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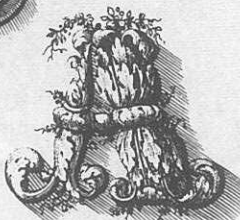
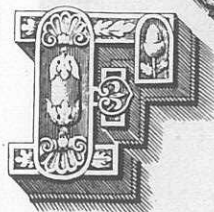
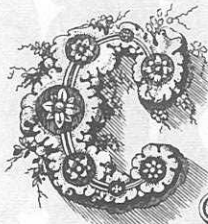
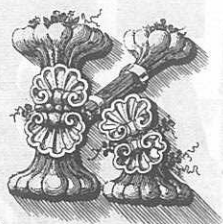
Volume III, No. 7

Cambridge, Massachusetts

May 27, 1964



FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS



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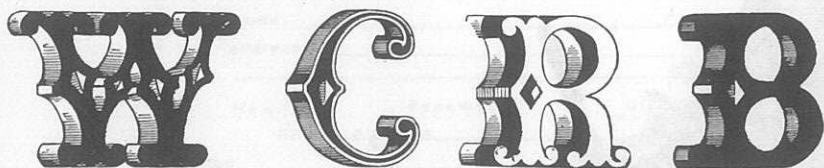
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# BROADSIDE

VOLUME III, NO. 7 MAY 27, 1964

80 Wendell Street  
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THIS ISSUE'S COVER  
ROBERT L. JONES  
NEW FOLK VOL. II

## THE PERFORMER AND THE LISTENER

One of the most extreme problems in folk music today is the inability for one to have an outlook at the basic criteria for the evaluation of the music itself. Without this, one is apt to flow back and forth on a horrible abyss, that of looking outside of ourselves to gain this criteria. If public opinion tells us that a performer is good, we are apt to take it for granted--we do not question those who tell us--the performer gets fooled as he or she also looks outwardly for the evaluation, that is towards the public, record sales, festivals, etc.

In order to evaluate, we must have something to evaluate--something specific--we cannot take, for example, the whole field of painting and judge--we need a definition of what it is we are looking at or hearing--if it is an art form, what should be expected of it--is it so relative to the listener that it cannot be judged good or bad?--to what extent are external factors related? (the history, personality, age, sex, race, education, etc.)

Some people in our own field have said some concrete things of what it is we are listening to or saying.

Alan Lomax (Folk Songs of North America pg. XV), "the first function of music, especially folk music, is to produce a feeling of security for the listener by voicing the particular quality of a land and the life of its people."

On going further back, Sam Hinton (California folk singer, Newport '63) as stated in Sing Out Vol. II No. I 1961

"Folk music is produced when people treat songs creatively and when their creativity results in the development of a recognizable framework of musical and poetic expression." Of New Lost City Ramblers, John Cohen's view in 1961 (Sing Out Vol. II No. I) in an article entitled A Revival, is in general reference to city folk singers.

"Before it is anything else, folk music is a rationalized creation by city people to isolate for them a force which exists elsewhere than within themselves." Mr. Cohen goes on to say "that this idea scarcely exists among those to whom the term is applied"--He also sees danger in this concept as I am sure some of us do. All I ask is that we look at these three statements then look to ourselves and ask if we can get even this far in a definition --for we must have some definition for the music before we can get to any values or esthetic judgement.

A reverse method to arrive at, this might be done if carried out to the full extent--we might call things beautiful or ugly--good or bad--and then move on to examine the content to see what displeases or pleases us. Here we will see that it is not the actual content that arouses our feelings but more, by certain relations between things, that is to say, the relations between various forms within the objects of our viewing.

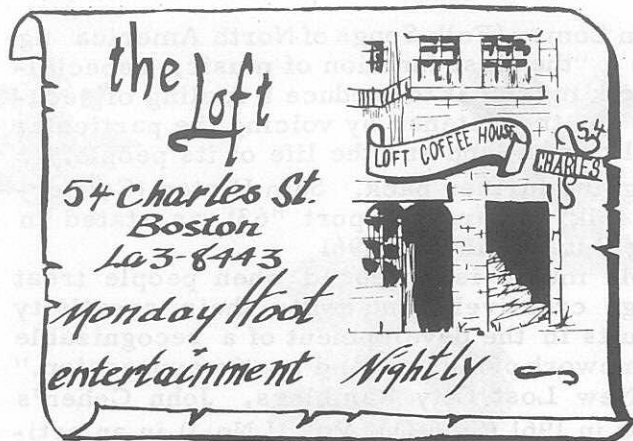
We may discover that we will change our views, or possibly better than that, some of us might discover that we have views that can be substantiated, not only as to what the music is, but what it is that is good or bad and/or good. For it is here that we must start, possibly the view that is derived may not work and if that is so, we must search till we find what is operative.

The day-by-day application may not be seen too clearly--the performer, after a search of this nature, may change some--almost automatically his listeners will change.

Public opinion will change towards him and almost, in most cases, public opinion will change him--In one sense this can create an alliance between audience and performer--an alliance that has a built-in clause which allows for little change--this can develop into a rather strange, rather stand-still position--this too can be both good and bad.

What must be done is a total re-evaluation of the entire problem starting with--What is it we are listening to or saying?--then, is it good or bad?

R. Leslie Jones



## ❖ Ramblin' Round ❖

w/dave wilson

The Festival at Newport was such a success last year that it hardly seemed fair to level much criticism at it after it had proved to be as worthy as anyone had hoped it would be.

One thing did disappoint me, however; and there is no reason to suspect that it won't be repeated this year. So I would like to address myself at this point to the directors of the Newport Folk Festival.

The part of the Festival with which I take issue is the workshop. I think workshops are a good idea. Yes, I know that you had a number of them listed last year, but every one I went to turned out to be a small, informal concert rather than a workshop. (I understand that one or two rash mc's tried and rather successfully did hold workshops, but I missed those.) I went to the workshop on Ballads, the one on Blues, the one on Topical Songs; and in each case, they turned in to concerts.

I like concerts; but there were enough of them in the evenings. Most of the people who went to the workshops I believe went with the hope of learning something - not only to be entertained. Now, while the music is at its peak in popularity, is not the time to slough off with a hasty, unplanned program. In most cases, the mc could have turned the concert into a real workshop with only a little bit of planning and an idea of the material which the participants perform, and then used them to illustrate the lecture. (Paul Clayton tried to make the Ballad Workshop a workshop by presenting two variations of one ballad and explaining their origins, but the other participants all went a different way.) The people who went to those workshops to learn something are the nucleus of those whose interest in the music will continue after the fad of it all has disintegrated. They should not be ignored. They, if any, should be catered to, taught, and instilled with some idea of the form and mechanics of the idiom.

Essential information to be presented in a workshop on a type of song would seem to me to be some sort of history of its form, variations and origins of those variations, accompaniments associated with the form, and perhaps a prognosis for the future. A topical songwriter might tell a little more about where he got his ideas or inspirations for what he writes about and how he goes about constructing a song and/or the melody. Even a list of references, either given out at the workshops themselves or printed in the program would be a big help to those who want information and care to dig it out.

I'm not trying to say that workshops can't be or shouldn't be entertaining. They can, should, and will be, by the nature of those participating in them; but they should also be instructive.

I don't doubt that with the precedent set last year, this year it will be a little harder to present a more informative workshop; and there will be grumbling from those who come only to be entertained, but next year it would be harder, and the year after that harder still and each year there would be fewer and fewer people who cared either about the music or knowing about it.

You, the directors of the festival are the only people who can do anything about it; and I and the rest of us who are concerned with folk music can only watch and hope that you, also, care.



ON WGBH, PETITIONS, ETC.

While reported estimates by various members of the WGBH staff range from petitions totaling from 500 to 1500 names, plus a couple of dozen letters, we urge you to refrain from resting on unsecured laurels. We have been told that this is the largest response WGBH has ever had in regards to any program they have had. However, there still has been no decision regarding the recommencement of the program, FOLK MUSIC USA. If any of you who do care have not yet written a letter, or signed a petition, or both, now is the time to make your desire known. Rumor has been heard to the effect that we have planned a mass march on WGBH. It is not true. But rumor does at times have a habit of inspiring. For the nonce, direct your letters and petitions to keep FOLK MUSIC USA on the air to Mr. Robert Larsen, WGBH-TV, 238 Main Street Cambridge, Mass. 02142.



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## DO IT YOURSELF DEPT.

Pat Sky, itinerant folk singer, whose song, Leave Us Alone, we printed last December was in town for an engagement or two, and during one of our conversations with him we suggested that he might explain how he happened to make the Mouth Bow which Buffy St. Marie uses. Pat agreed to do more than that, so below you will find the plans for building one of your own if you are of that mind. Meanwhile we are working on Pat for a regular column.

□□□□□□□□□□

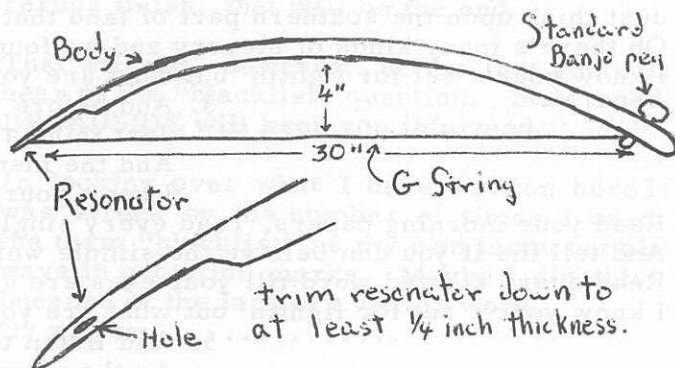
Ever since I made Buffy St. Marie her first mouthbow, all kinds of critters have asked me about it. Well, I don't know much about the history of the mouthbow. I always just made em and played em. The mouthbow is a smaller version of the pickin' bow played by Jimmy Driftwood. Where I came from in Georgia, most of the people couldn't afford a store bought instrument, so the mouthbow was fairly common (especially among the old-timers). Some say it dates back to when the Indians played on the strings of their hunting bows. All in all, it can be a lot of fun.

Below you will find the plans for making a Creek Indian Model mouthbow:

## Materials:

A maple or oak stick about two and a half feet long. Pick a stick that has at least a 4 inch bend in it.

One Pocket Knife..One G String..One Banjo Peg..A Fifth of Whiskey..Patience.



## Instructions for playing:

Take the mouthbow in either hand (left or right) and the pick in the other. Place the resonator against your slightly parted lips, not touching the teeth. The scales are made by changing the size of the mouth cavity. Now pluck away on the string, and you are in business.

Patrick Sky (the Creek)

"All the News that's Fit to



by Phil Ochs

## WHAT ARE YOU FIGHTIN' FOR

"What Are You Fightin' For" is probably my strongest political song because it attacks the whole basis of the Cold War. It's not a pacifist song; it tries to paint a picture of the concerned citizen pointing his finger at the

enemy across the water while sinking in the quicksand of corruption and decay at home.

I understand the song won't be used in any program broadcast to our troops overseas.



Moderately

Words and Music by PHIL OCHS

1. Oh you tell me that there's dan-ger to this land you call your  
own And you watch them build the war mach-ine  
right be-side your home And you tell me that you're  
read-y to go march-in' to the war I  
know you're set for fight-in' but what are you fight-in' for.

2. Before you pack your rifle, go sail across the sea  
Just think upon the southern part of land that you call free  
Oh there's many kinds of slavery and we found many more  
I know your'e set for fightin' but what are you fightin' for
3. And before you walk out on your job in answer to the call  
Just think about the millions who have no job at all  
And the men who wait for handouts with their eyes upon the floor  
I know your'e set for fightin' but what are you fightin' for.
4. Read your morning papers, read every single line  
And tell me if you can believe the simple world you find  
Read every slanted word till your eyes are gettin' sore  
I know your'e set for fightin' but what are you fightin' for
5. And listen to your leaders the ones that won the race  
As they stand there right before you and lie into your face  
If you ever tried to buy them you know what they stand for  
I know your'e set for fightin' but what are you fightin' for.
6. Put ragged clothes upon your back and sleep upon the ground.  
And tell police about your rights as they drag you down  
And ask them as they lead you to some deserted door  
I know your'e set for fightin' but what are you fightin' for
7. But the hardest thing I'll ask you if you will only try  
Is take your children by their hands and look into their eyes  
And there you'll see the answer you should have seen before  
If you win the wars at home they'll be no fighting anymore.



# Buffy Sainte Marie

## in Concert

June 13th

8 pm

tickets at the door

These people, and I must frankly include myself among "those people", live and die by two words. Ratings and Profits. If you think otherwise, color yourself naive. Think of the excellent programs TV has had the opportunity to present, that have now gone by the boards because they didn't come up with large ratings. While you are thinking, try to remember seeing an important news bulletin interrupt a commercial. You never have and you never will. It is standard procedure of the networks to hold up any news bulletin if a commercial is in progress or is scheduled within the next two minutes. They wouldn't want the news bulletin running over into their commercial. The one possible exception was November 22, 1963. I have no personal knowledge of any commercial being interrupted but I'm sure it must have happened somewhere among our 5009 radio stations and 571 TV stations.

Several letters asked why Pete Seeger should be required to sign a Loyalty Oath when the great majority of performers are not asked to sign. My answer to this is, "He shouldn't". I don't recall ever saying or writing that he should. That would be and is discrimination. Perhaps I should have made the outright statement in the first article that I am against the practice referred to as "blacklisting". I assumed that it was obvious but apparently it was not.

Another letter expressed the uninformed opinion that the ABC-TV "Hootenanny" show is being taken off to quiet the "blacklist" controversy. Get serious. "Hootenanny" was clobbered in the ratings race by Jackie Gleason and so it had to go. The "blacklist" controversy had about as much effect on "Hootenanny" as a marshmallow on a manhole cover. Ratings sent it down for the count and when the reruns finish, that will be the end.

That will not, however, be the last you will hear of the "blacklist" question. Stay tuned. **BROADSIDE** will keep you informed.

In looking over what I have written here I was struck by the number of times I used the term "blacklist" as my own term, but always in quotation marks. Maybe I did this because of the lack of a better word. Or maybe.....

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## FOLKLORE CENTER REOPENS

The Cambridge Folklore Center, at 83 Mt. Auburn Street, Harvard Square, has reopened and is under the management of Ron Lombard. While organization is still in progress, the shop is still dealing in instruments and music books and accessories. Plans are being made to begin instruction on instruments shortly.



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## KENTUCKY COLONELS AT UNICORN

The Kentucky Colonels, formerly the Country Boys, will bring a new crop of Bluegrass music to the Unicorn when they open for a two week engagement from May 25th to June 7th. The Kentucky Colonels are relative newcomers to the East Coast, but are well known to West Coast, and Midwest country music fans. For a more complete story on the Colonels and their music, check BROADSIDE, Vol. II # 20.

## DUSTY RHODES HOSTS NEW FOLK SHOW

"Something Else with Dusty Rhodes" is the title of a new folk music radio show which is now being presented over WXRH-FM and simultaneously over WTAO-AM every Sunday evening from 5 to 6 pm.

Dusty will be joined by his many musician friends, will occasionally play a bit himself, and will be spinning the new and the favorite in folk discs.

Dusty is perhaps best known as the emcee of WGBH's Folk Music USA - TV show.

## KWESKIN JUG BAND SWAPS WOLF FOR CHICK

A change in the line-up of the Kweskin Jug Band has been brought to our attention. Bruno Wolfe has left the group and has been replaced by the attractive, and musically accomplished Marie D'Amato. Marie is a former member of the Even Dozen Jug Band, and made her debut with the Kweskin Jug Band at a concert held a week ago at the Newport Naval Base. (Mike Seeger filled in on the washtub for an absent Fritz Richmond on that occasion.)

Jim Kweskin informed us today that the group has already finished the recording session for their second LP and that it is slated for release by Vanguard this coming Fall.

## WE ARE LOOKING FOR HOSTS

If you would be willing to host folk performers who come into town for a concert or club engagement, register now with BROADSIDE, by calling 491-8675, or dropping a card or letter to us. P.O. Box 65, Cambridge, Mass. 02139.



# Broadside

TROUBLE AN' BLUES  
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Here is a wonderful collection of Mouthharp tunes and vocals by a wonderful musician who is ably backed by K.C. Douglas on guitar. His music is rough because of his background and is a combination of single notes and chords, which punctuate his phrasing on the vocals. He is also deft on purely instrumental numbers. The title name is an original by Maiden, with a very sorrowful tone and some very moaning mouthharp work on an age-old theme. The blues on this album makes very good, enjoyable listening; and it will be enjoyed especially by those who like the mouthharp's moaning, mournful sound, contrasted by the whooping and hollering tempo of a radically different Fox Chase.

jeff cunningham



HONEY IN THE HORN  
Billy Edd Wheeler  
Hargail Music Press HFA-10

Here is another refreshing collection of original songs - this time with a Western flavor. Though most of the songs are his own - and delightfully different from the usual "Western" fare - he has included a few old favorites such as "Black Jack Davey" and "900 Miles". If you would like to hear how these songs sound, they are all on the Monitor LP Album, MF-354, "Billy Edd USA".

sallie comins

Reprints from SING OUT!

Oak Publications 1006



Volume 6 is packed with standard fare, with a smattering of unfamiliar songs. Old favorites include "The Golden Vanity", "Henry Martin", "Pretty Polly" - new ones, two of Dylan's most popular offerings. "We Shall Overcome" is there, as well as the "Boston Burglar" - a delightful little morality tract! There are also several nice children's songs sandwiched in between the usual gory murder ballads.

sallie comins



# Reviews



GEORGE JONES  
Blue and Lonesome MG 20906

Blue?.....Nope. Lonesome?.....Nope.  
Tasteful?.....Nope. Discretion?.....Nope.  
In his own words, "Life to go" (one of the  
songs from the album.) Let's hope that he  
doesn't - in the music business, that is.

patrick sky



BALLAD MAKIN' IN THE MOUNTAINS  
OF KENTUCKY by Jean Thomas

Oak Publications 4505

This soft cover reprint by Oak of a book, originally printed by Holt in 1939, has been reviewed most graciously by none other than Carl Sandburg, whose comments are printed on the book's back cover. I will not try to be as poetic in my praise as is Mr. Sandburg.

The book is a good one in that it will immerse the reader into the environment from which so many ballads and familiar ballad variations have sprung. Although I thought Jean Thomas to be somewhat overly sentimental and a bit gushing in her praise for the inhabitants of the Kentucky mountains, I enjoyed reliving events which were related by a number of "ballet-makers." These "ballet-makers" inspired a number of the songs that have become familiar to folk audiences since the first edition of this book.

Miss Thomas' descriptions of her collection are almost always engrossing, and her depicting of the people she met is colorful, if, as I mentioned above, somewhat sentimental. This is not a book for someone who is only looking for one more song to sing at the next hootenanny. It is a book for the reader who cares to absorb some of a culture which has preserved the ballad as an artform, and who would like to be able to feel some kinship with the songs he or she sings.

There are plenty of songs included, almost a hundred, with plenty of documentations and sources well described. It is as much a book for the reader who is interested in ballads as it is a book for the singer who is looking for new songs. Let's hope for a lot more like it.

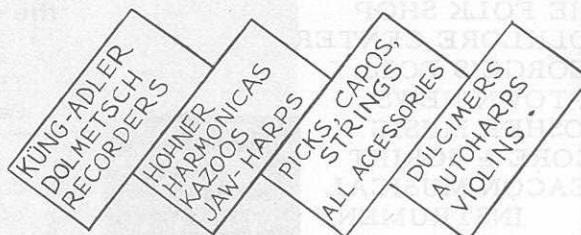
dave wilson

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CAMBRIDGE



LITTLE BOXES and Other Handmade Songs  
Malvina Reynolds  
Oak Publications 3002

What a joyful experience! Just reading through Malvina Reynold's collected songs, all her own, brought many smiles and chuckles (some of her songs have great punch-lines!), a few nostalgic tears, and several good, hearty laughs.

She is so "on to us" human cats - our foibles, weaknesses and strengths! She laughs at us so cleverly that we don't mind (because we always think she is talking about someone else). Almost every song (and there are 53 of them) is a treasure and a pleasure, whether it be a protest, an insight, or just a fun kind of song.

Aside from the familiar "Little Boxes," "Turn Around," and "What Have They Done to the Rain," there are such delights as "Battle of Maxton Field" (a dig at the KKK), "Faucets Are Dripping", "Oh, Doctor" and "We Don't Need the Men!", as well as several gems for children - notably, "Magic Penny", an updated "Pied Piper" ("In some country faraway, a bunch of hip-cats swing and sway.."), and "You Can't Make A Turtle Come Out." By all means - Dig it!

sallie comins

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