

# THE BROADSIDE

OF BOSTON

Volume III, No. 8

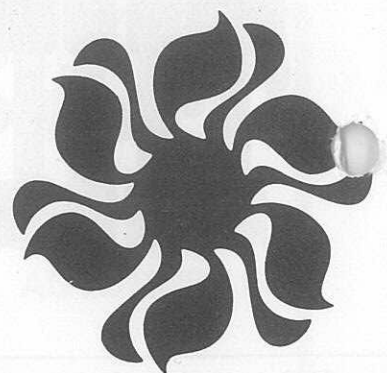
Cambridge, Massachusetts

June 10, 1964



FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS

**FOK**



**KEY**

**USA**



with **BOB LURTSEMA**



**Two Hours of Fun Friday Night  
Following the 11:00 p.m. News**

**W C R B**

**1330 AM/FM 102.5 BROADCAST in STEREO**





## BROADSIDE

VOLUME III, NO. 8 JUNE 10, 1964

80 Wendell Street  
Cambridge, Massachusetts 02138

Phone: 491-8675

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THIS ISSUE'S COVER  
ALL SING CUCKOO

### SUMMER IS ICUMEN IN

Musically, this summer promises to be much like last summer only much more so. There are three major festivals planned within a few hours ride of Boston. Folk rallies in Canada, at least two coffeehouses opening for the summer, and a series of folk concerts scheduled here in Cambridge.

The first of the three major Folk Festivals is already in progress at Grossingers Hotel, in the NY Catskills. It will take place or is taking place from June 8th to June 12th with Oscar Brand as host. The Newport Folk Festival will run from July 23-26, and you will find the proposed concert schedule printed under the And Coffee Too heading. Its gonna be bigger and better than last year. The Philadelphia Folk Festival is scheduled for an earlier weekend this year, August 28-30, and will be held once again on the Wilson Estate in Paoli.

Three folk rallies are scheduled for the Kott-enay District of British Columbia, all on Sundays, July 26, and August 9th and 30th.

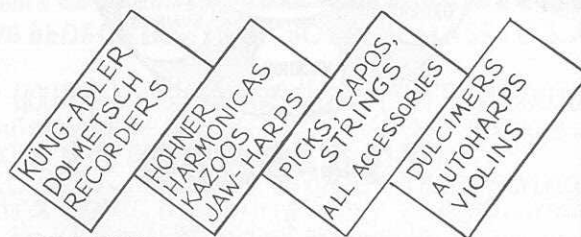
Summer coffeehouses? Well the two we know of for sure are the Boar's Head in Kennebunkport, Me. and the Mooncusser on Martha's Vineyard, but we are sure that within a short time of this issue's publication, that we will have heard of more.

## BRIGGS & BRIGGS

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The Harvard Crimson will be sponsoring three large concerts in July which will probably be held at Rindge Auditorium in Cambridge. First concert will present Jack Elliott and Judy Collins, the third will present Mississippi John Hurt, and Jackie Washington. The middle one is still up in the air.

So you can understand why we predict a very musical summer. You will find more information on most of the events listed above in this and in future issues.



### Editorial



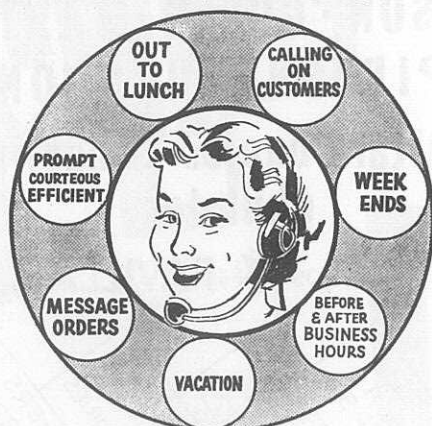
All the while we were writing the pleas for response over the removal of Folk Music USA from the WGBH-TV schedule, we were sure that we were wasting our time; but you, dear readers, made liars out of us in a rather spectacular manner. In an announcement at the beginning and end of the last telecasting of this season of Folk Music USA, WGBH stated that due to the response of over two thousand interested parties, the show would be resumed come this fall! Unofficially, we have been told that it is the largest response that the station has ever had to any show.

Thank you for making liars out of us. We are rather proud of you. But remember, this will not be the last time that your voice will be needed either in protest or in praise. We hope that some of you will take the time to drop a note or a letter off to WGBH when the show has been resumed to tell them you like the program. That's a good way to keep other things you like around also.

# BROOKLINE

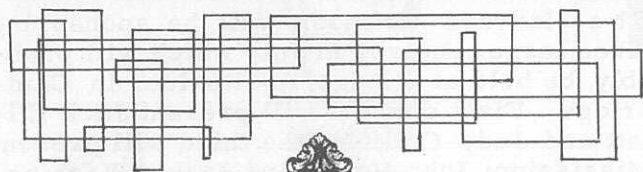
## *Personalized* Answer Service

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## 734-6680

233 HARVARD ST., at Coolidge Corner BROOKLINE



## Ramblin' Round

w/dave wilson

Despite the assertions by editors and publishers of the two big folk music magazines which arrived on the newsstands this past year, I have been pretty disappointed about the results of their efforts, as evidenced by their final product. One of them has already bitten the dust, and the other continues; and I see no reason for suspecting that it will change its tact.

But a new magazine has arrived. It's a grown-up magazine. It's put together by people who not only have taste but who love what they are doing and the music it is all about. The magazine is called FOLK MUSIC.

That's not a very catchy title, nor is the writing or the layout; but there is more information, more thought-provoking ideas, more concern for the present condition of folk music, and more love contained in this first issue than in the total of the other two since their inception. (I feel obliged at this point to say that Sing Out is certainly not one of the other two I am talking about.)

Contributors in this first issue of FOLK MUSIC are, in order of appearance: Barrie Stavis, Judy Collins, Robert Reisner, Joe Brown, Sandy Paton, Dov Seltzer, John Hammond, Sr., Ed Sherman, Billy Faier, Bruce Jackson and Steve Kapovich. Many of those names must be as unfamiliar to you as they were to me. Stavis has contributed an article on an immortal Joe Hill, which is some 15 pages in length and only the first of two installments. Joe Brown, a sculptor, who was a friend of Leadbelly, attempts and succeeds to a remarkable degree to give some idea of what Leadbelly was as a man. Robert Reisner, a jazz critic, writes his reasons for detesting folk music; and while he will irritate you perhaps, you'll probably find a good part of his presentation unassailable. Steve Kapovich's photo section is artistically good. Ed Sherman's clever taped interview with some imaginary folk entrepreneurs is fun. Dov Seltzer, of the Oranim Zabar, makes pertinent observations on what is Israeli folk music and wherefrom it comes. Bruce Jackson offers as aclectic a group of record reviews as any one man can and Sandy Paton questions whether the contemporary interest in traditional music by the urbanite is a revival or an arrival. I will not discuss Judy Collins' article here because I would surely be accused of picking on her. John Hammond's article is perhaps the only throwaway piece in the issue.

I've saved Billy Faier's article for the last because I think it is the most significant observation to be printed in a folk music magazine in some time. Billy presents a paradox which is not at all easy to resolve. It may well be, as he implies, that our interest and support of traditional music will turn out to be the prime cause of its destruction. I will not tell you about Billy Faier's article; I want you to read it. But the title of his monogram is "Style and the Phonograph Record."

What else impresses me about FOLK MUSIC is that this adult magazine has been put out without much support from the industry. A sixty-five page magazine cannot possibly be supported by the less-than-three pages of advertising they carry.

What I'm trying to say with as much honesty and all the sincerity of which I am capable is that this publication not only needs your support ... it is worthy of your support. And there are few enough things around which fit that criterion.

Address: FOLK MUSIC, 799 Broadway, New York 3, New York. I'm sure that if you sent fifty cents plus a few pennies, you would gladly be sent the first issue. But you can subscribe for a year: six issues for \$3.00. If you are willing to take my word for it, believe me when I say you would be making a darned good investment!

dave wilson



# SPIRITUALS & GOSPEL MUSIC MAKING INT. 'L HEADWAY IN GERMANY

What with Pete Seeger's fantastic success in his tour abroad (mostly Eastern Europe, where his music is referred to as blues, ballads, and cowboy songs), it seems evident Europe might also be anticipating an unprecedented indulgence of Negro spirituals and gospel music. Germany is increasing Negro music imports at a tremendously optimistic rate. Although it is evident that the U.S. is in part responsible for this surge (ei: some of the inspiration evolves from Germany's awareness of the racial upheaval in the U.S.; also is the fact that Germany has taken many famous old Negro classics and translated them into German, producing what they call "German Negro."), it is felt by German executives that the responsibility for this boom is more a credit to German background. They theorize that gospel music somehow has a "teutonic" origin. Many classics have been reworked, such as "Joshua Fit de Battle of Jerico," "Go Down Moses," and "Down by the Riverside," and the texts have been done in German by a top teuton trio.

But pertinent is the fact that the Germans have been subjected to the influence of Negroes more now than ever before. U.S. Negro troops were stationed in West Germany after the war; and the result: 8,000 offspring of liaisons with German girls. (As a point of interest, the resulting "Mischling" children have been accepted with no prejudice to speak of.) Besides the stationing of U.S. Negroes in Germany, in recent years, large numbers of young Africans have been brought in for study and technical training. It should not be surprising that the government is encouraging interest in Negro culture.

chris murray

## VACATION REMINDER



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PACKAGE DESIGN BY JOAN BUONOWSKI



## ALEX BRADFORD HEADS GOSPEL

Professor Alex Bradford and the Bradford Singers will be the featured performers at the next Gospel Showcase offering on Sunday, June 14th. Also on the program will be the Gospel Stars of Richmond, Virginia, and Boston's own Silverleaf Singers.

The Bradford Singers are well known from their appearances in Black Nativity, but the Gospel Stars are brand new to Boston. In a short space of time, the Stars have become one of the most well-received groups in the Gospel circuit; and they have recently been signed to a major role in this next season's presentation of the Black Nativity. The Silverleaf are well known to most local gospel fans and were recently placed as the third most popular folk group in this magazine's annual poll.

The showcase will have two performances. The first will be at the New Fellowship Baptist Church at 616 Bluehill Avenue, Dorchester, at 3:00 pm, and the second will be at the St. Paul A. M. E. Church, at the corner of Columbia and Austin Streets in Cambridge (near Central Square), at 7:30 pm.

#



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"All the News that's Fit to SING"



by Phil Ochs



## LOU MARSH

"Lou Marsh" was a social worker who was killed in New York City trying to break up a gang fight in Spanish Harlem, which is known as El Barrio or "the district."

He went to school in Philadelphia, studying theology, but chose social work as a more practical method of dealing with moral problems. The song is recorded by Pete Seeger on the BROADSIDE Vol. II Album.



Moderately  
verse

by PHIL OCHS

1. On the streets of New York Cit-y — When the hour was get-tin' late, — There were  
young men armed with knives and guns, And young men armed with hate. — And  
Lou Marsh stepped be-tween them — And died there in his tracks — For  
one man is no ar-my — when a cit-y turns its back. —

chorus

And now the streets are emp-ty, — Now the streets are dark, — So  
keep an eye on shad-ows — And nev-er pass the park — For the  
cit-y is a jun-gle — when the law is — out of sight, — And  
death lurks in El Bar-ri-o with the or-phans of the night. —

2. He left behind the chambers of the church he served so long  
For he learned the prayers of distant men will never right  
the wrongs  
His church became an alley and his pulpit was the street  
And he made his congregation from the boys he used to meet

3. There were two gangs approaching in Spanish Harlem Town  
The smell of blood was in the air, the challenge was laid down  
He felt their blinding hatred and he tried to save their lives  
And the answer that they gave him was their fists and feet  
and knives.

4. Now Lou Marsh lies forgotten in his cold and silent grave  
But his memory still lingers on in those he tried to save  
And all of those who knew him, now and then recall  
And shed a tear on poverty, the tombstone of us all.





## MISSISSIPPI SUMMER PROJECT

by Gil Turner

THE MISSISSIPPI SUMMER PROJECT is the most ambitious and comprehensive civil rights program ever undertaken in the deep South. As a result of combined efforts by SNCC, CORE, NAACP and SCLC, students, teachers, technicians, nurses, legal advisors and performing artists from all over the country will combine their labor with the dedicated Mississippi freedom workers.

As Civil Rights Chairman for the New York Council of Performing Artists, I have been asked to coordinate the performers' part of the project, "THE MISSISSIPPI SUMMER CARAVAN OF MUSIC." Under the CARAVAN banner, folksingers, popular singers, jazzmen, concert artists and others will tour the state appearing in freedom schools, churches, mass meetings and concerts. At least one major three-day "Festival of Music" will be held.

The CARAVAN idea had its origins in 1962 when The New World Singers, an interracial trio, performed and led workshops at churches, colleges and freedom schools in Mississippi. The dynamic exchange proved beneficial to both the performers and local people. Last year a memorable event was The Delta Folk Festival, held in a Mississippi cotton field, and featuring among others Pete Seeger, Theodore Bikel and Bob Dylan.

This year, under the Caravan banner, interracial troupes will perform for non-segregated audiences in a variety of settings, including theatres, freedom schools, churches, colleges, and cotton fields throughout Mississippi. In addition, workshops and lectures on songwriting, country blues, topical songs, American Negro music and instrumental instruction will be conducted by performers who are specialists in these areas.

Among the artists who have committed from one to eight weeks of their summer schedule for the Caravan are: Carolyn Hester, Jackie Washington, Theodore Bikel, Tom Paxton, The New World Singers, Leon Bibb, Judy Collins, Bob Gibson, Darius Brubeck, The Eastgate Singers, Bernice Reagon, Guy Carawan, Len Chandler, Mitch Greenhill, Rita Weill, The New Strangers and Peter LaFarge. The Caravan has invited participation from performers in many areas of music, including jazz, folk, popular and classical.

At least one troupe will be on tour at all times. While even a day's participation is welcome, we are asking that artists try to plan on a week. In one week the key project points throughout the state can be visited. The choice of dates is up to you - any time between June 15th and August 30th. #



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



The CARAVAN programs will serve a number of important functions. They will provide a diversified cultural opportunity for people who have been denied it for so long. All performances and audiences will be integrated, representing the first major challenge to Mississippi's rigidly segregated cultural life.

The presence of the performers, with the press and T.V. attention they will attract, will tend to prevent acts of violence by police and other hostile elements. Experience shows that the racists prefer not to have their dirty work exposed to the public eye. Not the least of the benefits will be the valuable experience each performer will gain from personal involvement in this phase of America's revolution for human dignity.

Cultural life in Mississippi is more rigidly segregated than in any other state. The artist who refuses to perform in a segregated situation is excluded from appearing in many parts of the South; and all the people, regardless of color, are thereby deprived of a cultural experience. The Mississippi Summer Caravan of Music is conceived as a major step toward eliminating these barriers to equal cultural opportunity.

A reply form is printed below for you to fill out and return. You probably know performers who might like to know about the CARAVAN. If you put them in touch with me by mail or phone, I'll be glad to help with further information. Mail form to: New York Council of Performing Artists, 25 Montgomery Street 9-G, New York, N. Y. 10002

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CAMBRIDGE



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# 1964 MOONCUSSER SCHEDULE

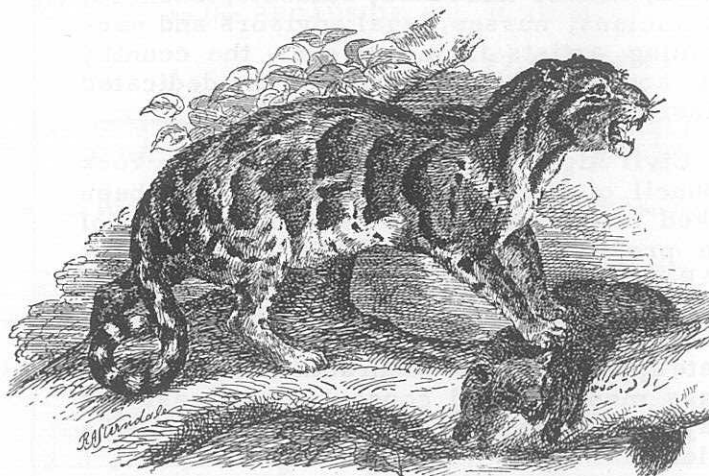
June 16-21 Don McLean  
Nancy Michaels  
June 23-28 Don McLean  
Lydia Wood  
June 30- 5 Tom Rush  
Lydia Wood  
July 7-12 Tom Rush  
Alan Arkin  
July 14-19 New Strangers  
Eric Andersen  
July 21-26 Jose Feliciano  
Simon Sisters  
July 28- 2 Country Gentlemen  
Phil Ochs  
Aug. 4- 9 Country Gentlemen  
Jerry Corbitt  
Aug. 11-16 Jorge Morel  
Jesse Benton  
Aug. 18-23 Proper Bostonians  
Tom Paxton  
Aug. 25-30 Charles River Valley  
Boys, & John Hammond  
Sept. 1- 6 Doc Watson  
Judy Roderick

## CLUB 47 SCHEDULE

June 5 HOLY MODAL ROUNDERS  
6 47 Ragpickers  
Lisa Kindred  
7 Hoot w/Dave Freidel  
8 Tom Rush  
9 JESSE  
10 FULLER  
11 Jim Kweskin  
12 Jim Kweskin  
13 Eric Andersen  
Bobby Neuwirth  
14 Hoot w/Jerry Corbitt  
15 Lisa Kindred, Jerry  
Corbitt, Al Wilson  
16 Geoff, Maria, & Mel  
17 Tom Rush  
18 Chas. Riv. Val. Boys  
19 Lily Bros w/Don Stover  
20 Ray Pong, Eric Andersen  
21 Hoot w/Bobby Neuwirth  
22 Lisa Kindred, Jerry  
Corbitt, Al Wilson  
23 Tim Hardin, Taj Mahal  
24 Chas. Riv. Val. Boys

# ORLEANS SCHEDULE

June 5-13 The Proper Bostonians  
16 Sue Garfield  
17 Bob Gahtan  
18 John Rowlingson



## UNICORN SCHEDULE

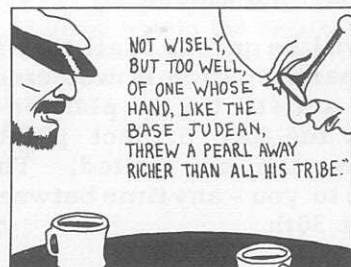
June 5-7 THE KENTUCKY COLONELS  
8-21 PETER LA FARGE  
22- Dusty Rhodes

## LOFT SCHEDULE

June 5 Zola  
6 To Be Announced  
7 No Entertainment  
8 Hoot w/Steve Koretz  
9 Toni Carroll  
10 Sue Hoover and Ed Freeman  
11 Paul McNeil  
12 Zola  
13 To Be Announced  
14 No Entertainment  
15 Hoot w/Steve Koretz  
16 Toni Carroll  
17 Sue Hoover and Ed Freeman  
18 Paul McNeil  
19 Zola  
20 Zola  
21 No Entertainment  
22 Hoot w/Steve Koretz  
23 Toni Carroll  
24 Sue Hoover and Ed Freeman

## the freebies ...

by Lurtsema





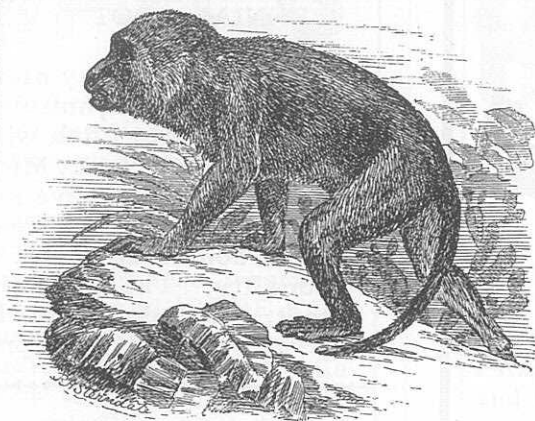
# ING'S ROOK SCHEDULE

me 5 Toni Carroll  
6 Toni Carroll  
7 Toni Carroll  
8 Hoot & Audition  
10 Loblolley Five  
11 Gil de Jesus  
12 Jerry Corbitt  
13 Jerry Corbitt  
14 Jerry Corbitt  
15 Hoot & Auditions  
17 Loblolley Five  
18 Gil de Jesus  
19 Paul McNeil  
20 Paul McNeil  
21 Paul McNeil  
22 Hoot & Audition  
24 Loblolley Five

## D COFFEE TOO

K CITY USA SCHEDULE  
B -- 1330am - 102.5fm

5 Recent Releases  
12 Comparisons  
19 Country & Western  
26 Delta Blues



### TURK'S HEAD SCHEDULE

Mon Gil de Jesus  
Classical Guitar  
Tue Nick Gerlach  
12-string Guitar  
Wed Paul McNeil  
Folk Songs  
Thu Rogelio Reyes  
Spanish Music  
Fri Paul McNeil  
Folk Songs  
Sat Dave Briggs  
Flamenco

### NEWPORT FOLK FESTIVAL CONCERT SCHEDULES

Thurs, July 23rd

Music of Nova Scotia  
French Language Music of  
Louisiana and Canada  
Music of the Southern Appalachians  
Music of the Ozarks  
Panorama of Negro Music  
Primitive  
Spirituals  
Instrumentals  
Blues  
Jug Bands

Fri, July 24th

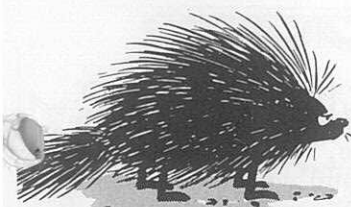
JOHNNY CASH  
JOAN BAEZ  
CHAD MITCHELL TRIO  
KAUPENA WONG &  
NOELANI MAHOE  
PHIL OCHS  
SPIDER JOHN KOERNER,  
SNAKER RAY, &  
LITTLE SUN GLOVER  
THE GREENBRIAR BOYS  
THE WATSON FAMILY  
w/DOC WATSON  
MORNING STAR HALL SINGERS  
FRED MC DOWELL

Sat., July 25th

THE BLUE RIDGE MOUNTAIN  
DANCERS  
PETER, PAUL, & MARY  
JUDY COLLINS  
THEODORE BIKEL  
THE OSBORNE BROS.  
THE STAPLE SINGERS  
DAVE VAN RONK & THE JUG  
STOMPERS  
JESSE FULLER

Sun., July 26th

ODETTA  
MISSISSIPPI JOHN HURT  
BOB DYLAN  
THE CLANCY BROTHERS &  
TOMMY MAKEM  
JUDY RODERICK  
FREEDOM SINGERS  
THE KENTUCKY COLONELS  
SACRED HARP SINGERS



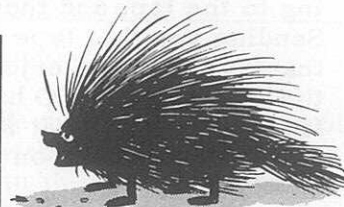
LAST MONTH

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NEXT MONTH

JULY						
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Lessons starting  
Week of June 15<sup>th</sup>

## TOM RUSH FEATURED AT SESQUICENTENNIAL HOOT

When the Saturday night Hootenanny is presented at the Lynnfield Sesquicentennial celebration, Tom Rush will be featured and will be joined by Nancy Michaels and a number of local acts. The evening's festivities will be hosted by MC Roy West, a frequent BROADSIDE contributor and well-known radio personality. The hoot will be held in a circus tent, located next to Lynnfield High School. It will begin at 8:30 pm, Saturday, June 13th.

## BUFFY SAINTE MARIE IN CONCERT



The West Side Social Club in Wakefield will present Buffy Sainte Marie in concert on Saturday night, June 13th, starting at 8:00 pm. This will be Buffy's first appearance in this area since her engagement at the Someplace Else and her concert here in some time. Buffy may be heard on her popular Vanguard album "It's My Way," singing a potpourri of songs both traditional and of her own writing. While she has made a few trips to Boston to film shows for Folk Music USA, she's spent more time performing in the larger clubs all across the country.

## DEAR BROADSIDE



Dear Friends:

It is a great pleasure to receive your publication every two weeks. The reproduction, layout, and art work are greatly improved. Most of your articles are entertaining and well worth reading. I read every word in each issue.

Yours truly,  
William J. Connor

Dear Sirs:

Kindly cancel my week-old subscription to your "publication". Literature, of a far more provocative and enlightening nature, is printed on boxes of Hartz Mountain Dog Yummies.

You may donate the remaining copies due me, to your "folk-file incinerator", or to your favorite charity.

I believe the statement that "Signed articles do not represent the opinion of the staff of 'Broadside'." Obviously, they represent absolutely nothing.

Best regards,  
(Miss) Sandra L. Foster

Dear Sirs:

Under separate cover I am sending you a tape we made at the station last year on February 1, 1963. Josh White is interviewed by Dave Powers and Michael Burr. I enjoyed listening to the tape and thought you all might also. Sending you this tape is the least I can do to thank you for the enjoyment I and the rest of the staff of WKCO have received from your fine publication. It is indeed useful when an artist is featured on one of our folk music shows.

Sincerely yours,  
George H. Craig,  
Program Director



(Sorry we rubbed your fur the wrong way. If any of our readers wondered what to do with their empty gro-pup boxes, they know now. Actually, we are kind of proud we finally managed to offend someone. We were beginning to think we weren't saying anything. Are you by any chance a Rod McKuen fan?... Ed.)



# BITS PIECES

MITCH GREENHILL's first record, PICKIN' THE CITY BLUES, is out (and it's him!) Mitch just finished a two-week gig with Jesse Fuller at the GASLIGHT CAFE in NYC and is westward bound for a concert in SALT LAKE CITY, and a week's engagement at the LEADVILLE in SUN VALLEY.\*\*\*Also westward bound are TONY SALETAN and IRENE KOSOY to teach this summer at IDLEWILD, a nationally famous music camp in California.\*\*\*WASHINGTON DC's folk club, THE ONTARIO PLACE, is reportedly folded.\*\*\*Local duo EDDIE (Mottau) & JOE (Hutchinson) open this month for a week gig at the GASLIGHT CAFE in NYC.\*\*\*BROADSIDE POLL WINNER LISA KINDRED is back in town after an extended western tour.\*\*\*HARVARD CRIMSON, the Harvard University newspaper, is planning three big folk concerts for July.\*\*\*Inked for the Newport Folk Festival also will be the OSBORNE BROS.\*\*\*From June 8, to June 13, THEO BIKEL will star with Viveco Lindfors in noted production "Brecht on Brecht" at Philadelphia Theatre in The Park. A critically acclaimed show of last season, this is regarded as one of the most important theater pieces of the past decade. Bikel will head for Hollywood for TV assignments following this.\*\*\*RONNIE GILBERT's solo LP "Alone With Ronnie Gilbert," her first soloist LP since the breakup of the Weavers, will be released shortly by Mercury Records. The album was recorded in New York following Ronnie's very successful club appearance some weeks ago in New York.\*\*\*

## Commencement Gifts! new releases

Pickin' the City Blues  
Mitch Greenhill  
Blue Grass Get Together  
Charles River Valley Boys

AVAILABLE AT

 **BRIGGS & BRIGGS** 

1270 Mass. Ave. - Harvard Sq. - KI-7-2007

# HOOTENANNY

AT THE LYNNFIELD  
SESQUICENTENNIAL

EMCEED BY ROY WEST

Featuring  
NANCY MICHAELS  
PRISCILLA DIDONATO  
and OTHERS-----

WITH  
**TOM  
RUSH**



CIRCUS TENT  
AT LYNNFIELD  
HIGH SCHOOL  
9 PM till 12 PM

**Sat  
JUNE 13**

## DYLAN CONTEST WINNERS

1. RUTH STEVENS  
42 Scott Street, Pawtucket, RI
2. STEVE KRINSKY  
90 Lancaster Ave, Revere.
3. EMILE N. BEAUDRY JR.  
135 Lowell St., Fall River.
4. EDWIN F. DREW JR.  
35 Agawam Rd., Rumford, RI
5. MOLLY LAMBIE  
543 Boston Post Rd., Weston.
6. LUCY DIVIRIGILIO  
5 Almeda Street, Salem.
7. ED MURRAY  
101 Florence Street, Roslindale.
8. EVELYN A. WAYNE  
7 Newacre Road, Hyde Park.
9. BILL STAINES  
17 Byron Ave., Lexington.
10. MARY ALLENDORF  
79 Harvard Avenue, Hyde Park.

## TURK'S HEAD TO OPEN PATIO

The Turk's Head Coffeehouse on Charles St. has announced that within two weeks it will open the small patio in the rear courtyard to patrons. The opportunity to relax and be served in the open air should prove enticing to Beacon Hill residents and visitors. #

## FILM EXPERIMENT AT LOFT CANCELLED

The Loft Coffeehouse on Charles Street has cancelled its Sunday Night Film series. Check the schedule page to discover its replacement. #



# Broadside

BLUEGRASS GET TOGETHER  
THE CHARLES RIVER VALLEY BOYS  
Prestige Folklore FL 14024

Practically all I can say with regard to the CRVB's second LP, which finally showed up on the stands in all leading record stores the last week of May, is that it is somewhat (if not extremely) unjustifiable to the group's continually-improving abilities. It was a long-awaited album; and the group has become unquestionably more proficient -- dynamic since therecording of this album some six or seven months ago.

The Sound of their music on this album gives the listener a feeling that each song is a struggle for the group ... the vocals and instrumentals often do not seem to be in timing with each other. In live performance, however, the group couldn't be much farther from this fault. This is an excellent instance where you can't take the shadow for the substance.

We would like to suggest, in defense of the group, that, if you listen to their album, prior to forming an opinion - treat yourself to a live performance of The Charles River Valley Boys at the Club 47 some night soon.

chris murray

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THE PROPER BOSTONIANS  
Caught Live at the Orleans

It was the opening set on a Wednesday night, and normally you wouldn't expect too much excitement. Of course, I'd never heard the Proper Bostonians before, and I really didn't know what to expect; but before they were half way through the first number, it was obvious that they probably couldn't do a bad set if they tried.

The opening number was "Franky and Johnny." Lonnie Levenger was on guitar, and Mike Kane on bass. John Nagy and his wife, Jane, were swapping verses in a kind of ragtime bluegrass style with some pretty funny variations on the lyrics, like, "I've got a 45 here right in my brassiere."

The second number confirmed our suspicion that we'd been hearing some really kooky but fascinating harmonic innovations as John, Jane and Lonnie joined voices on "Handsome Molly." "East Virginia" was next, with close harmony provided by Mr. & Mrs. Nagy that might best be described as a cross between old-timey and baroque. Between the verses, Lonnie whipped his banjo into a really swinging three-fingered frenzy. Jane sat the next number out - an instrumental trio. Saw Creek usually has a fiddle for a voice, but Lonnie's banjo was already warmed up and John Nagy's 12 string performance was as skillful as any fiddle version I've ever heard.

But the final number of the set was the real surprise. Jane switched to bass (which she handles very competently) and just as we had resigned Mike Kane to perpetual silence, he took the vocal lead in a presentation of "Hot Corn, Cold Corn" that was an absolute gas. First act on a Wednesday night, but it was all that was necessary to assure me that the Proper Bostonians have arrived.

robert j lurtsema



THE SAIL AND THE SEA

Pete Seeger, Woody Guthrie, Lee Hayes, and Peter Hawes

Mainstream Records, (Commodore Classic)  
56005

A quarter of a century ago, Commodore, of all the independent record companies, was probably the leading producer of jazz and folk records. This album, The Sail and the Sea, is a collection of what I assume were released 78 rpm singles.



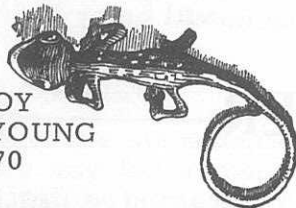
# Reviews



Technically, they are a long way behind what we are used to listening to now, but still they are more listenable than most of the releases being released on today's market.

On side one, Seeger, Guthrie, and Hayes take turns, each with a pair of songs, and on the flipside it's Seeger, Hawes and Guthrie doing the same thing. Everybody joins in on each chorus. A very young Pete Seeger is represented here. His banjo style is immediately recognizable, but his vocal approach to the songs is barely the embryonic form of his present style. Woody Guthrie is at his peak on this record, his performances are some of the best I have heard recorded by him. Lee Hayes shows why he is such a respected musician with a rich, full, and lyrical rendition of his numbers. I can only sigh and regret that the technical advances in sound reproduction were not enough advanced during Mr. Hayes' musical prime to have preserved for us the artist he is represented as on this album. Peter Hawes is the least impressive of the musicians on the album, but by no means unimpressive.

As entertainment, the value of this record is overshadowed by the insight it will give into the roots of the urban revival (or if you subscribe to Sandy Paton's theory, the arrival) of the folk song.



THE SOUL OF A CITY BOY  
JESSE COLIN YOUNG  
Capitol Records T 2070

I have a strong temptation to dismiss this album as one more attempt to climb upon the burgeoning bandwagon of folk and make a bundle, but find myself hesitant to do so. Who is Jesse Colin Young? He sounds like a combination which includes both Jimmy Rogers and Elvis Presley. As for his record mirroring the soul of a city boy, balderdash. City boy he may be, but most of the tunes on the album are country songs which have made a visit or two to the city, but are still country songs. Jesse has a pleasant touch on most of the songs, but I have had the feeling after listening to the album several times that I have heard one song, two LP sides long. His guitar work is fairly distinctive, but not very exciting, seldom emphasizing or even underlining his phrasing. The most I could say and be satisfied is that it "wanders." In retrospect, and with caution, I would timorously predict that with gentle care and feeding, Jesse Colin Young could turn into a sensitive and creative artist. More, I can not say.

## ALL THE FOLK THERE IS

Greenbriar Boys, Logan English, Judy Roderick, Lenny & Dick, The Steel Singers  
20th Century Fox Records TFM 3121

If this is truly "All The Folk There is," we are all in big trouble, but aside from the pretentiousness of the album's title, there are some worthwhile items on the record.

Judy Roderick does two of the tunes which are on her solo Columbia Album, "He Was A Friend Of Mine," and "Down In My Soul," and we are spared the lush despoiling orchestra which went so far toward ruining her Columbia effort. The Greenbriar Boys are their cheeky capable selves and Logan English shines on two cuts. The rest of the artists are what you will have to consider a hidden charge. Although I haven't checked it out yet, I'm wondering if "The Alcoholic Rat," credited on this album to Public Domain, shouldn't have been credited to songwriter Dorsey Dixon.

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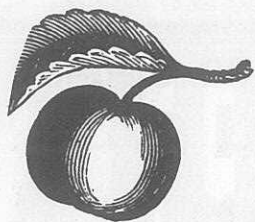
With all our involvement with the anti-black-list battle and the "Hootenanny" show on ABC-TV, we were extremely pleased when one of the cartoonists whom we respect most, Jules Feiffer, came up with the cartoon which is printed below. We extend our sincere

thanks to Mr. Feiffer for his permission to reprint the cartoon, and to the Boston Globe which printed it on March 8, 1964. We hope those of you who are reading it for the first time will enjoy it as much as we did.

## FEIFFER







# SCRAPPLE FROM THE APPLE #1

by Alex Lukeman



Well, dear friends and neighbors to the north, I take my pen in hand (isn't that a nice folksy way to open a new column in a folk music magazine) to tell you something about the scene here in New York City. Right in front, I'll tell you that I'm opinionated as hell about almost all aspects of folk music and that sooner or later I hope to say several things that will arouse somebody somewhere to righteous indignation. In the event that I should do so, you are welcome to try and change my mind although you probably won't have much luck, but as I said, you can try. So please don't hesitate to write and tell me exactly what you think of me and my opinions. Of course if you agree with me or have something to add to what I say, or have any comment whatever, you are also welcome to write. Any letter I get which seems to really need an answer will be answered by me in the column or personally. Send letters, boxtops, money, etc., etc., to:

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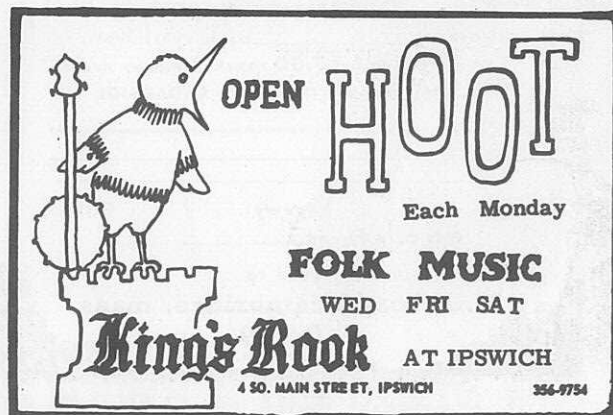
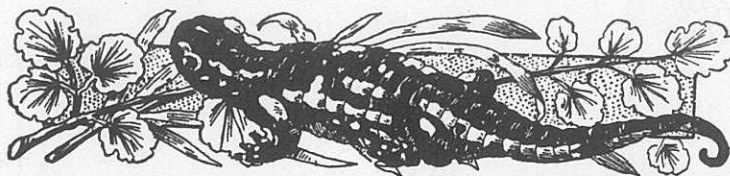
Remember that if you forget the zip code, God will send you bills every day for a month, and any letters you mail will be burned at the Annual Mailmen's Convention along with all that obscene literature they so greedily confiscate, and all that unsolicited foreign mail you should do something about.

But I'm getting a little away from the point of this particular column, which today will be: The City And The Urban Singer; or possibly; How I Learned To Start Worrying And Sing About The Bomb. I don't guess it's necessary to point out how much of today's song-writing reflects city life. If you haven't realized it by now, you'd better stop singing those freedom songs and go back to Barbara Allen. This whole folk "revival" is a city revival, led by city performers whose entire concept of folk music has been shaped by the city (usually New York) that they live in. The city is a jungle (sounds familiar, someone should write a song with a line like that in it), particularly this city, a hodge-podge of conflicting sociological problems and interests, and a center of the kind of social awareness that is necessary to fight these problems.



Folk music of any sort, and especially topical folk music, is one of the most effective ways of expressing discontent with the social order as it stands. For example, look at Phil Ochs, who lives right around the corner from me on Bleecker Street, off MacDougal (the "pulsing" heart of Greenwich Village, otherwise known as The Street): every time he walks home at night he has to pass by all the clip joints, bars, pizza houses, Chinese Restaurants, Angry Young Men in Convertibles, mounted cops, piles of horsedung that go with the cops, and all the other things that make up nighttime Greenwich Village. How can he help but absorb all this and reflect it in his songs? And his songs are all the better for it because he's speaking to an urban generation, our generation, and his language is a language that this generation understands.

I would like to leave with you a timely thought to mull over the next time you're sitting down somewhere, wherever it is you sit down: remember the Law of Conservation, which states; "If a man has one short leg, his other leg will be longer", roughly paraphrased as; "Beat a man down, and he'll holler like hell when he gets up." #



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