

THE BROADSIDE

OF BOSTON

Volume III, No. 5

Cambridge, Massachusetts

April 29, 1964



Photo by Rick Stafford from 3 Cats

FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS

IN-PERSON INTERVIEWS ARE AN IMPORTANT FACET OF

FOLK CITY USA

SOME OF THE PERFORMERS WHO HAVE APPEARED IN THE PAST TWO YEARS INCLUDE:

JEAN REDPATH

ODETTA

PAUL CLAYTON

JOHN TOWNLEY

ED McCURDY

PATRICK SKY

PEGGY SEEGER

JUDY MAYHAN

CHARLES RIVER VALLEY BOYS

JOHN HAMMOND

TOM RUSH

BONNIE DOBSON

ORANIM ZABAR ISRAELI TROUPE

JESSE FULLER

LEN CHANDLER

JERRY CORBETT

ROLF CAHN

THE KENTUCKY COLONELS

THE IRISH RAMBLERS

LISA KINDRED

BROWN AND DANA

PETE SEEGER

THEO BIKEL

JOHN JACOB NILES

CLANCY BROS. & TOMMY MAKEM

LEON BIBB

MARK SPOLSTRA

DUSTY RHODES

LEE HAYES

REV. GARY DAVIS

JOSE FELICIANO

PHIL OCHS

JACKIE WASHINGTON

THE TARRIERS

OSCAR BRAND

ERIC ANDERSON

JUDY RODERICK

JIM KWESKIN

HOLY MODAL ROUNDERS



1330 AM/FM 102.5
BROADCAST in STEREO

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

BROADSIDE

Volume III, No. 5

April 29, 1964

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Cambridge, Massachusetts 02138

Phone: 491-8675

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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
DUSTY RHODES
of Folk Music USA

Cover Photo by Rick Stafford
from "Three Cats"

Editorial

We hear a lot of talk from a lot of people about how this society of ours has relegated the individual to a statistic, a code number, or a potential number of consumer dollars to be spent in the next year. Cynically grumbling agreement, we often join them. But, we are occasionally disunited by a va- grant thought we do our best to control - what have we done to make our presence felt?

Well, occasionally we pay a few pennies extra on our phone bill, because we have heard that that way they can't run us through their IBM machine but have to handle our account with the expense of some human attention. But we haven't done much else.

When Bob Jones' show (Accent on Folk Music) was taken off the air by WEEI some two years ago, we suggested that if enough readers sent a letter or card of protest, perhaps some-

GR5-9801

FORUM V

OPPOSITE THEATER
IN ANDOVER

FOLK MUSIC every... FRI, SAT.

Doug Mayer... Apr. 24
Peggy Whitfield... May 1

thing would be done about it. The trickle of mail that came in answer was somewhat dis- heartening. Two issues ago, as the tag to an article by Bob Lurtsema, we posted notice that FOLK MUSIC USA, the WGBH TV pro- gram, was going off the air this May and that no plans were being made for its recommence- ment this fall. At last report, two whole let- ters had been received by the program mana- ger at WGBH expressing dismay. Now, we certainly don't look at FOLK MUSIC USA through rose-tinted lenses...we have often criticized them loudly, not only in print but in some heated debates with the producer and director of the show; the fact still remains that this program is the one show in our lo- cality which has been open to performers and music, with talent and importance as the cri- teria, without censorship of controversial items and without regard as to who might be offended in any way but in terms of musical taste.

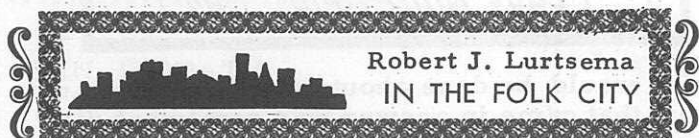
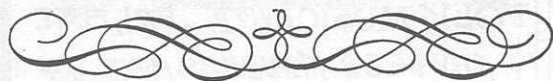
It is within our power, yours and mine, to leave the whole business to ABC-TV and their bland, supercilious, unfolk "Hootenanny" show and to the carbon copies which may or may not appear. But if we want good folk music on TV in this area, we are going to have to speak loudly and speak now. Many of the performers you have been privileged to watch on the screen in your home will never appear on that 'other show.'

In essence, it does not even matter if you don't regularly watch the show. You can still care that a show of this kind is being produced and telecast regularly.

Elsewhere in this issue, you will find a peti- tion printed. If you don't care to cut up your issue of BROADSIDE, you can copy it onto another sheet. But sign it. Get as many other people to sign it as you can and mail it to WGBH's Program Manager. You may irritate the devil out of them; but they are going to know that there are people out there who do care about what has been and what is going to be presented.



The Turks Head
Boston's Oldest Coffee House
7th Charles St.



Toward the close of the sixteenth century, the use of coffee was recorded by a European resident in Egypt, and it was about this time that coffee came into general use in the near East. The appreciation of coffee as a beverage in Europe dates from the seventeenth century when coffee houses were first instituted, the first being opened in Constantinople and Venice. In London, coffee houses date from 1652 when the first was opened in St. Michael's Alley, Cornhill. It wasn't long before their popularity increased and they began to play a dominant role in the social life of the later Stuart period.

Most frequently they were associations solely for conviviality or literary coteries, but many were admittedly home base for political groups. The Rota Club (1659) was a debating society for the spread of republican ideas, broken up at the restoration. Then, too, there was the famous Calves Head Club (c. 1693) and the Green Ribbon Club founded in 1675 as a resort for members of the political party hostile to the court, men who supported Titus Oates and who were concerned in the Rye House Plot and Monmouth's Rebellion.

It was in this same year (1675) that Charles II issued a proclamation which ran, "His Majesty hath thought fit and necessary that coffee houses be put down (sic) and suppressed," owing to the fact "that in such houses divers false, malicious and scandalous reports are devised and spread abroad to the Defamation of his Majesty's Government and to the disturbance of Peace and Quiet of the Realm." The proclamation proved so unpopular, though that it was almost instantly found necessary to withdraw it and by Anne's reign the coffee-house club was a feature of England's accepted social life again.

Although this political factionalism is no longer extant and the camarilla has been supplant-

ed by camaraderie, our modern coffee houses still serve, though to a lesser extent, as a gathering place for the literati, and a meeting place for conversation and conviviality. Some have added the additional function of showplace for various forms of our cultural heritage. If we would attempt to recapture some of the decor and atmosphere of the earlier establishments, we must venture out of the "folk city" itself and on up to the North Shore.

The King's Rook, in Ipswich, was opened on April 22nd, 1963, by Gardner Damon and Howard Ferguson. They chose for their site a house built in 1685 by Shorborne Willson which had functioned for years as a vending place for antiques, fabrics and yarns. The actual plant was an addition to the house built in 1930 as an antique reproduction shop. The red brick walls and solid oak beams surrounding a huge back-to-back double fireplace supplied the basic tone. From a Peabody tannery they brought wood paneling, still pecky with the many holes of the tanner's tacks. They added heavy wooden tables and captain's chairs and finished it off with soft amber lighting from antique lanterns. The walls were hung with paintings of local North Shore Artists.

Messrs. Damon and Ferguson have every right to be proud of the results. In a small New England town the need for taste and discipline is paramount for local town-father approval without which they could not have survived, let alone flourished. But flourish they did, to the point where they were booking in some of the best known names in folk music, usually scheduling their appearance immediately after a gig in the city itself. The response has been phenomenally favorable.

Even the staunch antagonists who originally objected to the intrusion of this supposed verruca have ceased their vituperation and accepted "the Rook" as an asset to the community, a tribute to the discretion employed by Howard Ferguson and Gardner Damon, and if you will forgive playing with words, a case where decor has led to decorum and that in turn to decorousness.

Their location is ideal. Ipswich is one of New England's most picturesque towns, the site of Castle Hill and Crane's Beach, and an ideal spot for a Sunday sojourn.

As we write this, plans for expansion are already nearing completion. What is now the larger of their two rooms (36' by 50') is soon to become the smaller of the two. One of the walls will be taken out and the extension will allow for double the present seating capacity, but if their popularity continues at its present rate, they'll probably need even more room than this. We sincerely hope so.

BAEZ CHALLENGES "IRS"

Joan Baez, American folksinger, has refused to pay that 60% of her 1963 income tax which goes for military expenditures. She sent the following letter to the Internal Revenue Service, explaining her cause:

Dear Friends

What I have to say is this:

I do not believe in war.

I do not believe in the weapons of war.

Weapons and wars have murdered, burned, distorted, crippled, and caused endless varieties of pain to men, women and children for too long.

Our modern weapons can reduce a man to a piece of dust in a split second, can make a woman's hair fall out or cause her baby to be born a monster. They can kill the part of a turtle's brain that tells him where he is going so instead of trudging to the ocean, he trudges confusedly towards the desert, slowly, blinking his poor eyes, until he finally scorches to death and turns into a shell and some bones.

I am not going to volunteer the 60% of my year's income tax that goes to armaments. There are two reasons for my action.

One is enough. It is enough to say that no man has the right to take another man's life. Now we plan and build weapons that can take thousands of lives in one second, millions of lives in a day, billions in a week.

No one has a right to do that.

It is madness.

It is wrong.

My other reason is that modern war is impractical and stupid. We spend billions of dollars a year on weapons which scientists, politicians, military men, and even presidents all agree must never be used. That is impractical. The expression "National Security" has no meaning. It refers to our Defense System, which I call our Offense System, and which is a farce. It continues expanding and heaping up, one horrible kill machine upon another, until, for some reason or another, a button will be pushed, and our world or a good portion of it will be blown to pieces.

That is not security. That is stupidity.

People are starving to death in some places of the world. They look to this country with all its wealth and all its power. They look at our National budget. They are supposed to respect us. They do not respect us. They despise us. That is impractical and stupid.



S P R I N G

S A L E

April 13 - May 13

FOLK GUITARS..... 18.50

also

Limited Supply-Damaged Stock-Even Less

The
Folk-Shop
of BOSTON

316A NEWBURY ST., MASS.

Maybe the line should have been drawn when the bow and arrow were invented, maybe at the gun, the cannon maybe. Because now it is all wrong, all impractical, and all stupid.

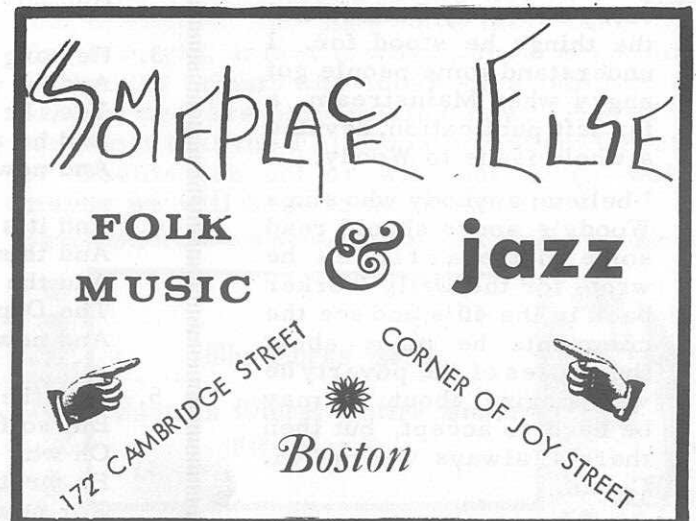
So all I can do is draw my own line now. I am no longer supporting my portion of the arms race.

Sincerely yours,

Joan Baez

YANA COFFEEHOUSE TO SHOW SILENT MOVIES

Starting Monday April 27th, the Yana Coffee-house will be showing silent films each night. This series of classic flicks will feature artists of the past including Charlie Chaplin, W. C. Fields, and the Keystone Cops. The series will run for three weeks.



"All the News that's Fit to



by Phil Ochs

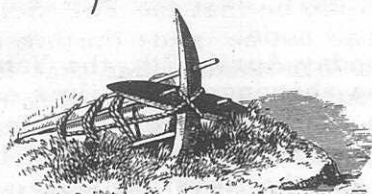
Bound For Glory

Words and Music by
PHIL OCHS

Moderately

1. He walked all o-ver his own grow-in' land From the
New York Is-land to the Cal-i-for-nia sand He
saw all the peo-ple that need-ed to be seen Plant-ed all the
grass where there need-ed to be green. And now he's bound for a
glo-ry of his own And now he's bound for glo-ry.

B



OUND FOR GLORY is the story of Woody Guthrie and the things he stood for. I understand some people got angry when Mainstream, a far left publication, devoted a whole issue to Woody.

I believe anybody who sings Woody's songs should read some of the articles he wrote for the Daily Worker back in the 40's and see the comments he made about the causes of the poverty he was singing about. It may be hard to accept, but then there's always George M. Cohan.

2. He wrote and he sang and he rode upon the rails
And he got on board when the sailors had to sail
He said all the words that needed to be said
He fed all the hungry souls that needed to be fed
And now, etc.
3. He sang in our streets and he sang in our halls
And he was always there when the unions gave a call
Yes, he did all the jobs that needed to be done
And he always stood his ground when smaller men would run
And now, etc.
4. And it's Pasturers of Plenty wrote the dust bowl balladeer
And this land is your land he wanted us to hear
And the risin' of the unions will be sung about again
The Deportees live on thru the power of his pen
And now, etc.
5. Now they sing out his praises on every distant shore
But so few remember what he was fightin' for
Oh why sing the songs and forget about the aim
He wrote them for a reason why not sing them for the same.
For now he's bound, etc.

Ramblin' Round

w/dave wilson

I've been hearing from a lot of people about how much they like folk music and how disturbed they are about what is happening to it through the continual commercialization it has experienced of late. These people, most of them, are adamant about the degeneracy of folk music in the last few years, especially of traditional music, and are wont to shake their heads and deplore that, "nothing is being done," to preserve the sanctity of what they once treasured so highly.

What I would like to know is, just what the devil are they doing about it besides weeping and moaning?

Most of them really don't want to be bothered with doing anything, and those who might be at a loss as to what they could do. Well, I think that there is a lot to be done and that the ways of doing it are not so unavailable as the wailers think.

The Folk Song Society of Greater Boston has been greatly hampered by its lack of members who care enough to help.

What could you do if you were a member? You could work on the program committee, planning the events to be scheduled, you could work on the publicity committee seeing that these events were well known to members and the public at large, you could work on the membership committee to make the organization healthier. But these are programs already in operation. The Folk Song Society could fill the one big GAP in the folk offerings of this city.

Last fall we talked of an idea to a number of members and found it eagerly accepted, but lack of members to handle the job crippled it before it could get off the ground. That idea was to establish a folk music center as part of the Society's program. The center would include a reference library of songs, music, and texts, a tape and record library and listening facilities, a series of courses on the playing and construction of various folk in-



The hope of this type of center for Boston is not lost. It may be that the Folk Song Society is not and can not be made the parent organization for a folk center, but that has yet to be proved. At this point it is up to the people who say they care, and do.

I know that this will not diminish the number of talkers one iota. I would not even want that to happen, for they have their function. But it might, in fact it would, provide an outlet for the talents and ideas of a number of people who are only talking now. And if it turns out that the Folk Song Society of Greater Boston can not or will not do it, well, maybe we will have to do it ourselves.



... AND COFFEE TOO



CLUB 47 SCHEDULE

April 24 To Be Announced
 25 Charles River Valley Boys
 26 Hoot w/Robert L. Jones
 27 Tom Rush
 28 Jackie Washington
 29 JOHN
 30 HAMMOND
 May 1 To Be Announced
 2 Tim Hardin, & 47 Ragpickers
 3 Hoot w/Jerry Corbett
 4 Tom Rush
 5 Jackie Washington
 6 Jazz-To Be Announced
 7 JESSE COLIN YOUNG
 8 JESSE COLIN YOUNG
 9-13 As yet, Unscheduled.



TURK'S HEAD SCHEDULE

Mon Gil De Jesus
 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



CHINESE IMAGE OF
KUAN-YIN

ORLEANS SCHEDULE

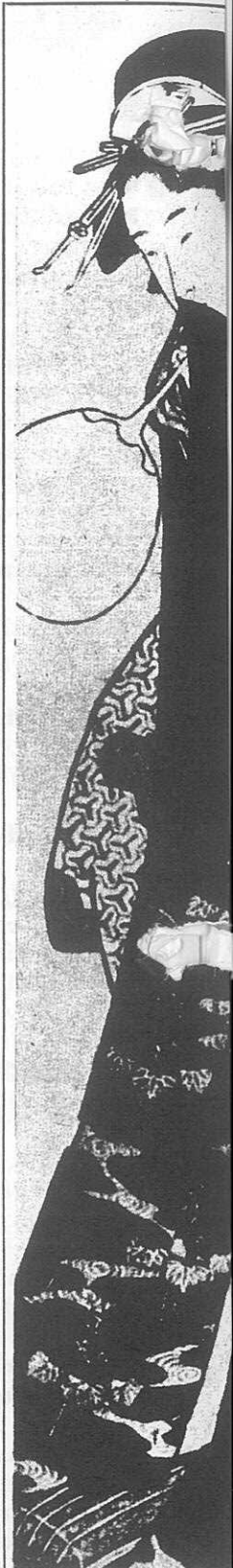
April 24 BONNIE & BERNIE
 25 Philippe from Haiti
 26 No Entertainment
 27 Closed
 28 Martin Wood
 29 Hoot w/Max
 30 Eddie & Joe
 May 1 Eddie & Joe
 2 Philippe from Haiti
 3 No Entertainment
 4 Closed
 5 Susan Garfield
 6 Sue Hoover
 7 Eddie & Joe
 8 To Be Announced
 9 Philippe from Haiti
 10 No Entertainment
 11 Closed
 12 Susan Garfield
 13 Sue Hoover

UNICORN SCHEDULE

Through
 May 3 Dayle Stanley
 4 DAVE VANRONK &
 -10 ELIZABETH COTTON

LOFT SCHEDULE

April 24 Denise Kennedy
 25 Eddie & Joe
 26 Closed
 27 Hoot w/ Steve Koretz
 28 Eddie & Joe
 29 Ed Freeman
 30 Denise Kennedy
 May 1 Toni Carrol
 2 Eddie & Joe
 3 Closed
 4 Hoot w/ Steve Koretz
 5 Paul MacNiel
 6 Steve Hall Jazz Quartet
 7 Toni Carrol
 8 Eddie & Joe
 9 Eddie & Joe
 10 Closed
 11 Hoot w/Steve Koretz
 12 Bettie & the Moonlighters
 13 Eddie & Joe

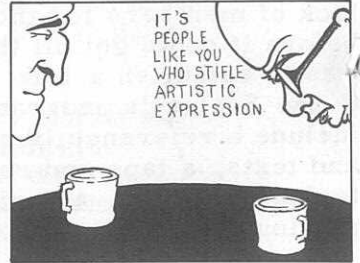
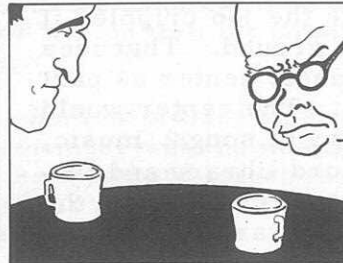
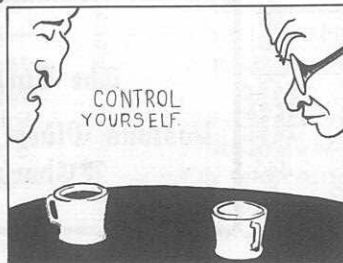


"A Maiden of the
by Kitagawa Utamarō"

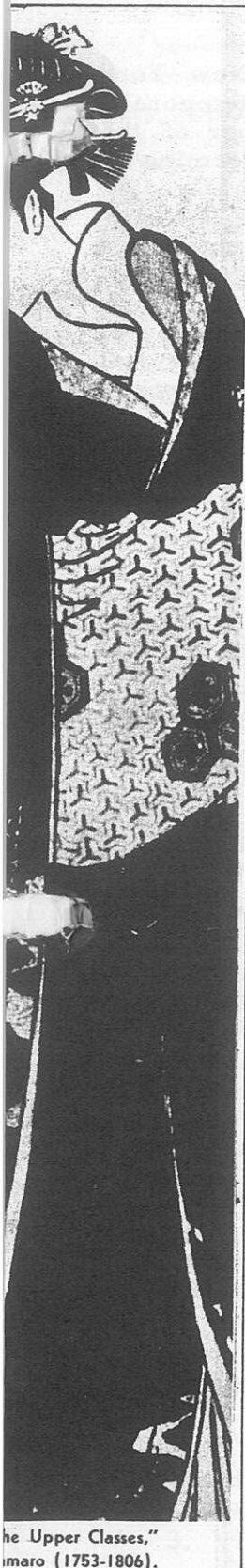
REMEMBER NEWPORT ? 1963 NEWPORT FOLK FESTIVAL ALBUMS

AVAILABLE AT
BRIGGS & BRIGGS
 1270 Mass. Ave. Harvard Sq. KI-7-2007
 CAMBRIDGE

The Freebies ...



by Lurtsema



he Upper Classes,"
maro (1753-1806).

SOMEPLACE ELSE SCHEDULE

- April 24 JO
-30 MAPES
May 1 BONNIE DOBSON
-3 & BERNIE KRAUSE
4 Hoot w/Bill Lyons
5 RAMBLN'
-10 JACK ELLIOTT
11 Hoot w/Bill Lyons
12 JUDY
-17 HENSKE



KING'S ROOK AT IPSWICH SCHEDULE

- April 24 JESSE
25 FULLER
27 Hoot & Auditions
29 The Proper Bostonians
30 Gil De Jesus
May 1 ALEX
2 LUKEMAN
4 Hoot & Auditions
6 The Proper Bostonians
7 Gil De Jesus
8 PATRICK
9 SKY
11 Hoot & Auditions
13. The Proper Bostonians



FOLK CITY USA SCHEDULE

- April 24 FLAMENCO & SPANISH
FOLK MUSIC
May 1 Recent Releases
8 WINNERS of
BROADSIDE POLL



FOLK MUSIC USA SCHEDULE (WGBH TV - Channel 2)

- April 29 TOM PAXTON, PHIL
& OCHS, HOLY MODAL
May 2 ROUNDERS, COMMON-
WEALTH RAG PICKERS
May 6 CROSSCOUNTRYMEN,
& TOM RUSH, ERIC
May 9 ANDERSON
May 13 CHARLES RIVER
& VALLEY BOYS &
May 16 OTHERS.

FOLKSONG SOCIETY OF GREATER BOSTON

presents
A CONCERT &
TOPICAL SONG WORKSHOP
featuring

Gil Turner

EDITOR OF NEW YORK BROADSIDE



**hurry
on down**

FSSGB members . Free
YMCA members . \$1.00
Non-members . \$1.50

SAT., MAY 9 8:30
P.M.

YMCA BATES HALL

316 Huntington Avenue Boston, Massachusetts

CLUB 47, INC.

47 PALMER STREET
HARVARD SQUARE
CAMBRIDGE



OPEN EVERY NIGHT

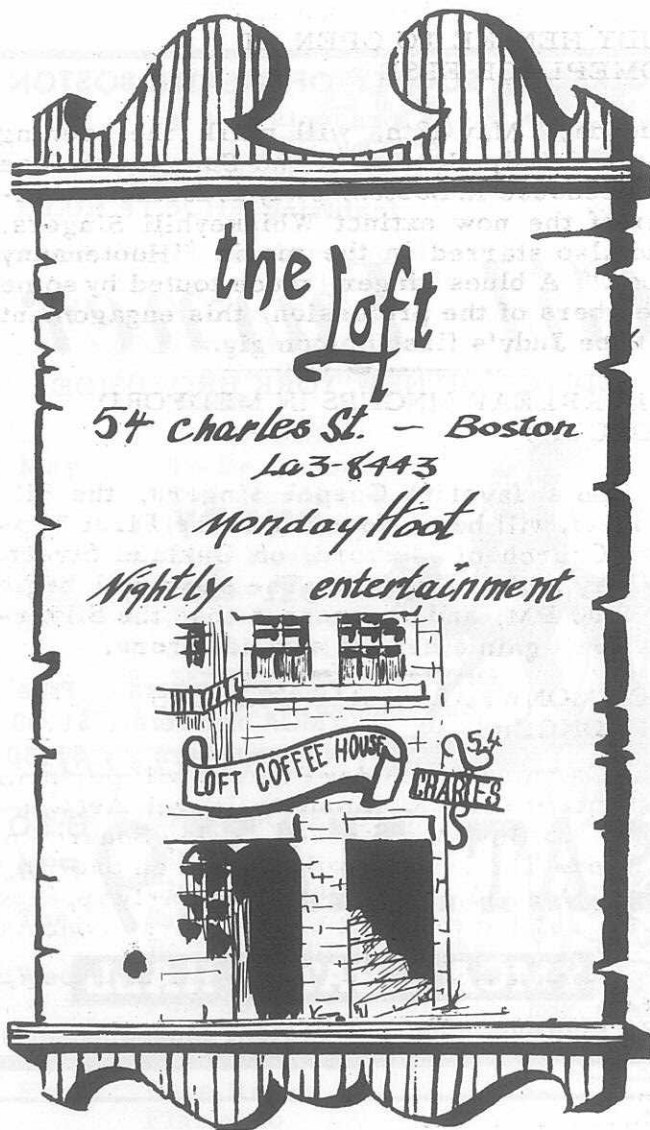
LAST MONTH

MARCH						
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15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

1964 APRIL 1964						
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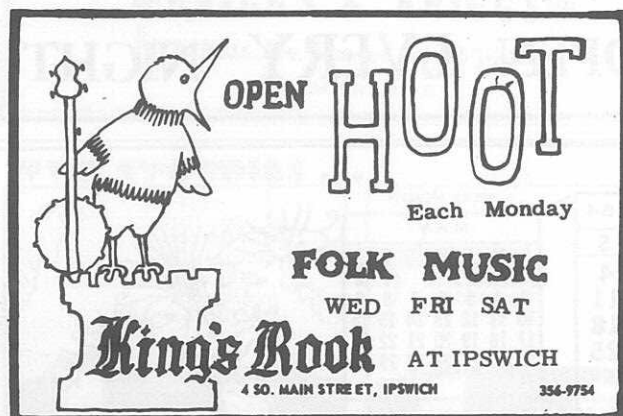
NEXT MONTH

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



OWEN DE LONG NAMED MOONCUSSER MANAGER

Owen De Long, man about Harvard Square, and owner of Riverboat Enterprises, a record distributing company which handles Folk-Lyric, Folk-Legacy, Arhoolie, Origin Jazz Library, and Delmark records, will be at the helm of the Mooncusser when it opens this summer. The Mooncusser, which is located at Oak Bluff's on Martha's Vineyard, had its inaugural season last summer, and became an immediate success. This year is expected to be even more active than last.



GIL TURNER TO GIVE CONCERT AND WORKSHOP FOR FSSGB

Gil Turner, an editor of the New York Broadside, a magazine of contemporary topical songs, and former member of the New World Singers, will be performing in concert for the Folk Song Society of Greater Boston on Saturday night, May 9th. The second half of the concert will be presented as a workshop on the topical song. Gil's association with the NY Broadside certainly puts him in a position to be able to help many of our local song writers who may wonder just how they should go about getting their songs printed.

Gil has recently recorded with the New World Singers on the Atlantic label and the record is due for release soon.

He recently stopped over in Boston to tape a portion of the Folk Music USA show for WGBH-TV, and that will soon be telecast over Channel 2.

This concert, as are most given by the FSS, will be held in Bates Hall at the Huntington Avenue YMCA. The evening's performance will begin at 8:15 sharp and will be open to the general public, as well as to FSS members, Y members, and their guests.

WASHINGTON FOLK STRUMS

The first issue of a new folk news sheet, "Washington Folk Strums," covering the news of the Washington scene, and the schedules for that area. We are a bit embarrassed to note that their first issue is certainly much more impressive than the first issue of this magazine on its debut appearance a little over two years ago. There is no information within the magazine regarding subscriptions, but we suggest that if you are interested, you might write to editor Richard L. Rodgers, 7906 Woodbury Drive, Silver Spring, Maryland.

LOFT NOTES

Bettie Buckland and the Moonlighters will play at the Loft Coffee House Tuesday, May 12th and Friday, May 15th.

Organized a short while ago they have already appeared on local radio and television. Bettie Buckland, the prime mover behind the group also has the distinction of being the only girl banjo player in New England that works with a band. With Charlie Patterson on guitar, Louis Arsenault on Mandolin and David Nixon on Bass, they perform Bluegrass a la Scruggs and the Osborne Brothers.

--Frank Lavine

CONCERT TO BENEFIT STRIKING MINERS

A benefit folk concert for the Hazard Miners is tentatively slated to be held at the Community Church Art Center on Sunday Afternoon, May 10th. Present for the performance will be Carolyn Hester, Peter La Farge, Gil Turner, Pat Sky, and possibly Tom Paxton. It is expected that these singers, all members of the Council of Performing Artists, and/or the Committee for Miners will be joined by several Boston performers.

The concert will start at 3pm. The Community Church Art Center is at 565 Boylston St., at Copley Square in Boston.



DAYLE STANLEY CONTINUING AT UNICORN

Dayle Stanley opened her first extended-Boston engagement at the Unicorn coffeehouse on Monday, April 20th. She is performing there nightly through Sunday, May 3rd. Dayle was last year's winner of the BROADSIDE first annual poll for Boston's favorite female folksinger. Her first record, "Child of Hollow Times," has just been released by Squire Records.

TO: MR. ROBERT LARSEN
PROGRAM MANAGER
WGBH TV
238 MAIN STREET
CAMBRIDGE, MASS. 02142

JUDY HENSKE TO OPEN AT SOMEPLACE ELSE

Tuesday, May 12th, will mark the opening date of Judy Henske at the Someplace Else Coffeehouse in Boston. Judy is former member of the now extinct Whiskeyhill Singers, and also starred in the movie "Hootenanny Hoot." A blues singer, much touted by some members of the profession, this engagement will be Judy's first Boston gig.

SILVERLEAF SINGERS IN MEDFORD CONCERT

Boston's favorite Gospel singers, the Silverleaf, will be performing at the First Baptist Church of Medford, on Oakland Street, Friday night, May 1st. The show will begin at 8:00 PM, and we suspect that the Silverleaf will gain a host of new admirers.

COMMONWEALTH RAG PICKERS IN CONCERT

The Commonwealth Rag Pickers will perform in concert at the Community Church Art Center, 565 Boylston Street, Copley Square, in Boston. The concert will be held on Saturday night, May 16. The group regularly appears at Club 47, but this will be their first concert appearance open to the general public.

Because we feel that FOLK MUSIC USA has set a standard in the telecasting of Folk Music in this area, which has not even been challenged by another station; because we feel that the Show has been informative as well as entertaining; and because we feel that WGBH TV has set a precedent which will be lost if the show is not resumed in the fall, we have signed our names in protest against the cancellation of the program. We ask your serious reconsideration of said cancellation - and hope that the wishes and considerations of your viewers will not go unheeded.

NAME

ADDRESS

1.

2.

3.

4.

5.

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Broadside



FLATT-SCRUGGS CONCERT

by Tom Dunbar

A near capacity crowd was treated to an evening of Bluegrass music by its masters on April 4th, when Lester Flatt, Earl Scruggs, The Foggy Mountain Boys and Grandpa Jones appeared in concert at Jordan Hall.

From the first note of Paul Warren's fiddle on the opening hoedown to the last note of "Little Maggie," the final encore, the group was enthusiastically cheered and applauded.

While the songs of Lester Flatt were warmly received and well executed, the post-vociferous response was in answer to the many instrumentals of the group. It is generally assumed that Earl Scruggs is the "King" of the banjo players. Not so well-known but equally accomplished are the other members of the band. "Uncle Josh" is one of the top debro players in the entire business. "Cousin Jake" is a top bassist. Lester Flatt and Billy Powers provide the guitar accompaniment while, in this reviewer's opinion, the top job of all is done by Paul Warren on the fiddle. Five times after instrumentals, they were called back for encores, the most insistent following Warren's rendition of the "Orange Blossom Special," in which he had the fiddle making sounds of the engine, drivers, steam exhausts and brakes.

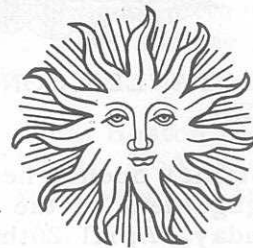
Many of their old numbers were played along with some newer ones, such as "You Are My Flower" and "Petticoat Junction." Then, in a departure from the usual, Earl Scruggs played several guitar solos, the best of which was "Cannonball Blues." Needless to say, they were of Scruggs quality.

As for Grandpa Jones, the easiest thing to say is that he owned the house. From his appearance on, he had everyone under his spell, as he sang, played and cavorted through the best of his numbers with "Mountain Dew" and "Old Rattler," the best known. When called back for an encore, he responded with "Fifteen Cents Is All I Got" and later sang a new comedy song "She Took Off Like A Herd of Turtles," which was as funny as it sounds.



Probably the high point of the evening was the pair of banjo duets played by Earl and Grandpa. The combination of the three-finger style of Scruggs and the frailing of Jones made a most interesting and enjoyable combination.

As is customary with most southern country groups, the entire crew joined in a closing hymn and then were called back for a final encore, to complete an evening of Bluegrass which won't be equalled until the same group returns next year.



THEODORE BIKEL - A Folksinger's Choice
Elektra EKL-250 - EKS-7250

When you think of Theo Bikel as an entertainer or folk singer, he must first and foremost be considered in terms of his theatrical background because when Theo attempts folk material he is primarily an actor playing the role of a folk singer. As such, his latest release, "A Folksinger's Choice", is one of his best efforts to date.

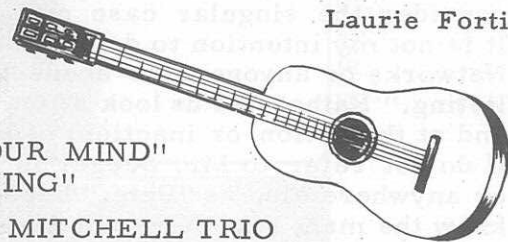
Supporting this contention is the fact that Theo seems to have subjugated his own strong personality in favor of the music more on this release than any I have yet heard. In fact, if you have friends who enjoy guessing games, you might slip this disk between some others on the changer and see if they can guess who the singer is.

Those selections in which Theo seems closest to the material are the Irish numbers wherein Theo's grasp of dialect and regional accent is most brilliantly exploited. "Limerick Rake" is particularly noteworthy.

The performance of Ewan MacCall and Peggy Seegers "Springhill Mine Disaster" is surprisingly acuminous. If this is indicative of a change in Theo's style it is certainly praiseworthy and may serve to alter some of the previously antipathetical attitudes of the more ethnically oriented. The recording also contains a number of selections on the lighter side, not the least entertaining of which is "Away with Rum", yet another satire on the Salvation Army.

Robert J. Lurtsema

A simple line drawing of a castle. It features three towers, each with a crenelated top. The towers are connected by a central archway and two side walls. The drawing is minimalist, using only black outlines on a white background.



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"An Authority in the Field"

THERE IS NO BLACK LIST by Roy West

For setting down the above title, I am ready to suffer the slings and arrows of outraged readers. Possibly, there will be no need for suffering, if I may be allowed to make my point. For purposes of this column, let us consider the singular case of Pete Seeger. It is not my intention to defend the HUAC TV Networks or anyone else accused of "black-listing." Rather, let us look at the word itself and at the action, or inaction, of Pete Seeger. (I do not refer to Mr. Seeger in this article or anywhere else as "Pete," because I do not know the man, have never met him, and probably wouldn't recognize him if I fell over him.)

Has Pete Seeger been blacklisted? Even now I can hear your anguished voices raised as one reverberating from every coffee house ceiling and rolling like the very thunder of the heavens, as though Thor himself were intimately involved. Your answer makes its way to my doorstep, and a multitudinous "YES" crashes down upon my brow. My small voice, seeming to be talking against the roar of the surf, says "no." A lone dissenter. A voice in the wilderness, unheard. It says again, "no," but this time a little louder and with a little more conviction: "no".

Before we cry blacklist, let us give pause to reflect.

At the turn of the century, during the great labor strikes, men fought... literally fought, and some even killed, for better working conditions, better pay, a better way of life for their families. Often, these strikers were not successful; and if their leaders managed to escape immediate retribution of the all-powerful management, they found they were outcast, unwanted men: for they had been blacklisted. This meant they could not work - could not provide a living for their families decent or otherwise. Doors of employment were closed to them, for they had been blacklisted in the literal sense. Their names were on lists with names of others like them, none of whom would be given a

job, work, pay. They were ruined men.

Now consider Pete Seeger. A ruined man? Refused work wherever he goes? Unable to provide for his family? His name on a "list of undesirables"? I hardly think so. In hard facts, it comes down to this: He will not sign a loyalty oath; therefore, the TV network will not present him in their programming. Whatever his reasons for refusing, he has chosen not to sign. That is a simple, undeniable fact. That is his right, his privilege, and possibly even his duty. Pete Seeger left the networks no choice but to exclude him. (I doubt that he would want to appear anyway.) But the choice has been left completely up to him. If he signs, he may appear. We could argue the principles of that action all night, and my voice would ring louder than any for the retention of those principles which dictate, "Don't sign." But I do not appear here to argue principles... just facts. And the fact is, he has chosen not to sign.

Some have chosen to boycott the networks and stand alongside Pete Seeger. But what of those who do appear? They come in for a lot of condemnation. "But they owe Pete Seeger the position that folk music now holds." HOG WASH! They owe him nothing. Some objective thinking will show you that if Pete Seeger had never lived, folk music would be in exactly the same position it is today. Certainly he has contributed as much as anyone in the field; but owe him their existence? Nay. They are trying to make a living, or maybe just want a lot of fun, or both. Whatever your thoughts (cuss cuss cuss) on the ABC Hootenanny, it is an extremely valuable credit for an artist. This alone could launch him into the big time. To turn it down would be foolish. (Have you noticed that those who decline the ABC offers are already well established in their own right? How many of them would take the same action if they were struggling nobodies?)

In their acceptance, they have not harmed Pete Seeger. (Remember we are not arguing principles here, just facts.) He rolls merrily on his way, undaunted, the master of all he surveys. The "blacklist" issue meanwhile has reached a Mexican stand-off, a stalemate. How can it possibly be resolved? I doubt it can. Each side is standing on principle. And who is going to back down from a principle? The networks? I doubt it. Pete Seeger? Never. Then who? You and I. We already have. We have watched "Hootenanny", otherwise how do we know that it is such a bad program? Of course, we are not like the masses who watch it because they think it's a good show. We watch because it just might change and present something worthwhile. Or maybe you have some other way of rationalization. And maybe this article does have to do with principles after all.

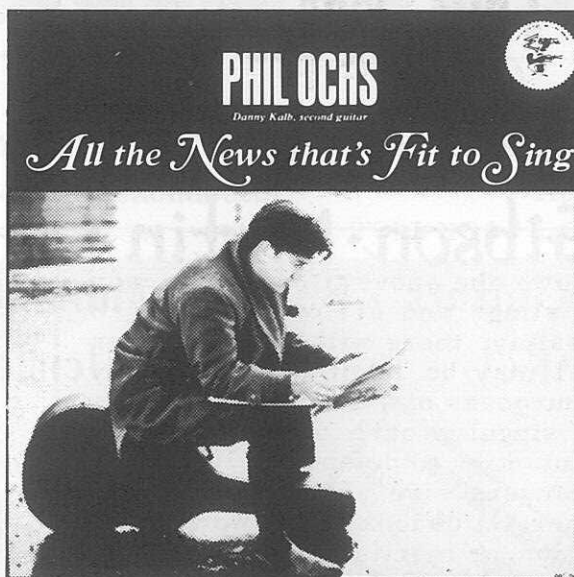
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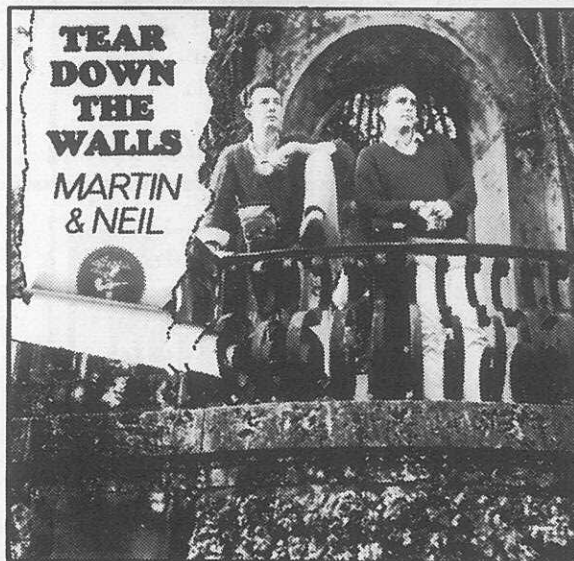
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