ, and the harpsichord.

The New York Pro Musica appears regularly in New York at Town Hall, the Kaufmann Auditorium, the Metropolitan Museum, the Cloisters, the People's Symphony series, and in major halls throughout the United States, including such music art centers as the Folger Shakespeare Library and the Library of Congress in Washington, D. C.; Detroit, Michigan Museum of Art; the "Tanglewood Festival; the Stratford Shakespeare Festival in Connecticut - and in other cities throughout the country.

Their impressive list of university appearances includes Princeton, Yale, Duke, M. I. T., Eastman School of Music, University of California, Stanford, Chicago University, and many others.

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FOLK DANCING

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Program at 8:30 pm

Saturday Afternoon: Doors Open at 12 Noon
Program at 2:30 pm

Saturday Evening: Doors Open at 5:30 pm
Program at 8:00 pm

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for information (about
accommodations and such)

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Londonderry, New Hampshire

DEAR BROADSIDE

DEAR BROADSIDE

Mr. Dick Waterman
Broadside
Cambridge, Mass.

Dear Mr. Waterman:

Sorry that you are so disturbed by our calling the song "Hound Dog" instead of "They Gotta Stop Kickin' My Dog Around." Also deeply sorry that you have an Elvis Presley trauma. Is there anything we can do to help?

If we had known that your flesh creeps when a hound dog is mentioned we would have called the song old blue or rover or down boy. We didn't mean for you to get all shook up (oops! sorry!) but the song is really titled "Hound Dog," as per copyright in early 1920's by M. Witmark. Cf. also Vance Randolph "Ozark Folk Songs."

Sincerely yours,
Maynard Solomon
Vanguard Recording
Society Inc.

P. S. What you call "friction squeaks" on Jackie's record are fret noises, caused by

the passage of fingers over the frets of the guitar. Only way to avoid them is to wear gloves, and record without microphones.

Dear BROADSIDE,

How delighted we were to turn the pages of BROADSIDE and discover that we, by way of the popularity poll for '63, were nominated among the "top ten" in Boston! Surely, there must be a mistake! Why, we don't even sing "San Francisco Bay Blues"! In fact, not one blade of bluish grass nor bit of 'ragged time' passes our innocent lips.

The only possible explanation is that there exists in the area a group of obviously misinformed individuals that like folk music - maybe even ballads. It is certainly a good thing that some of the local coffee-house managers are not equally misinformed. They might even go so far as to present folk music sometime.

Sincerely,
Bill Lyons & Peter Lenz



Broa 'side Reviews



COME FOR TO SING - Eric von Schmidt
Houghton Mifflin Co. 1963, 48 pp. \$3.25

A most joyful book! Here is the answer to "what can I find for age 3 - 7 - 11 - etc." or even 20 times 3. The 20 songs presented introduce youngsters to the pleasures of folk music. There are work songs, cowboy songs, action songs, fun songs, as well as lullabies and thinking songs, each accompanied by Eric von Schmidt's delightful illustrations.

For the non-pianist parent, Robert Freedman has supplied extremely effective but simple accompaniments. At the back of the book, happily, is an explanation of guitar chords and fingerings.

The simple historical notes provided by von Schmidt for each song were written for but not down to children. They can be read with enjoyment by older youngsters or read to smaller children.

"Come for to Sing" should be required reading or singing. It can be a fine stepping stone to further interest in and enjoyment of folk music. It is also a pleasure to have around the house just to look at.



Penny Chase

COME FOR TO SING
Pathways Of Sound - POS 1033
Eric Von Schmidt, Carolyn Hester
Jackie Washington, Jack Elliott
Rolf Cahn



Cotton Eye Joe
Grizzly Bear
The Virgin Mary
Billy Barlow
Froggie Went Courting
Go Tell Aunt Rhody
How D'ye Do?
Haul on the Bowline
The Boll Weevil
Candy Man

The Car Song
The Rock Island Line
John Henry
Hush Little Baby
Night Herding Song
The Gray Goose
Taddle-O-Day
Hambone
My Good Old Man
Old Howard

Any creative production which is in addition a labor of love is bound to include indications of that love. This record is a prime example of that statement. Having given up any hope of ever hearing a first rate recording of Jackie Washington, I was delighted and surprised to hear Jackie, with every bit of warmth and feeling that I have experienced when attending his live performances, coming over my loudspeaker. His opener, Cotton Eye Joe, is a gem. Carolyn Hester, from her first cut of The Virgin Mary, throughout the rest of the record is consistently at her

best. Jack Elliott does the best job on the Night Herding Song I have yet to hear, and Eric is at near peak on everything he does, including Grizzly Bear. Only Rolf Cahn is not quite up to the performances we know him to be capable of producing, yet he is saved by the fine delivery on How D'Ye Do.

Whether you have children or not, this is a record you may well enjoy time after time and it sure beats hell out of all these bandwagon hootenanny records being dumped on the market.

dave wilson



DEATH CHANTS, BREAKDOWNS AND MILITARY WALTZES

-John Fahey
Takoma Records

There are perhaps two city performers in the nation who have achieved the status of (sorry, no other phrase will do) living legends; artists everyone has heard of, but few have seen or heard. These two are, of course, Eric von Schmidt and John Fahey. As far as Boston is concerned Eric is far from a legend after living here for many years. With the release of this record John Fahey, the man who found Bukka White, becomes a bit less of a legend.

Fahey is easily the most inventive, original guitarist working in the folk idiom today. One is almost tempted to call him a jazz guitarist when he moves from the folk and/or blues area, but the area he moves into is not jazz at all. Perhaps it is best called Faheysville.

Many of his ideas come off perfectly. The knife guitar in the Dance of the Inhabitants of the Palace of King Phillip XIV of Spain or Take a Look at That Baby are excellent in both conception and execution. Others, like America, don't make it at all. The Adelphi Rolling Grist Mill is one of the most perplexing pieces on record. It must be heard to be appreciated (or put down).

In all, this is an exciting, if strangely mixed, bag of styles and ideas, presented by a guitarist with extraordinary technics, soul, and imagination.

-Phil Spiro

ORRIEL SMITH - A VOICE IN THE WIND

Columbia - CS 8924

It's an ill wind that carried the voice of Orriel Smith to folk music. Except for the liner notes and some of the material, there is little indication that this is, indeed, a folk music record. Miss Smith sings with an appalling lack of feeling for or understanding of the material. Her voice has the disturbing sound of someone still in training and her lackluster presentation never once gives the feeblest hint that she might possibly enjoy what she is singing.

Since Columbia has suggested that we dine on this plate of cold lamb chops, perhaps they should be taken to task. Miss Smith is young and obviously very pretty. This may be what influenced Bobby Scott and Bill Randle to produce the recording, or it might just be a lack of taste. But whatever the incentive, someone at Columbia should have had the discretion to spare Miss Smith the career-stifling embarrassment of a first-try flop.

Robert J. Lurtsema



DAN SORKIN

Mercury MG20861



If you were to picture a gathering of every ideal which is sacred to the lover of traditional music, imagine it to be carefully wrapped in muslin and then placed carefully within the outer casing of an atomic bomb and detonated. You will get a fair idea of what "Folk Singing One" is all about.

It is one of the funniest records I have ever listened to. It violates every sacred cow that folk fans worship, and beautifully. Dan Sorkin, the professor of "Folk Singing One" starts off by introducing "The Tools of the Trade" and "Our Highly Skilled Demonstrators," the Pluckett Family from the Ethnic Mountains. He discusses the possibilities of collecting folk music in the city, the finer points of introducing a song, exposes the identity of the author of "Wimoweh" (Woody Guthrie), explores the political consequences of being a folk singer, gives a devastating example of the folk process, and destroys forever the validity of the singalong.

My favorite line comes when Dan Sorkin defines Folk Music - using the criteria applied for defining religion. He decides that it fits every qualification, with one exception: It has yet to cause a major war.

dave wilson

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BLIND GARY DAVIS -	Pure Religion	FL 14028
JACK ELLIOT -	Country Style	FL 14029
LILLY BROTHERS -	Bluegrass Breakdown	FL 14010

BEST SELLERS

TOM RUSH -	Got A Mind To Ramble	FL 14003
GEOFF MULDAUR -	Sleepy Man Blues	FL 14004
ERIC VON SCHMIDT -	Folk Blues	FL 14005
DAVE VAN RONK -	Folk Singer	FL 14010
CHARLES RIVER VALLEY BOYS -	Bluegrass and Old-Timey Music	FL 14017

FUTURE RELEASES

CHARLES RIVER VALLEY BOYS -	With Tex Logan	FL 14024
DAVE VAN RONK -	Genius of...	FL 14025
MITCH GREENHILL -	Pickin' the City Blues	FL 14026
MAXINE SELLERS		FL 14032

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JOAN TOLIVER

Kapp KRL-4502



A solid hit! Miss Toliver in her first record gives every indication of a brilliant and lasting destiny in folk music. Her warm contralto lends itself with equal competence to balladry, blues and spiritual material. Her vocal styling is straightforward. She has an admirable sense of pitch and timing. And her versatility is astonishing. This is one singer who will not be typed by her first record. There are selections with an authentic sounding Scottish dialect, some direct honest ballads, good solid blues, spirituals with a styling akin to that of Odetta, and even a novelty multiple-recording with as many as four voices backed only by solo brushes. Accompaniment is by Bruce Langhorne, Sam Brown, Norman Keenan and Shep Shepard. Mr. Langhorne's arrangements occasionally draw a little too much attention to the instruments, but on the whole are reasonably tasteful. The recording engineers saw fit to provide a touch of echo that seems unnecessary. Miss Toliver is gifted with a voice the timbre of which needs little, if any, embellishment.

Robert J. Lurtsema

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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

BUFFY ST. MARIE - IT'S MY WAY
 Vanguard Records VRS 9142



Now That the Buffalo's Gone
 The Old Man's Lament
 Ananias
 Mayoo Sto Hoon
 Cod'ine
 Cripple Creek
 The Universal Soldier

Babe in Arms
 He Lived Alone in Town
 You're Gonna Need
 Somebody on your Bond
 The Incest Song
 Eyes of Amber
 It's My Way

When Buffy St. Marie was in Florida last year she had bronchitis, but she still did some of the best singing I've ever heard on a folk stage. Although this debut album doesn't capture all the excitement of Buffy in performance, it is still one of the most striking and original albums to be released in a long time.

Buffy can sing with the beauty and clarity that equals most of the modern female balladeers, but she can also belt out a gutsy blues as well as most of her contemporaries who specialize in that area. Additionally, she has the all-too-rare ability to experiment with folk music tastefully and end up with a totally unique concept of styling and arrangement.

On top of all that she is also one of the finest songwriters dealing in the folk idiom, and of her songs, I believe "Codine" will clearly emerge as one of the classic musical statements on drugs.

The weaknesses of the album are all of a minor nature, such as the occasional straining of her voice, the sometimes repetitious driving flatpick, or a few trite lines which can be found in some songs.

The only thing that bothers me about Buffy is that sometimes you get the feeling that some one is trying to make a star out of her. For example, there is an insane button being passed around asking "Are You The Universal-Soldier?" The profits go to UNICEF of course with no thought in mind of promoting Buffy. Oh well! Maybe we can start a trend with other buttons, like "Are you the Master of War?" or, "Are you the Boston Strangler," or, "Are you serious?"

Phil Ochs



THE IRISH RAMBLERS - The Patriot Game
 Elektra EKL 249 - EKS 7249

Sean South from Garryowen
 Up among the Heather
 Follow me up to Carlow
 Whiskey in the Jar
 Bonnie Wee Girl
 Captain Freeny
 Jig Medley:
 Miss Bennett
 Kenmuir's a' an' Awa' Willie
 Tobin's Favorite

The Patriot Game
 Mormond Braes
 Mountains of Pomeroy
 Rothsay-O
 Moving Cloud Reel
 The Woman from Wexford
 Reynard the Fox

The Clancy Brothers, Pat, Brendan, and Eugene (no relation to the other Clancy Bros.), have in their first record a sure-fire hit. Devotees of Irish folk music and sticklers for authenticity will delight in this high-spirited sampling of songs of the British Isles. The combination of honest-to-god Irish accents and an unspoiled approach to their material results in a recording that brings to mind pictures of the countryfolk joining arms and dancing on the moors in spite of the everpresent rain, or the nightly singing and drinking bouts as they pour another Paddy's in an Irish Pub. Two of the best cuts on the record are instrumentals, "Moving Cloud Reel" and the "Jig Medley." Lots of fun to compare these with some of our mountain fiddle tunes and country hoe-downs.

Robert J. Lurtsema

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