

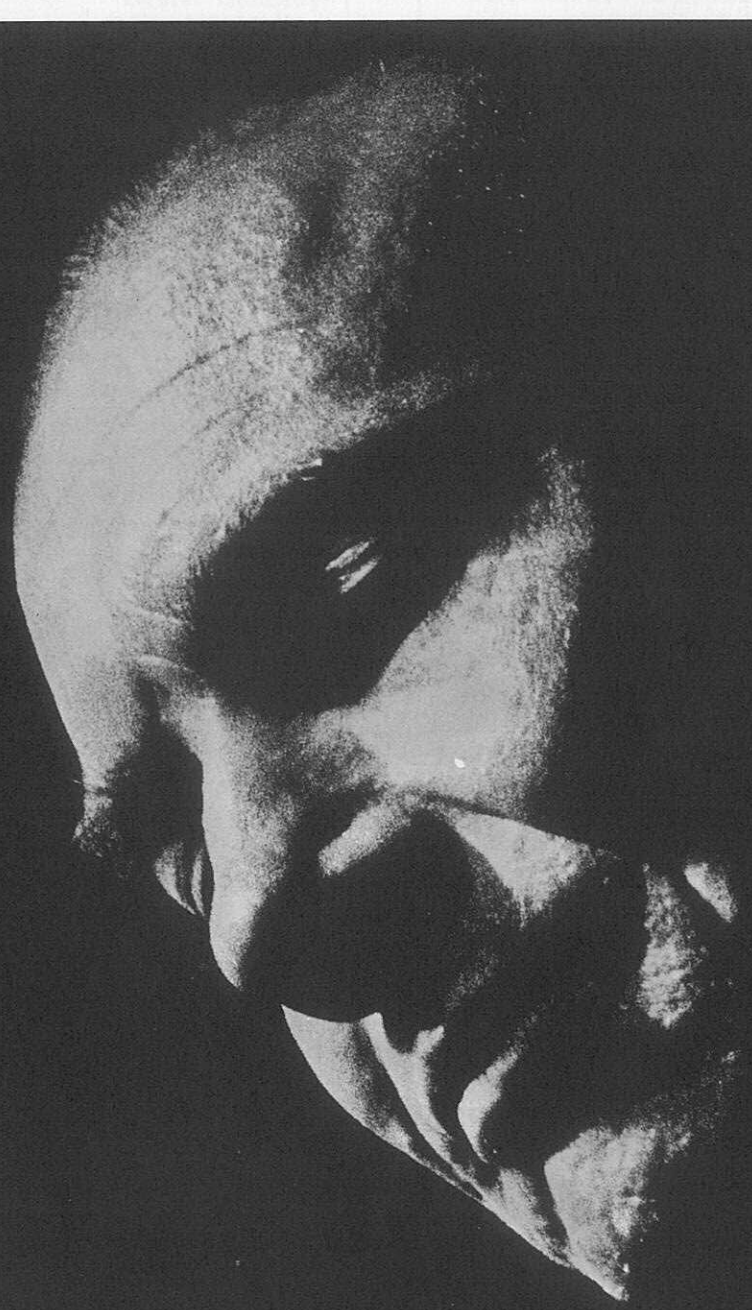
THE BROADSIDE

OF BOSTON

Volume III, No. 9

Cambridge, Massachusetts

June 24, 1964



PETE SEEGER

FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS

HONDA HOOT

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dave wilson



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◄◄ Ramblin' Round ►►

w/dave wilson

Lately, it seems as if almost everyone I talk to wants to go field collecting. They all have tentative plans and favorite areas. Some want to go to Nova Scotia, others to the deserts of New Mexico. A performer, whose name you would all recognize, would like a grant in order to study, in the field, the music of various Pygmy tribes in Africa and South Pacific and Asia, in order to see if any relation between the tribes can be established. The fever is easy to catch and I started thinking about where I might like to go if I had a chance to do field collecting.

It occurred to me that I already had, and hadn't been aware of it at the time. Not only had I had the opportunity, but from an anthropologist's point of view, it would have been ideal. I was an integral member of a small social group in an isolated environment, where music was mandatory.

The USAF regulations for the Aviation Cadet Corps were termed the OTM. The OTM (I can't remember the regulation Number) that all cadets would sing while marching in formation. Everytime we marched (and we didn't go anywhere we didn't march, whether it was to class, to chow, to the flight line, or even to recreation) we sang.

We sang a number of chestnuts, "Sixpence" was one of them, and a number of legitimate songs, particularly the "Air Force Anthem", but the songs we sang most, and enjoyed most, were the ones which bitterly protested the various and ingenious forms of torture and misery which were inflicted upon us by the upper classmen, the officers, and the Air Force. Lyrics were often improvised, while marching, to fit established tunes, and those which were good stayed with a song. Some of them would cause the so called gentler sex a good deal of embarrassment if they were to be exposed to them. Besides being sometimes bawdy, they were often, nay, always filled with terms which had meaning only to the members of the Corps.

Perhaps the favorite marching song among cadets was a variation of "Johnny, I Hardly Knew Ye" or "When Johnny Comes Marching Home Again", only we called it, "Johnny Come Fill My Glass." There were hundreds of verses to it, only a few of which we can print here, both because of the limitations of space, and propriety.

We'll all go down to 343, Hurrah, Hurrah.
(repeat 3 times)
And hang the Colonel (Capt. etc.) on a tree

And we'll all get bombed out,
Johnny fill up my glass, hey.
Johnny fill up my glass.

Although we had little respect for those who quit the program (Self Initiated Elimination), we would sing:

I think it's time to S I E hurrah, hurrah (3X)
and end this life of misery.

(CHORUS)

or when we commented on the ridiculousness of the situation:

We'll all go down to Disneyland, Hurrah,
hurrah (3 times)
And give ol' Mickey Mouse a hand.

(CHORUS)

or in reaction to the asceticism of our existence:

We'll all go down to Vera Cruz, hurrah,
hurrah - 3 times
We'll chase the women and drink the booze.

(CHORUS)

Probably the song which most expressed the feeling of cadets at Preflight School was a parody of "Hark The Herald Angels Sing".

Hark, the Preflight Angels Shout
Thirty* more days and we'll be out
Thirty more days and we'll be free.
Free from all this misery.
Grab your ball, and grab your chain.
Run like hell for the nearest plane.
Hark the preflight angels shout
Thirty more days and we'll be out.

Thirty more days to go.
Thirty more days to go.
Oh O, O O O O, thirty more days to go.

Growl Tiger Growl. ROAR.

* - the number of days to graduation was used

The cleverest parody I heard was made up by a member of my class while we were at Primary school, as the lowest of four classes. The classes above us were Alpha, Bravo, and Charlie. Christmas and Christmas leave were approaching, and the big stickweilded by upperclassmen was often that if we didn't watch our step we would lose our Christmas leave. At that time, I'm getting nothing for Christmas, was on the hit parade, and we were singing:

I had dust upon my bed,
Somebody snitched on me.
My locker's in a helluva mess,
Somebody snitched on me.
My gig lines off, my hair's a mess
They don't like the way I dress
I guess I'm on the Tour Ramp List,
Somebody snitched on me.

CHORUS:

We're getting no leave for Christmas.
Alpha and Bravo are mad.
We're getting no leave for Christmas,
Cause we ain't been nothing but bad.

I did two spins and then a roll,
Somebody snitched on me.
I listened to my radio,
Somebody snitched on me.
I scared a herd of cows today,
Almost landed in the bay.
They don't like me to fly that way,
somebody snitched on me.

CHORUS

I took a UOP last night
Somebody snitched on me.
I crossed the golf course out of sight
Somebody snitched on me.

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I spent the night in Spider's Web
All next morning I was dead
Lost my stomach in the head,
Somebody snitched on me.

CHORUS

For your edification, A UOP is an Unauthorized Open Post, and Spider's Web was a bar located just off the base.

There were many more, far more than I can remember now, and I can't help feeling that somehow, maybe I've missed my big chance at field collecting.

#



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HA6-3897

WHERE YOU GET THE HARD-TO-GET "ONES"

THE FOLK SINGER AND THE EUNUCH FACTORY

Why is it that when we watch a variety-type program on television, we very rarely see a folk music act? Have you ever given this much thought? Also, isn't it true that when we do see folk music, it is usually performed by one of the commercial groups or singles? (I am not overlooking WGBH's Folk Music USA. On the contrary, this is the only TV show I know that presents decent folk music. However, WGBH is not a commercial station; and it is to these that I am referring.)

To help us to understand or at least comprehend why this is so, let us look at the following example (the performer being auditioned is one who is definitely not a commercial act):

"...Just a couple of questions. How do you get out to the microphone and back again?"

"Walk, as a rule."

"That won't do. Let's see you trot in through that arch doorway there, side-step when you come to that platform, prance pretty lively when you go down those three stairs, and then spring up to the microphone on the balls of your feet throwing your weight on the joints of your ankles."

"...What kind of make-up do you use, young man?"

"Ain't been a-usin' none."... I bit my tongue and listened.

"...Now, what kind of a costume shall

I get for him?"

"I see him as a Louisiana swamp dweller, half asleep on the flat top of a gum stump, his feet dangling in the mud, and his gun leaning near his head! Ah! What a follow-up for the gunny-sack girl singing, 'Hillbilly Bride'!"

"...Oh, 'scuse me just a minute, huh? be right back"... I took a quick dodge down a little hallway that said "Elevator."... I asked the elevator man, "Goin' down? Okay. Groun' floor. Quickest way's too slow!"

"...I had a big try-out ta day."

"...Wow! Come out all right?"

"I come OUT, all right."

"Walk out on 'em?"

"Goddammit! I jes had to walk out, ... couldn't take that stuff!"

"...You know me. You know dam good an' well I'd play for my beans an' corn-bread, an' drink branch water, 'er anything else ta play an' sing for folks that likes it, folks that knows it, an' likes what I'm a singin' 'bout. I'm all screwed up in my head. They try ta tell me if I wanta eat an' stay alive, I gotta sing their dam old phony junk!"

The above excerpt is taken from Woody Guthrie's autobiography, "Bound For Glory." The gig he had turned down was for the Rainbow Room at Rockefeller Center. Nowadays, people seem to be up-in-arms over anybody's trying to commercialize or capitalize on folk music. Why all of a sudden this big case of conscience? Not everybody likes folk music. If you cut Bobby Dylan's hair, put him in a suit and tie, and let a chorus and orchestra work behind him, network television might be tempted to use him - maybe almost as much as they use the Brothers Four and the Serendipity Singers. Goofy. He would be singing pretty songs for the pretty people who don't like to believe that there are such things as the hard times and inhumanity and trouble that folk music talks about.

Now why all this fuss? Commercial television is in the business of making money. Audiences don't buy being told that they are no good because they just sit around when others are suffering.

Folk music doesn't make people happy listening to it, does it? It's not really a money-making venture, is it? So where is it all at? If making money is our criterion, folk just doesn't make it.

barry e. mushlin

SECOND ANNUAL MAMMOTH HOOTENANNY AT HATCH MEMORIAL SHELL

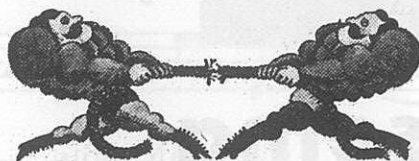
The Folklore Center of Cambridge has announced that the Second Annual Mammoth Hootenanny will be held this year at the Hatch Memorial Shell on the Charlesbank in Boston. The Hoot will begin at noon, Tuesday, June 23rd, and will run through to noon, Friday, June 26th.

Last year the entire 72-hour folk marathon was held in front of the Folklore Center's Mt. Auburn Street premises. TV viewers watched Cambridge's Vice Mayor Goldberg conclude the event by strumming on a guitar. The Vice Mayor was the final act in a troupe which had consisted of more than 150 performers including migrants from the West Coast. Eric von Schmidt, Mark Spoelstra, Len Chandler, Sylvia Mars, Dusty Rhodes, The Charles River Valley Boys, Jim Rooney, Jim Kweskin, Dayle Stanley, were only a few of the musicians, professional and amateur, who devoted their time and talent to making the event a singular success. Bob Lurtsema emceed the marathon for 60 of the 72 hours. It also introduced to Boston two new musicians who have since become well known as the Holy Modal Rounders.

Press, radio, and TV coverage was remarkable last year and should be surpassed this year.

Volunteers worked around the clock last year passing through the crowds with cans collecting donations for the Children's Hospital. A very impressive donation was made to the hospital. This year there will be a different, but as yet unannounced charity for the donations received.

If you play, pick, or sing, or even if you're audience material only, get yourself on down to the Hatch Memorial Shell sometime between high noon on Tuesday, June 23rd, and high noon Friday, June 26th. We will see you there.



AN APOLOGY

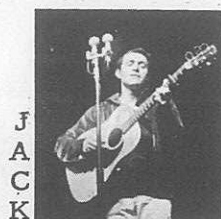
If it had been possible to inform you of the Pete Seeger concert earlier, we would have done so. The arrangements for the concert were made so late, frankly, that we nearly were not able to include it in this issue. Many readers, we know, will find out too late to attend. We are sorry. Some will perhaps think that we might as well have made only a small mention in passing and devoted the space to more timely events, but in the hopes that we can alert as many people to this concert as possible, and at the same time welcome Pete Seeger back to the United States, we dedicate this issue to him. #

THE HARVARD SUMMER NEWS PRESENTS



JUDY
COLLINS

&



JACK
ELLIOTT

July 9 1964, 8:30 PM

MISSISSIPPI



JOHN
HURT

&



JACK
WASHINGTON

July 21, 1964 8:30 PM

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TICKETS - Each Concert - \$1.75 & \$2.75 -

SERIES - \$3.25 & \$5.00

HAL EDGAR LEAVES

BROADSIDE wishes to extend congratulations to Hal Edgar as he graduates from Harvard and express regret that this will also mean the end of his tenure as the host of the Balladeers show on WHRB-FM. Hal took over the show over a year ago when Tom Rush left and has been as skillful and genial a host as any we could imagine. Let's hope his replacement will be as capable. #



COURT BANS BAEZ DISC

Judge Theodore Bohn of the Wayne County, Michigan, courts handed down a decision on May 28th which prohibits the distribution of a Fantasy Record release, "Joan Baez in San Francisco."

Joan made the audition tape from which the record was cut when she was still a minor, back in June of 1958. She had never signed a contract or a release for the transcription.

Most listeners to the record would agree that the record gives a very distorted representation of Joan's talent, and would in Joan's words, "Irreparably harm my reputation." #



enjoy.

FRIDAY
NIGHTS
WITH
ROBERT J. LURTSEMA
ON
WCRB

with **Robert J Lurtsema**

WCRB

1330 AM/FM 102.5
BROADCAST in STEREO

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

"All the News that's Fit to SING"



THRESHER

by PHIL OCHS

Moderately
Verse

1. In Ports-mouth town— on the east-ern— shore where man-y a fine ship was
born — The Thresh-er was built and the Thresh-er was launched and the
crew of the Thresh-er was sworn. — She was shaped like a tear she was
built like a shark She was made to run fast and free — And the build-ers shook their
hands and the build-ers shared their wine Thought they had mas-tered the sea. —

chorus
Yes she'll al-ways — run si-lent, — And she'll al-ways — run
deep — Though the o-cean — has no pit-y — Though the
waves — will nev-er weep, — they'll nev-er weep. —

2. And they marveled at her speed, marveled at her depth, marveled at her deadly design
And they sailed to every land and they sailed to every port just to see what faults they could find
Then they put her on the land for nine months to stand, and they worked on her from stem to stern
But they could never see it was their coffin to be, for the sea was waitin' for their return.
3. On a cold Wednesday morn they put her out to sea when the waves they were nine feet high
And they dove neath the waves and they dove to their graves and they never said a last goodbye
And it's deeper and deeper and deeper they dove, just to see what their ship could stand
But the hull gave a moan and the hull gave a groan and they plunged to the deepest darkest sand.
3. (Repeat last 16 bars of verse)
Now she lies in the depths of the darkened ocean floor covered by the waters cold and still
Oh can't you see the wrong, she was a death ship all along, died before she had a chance to kill. #



AND COFFEE TOO



SCHEDULES printed in BROADSIDE are as given by the clubs. We are not, can not be responsible for changes made by the clubs

FOLK CITY
WCRB 1

June 19 Cou
26 Del
July 3 Lis
10 Nev
17 Nev
24 Nev

SCHEDULED WORKSHOPS AT THE NEWPORT FOLK FESTIVAL

Friday-July 24th

10:00 AM
SINGING STYLES
AUTOHARP & DULCIMER
1:30 PM
BROADSIDES (Topical Songs)
GUITAR WORKSHOP
FILMS
3:30 PM
FREEDOM SONGS
BANJO WORKSHOP

Saturday-July 25th

10:00 AM
STRING BANDS
INTERNATIONAL SONGS
11:30 AM
NEGRO GROUP SINGING
AND RHYTHMIC PATTERNS
1:30 PM
PLAY PARTY SONGS
BLUES
FIDDLE WORKSHOP
3:30 PM
TRADITIONAL DANCES
COUNTRY MUSIC

Sunday-July 26th

10:00 AM
CONCERT OF RELIGIOUS MUSIC
1:30 PM
ACADEMIC WORKSHOP
2:30 PM
CONCERT OF NEW TALENT

KING'S ROOK SCHEDULE

June 19 Paul McNeil
20 Paul McNeil
21 Paul McNeil
22 Hoot & Auditions
24 The Folklores
25 Gil DeJesus
26 Tom Rush
27 Tom Rush
28 Tom Rush
29 Hoot & Auditions
July 1 Dusty Rhodes & Sandy
2 Gil DeJesus
3 (A MAJOR PERFORMER
4 WHOSE NAME CAN NOT
5 APPEAR IN THIS LISTING
DUE TO A COMPETITIVE
CONTRACT)
6 Hoot & Audition
8 Loblolleys

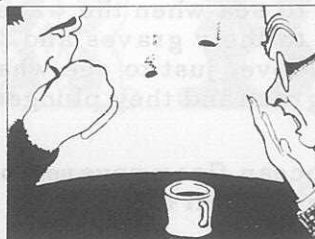


CLUB 47 SCHEDULE

June 19 Lilly Bros
20 Ray Pong, Eric
21 Hoot w/ Bobby
22 Lisa Kindred, J
and Al Wilson
23 Tim Hardin, T
24 Charles River V
25 RITA
26 WEILL
27 Eric Andersen
Neuwirth
28 Hoot w/ Paul A
29 Tom Rush
30 Tim Hardin, T
July 1 Charles River
2 THE
3 KENTUCKY
4 COLONELS
5 Hoot w/ Don M
6 JIM
7 KWESKIN
8 & THE JUG BA



the freebies...



DO YOU
THINK HE'D
SOUND ANY
BETTER IF
WE'D PAID
TO GET IN?

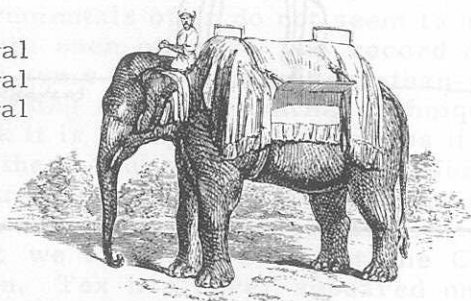
USA SCHEDULE
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 port Folk Festival
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over
 Andersen
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 rry Corbitt,
 Mahal
 lley Boys

Bobby
 oldi
 Mahal
 alley Boys
 orley

BOAR'SHEAD SCHEDULE

July 3 Lisa Kindred
 4 Lisa Kindred
 7 ALEX
 through LUKEMAN
 11 ALEX LUKEMAN



LOFT SCHEDULE

June 19 Zola
 20 Zola
 22 Hoot w/Steve Koretz
 23 Toni Carroll
 24 Sue Hoover & Ed Freeman
 25 Paul McNeil
 26 Zola
 27 Zola
 29 Hoot w/Steve Koretz
 30 Toni Carroll
 July 1 Mike Cooney
 2 Paul McNeil
 3 Zola
 4 Zola
 6 Hoot w/Steve Koretz
 7 Toni Carroll
 8 Mike Cooney



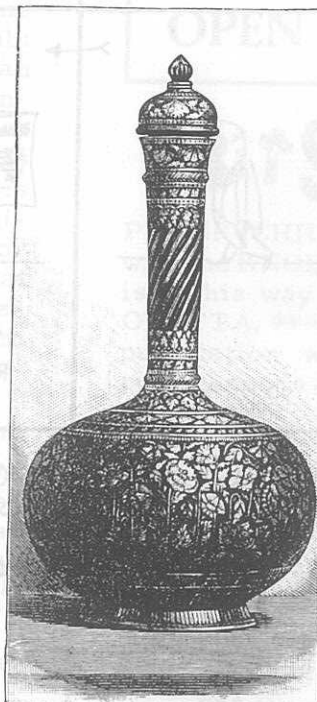
MOONCUSSEY SCHEDULE

Through June
 21 Don McLean
 Nancy Michaels
 23 Don McLean &
 -28 Lydia Wood
 30 Tom Rush &
 - July 5 Lydia Wood
 7 Tom Rush &
 -12 Alan Arkin



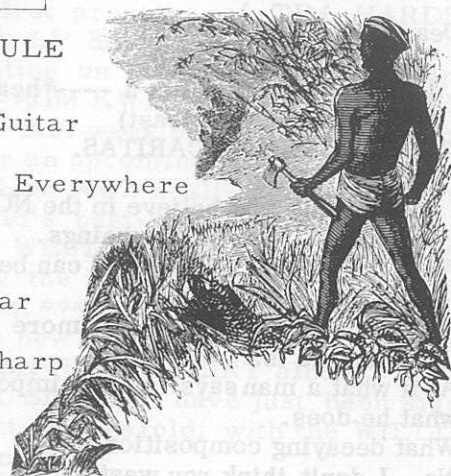
ORLEANS SCHEDULE

June 19 Bob Gahtan
 20 To be announced
 21 No entertainment
 23 Sue Garfield
 24 Bob Gahtan
 25 Sue Hoover
 26 To
 27 Be announced
 28 No entertainment
 30 Sue Garfield
 July 1 Bob Gahtan
 2 Sue Hoover
 3 To
 4 Be announced
 5 No entertainment
 6 Closed
 7 Sue Garfield
 8 Bob Gahtan



TURK'S HEAD SCHEDULE

Mon Ed Freeman
 Lute & Folk Guitar
 Tues Sallie
 Ballads From Everywhere
 Weds Paul McNeil
 Folksongs
 Thurs Nick Gerlach
 12 String Guitar
 Fri Paul McNeil
 Guitar & Autoharp
 Sat Dave Briggs
 Flamenco
 Sun Paul McNeil
 Folksongs



LAST MONTH

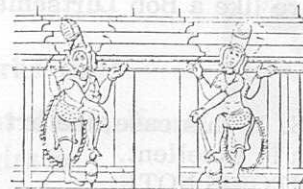
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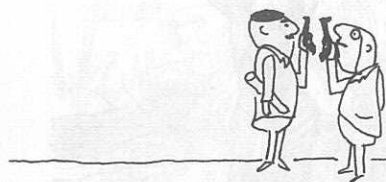
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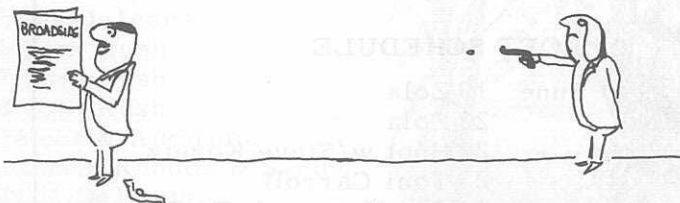
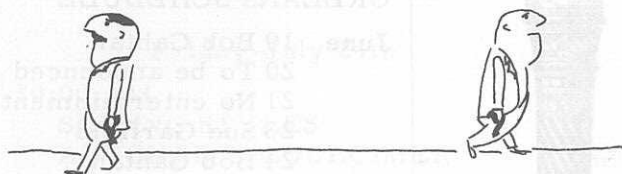
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JULY						
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12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	





cashapino



"I'M JUST DYING TO
READ THE BROADSIDE"

DEAR BROADSIDE



To: Dave Wilson - Editor
From: Steve Scotti (after reading Volume III,
No. 6 & 7

Dear Dave;

I don't think roy west is a ----*head.
I think you are. (at least)
And I say this with CARITAS.

I abhor folks who believe in the NON-INDIS-
PENSABILITY of human beings.
As if the PERSONA GRATIS can be substitu-
ted or supplanted.
As if what a man builds is more important
than what he is.
As if what a man says is more important than
what he does.
What decaying composition.
No, I don't think roy west is a ----*head.
He's more like a bird ----**ing in the wilder-
ness.
More like a Bob Lurtsema.

Steve Scotti

P.S. In this case, the art of human substitu-
tion is excellent.

EDITOR'S NOTE:

* vulgar term for human waste

** vulgar term for flatulation

Dear Folk:

Hoping to widen the musical and intellectual
view of "BROADSIDE" to include more stuff
on Classical Guitar. Realize that your mag-
azine has to cater to folk-addicts - still why
be snobbish? Believe that interest in the gui-
tar as a solo instrument on a permanent rise
--- that musical expression can be stimula-
ting without social or moral issues, or dun-
garees. Also, if someone only had the dar-
ing to open a coffee house dedicated to class-
ical guitar entertainment primarily. Basic-
ally Boston, if artistically oriented, is miss-
ing the boat along these lines. Would enjoy
comments on this.

Bud Selig
Jose Costa
mfr

TO THE READERS OF BROADSIDE:

In the interests of more complete and infor-
mative musical criticism, I would like to of-
fer some supplementary comments to Chris
Murray's review of our record - The Charles
River Valley Boys with Tex Logan - which
appeared in the June 10th issue of BROAD-
SIDE.

In these days of ultra-high fidelity, any de-

cent hi-fi set can reproduce music with far greater fidelity and presence than one hears at a live performance. Because of this, lack of technical excellence often makes us judge a record rather too harshly, and I think Miss Murray has fallen into this trap. As she rightly points out, in the only sentence of her review that actually comments upon the "sound" and music on the record, "the vocals and instrumentals often do not seem to be in timing with each other." The record does suffer, in some places, from less-than-perfect recording and tape editing techniques; but I think it is an injustice to dismiss it because of these faults. I thank Miss Murray for her suggestion that you come to hear us at the 47, but the record offers at least one thing that we cannot give you at the Club: Tex Logan. Tex has never appeared on an entire folk-label LP before, and he is unquestionably one of the very best bluegrass fiddle players in the country. The fiddle fills out the sound of the group in a way that is very pleasing to us, and it was an unqualified joy and delight to play with him. For my part, the fiddle-and-banjo instrumental "Sally Goodin" is worth the price of the record. Aside from that, I am pleased with the way most of the tunes on the record turned out.

Please remember that reviews are one man's or woman's opinion, just as this letter is one man's opinion, and that neither Chris's review nor my letter should be the cornerstone upon which you build your own opinion of the record. I hope you will go down to Briggs & Briggs and hear it for yourself.

Country musically yours,

John Cooke

BOAR'S HEAD ANNOUNCES SUMMER OPENING

The Boar's Head Coffeehouse in Kennebunkport, Maine, has announced that it will reopen the first weekend in July this summer. Folk music will be offered nightly Tuesday through Saturday. The Boar's Head is located on Route #1, two and a half miles north of Kennebunk Center in Maine.

WTBS AND RAMBLN ROUND ON THIS SUMMER

In an unprecedented move, WTBS has decided to broadcast on a limited schedule during the summer vacation. Dave Wilson and Rambln' Round will be on every other Thursday evening from 8 to 10 pm. On alternate weeks at the same time, Dave Udin will present a folk show. Programming will start on Thursday, June 25th. WTBS can be found at 88.1 on your FM dial.

CLUB 47, INC.

47 PALMER STREET
HARVARD SQUARE
CAMBRIDGE



OPEN EVERY NIGHT

BITS AND PIECES

PETER CHILDS, Boston bred and formerly with the KNOBLICK UPPER TENT THOUSAND, is on his way to Africa as an accompanist to ODETTA. ***THE FOLK SCENE is a new publication which handles the schedules of coffeehouses and folk concerts in the CHICAGO area. You can subscribe by sending three dollars to them, c/o General Delivery, Aurora, Illinois. ***Chances are, this year's NEWPORT FOLK FESTIVAL PROGRAM may well have a cover designed by BROADSIDE's first art editor, JOAN BUJNOWSKI. ***The program, by the way, is being put together by LINDA SOLOMON, former editor of ABC TV HOOTENANNY magazine, and ROBERT SHELTON, editor of HOOTENANNY magazine. ***First pressing of TIM HARDIN's COLUMBIA LP has been seen in town, but is still waiting on a jacket before it can be released. ***JIM KWESKIN was recorded live at CLUB 47 last week by VANGUARD in preparation for an upcoming solo album by Jim. ***O'HARA, on WBZ's all-night show, may be the world's best-known secret agent; but if so, ROY WEST, BROADSIDE contributor, is certainly the world's second best-known secret agent. ***PIEDMONT is about to release three new records, one of which is a new MISSISSIPPI JOHN HIRT album. ***The MANDRELL SINGERS have just been signed to a contract, we are told, with the WILLIAM MORRIS agency.

The Turks Head
Bostons Oldest Coffee House
7th Charles St.

"FOLK MUSIC YEARBOOK"

1964 EDITION

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HARVARD SUMMER NEWS SPONSORS TWO FOLK CONCERTS

The Harvard Summer News, the student newspaper at the Harvard University Summer School, proudly announces its Summer 1964 Concert Program:

on Thursday, July 9, we present
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JACK ELLIOTT.

on Tuesday, July 21, we present
legendary blues-singer MISSISSIPPI
JOHN HURT and Boston's favorite
folk-singer JACKIE WASHINGTON.

Judy may be heard on Elektra Records; Jack Elliott records for Prestige, Monitor, and Vanguard; Mississippi John Hurt is on Piedmont Records; Jackie Washington is recorded by Vanguard and Pathways of Sound. All four contribute to Vanguard's recently issued 6-volume recording of the 1963 Newport Folk Festival.

Both concerts will be held in Rindge Technical School Auditorium in Cambridge, just east of Harvard Yard on Broadway. The concerts will begin at 8:30 p.m. Tickets will be available at The Harvard Cooperative Society and at the door, and by mail at the Harvard Summer News, 14 Plympton St., Cambridge 38. A special price, prevails for attending both concerts.

THREE BIG FOLK RALLIES SCHEDULED IN BRITISH COLUMBIA, CANADA

The Kootenay District of British Columbia plans to hold three folk rallies or "hootenannies" this summer, on Sundays: July 26, August 9, and August 30. For those who play instruments and/or would be interested in attending (and plan to be in or around that area on any one of the above dates), the sponsors wish to make it known that they are most welcome...even urged...to make a showing and to join in and help out.

The rallies will take place in Rotary Park in Cranbrook (a few hours drive from Spokane or Calgary). Further info can be obtained by contacting Lloyd Hoole at radio station CKEK in Cranbrook, or Hugh and Florida Town, Box 610 in Kimberley.



CAFE YANA CLOSSES FOR SUMMER

It has been announced by the management of the Yana Coffeehouse that they will be closed for the duration of the summer. With the fall season, the Yana is expected to open in a new location.



B HOLY MODAL | THER

by Peter Stampfel



The following will be random prejudices dealing with what is called folk music. Sometimes I will lie by mistake and other times I will lie on purpose or for the hell of it. Perhaps on occasion I will contradict myself or do an annotated article on ice cube sucking. But mostly, this will be a kick-your-shoes-off homespun schizophrenic dialogue, Great God, concerning those ever popular concepts;

Folk,
and
Music.

Ah yes, folk music. I will define my terms because that's often interesting. Folk is people, music is organized noise; thus, organized people noises. And yet more specific; first off, can just anyone be a folk or do you have to have callouses? A lot of people seem to feel that "folk" means lower class and/or lower middle class. These people used to be called "working class" and are the people who a few hundred years ago were illiterate. So all their tradition was, you know, oral.... Anyway, this group comprises 80% of the population of our country. And what of the other 20%? Hah?

The song "Waly Waly" was supposedly written by a member of royalty, which establishes a precedent. If royalty can write folk songs, then royalty are folk too. "Take that, royalty. Now you're a folk like everybody else."

"How dare you, you young jackanapes!"

"Gee, Maw, it's a classless society."

"Eat your grits, Jed."

"And we're all just folks."

"That's plain talk Jed. Eat your grits".

Now we know we can all be folks even if our mommies and daddies are rich. So much for folk. As for music, songs and tunes and whistles and hums and chants and football cheers are all music. Some people talk pure music all the time. A large amount of the noises made by the animal kingdom are music. I should think it would be easier to make music when you make noise than not. In fact I believe everyone could make music all the time and still get things done if they wanted to. Yes, I believe everyone could get things done better. We could all have Natural Rhythm and bop around balancing pots of water on our heads.

Then there's noises made by non-human sources. When is it music and when is it not? By me the wind is music, and thunder,

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and the noise my refrigerator is making right now, and dripping faucet noises....

So as far as the medium goes there's plenty of room. Folk music in the particular sense is simply anything anyone calls folk music. The idea is based on the idea that everyone has a different view of reality and everyone's view of reality is equally valid.

Thus: 1. Folk is anyone.

2. Music is any sound.

3. Folk music is any sound anyone calls folk music.

Next issue I will get more specific.



HEDY WEST GIVES BENEFIT CONCERTS FOR APPALACHIAN MINERS

Hedy West performed an excellent series of concerts around mid-April to the Baltimore College-Park Washington area, allocating all proceeds to the Appalachian Miners Committee for Full Employment at Hazard, Kentucky. She also generously donated 500 of her latest Vanguard folk albums, with proceeds from their sale to go to the miners' movement.

Following her tremendous success at these concerts, she was off to Duke University and further performances.



Broadside



DAVE VAN RONK & THE JUG STOMPERS

Mercury Records

MG 20864

Every record company which deals in folk music has tried to grab a part of the Jug Band market. Now, in some ways the whole idea of jug band music is a little strange. There never was any such thing as jug band music, and any band which had a jug in it could be called a jug band. Perhaps the whole form can be looked at as the Negro forerunner to the White skiffle groups which enjoyed a brief moment of glory a few decades ago. Anyone who listens to the anthologies of "jug band music" Sam Charters put together for Folkways will see that there is little in common except the use of the jug to be found in the present "jug bands."

Still, some of the present groups are making fine music, and at the risk of being a traitor to the local scene, I confess that I consider the Jug Stompers to be musically the finest of these, at least from recorded evidence.

Not having the Jim Kweskin Jug Band album on hand, I can't make any comparisons. The Jug Stompers do at least two of the tunes which Jim and the boys have recorded, "Sister Kate" and "Stealin". It is what the Jug Stompers do that no one else does which makes this particular record so impressive.

First, there are three instrumentals guaranteed to drive any stringed instrument musician to the brink of distraction. "St. Louis Tickle" which Van Ronk did solo on his last Prestige record has been arranged for the whole band, and what was a very fine tune is now an even finer piece. "Georgia Camp Meeting" is played remarkably close to its performance on one of the earlier mentioned anthologies, but the best cut on the album to my mind is the "Temptation Rag" which brilliantly displays not only the awesome talents of Artie Rose on the mandolin, and Barry Kornfeld on the banjo, but the unity of all the musicians. Danny Kalb's guitar work is everywhere impressive, and Sam Charters gives all the evidence needed to prove that he not only knows so much about this music, he understands it. The singing by Van Ronk on this album is the finest we have yet to hear by him. That is a tribute which is staggering in light of some of his past fine recordings.

Any one of the cuts on this disc might well be worth the price of the record, but certainly their performance of "Mack The Knife" is. I

am sure that if Brecht or Weill had ever heard this arrangement, they might have scored the whole Three Penny Opera for the jug band. And then to finish off the record with one of the corniest expeditions into social misdemeanors, they havocize Fats Waller's memorable "You're A Viper" which includes an impressive kazoo solo by Van Ronk. Of course I have a complaint about the record, it should have been twice as long. dave wilson

SLEEPY JOHN ESTES - 1929-1940

Arhoolie

The re-issue boom rolls on! Here we have for the first time on LP some of John Estes' rare Victor and Decca 78's. The cuts on this LP have been thoughtfully chosen and display John's emotional singing and intensely personal lyrics at their best. The liner notes reproduce Sam Charter's informative article that appeared in The Saturday Review (Nov. 10, 1962). This LP makes an excellent addition to any Blues collection worthy of the name. John also has a recently recorded LP available on the Delmark label....EXCELLENT.

TEXAS BLUES - Volume I

Arhoolie

Here, Arhoolie presents a panorama of the various Blues styles indigenous to the state of Texas. All material on this LP was originally recorded for the small Houston label, Gold Star, in the period 1948-51. The liner notes are written by the well-known Blues authority, Paul Oliver, and reveal a great deal of hitherto undisclosed biographical information. The music is, of course, excellent with the highlights of the LP being "You Never Miss the Water" and "Santa Fe Blues." The Liner notes also alert us to the fact that the book entitled The Texas Blues, by Paul Oliver and Mack McCormick, will be published in the "near" future....EXCELLENT.

Laurie Forti

PHIL OCHS

All the News That's Fit to Sing
Elektra EKL-269



Trying to tell Bostonians that Phil Ochs's first record is a worthwhile buy could be likened to suggesting to the same people that dropping a live lobster in boiling water for five or six minutes might have some merit. Already chosen by BROADSIDE readers as a favorite visiting performer, Phil has steadily increased his following in the short time he has been writing and singing.

Reviews



Phil Ochs sings with a direct, gimmickless, though lyrical, voice, which is a perfect compliment to the direct wording of his songs. His own guitar (backed on this recording by Danny Kalb) provides a very good setting for those words.

There are poetic words (Celia, the Bells). Words of memorial and the lessons to be learned from those memorialized are found in "Lou Marsh," "Bound for Glory," and "Too Many Martyrs." There are stirring words in "Power and Glory" and "What's That I Hear," and words of wit in "Talking Vietnam," "Ballad of William Worthy," and "Talking Cuban Crisis."

Phil didn't write all the words (Poe wrote "The Bells"); those he wrote were written to be heard and understood. His presentation of the songs makes it difficult not to understand.

If, however, you don't like his singing, buy the stereo version (EKS-7269) and listen to some fine guitar on the other track.

Hartley Gurney

THE COWBOY, HIS SONGS, BALLADS AND BRAG TALK

Harry Jackson

Folkways---FH 5723

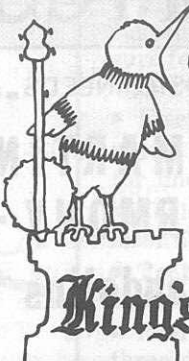


If I were to be allowed to have one, and only one Folkway product, I would have a great deal of difficulty picking the one I would be happiest with, but I would probably settle for this one.

Genius is a term so overused today that I hesitate to tag Harry Jackson with it, but he deserves some such label. There are 31 bands on this two record set and Jackson, the Cowboy, proves himself to be as handy with the music of this trade as he is with paint and palette, or chisel and hammer.

Thirty one bands, a capella, could be a listening chore for any aficionado, and we certainly wouldn't recommend this record for any but the aficionado.

Several of the songs in this album are previously unreported from tradition, including "Iron Pants Pete", "The Ridge Running Roan" (a horse which makes the "Strawberry Roan" look like a pushover for a paraplegic centenarian) and a number of others only rarely reported, "I'm Gonna Leave Old Texas Now!" and "Little Joe The Wrangler's Sister Nell."



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Even more striking are a number of variations on standard ballads with extremely interesting changes. There is a variation on "The Hangman's Song" which will intrigue those who thought that old timer couldn't be done another different way, a variation on "Black Jack Gypsy" which is titled "Clayton Boone" and takes place in New Mexico, and another progeny of the "Unfortunate Rake" via "The Old Man's Lament" called "As I Went Walking One Morning For Pleasure."

All told this record offers more for your money than most packages with the understanding of course that you are willing to listen in order to be entertained rather than wanting to be entertained without really listening.

dave wilson

THE ALL NIGHT SINGERS

Reprise Records R-6117

Those of you who rush out to buy the records I don't like and make a point of saying so had better get your hat and coat on now.

The only uniqueness I can find in this record is that there are two females and one male. Big Difference.

When I have asked some pop singers why they are singing folk instead of pop songs, they usually say something to the effect that they really feel folk songs. Lots of people do; but they, like myself, have the discretion to restrict the singing of such to the shower and private gatherings rather than openly displaying a sense of taste, which can best be summed up as "lacking." The group really offers nothing which hasn't been offered a discouraging number of times before.

dave wilson



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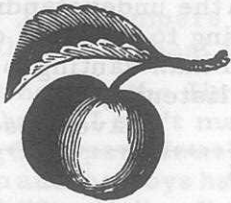
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SCRAPPLE FROM

THE APPLE

by Alex Lukeman

Spring is sprung, the grass is riz; I wonder where the audiences is--or something like that. It's pretty slow here right now, and a drag for performers trying to play to nearly empty houses. They are good performers too, not just coffee-house folkniks like the ones you trip over every time you walk down the street. I never could understand why these dozen or so crummy joints often fill up while a good club like Gerdes' or the Gaslight often is indistinguishable from the county morgue. I guess it's the old tourist bit of "searching for the true Bohemia". Oh, well.

The Gaslight has started a new thing on Saturday afternoons, a hootenanny (yes, a real live hootenanny). It's for performers only, no general public, and only 25¢ to get in, 20¢ a drink, which nobody minds. Actually, it's rather a unique change to pay anything at all at the Gaslight. Performers are always allowed in, even welcomed in for free. Also, there are free drinks from the kitchen. So, as I said, nobody minds paying a quarter to come on Saturday. So far, the hoots have been easy-going, impromptu, a place to make up on-the-spot combinations of performers and swap songs and such. It was more like

sitting around somebody's house than being on stage with a mike.

There are always a few people there who also come down to the Tuesday hoots run by Dave Van Ronk (a dirty old man, in case you don't know him, who for some reason, reminds me of W. C. Fields). And at least two of these few people are damn good, although completely unknown outside of the Gaslight. I'm thinking of Jerry Rasmussen and Dave Cohen. Jerry, in fact, is moving to the Boston area sometime in July, so you'll get a chance to hear him for yourself. And make sure you hear him when you can--he's one of the best traditional singers around. He got his start playing while training monkeys on an iceberg somewhere in the Arctic (so help me) and writes and sings some songs that are great. Ask him to play "The Ballad Of Colonel Solomon P. Sharp" for you, you'll see what I mean; or maybe, "Penny's Farm", "Maryborough Miner", "The Jew's Daughter", or "Charles Guiteau".

Dave Cohen, to my mind, is one of the better guitar players and songwriters around. Some of you in Boston might know him from Provincetown on the Cape since he's spent a lot of time there. He's got a smooth, uncluttered, "shuffling style; a style it would do all the "ten-notes-instead-of-three" guitar players a lot of good to hear. Dave has written some good songs, particularly "The Cruel Years" (the best anti-war song I've yet to hear), "Kings Highway Blues", "More Good Men Going Down", and "I Like To Sleep Late In The Morning". Dave right now is going through that period that seems to last indefinitely when everybody says he's good but nobody wants to hire him. It's really a crime, because Dave can sing and play with the best of them. He's entertaining, and he's one of the most naturally funny guys I've seen on stage when he wants to be.

I'd like to end with a personal note to Bruce Jackson of Harvard University staff, Cambridge; I hardly agree with you, although you're quite right about the ostriches. But then, I didn't have anything to do with that, so I don't mind conceding you that one point.

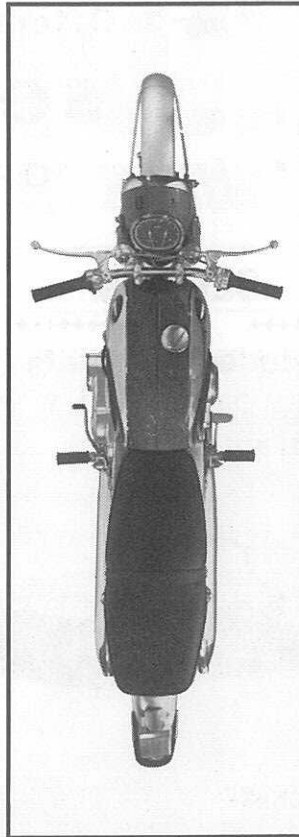


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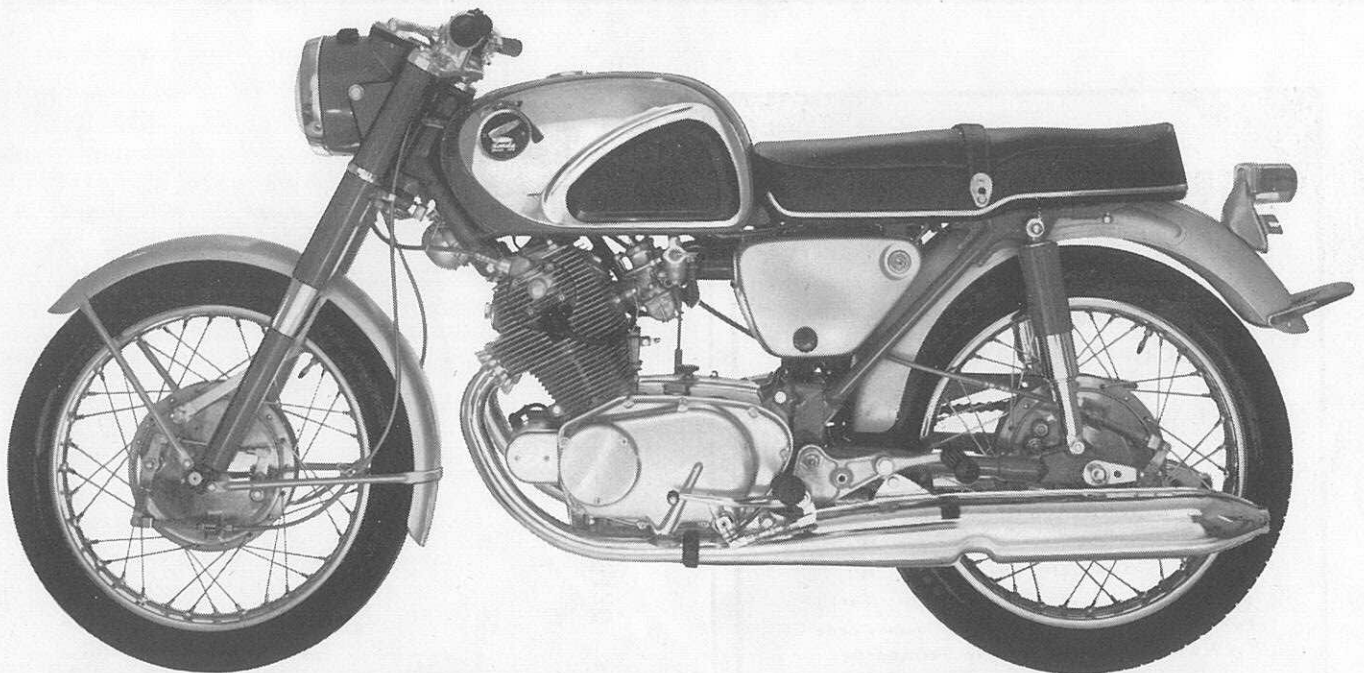
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