

THE BROADSIDE

OF BOSTON

Volume IV, No. 1

Cambridge, Massachusetts

March 3, 1965



FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY CENTS



Shucks, folks, your "lucky streak" with us needn't end. We don't make you go to all that trouble -- safe combinations, unlisted phones, buried loot, even jelly-bean counts! It's no riddle where we are and what we produce. Anybody, even Superman, can just walk right in and buy an Oak book. Or he can buy one at his favorite bookstore. Or he can send us the money and we'll rush a book right back to him by return mail. It's not very hard at all to get our books.

But even if we had a jelly-bean count, people would be lining up for these new books -- !

THE NEW LOST CITY RAMBLERS SONGBOOK (CT 2037). Three mild-mannered young men named John Cohen, Mike Seeger, and Tracy Schwarz look relatively harmless, but when they change into the old-time suits and vests of the New Lost City Ramblers, they become -- SHAZAM! -- Super and Marvelous Music-Makers! This new book contains 125 of the best songs they sing, and the best of their sources, which are the best Southern Mountain musicians of all-time. Best, best, best -- that sums up the NLCR and their songbook. Complete with a magnificent selection of documentary photographs. Soft cover, 256 pages, \$4.50.

THE BELLS OF RHYMNEY and Other Songs and Stories from the Singing of Pete Seeger (CT 2031). The one and only Pete with 80 favorite songs -- a sort of "personal choice" book. Soft cover, 120 pages, \$2.95.

BROADSIDE, Volume 1 (CT 2101). 74 topical songs by Chandler, Dylan, La Farge, Ochs, Paxton, Seeger, Reynolds, etc. Edited by Sis Cunningham from the pages of *Broadside* magazine. Soft cover, 88 pages, \$2.95.

SONGS FROM SHAKESPEARE'S PLAYS AND POPULAR SONGS OF SHAKESPEARE'S TIME (CJ 2032). The title says it all. Compiled and edited by Tom Kines. Over 60 songs, illustrated. Soft cover, 96 pages, \$2.45.

BEGINNING THE FOLK GUITAR (CT 4006). A simplified, yet detailed, instruction manual by Jerry Silverman on the first stages of playing folk guitar. Includes 50 song examples. Soft cover, 96 pages, \$2.95.

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THE BROADSIDE

OF BOSTON

Vol. IV No. 1

March 3, 1965

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THREE BLIND MICE or How to Keep Pythagoras Up Tight

Once it used to be fun to sit down and present to our readers some idea of the growth we had accomplished in a prior period of time. Now it only seems to be confusing. Where do we start to tell about the time, the effort, the selfless dedication that so many people have contributed to us in this last year.

Starting with the Anniversary issue last year, Bob Lurtsema took on the job of Art Editor, a task which was not only difficult, but often thankless. Staff members are seldom tactful, and our discussions on a prior issue often sounded more like a revolution than a discussion. But somehow Bob survived and managed to make each issue which came out look a little better than the one before.

Rick Sullo, who came to us just before Bob, was meanwhile reconditioning most of

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our earlier ideas about pasting up and exposed us to such sophisticated technical equipment as T squares, rulers, and blue pencils, and moved our operation from the living room floor to the kitchen table. (No wonder Hugh Heffner was so far ahead of us.)

March came in like the proverbial you know what, and along with it came Chris Murray, who holds an endurance record as a BROADSIDE typist, for she has now been with us for a full year (almost). We always wondered when the day would come when she would throw up her hands in despair, for Chris more than once ended up having to type all the galleys for a given issue. Part of the answer for her fortitude, we are sure, lies in her invention of "hypnotype," a sample of which follows.

Type, type, type, type;
Say to yourself, "It's something I like."
The less you gripe; the more you'll type;
But just get it done!

Attached to the wall above her typewriter,
it seems to work.

With the addition of Claudette Bonnevie to the typing staff a few months later, Chris was given a fancier title, more responsibility, and her salary was doubled.

(continued overleaf)

In the Spring, Phil Guptil, a freelance artist's agent, came upon us, found a sympathetic cause in ours, and began to create a lot more work for us. He found new outlets, forcing us to increase our circulation, new advertisers, forcing us to increase our size, and new blood which forced us into having more parties than we used to.

All fourteen of us went to Newport for the Folk Festival, and between us all, we almost managed to see everything and talk to everybody. We returned from the island with a number of new ideas and as many ways to accomplish them.

In late August, our passionate pleas for help were answered by a number of people, some of whom are still with us, the rest having been overcome by fitful attacks of good sense and moving to saner ground.

Although we lost Denise Kennedy to Chicago, at this time, we gained Rosanne Aversa, who mobilized the Art Department by drafting her sister, Florri, and Andrea Greene.

Barry Mushlin reluctantly relinquished his distribution chores to Little Ed Murray and his station wagon. Barry then became our Coffeehouse reporter, gathering schedules for all the clubs and as many concerts as he could discover.

Nancy Fay, unphased by hypnotype, was transferred to and became our Subscription Department, a thankless task.

People were coming and going, but one who came and stayed was Janet Chartier, who wanted to write, but was willing to help in any way she could. She has become as capable a paste-up technician as we could hope to find, and is writing more with each issue.

Sara Nutter, pressed into bondage by our intrepid Business Manager, The Rab, soon had her hands full being our whole Business staff. Recently, her share of the department was cut to half as she moved over to make room for Phyllis Rotman.

And there is Pat Sullivan, whom we are just learning to know and appreciate. Already she has contributed greatly to our typing staff.

The typographical errors which we had been so prone to include in our first few years took a sudden drop when our proofreaders, Julie Snow and Marcia Young, took their places in our production line.

In the middle of the fall, Sandy Mandeville, who works full time for a text book publisher, came by and added her considerable experience to our production. Before she had a chance to turn around and run, we had chained her down, and she became our Managing Editor.

Having arrived at this point of sophistication, we induced Ruth Perlman to become chief of our till-then-neglected Readers' Service, a catch-all department, which handles some mighty strange requests from some of our readers.

We have had the pleasure of bringing to you readers in the last year the songs of Phil Ochs, Tom Paxton, and Eric Andersen; the ideas of Peter Stampfel, Ed Freeman, Casey Anderson, Alex Lukeman, Pete Seeger, Buffy Sainte-Marie, and Pat Sky, just to mention some.

The list is endless. We are indebted to our printer, Johnson's Duplicating Service, for the continued effort he has made to get the issues out on time - to our advertisers, without whose support, we could not exist, to our news agents, and most of all to those dear people among you who had the faith to send us your money for a year's subscription or who buy us regularly from your newsstand.

In this year, we have more than doubled our circulation and quadrupled our subscriptions. With this Anniversary issue, we will go over the 5,000 mark and will be distributed for the first time by a news distribution agency, which will make BROADSIDE available in over 200 more places than ever before.

We promise you that next year will show as much if not more growth than the last; that we will not forget that our first obligation is always to you, our readers. THANK YOU.

SING OUT! SING OUT!



SING OUT! is the National Folk Song Magazine -- for singers (professional and amateur), guitarists, banjo-pickers, teachers, students, and just plain fans. Here is what more than 25,000 readers get six times a year in each issue of SING OUT!

SONGS

Twelve to fifteen songs in each issue; folksongs, songs of other countries, new songs; with guitar chords. Among the songs which have appeared in past issues: The Hammer song, MTA, Michael Row the Boat Ashore, Peggy-O, First Time Ever I Saw Your Face, Doctor Freud, Where Have All The Flowers Gone, Water Is Wide, Wildwood Flower, etc.

ARTICLES

Leading scholars, performers and critics write for SING OUT. Feature articles concern folksong history, background on traditional singers, news of the folksong revival, discussions of controversial issues, etc. Among those whose articles have appeared in SING OUT are Sam Hinton, John Jacob Niles, Ruth Rubin, Alan Lomax, A. L. Lloyd, Richard Dyer-Bennett, and many others.

FEATURE COLUMNS

Regular features in every issue of SING OUT include Pete Seeger's column of personal comment, "Johnny Appleseed, Jr.," "Frets and Frails," by Israel Young, and reviews of new books and records relating to folk music.

LETTERS

SING OUT's "Letters to the Editor" pages are among the liveliest pages in each issue. They include reader comments on every phase of the folksong world, with no holds barred.

ADVERTISING

Yes, even the advertising pages in SING OUT make fascinating reading, as record companies, publishers and instrument manufacturers announce their latest products.

But even all this doesn't tell the complete story. Get a copy of SING OUT! for yourself and see. Or, better yet, become a regular reader by getting a subscription.

1-year subscription: \$3.00 2-year subscription: \$5.00 Single copy: 75¢.

SING OUT! SING OUT!

165 West 46th Street / New York 36, New York

Ramblin' Round

w/dave wilson

I wonder how many of you readers are really aware of what's going on in the record business these days. Enough is happening, I believe, to warrant an examination of the record as an art form.

When recording techniques were first developed, it was a fairly simple step from master to retail record. The performance recorded appeared on the cylinder as it was done. There were a number of bugs which made things sound tinny, but the ear of the listener was not sophisticated enough to be overly disturbed by it. But improvements in technique were constantly being developed, and the sound reproduced on records became better and better. Techniques were developed which allowed a little electronic fiddling to make the final product closer resemble the original. However, technique has now reached the point where the final product is often far different (I'm hesitant to use the word "better" at this point) from the original. In the end, it means that the performance you hear on a record never really happened.

It works this way.

Folksinger Amos Arson goes into the recording studio of X Records. With him are seven accompanists, who, in various combinations, will back his performances. On one of the songs he is to sing, all the accompanists join Amos and vocalize on the chorus. However, one of the accompanists, Rumblin' Roger, can't seem to sing two lines of the chorus in a row and stay on key. All in all, they take six takes of that song. Then the A & R (artist and recording) man takes those six reels of tape into the editing room. In all of those tapes, he manages to find one of each of those lines of the chorus where Roger was on key. Out comes the razor blade and the splicing tape; and with 12 cuts and 12 splices, the A & R man manages to come out with a patched-together chorus which is perfect - not one sour note left to spoil a perfect performance. Then he goes to the verses and patches together verse I from Tape A, verse II from Tape C, etc. Then the perfect chorus is copied on another tape machine an appropriate number of times and spliced into the master tape wherever it is supposed to go. From this tape, a master impression is cut, and Amos has got a perfect performance ready to be pressed onto thousands of records, which, in turn, will be pressed into thousands of waiting fans' hands.

The above is today only a description of rough editing. The skilled A & R man has a thousand available methods to display his finesse.

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My first question is, who is the artist on this record, Amos Arson or the A & R man? My second question is, how long will it be before the record companies no longer need a musician, but can record tones from a signal generator and splice these tones into a hit record using the name of an invented artist?

As in many other fields of endeavor, we are now faced with the problem of what is real, what is valid.

This is a problem which faces many of the record reviewers who write for this magazine. Are they to review the record itself or are they to review it in terms of the artist's performance, of which this record is supposed to be representative? The last becomes ridiculous when a reviewer knows anything of the methods which went into producing the record.

Again, a problem arises when Amos, who by now has endeared himself to millions, goes on a concert tour, and his fans mob the hall to hear live what they have heard on his records in their homes and over their radios. Someone is going to be disappointed; but then, someone is going to make a lot of bread, maybe?

Perhaps this whole phenomenon is just one more symptom of changing values in our world. There are a few record companies which record performances and reproduce them as they were recorded, but they are not the ones which are making a successful product in terms of financial remuneration.

Then again, perhaps this new way of making records is valid; and an, as yet, unrecognized form has grown up in our midst. If so, we can always hope for some sort of legislation which will force manufacturers to label their products with the ingredients. That ought to make for some funny ad copy.

THE TIGER is coming!

THE CLANCY BROTHERS AND TOMMY MAKEM



It was in 1953 that the three brothers, Paddy, Tom, and Liam Clancy, and Tommy Makem first met. But the Clancy Brothers were from County Tipperary in the South, and Tommy's home was County Armagh in the North, and they were to be separated for another three years.

Each of these four young men pursued his own career. One by one they left Ireland to seek their fortunes in the United States. Patrick Clancy, the oldest member of the group and the most widely traveled, worked as a cab driver, brewery foreman, diamond hunter, insurance salesman and painter. In 1956, he formed the now very successful Tradition Record Company.

Tommy Makem comes from a family of musical performers. His mother was a folk singer, and his father a traditional fiddler, piper and drummer. At fifteen, Tommy had formed his own Ceilidh band, and two years later progressed to top pop dance band vocalist. He came to the United States in 1956 and made his debut as a folk singer at a midnight concert in the "Circle in the Square" (New York City).

Tom Clancy began his career as a band singer in Ireland, but gave it up to be an actor. He has appeared in over 150 roles with such distinguished actors as Orson Welles in "King Lear," Siobhan McKenna in "St. Joan," Helen Hayes in "A Touch of the Poet," and other major television dramatic programs.

Liam, youngest of the Clancy Brothers, worked as an insurance salesman for his father's firm and also studied acting at the National College of Arts in Dublin. There he became interested in folk songs and began collecting folk music throughout Ireland and Scotland. In 1956, he came to the United States and soon began acting professionally at The Poets' Theatre in Cambridge, Mass. He played dramatic roles on television for four years and then advanced to Broadway to appear with Julie Harris in "Little Moon of Alban."

The three brothers and Tommy met again in 1956, this time in New York. On most weekends, they would get together to sing songs of the old country "out of the sheer joy of it," bringing them back in spirit to their homeland. Friends urged them to sing together professionally. Finally they succumbed to the pressure and cut a record with Pat's company. But, continuing their personal pursuits, they were unable to perform together until finally, in January of 1961, The Clancy Brothers and Tommy Makem auditioned at the "Blue Angel" night club in New York. And

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all the critics raved about these four boys from Ireland.

The boys threw aside all their other careers for the record company. In the months that followed, they brought their music from the "Blue Angel" in New York to Chicago's "Playboy Club" and the "Gate of Horn" to "Freddie's" in Minneapolis, and on across the country to the "Hungry i" in San Francisco. Their songs have since filled Carnegie Hall and Symphony Hall and television homes throughout America. They have won critical acclaim not only for their musical ability, but because of their honest emotion, their warm personality and Irish charm. As one reviewer put it, they are "as much at home in a sawdusty saloon as in the plushiest supper club."

A reminder to devoted fans, and a warning to those unfortunates who have yet to be enraptured by The Clancy Brothers and Tommy Makem, they will give a single performance at the Back Bay Theatre on Saturday, March 13th, at 8:30.

jan chartier

CASEY BACK AT UNICORN

Casey Anderson, sometime BROADSIDE columnist and favorite performer of Unicorn audiences, will be back at the Unicorn on March 2nd. His engagement will last through the 14th, and appearing with him will be a group new to Boston, The Hunters.

LISA KINDRED BOOKED HERE

Lisa Kindred, Vanguard recording artist and winner in last year's BROADSIDE poll, will be in the Boston area this month. She will appear at the King's Rook in Ipswich on the weekend of March 12th and 13th. She will then open at the Loft in Boston on the 16th and will continue through the 27th.

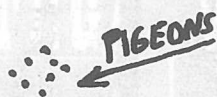
THE TIGER is coming!

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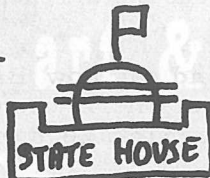
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PIGEONS



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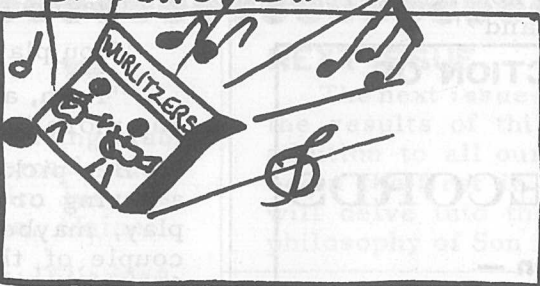
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THE AMAZING ADVENTURES OF
BOGUS BLIND LITTLE CRIPPLE
DEAF AND DUMB COFFIN HEAD



by Phileas Schwarzhomme

Chapter VIII.

Clarence never did find out how Ben got into his room. He was just there when Clarence returned from the package store on Charles Street.

"Howdy," said Ben softly.

"Hi there Ben," said Clarence, a bit nervously, "Haven't seen much of you lately. Where ya' been?"

"Oh, around," said Ben. "I've sort of been wondering what happened to you. I haven't seen you since we talked about that problem you were having with the story you were working on. You been to classes lately?"

"Well, I've sort of been busy."

"Oh?"

"Yeah, well you know, the story and all, it keeps me pretty busy."

"I'd kind of like to see it; you wouldn't mind would you? Maybe I could even give you some suggestions."

"Well, I really don't want to show it to anyone yet, you know, it's not really ready to be read yet, you understand?"

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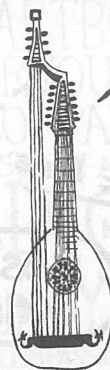
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An embarrassing silence came between them. Ben stood up and wandered around, looking at the books on the shelf, at Miss Gibson laying on a chair, and finally over to the stacks of records beside the phonograph. "You really dig blues, do you?" he asked Clarence.

"Oh, they're okay I guess," said Clarence who by this time was pretty upright, and looking for a way to end the interview.

"I kinda dig blues too, you know," Ben continued. "My Dad used to collect them and I got the whole bunch when he copped out and started on the Lawrence Welk trip."

Clarence shuddered.

"You play a little do you?" Ben continued.

"Yeah, a little, I used to....not so much any more," Clarence finished lamely.

Ben picked up Miss Gibson, and picked at a string or two. "Never did learn how to play, maybe....maybe you could teach me a couple of things....you know....nothing fancy....just a few basics." Ben walked over and put Miss Gibson into Clarence's lap.

The last thing in the world which Clarence wanted was to be that close to Miss Gibson at that time. He tried to back off, but that's a hard thing to do while sitting in a chair, and he reacted by grabbing the guitar in fear it might drop and get hurt.

"C'mon, Clarence, just a chord or two."

Clarence had no intention of doing any such a thing. His hands, however, had some ideas of their own. While Clarence was considering how to get rid of his guest, his hands drifted over the neck of the guitar seeking and finding the position which demanded their attention. His right hand brushed softly across the strings.

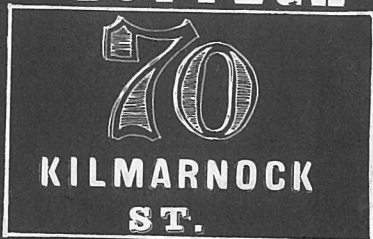
Even softly, it was an impressive sound. It poured forth from the strings and body of the guitar, and overflowed and filled the room....and it spoke. It told of years of misery, and pain, and heartache, and persecution, and it was yet edged with hope and humor. Cla-



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art & folk shop



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[MAP!]

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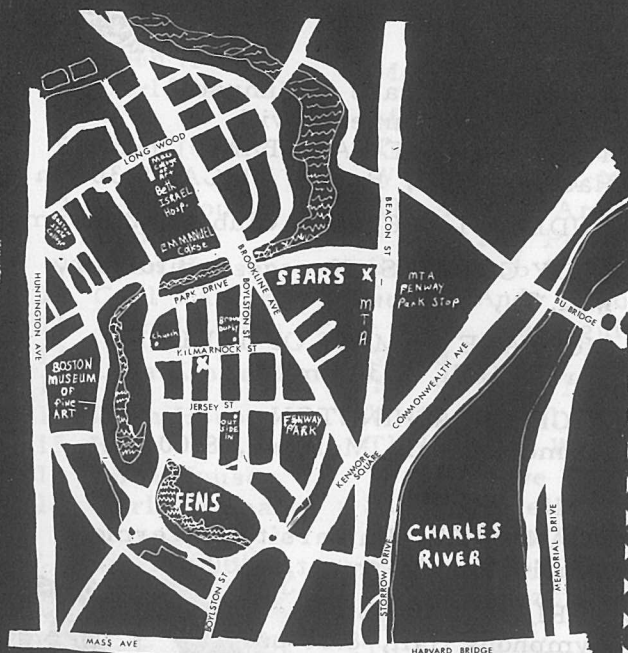
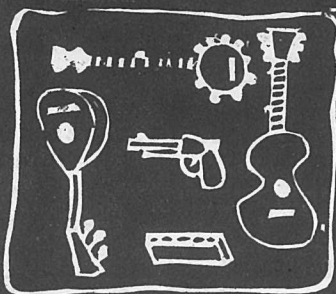
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BROADSIDE is looking for someone who would be interested in helping us prepare our copy for printing by joining our Paste-up Department. Experience is helpful, but we don't mind teaching anyone who would like to try. No pay, of course, but fun and interesting for you and us. Call UN 8-9788.

NEXT ISSUE

The next issue of BROADSIDE will feature the results of this year's readers poll. In addition to all our regular features, we will begin the first in a multi-part article which will delve into the life, the music, and the philosophy of Son House. Join us then.

JEFF KAYE NOW UNICORN HOOT MC

The Monday night hoots at the Unicorn are now being emceed by WBZ folk host, Jefferson Kaye. Jeff is the knowledgeable dj who hosts the weekly Hootenanny show over WBZ each Sunday night at 6:00 pm. Now his listeners will be able to watch, as well as listen.

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- F 26 Workshop on rare and unusual stringed instruments with TONY & IRENE SALETAN Hastings Hall, Boston YMCA, 8:30 pm
- 27 DUDLEY LAUFMAN, Club 47, 2:00 pm
- 27 JUDY COLLINS, Kresge Auditorium, M.I.T., 8:30 pm
- 27 McPEAKE FAMILY OF IRELAND Jordan Hall, 8:30 pm
- 27 JACKIE WASHINGTON Memorial Hall, Melrose, 8:00 pm

March

- 3 JOAN BAEZ, University of Vermont, Burlington, Vermont, 8:00 pm
- 5 MIRIAM MAKEBA Symphony Hall, 8:30 pm
- 5 TOM RUSH, THE TOWNSMEN, THE PANDORAS, Newburyport High School, 8:00 pm
- 6 JOAN BAEZ & BOB DYLAN New Haven Arena, New Haven, Conn.
- 6 JACKIE WASHINGTON Eliot-Pearson School, Tufts University, 1:30 pm
- 6 TONY SALETAN, North Andover High School, 2:00 pm
- 12 Folk Song Society of Greater Boston HOOT, Huntington Avenue Boston YMCA, 8:30 pm
- 13 THE CLANCY BROTHERS & TOMMY MAKEM Back Bay Theatre, 8:30 pm
- 13 DON MacSORLEY, JACK PARMLEY Club 47, 2:00 pm
- 13 ALICE STUART, MITCH GREENHILL B.U. Student Union, 8:00 pm

The Loft LA 3-8443

February

- F 26 } The Villagers
- Sa 27 }
- Su 28 closed

March

- M 1 Gallery Theatre presents Tennessee Williams
- Tu 2 }
- W 3 }
- Th 4 } Alice Stuart
- F 5 }
- Sa 6 }
- Su 7 closed
- M 8 Gallery Theatre presents Tennessee Williams
- Tu 9 }
- W 10 }
- Th 11 } to be announced
- F 12 }
- Sa 13 }
- Su 14 closed
- M 15 Gallery Theatre presents Tennessee Williams

Unicorn 262-9711

February

- thru Josh White, Jr.
- Su 28 Jerry Moore

March

- Tu 2 } Casey Anderson
- thru }
- Su 14 } The Hunters
- Tu 16 } Sonny Terry
- thru }
- Su 28 } Brownie McGhee

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February

- F 26 Ray Pong
- S 27 Jeff Hutcheon of Spike's Group, barrelhouse piano
- Su 28 Jazz and Blues on tape

March

- M 1 Amy Bouttee, piano Gene Perla, bass
- T 2 Steve Koretz
- W 3 Sam and his piano
- Th 4 Nancy Michaels
- F 5 Debbie Green
- S 6 Phil Rhodes
- Su 7 Jazz and Blues on tape
- M 8 Ed Freeman
- T 9 Paul McNeil
- W 10 Sam and his piano
- Th 11 Jeff Gutcheon barrelhouse piano
- F 12 Ray Pong
- S 13 Isabel Gardner
- Su 14 Jazz and Blues on tape
- M 15 Debbie Green
- T 16 Steve Koretz
- W 17 Sam and his piano

The Rose 523-8537

- F 26 Jim McMahon
- Sa 27 Johnnie O'Dea
- Su 28 closed

March

- M 1 } closed
- Tu 2 }
- W 3 Paul McNeil
- Th 4 The Charades
- F 5 Susan Fuller
- Sa 6 Mary DiPietro
- Su 7 }
- M 8 } closed
- Tu 9 }
- W 10 Pheo
- Th 11 The Charades
- F 12 Andy Caponigro
- Sa 13 Max
- Su 14 }
- M 15 } closed
- Tu 16 }
- W 17 Bob Gahtan

Club 47, Inc. UN 4-3266

February

- F 26 Carolyn Hester
- Sa 27 Keith & Rooney
- Su 28 Hoot w/Geoff Muldaur

March

- M 1 } Jackie Washington
- Tu 2 }
- W 3 Image Theatre Workshop "The Triangle" and "The Reservation"
- Th 4 Geoff Muldaur Mitch Greenhill
- F 5 Charles River Valley Boys
- Sa 6 Jerry Corbitt Spike's Group
- Su 7 Hoot w/Les Daniels
- M 8 Tom Rush
- Tu 9 Tom Jones & the Trolls
- W 10 Image Theatre Workshop "The Triangle" and "The Reservation"
- Th 11 Almeida Riddle Don MacSorley
- F 12 Jim Rooney Derek Lamb
- Sa 13 Richard & Mimi Farina
- Su 14 Hoot w/Geoff Muldaur
- M 15 Tom Rush
- Tu 16 Tom Jones & the Trolls
- W 17 Image Theatre Workshop "The Triangle" and "The Reservation"

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February

- F 26 Live Performance Series
- Guests: Rima Domer, Bob Gahtan, Elliot Kennin, Nancy Michaels

March

- F 5 BROADSIDE Cover Photos
- Guest: Dave Wilson
- F 12 Record Reviews - Recent releases

King's Rook 1-356-9754

February

- F 26 } Tom Rush
- Sa 27 }
- Su 28 Open House

March

- M 1 Hoot
- Tu 2 Open House
- W 3 Carl Watanabe
- Th 4 }
- F 5 } John Juliano
- Sa 6 }
- Su 7 Open House
- M 8 Hoot
- Tu 9 Open House
- W 10 Carl Watanabe
- Th 11 John Juliano
- F 12 } Lisa Kindred
- Sa 13 }
- Su 14 Open House
- M 15 Hoot
- Tu 16 Open House
- W 17 Carl Watanabe

Turk's head 227-3524

February

- F 26 Steve Koretz
- Sa 27 Rogelio Reyes Dave Briggs
- Su 28 Andy Caponigro, jazz guitar

March

- M 1 Nancy Michaels
- Tu 2 Eliot Kanin
- W 3 Paul McNeil
- Th 4 Paul Arnoldi
- F 5 Ray Pong
- Sa 6 Rob & Gretchen
- Su 7 Andy Caponigro, jazz guitar
- M 8 Debbie Green
- Tu 9 Anne Tansey
- W 10 Isabel Gardner
- Th 11 Carl Watanabe
- F 12 Steve Koretz
- Sa 13 Rogelio Reyes Dave Briggs
- Su 14 Andy Caponigro, jazz guitar
- M 15 Nancy Michaels
- Tu 16 Ed Freeman
- W 17 Paul McNeil



CAFE ORLEANS

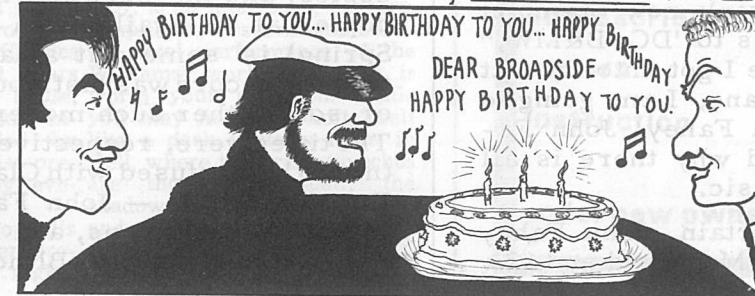
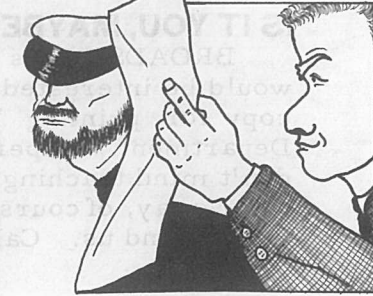
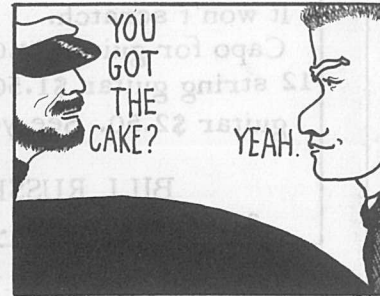
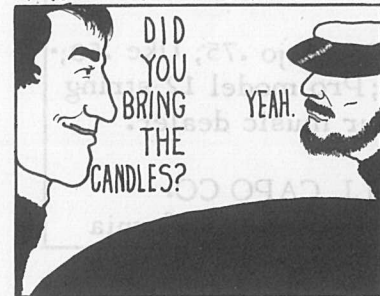
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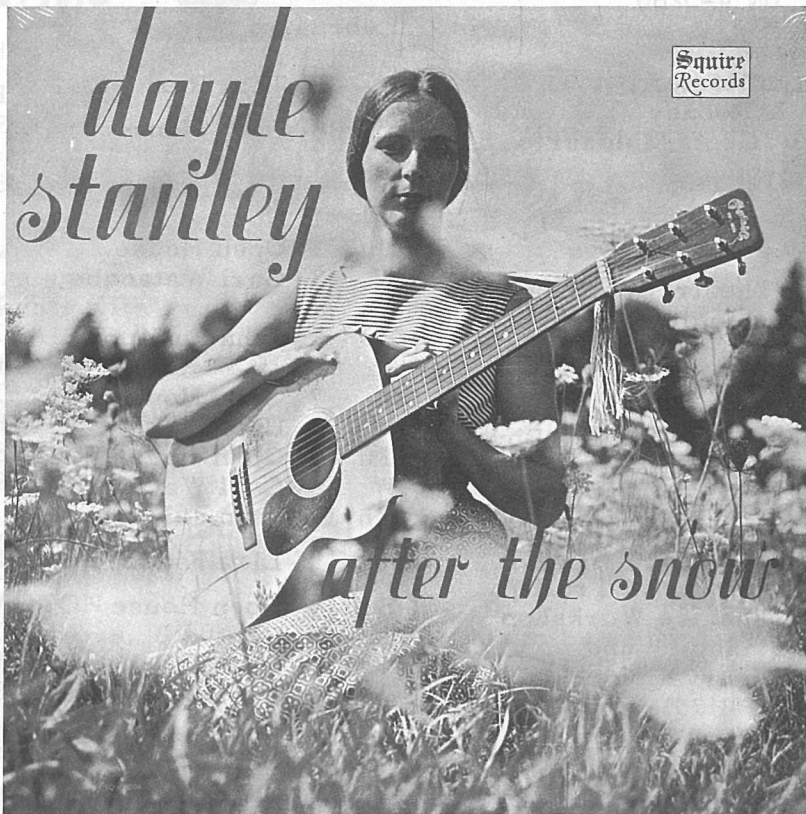
THIS MONTH

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28	29	30
31		

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SQUIRE RECORDS

SQ33006

Notes from a stanza collector variant ed. freeman

Before this magazine gets through with him, John Fahey will have become somewhat of a legend among Broadside readers. If my memory serves me correctly, it all started with a review by Phil Spiro of his second record, "Death Chants, Breakdowns, and Military Waltzes" several months back, which got things off to a good start, mainly because the record is now unavailable in this end of the country, and unavailability is always a healthy characteristic to have if one is to be legendary. A few issues ago, Peter Stampfel blithered on a bit about John Fahey! John Fahey! John Fahey! which served to remind the public of his existence; then Barry Mushlin listed his record as a Hip Thing To Have (agreed, agreed); then a reader got fed up and wrote into ask just who in hell John Fahey was (a very Unhip thing to have to ask, but very courageous of you, sir); now Stampfel is reprinting the liner notes to "DC, B&MW," and I figure it's about time I got into the act too. Be it ever so mundane, I am going to endeavour to say who John Fahey! John Fahey! John Fahey! John Fahey! is, and why there is all this big stink about his music.

As near as I can ascertain, John Fahey comes from somewhere in Maryland and now

lives somewhere out in California. He is a real, flesh-and-blood human being; this I know, for I have talked to people who have known other people who have laid eyes on him. I also wrote him a letter once and got a reply that sounded as if a human being had written it. Fahey is one of the people who was instrumental in the rediscovery of two important blues singers within the past couple of years: Bukka White and Skip James. He (Fahey) is one of the many folk-oriented musicians who never seem to get anywhere in terms of public recognition because they don't give much of a damn, either about convention or the inevitable politics of the folk music industry.

Fahey has released two albums of instrumentals on the Takoma label, complete with hand-lettered jackets and mimeographed liner notes. (The only other record Takoma ever put out was one by Bukka White.) I doubt if either of Fahey's records sold over a thousand copies, and the mere fact that there were any copies at all available in Boston (early last Spring) is somewhat amazing, considering that the record was distributed by donkey cart or some other such modern efficient means. The titles were, respectively "Blind Joe Death (not to be confused with Clarence, Blind Funk Earwax, etc.), — John Fahey" and "Death Chants, Breakdowns, and Military Waltzes." The last copy of the Blind Joe Death album

I ever heard of was being impounded by ASCAP for musical heresy. The second volume is also probably extinct by now, but there are several copies floating around Boston, and taped copies are sometimes available on the black market if you know the Right People.

If ever you get a chance to listen to five minutes of Fahey, you will understand why all the noise about his music. About the only readily identifiable characteristic of his music is that it is played on guitar. But what he does with his guitar bears no recognizable relationship to anything else at all, (although I am told that his style, like Mark Spoelstra's, is based on that of William Moore, who can be heard on the OJL record "Really the Country Blues"). Fahey's musical creation varies between lousy and fantastastic, but one thing is consistent: it is godawful strange. I pride myself on my ability to pick up things off of records, yet I have been listening to Fahey for eight months now and I still can't tell what tuning he uses, if any — (it has been suggested that one of his tunings is something like DADDAD(!)). I can't even tell how many strings he has on his guitar. He sounds roughly like a cross between Leadbelly and Ravi Shankar, with a little bit of Robert Johnson and Benjamin Britten thrown in for good measure. Or you might think of this: I had a student once who knew Fahey note for note, and who came to me because he wanted to learn how to play the guitar instead. Pretty strange scene.

If after all this you want to hear the madman for yourself, you might try writing to Fahey, c/o Takoma Records, Box 2233, South Berkeley Station, Berkeley 3, California. That's assuming that the company exists. Piedmont is supposed to be reissuing his record(s) in the "near" future, but that may never happen.

(My thanks to Phil Spiro in this article, who added what little he knew about John Fahey to the even less that I know — between the two of us, we have, no doubt, completely misrepresented the poor man.)

Williams' 1-Act Play On Charles Street

By KEVIN KELLY

The Loft on Charles Street only, is an interesting venture. is a brick-walled backroom in Despite my reservations about the building where the Charles the total performance of the Playhouse began eight years Williams' work, the play is ago. Primarily a coffee house, worth your attention. While where the general weekly en- you may find The Loft itself tertainment is provided by like a dark upstairs room in folk singers, The Loft also pre- Hell, where the dramatic echos sents plays on Monday eve- are those of despair, the nings. shadows soon settle around you

The Loft, which also calls and the Cappuchino warms a itself the Gallery Theater, pre- comfort of its own, sumably on Monday nights

MAKEBA AT SYMPHONY HALL

Miriam Makeba, folk-styled singer from South Africa and a protege of Harry Belafonte, will be presented in concert at Symphony Hall, Friday night, March 5th. In the last few years, Miss Makeba has played Boston several times and has always been enthusiastically received.

UNICORN PRESENTS SONNY & BROWNIE

From March 16th through the 28th, Sonny Terry and Brownie McGhee, two of folk music's most venerated musicians, will be singing and shouting the Blues from the stage of the Unicorn. This will be their first appearance in Boston since they were at the Unicorn last year.

ALICE STUART AT LOFT

Arhoolie recording artist Alice Stuart will be performing at the Loft on Tuesday, March 2nd, through Saturday, March 6th. Alice is currently on her first tour of the Eastern folkspots. Her development as a folk performer on the West Coast recently put her into the national spotlight.

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AFTER THE SNOW

Dayle Stanley

Squire Records SSQ33006

In this, her second album, Dayle Stanley blends a traditional sound with modern material, including Peter LaFarge's "Lone Night Song."

Everything that Dayle Stanley does is done with a haunting, lyrical quality. She has selected her material well: selected songs that fit her style. Rather than sing around her material, as is the case with a great many artists who sing traditional material, she seems to feel at home with her songs. As a result, the songs seem to be personal statements rather than just songs.

One cut which I feel bears special mention is a thing called "Words Without Music." We are informed by the liner notes that in her childhood Miss Stanley was quite taken with the sound of the harmonica. By using the flutter tongue technique, the rapid oscillation of the tongue against the palate, she produces a vibrato effect which sounds a lot like a harmonica. If not quite ethnic it is, to say the least, interesting.

All in all the album is well-worth a listen, if for no other reason than that the material presented is worthy of being listened to.

Cori Randle

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Broadside

MAYBELLE CARTER,
ARTHUR SMITH,
SAM AND KIRK MCGEE

Stebbins Auditorium



The Newport Folk Foundation and the Club 47 provided a small but very enthusiastic audience with a gem of a concert on the 13th of February at the Stebbins Auditorium. The show was hosted by Mike Seeger, who explained that the purpose of the program was to give us a feeling for the world of the "folk professional" – the person who is not only an authentic folk musician, but who also makes his living by performing. Music to such a person is more than a source of pleasure and amusement; it is a way of life.

The wonderful thing about the evening was that you came away with a sense of the raw vitality of the musicians and their music. It was from the soul and knew no bounds, no divisions. Maybelle Carter, playing with an infallibly strong beat, was at home in any number of styles from "Liberty" on the auto-harp to "You Are My Flower," "Sugar Hill," on the 5-string banjo, and the great "Cannonball Blues," which was worth the entire evening.

The McGee Brothers and Arthur Smith brought back the world of tent shows and carnivals, which were so common in the twenties and thirties. Their music had everything – blues, ragtime, mountain – you name it, they could play it. Their steady stream of jokes and patter with its blend of vaudeville and medicine show was absolutely overpowering. The music was jumping and alive – and so good. Sam's imitation of Uncle Dave Macon was good enough to make you wonder if you were still in Cambridge. This music was so real, so alive, that one could scarcely imagine anything different or better. We were totally captured and didn't want it to end.

This was certainly one of the best folk concerts of this or of any other year. The rest of the series promises to be just as good. No one who has any interest in folk music can afford to miss these concerts.

Jim Rooney



Reviews



SNAKER'S HERE

Dave "Snaker" Ray

Elektra Records EKL 284



This record presents Dave Ray as a sort of compendium of the blues singer. He runs the whole spectrum of the blues: unaccompanied hollers ("Julie Ann Johnson," "Yellow Woman's Door Bell"), country blues (Robert Johnson's "Last Fair Deal Gone Down" being a prime example), and the Chicago stylings of Muddy Waters ("Rock Me").

The thing that the listener becomes acutely aware of is that Dave Ray is at all times Dave Ray. He has taken the basic stylings of the blues singers from whom he learned the songs and, having imposed this restriction upon himself, proceeds to improvise in these stylings until the songs become intensely his own. If there is one pit-fall, it is a pit-fall that most young "urban-blues" artists fall into: Ray is searching for a meaning in everything he sings. In searching for this meaning, there is often a straining to understand the material he is presenting.

Another fact that the listener will be immediately aware of: Ray is a fine instrumentalist. Perhaps he is not, as Paul Nelson suggests in the liner notes, "technically, stylistically, emotionally the finest blues guitarist... our most daring and inventive blues inventor" (I wonder if Mr. Nelson has ever heard of the likes of Danny Kalb, Mike Bloomfield, Dave Cohen, Paul Fay or Dick Rosmini), but Ray is good and getting better. His bottle-neck stylings are, at times, brilliant; and, by the same token, at times, trite. His twelve-string work can be, at best, comparable with some of the finest I have heard.

Paul Nelson has said one thing I will agree with, though: "This album represents Dave Ray's best work. I can think of no other way to say it: it is a great record."

Cori Randle



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Indiana Ballads, Fiddle Tunes, Songs
Folkways FS 3809

You can forgive a record company for a good many prior mistakes when they release a record like this. Collectors Pat Dunford and Art Rosenbaum seem to have put some extensive time and taste into collecting on tape a wide selection of the music indigenous to the southern half of Indiana.

The singing of Mrs. Anna Underhill cannot help but remind the listener of Almeida Riddle, and the singing of most of the people on this record will indeed remind the listener of other better-known traditional singers. There is a good deal and a wide variety of country fiddling which will please fiddle music devotees.

Even more impressive are the notes by the collectors which are included with this record. They include a theory regarding the difference between music found in the northern and southern halves of the state, which is not only interesting, but seemingly well founded. This is recommended for any collectors of real folk music.

dave wilson



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Broadside

THE BROADSIDE
SINGERS

Broadside Records
BR 303

Here the Broadside of New York has re-leased their third record with the help of Folkways Records.

The Broadside Singers are a group of nine song writers whose songs have been published in the New York Broadside, some of whom also contribute regularly to this magazine. I'm not going to tell you who they are, because it's really a challenge to listen and figure out who they are by yourselves.

I can't make much claim for the music on this album, but I'm not about to knock it either. It is probably the most fun record released in the last year in the "folk" genre. Songs included are by Paxton, Dave Cohen, Mark Spoelstra, Dylan, Matt McGinn, Peter La Farge, Gil Turner, Ochs, Pat Sky, Buffy Sainte-Marie, Malvina Reynolds, Len Chandler, Ernie Marrs, and Eric Andersen. If you dig the young writers, you will dig this.

dave wilson

MARCH

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Reviews



BROADSIDES

Songs and Ballads
Sung by Pete Seeger

Folkways FA 2456

This is a rather strange record. It is strange because somehow it does not seem to fit the category we usually term "Broadsides" or even "Topical."

It is a gentle Seeger which chants most of these songs rather than the enthusiastic missionary which we have become more used to hearing.

The record does include some very pretty songs, including "The Dove," by David Arkin, "Flowers of Peace," by Seeger, and "From Way Up Here," by Malvina Reynolds. It also includes the humorous "Get Up and Go," which has become an audience favorite in his recent concerts.

There is nothing special to rave about nor to be disappointed by. Seeger fans will love it.

dave wilson



AMERICAN FOLK BALLADS

Betty Garland

Folkways FA 2307

An analysis of the art involved in this record could only result in a disastrous indictment of both Betty Garland and Folkways.

Miss Garland is a poor vocalist, and her guitar skill is dubious. Lyrics and accompaniment seldom seem to have anything to do with each other except on those rare times when their rhythms match.

I am inclined to berate Folkways more than Betty Garland. They should know better.

On the other hand, there is something to be said of the record as a document. There are a number of songs on the album which do not seem to have appeared anywhere before. Unfortunately, Folkways neither remembered to tell us where Miss Garland comes from or included any documentation of the songs of the record.

Martha Heyward

DEAR BROADSIDE



DEAR BROADSIDE:

In regard to Ed Freeman's column in the Feb. 3rd BROADSIDE: Great!! He has summed up my exact feelings. Folk music and musicians are supposed to typify free thinking, yet these so-called "ethnic folkies" do nothing but tear down R&R as trash and condemn those who may enjoy it.

I'm not saying that all R&R is good, but neither is all folk music. Every form of music has its good and bad points and this includes R&R.

I also enjoyed J. E. Myers' and John Milmore's criticism on Phil Ochs. It's good to know that after enjoying Ochs' songs for all this time that I lack intelligence and sensibility.

Sincerely,
Pat Crowley

DEAR BROADSIDE:

I have just read the latest little pearl of wisdom in Casey Anderson's whatever-it-is he's writing. (I feel it defies description). Mr. Anderson seems to be pre-occupied with snobs, and if we listen to the psychology books, this would imply that Mr. Anderson is, or secretly aspires to be, the hippiest and most snobbish of the "folkies," as he condescendingly calls them. It is awfully easy to stand on the corner and yell "snob" at everyone, rather like the young man who cried wolf, and who, as we all know, was a little unbalanced.

While blasting name-droppers in one paragraph, Mr. Anderson drops a little name of his own two lines later. His final remark points out that some folkies think they've cornered the market on misery. I'm beginning to wonder whether Mr. Anderson hasn't cornered the market on cliches.

Sincerely,
Sandra Turney

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DEAR BROADSIDE:

I am outraged by Tom Paxton's wrong song about the victims of Hitler's crimes, who "ain't comin' back." How dare you? My emotions cause me to yell loudly No, No, No, No, No. You've overstepped the limits of dignity.

Bernard Pearl
Los Angeles, Calif.

DEAR BROADSIDE:

Is there an Alix Dobkin or performer by a similar name? She sings and is accompanied by guitar. If so, where does she perform and has she made a record? I believe I saw her on the tube on a Saturday on a folk show broadcast from the Unicorn, emceed by Dusty Rhodes.

Thank you,
Tina Berlad

(Alix Dobkin does exist. She also writes some fine songs, one of which is included in this issue. She works out of New York, but is not scheduled in this area at the moment. ... Ed.)

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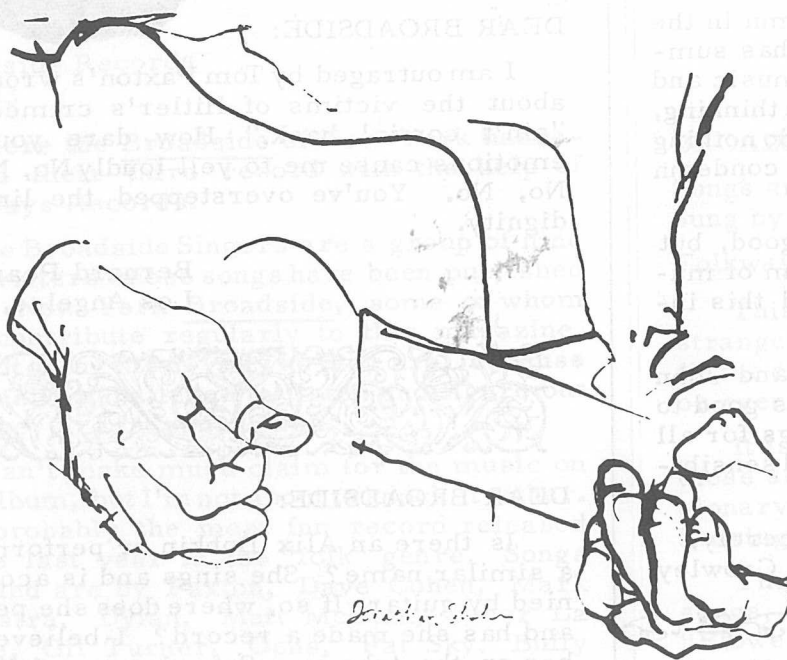
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THE SONG FINDER

TO: Sue Sloss, Lynchburg, Virginia
Mark Spoelstra's Just A Hand To Hold is recorded by Mark on his Elektra album, "Five and Twenty Questions" (Ekl 283).

The allegory about tyranny, which you described sounds more like Fennario than any other song that three of us at BROADSIDE could think of. If we're right, you can hear it on Judy Collins' "Maid of Constant Sorrow" (Ekl 222) and on the Journeymen's first album.

TO: Thomas Barber, Kalamazoo, Michigan.
Tear Down the Walls was composed by Fred Neil and is recorded on the Elektra album of the same name by Neil and Vince Martin (Ekl 248). It's published by Folkways Music, copyright by BMI.

Hey Nelly, Nelly, by Friedman and Silverstein, was recorded by Judy Collins on her #3 album (Ekl 243).

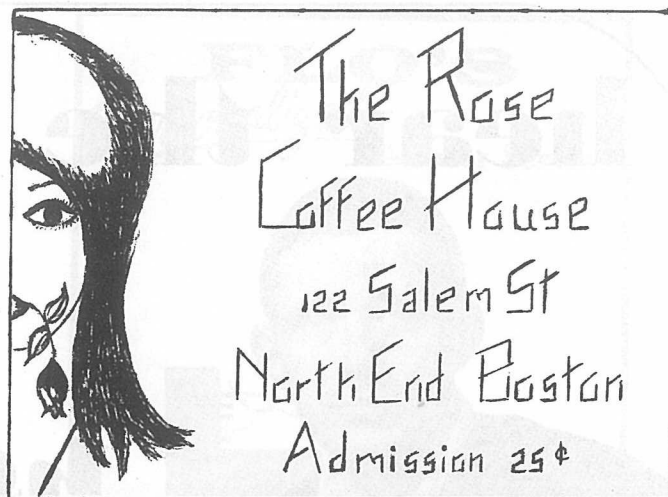
The song about integration you think is called We Don't Care is called, perhaps, It Isn't Nice, maybe? Words are by Malvina Reynolds, and the tune most often heard is a rock and roll melody of unknown authorship, picked up by Mississippi teenagers last summer. In this form, the song was printed in Sing Out, Vol. 14, No. 6. Malvina's original was published in New York Broadside, No. 43.

TO: James Tierney, Brunswick, Maine
Tom Paxton's The Willing Conscript appeared in Vol. III, No. 24 of Boston's BROADSIDE. It is also included in the Oak Publication Broadside Anthology, Vol. I.

The Universal Soldier, by Buffy Sainte-Marie, is printed in the current issue of Sing Out, Vol. 15, No. 1. If you prefer to hear it, Buffy recorded it for Vanguard on her album, "It's My Way" (VRS-9142).

TO: Karen W. Paulsen, Dover, Mass.
Words and music to The Bells of Rhymney can be found in Oak Publications' book of the same name (CT 2031).

TO: S. W. Kordek, North Brookfield, Mass.
Lady By the Sea, which you heard on Folk Music U.S.A., was written by Pete Rowan. Sorry to say it's unpublished and, as far as I can determine,



unrecorded as well. If you're unwilling to stop here, get in touch with Pete Rowan.

If you are looking for words and/or music to a particular song or would like to know where a song came from, write to SONG FINDER, BROADSIDE, P. O. Box 65, Cambridge, Mass. 02139. If we can't refer you to a source, we will publish your request in the hope that one of our readers may be able to help you.

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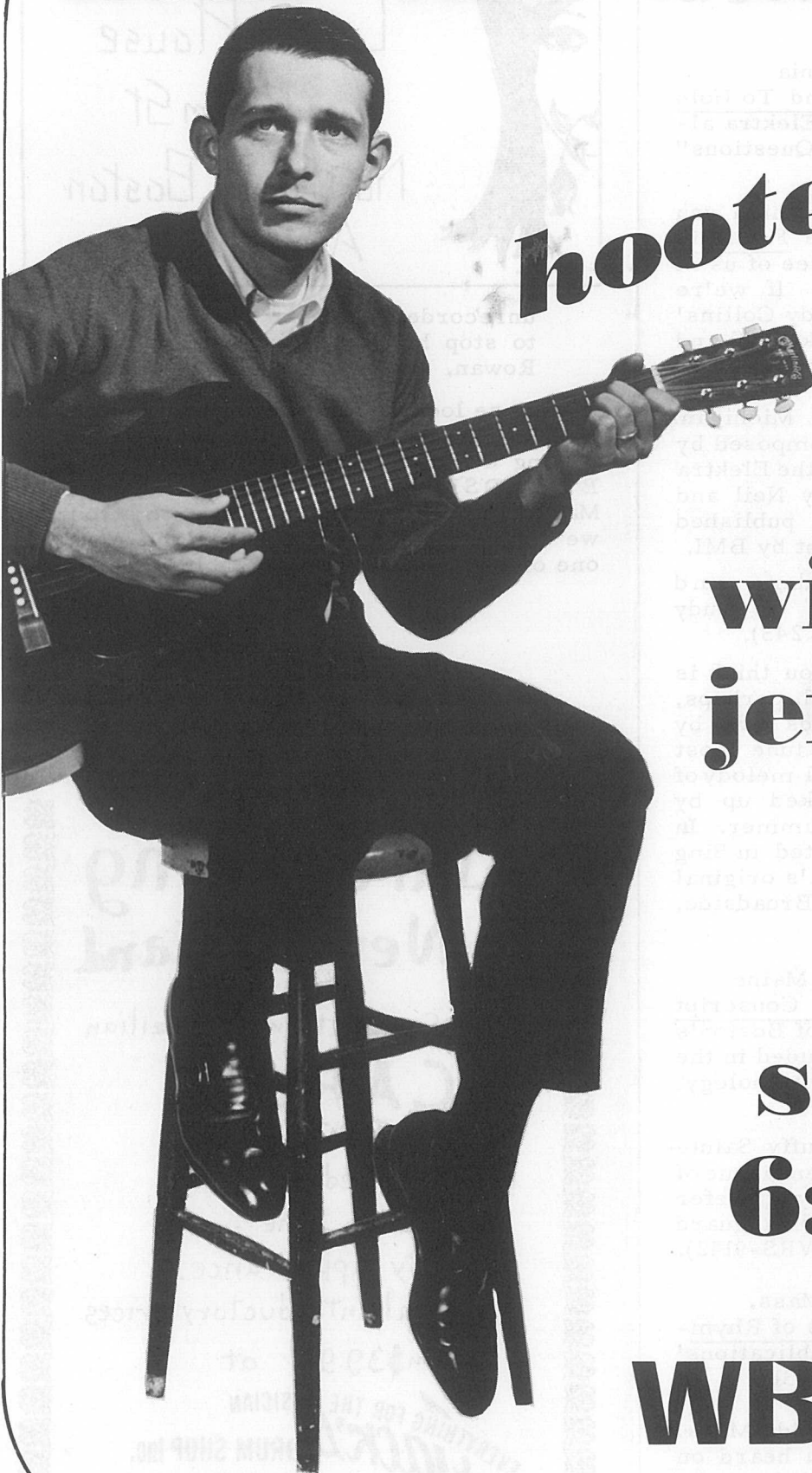
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important, that measures the quantity of his communication."

The first rule of writing, then, which, if broken time and again, causes a non-moron to go next door: no word can be used which does not contribute to the presentation.

*

I cannot myself see why a "writer" who is incompetent, or why an artist irresponsible to his art, has anything bad to say about irresponsible politicians.

*

Now, for three thousand years or so, folksongs have come under the heading of Lyric Poetry.

*

The guitar (dulcimer, etc.) playing which accompanies a folksong exists as a part of the overall consideration of Form. Form is a part of the overall consideration of Form and Meaning. There is no reasonable qualitative difference between Ochs' music and his verbal poetics, i. e., neither exists. Same with Paxton's.

A limited-space consideration can then afford such an omission.

*

"Free Speech" is a joke phrase if the noun is rotted.

*

"The artists are the antennae of the race."

The mind being as important as the belly, to say that the "entertainment" element changes the moral and/or aesthetic picture is to say that incompetent brain surgeons are all right so long as they use an anesthetic that makes you feel good.

Our "social troubles" stem largely from the fact that unnecessary incompetence is tolerated. The artist's moral obligation to know-what-he-is-doing is no less than any other craftsman's.



FOLK FOLIO ON WERS—FM

The Emerson College student operated FM radio station has informed us that they presently are producing a folk music program which we have not previously noted in this magazine. Folk Folio is hosted by Len Gobel and features live performers from the Boston area. In past weeks, Bob Gahtan, Tim Sawyer, Ray Pong, and Paul Arnoldi have appeared on the show. You can hear it by tuning in to 88.9 on your FM dial every Friday evening from 8:05 to 9:00 pm.

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NEWPORT FOLK FESTIVAL DATES ANNOUNCED

The Newport Folk Foundation has announced the dates of this year's Newport Folk Festival. The dates chosen are Thursday, July 22nd through Sunday, July 25th. The Foundation is also sponsoring a series of traditional music concerts in three cities to help promote the Festival. Cambridge, as well as New York and Philadelphia, is hosting the series. The first concert took place a few weeks ago and featured Mother Maybelle Carter and Sam and Kirk McGhee. Check the schedules in this issue for further concert listings.



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B HOLY MODAL I THER

by Peter Stampfel



(Ed. note: The following is a continuation of the liner notes from the John Fahey album, "Death Chants, Breakdowns, and Military Waltzes," Vol. II. Synopsis: Our intrepid investigator has just discovered John Fahey and Blind Joe Death in the back of a Takoma Funeral Home.)

As a little boy, John Fahey had sat at the feet of an old blind Negro, known locally as "Nigger Joe," listening to the intensely personal blues and religious songs the old man played on his surrogate kithera. Blind Joe never sang. He had no voice. He had been struck blind and dumb at the age of three by a local member of the NAACP for not complying with the organization's demand to learn bar chords and diminished, augmented sevenths, so that he might disassociate himself from the myth of the Negro past. Here, thanks to the intensely personal stubbornness of an old man who refused to bow to the dictates of crass commercialism and political interfuge, sat John Fahey at the feet of this old man, listening and waiting for his hands to grow big enough to play the surrogate kithera as did his mentor. For in Blind Joe's singing, the young white boy could discern a way in which he could express the intensely personal, bitter-sweet, biting, soul-stirring volk poetry of the harsh, elemental, but above all human life of the downtrodden Takoma Park people (volk).

In time, Blind Joe's kithera was washed away in the great 1927 flood of the Sligo River, which many of the local volk recall with fear and trembling. Blind Joe, having recently acquired great wealth as a Paramount recording star, bought himself a Martin guitar and found, to his surprise, that he could even better express the intensely personal, bitter-sweet, biting, soul-stirring volk poetry of the harsh, elemental, but above all human life of the downtrodden Takoma Park volk, because this instrument had six strings instead of one. When Blind Joe died in 1962, his guitar was passed on by his family to John Fahey, just as Jimmy Rodgers' guitar had been passed on to Ernest Tubb and Charlie Patton's guitar had been passed on to Ely Greene by Bertha Lee.

John Fahey had made his first guitar from a baby's coffin and led the old blind Negro through the back alleys and warehouses of Takoma Park in return for lessons. When the Second World War broke out, John was already a musician in his own right. His career as a volk entertainer was briefly interrupted when he was drafted and sent to New Zealand to fight with the allies against the Finno-Armenian invasion. After the war was over, John, a decorated war hero, returned to his home and re-established relations with Blind Joe. In 1952, only a few years before Blind Joe's bodily ascension, Patricia Sullivan, working in co-ordination with the Library of Congress (of Bessarabie), recorded the two of them and issued them on the now rare Takoma label (for which, unfortunately, neither was paid, in the tradition of many recorded volk entertainers, such as Blind Lemon Jefferson, Blind Leroy Garnett, Poor Boy Krennek, and Barbecue Cage). Now, thanks to those who remember, John Fahey has just finished a concert tour and has won even more friends in his travels through this land, especially on the West Coast, singing, playing the intensely personal, urgently expressive music of the downtrodden people of Takoma Park. This record is for those who remember.

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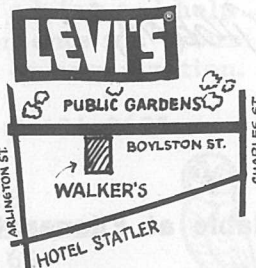
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