

THE BROADSIDE

OF BOSTON

Vol. II, No. 11

Cambridge, Massachusetts

August 7, 1963



FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS



presents

FOLK CITY U.S.A.

Friday, midnight till one a.m.

Robert Lurtsema is your host, with featured guest artists performing "live" (in stereo) outstanding recordings (many in stereo) news of folk music concerts.

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BROADSIDE

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Editor	Lynn Musgrave
Associate Editor.	Jill Henderson
Assistant to Editor	John Gregory
Business and	
Subscription Mgr.	Bob Sproul
Assistant	Nancy Sproul
Published by	Dave Wilson

THIS ISSUE'S COVER

JOAN BAEZ

BOB DYLAN

THE NEWPORT FOLK FESTIVAL IN REVIEW

In three short days the Newport Folk Festival held on July 26, 27, and 28 presented to the public an overwhelmingly large number of sides of folk music. Variety in folk music was shown in the choice of concert performers and in the workshops. Outstanding performances at the festival came from artists with quite different musical traditions.

Particularly worthy of mention were the performances of Jean Carignan, Doc Watson, and Bessie Jones and the Sea Island Singers.

Jean Carignan from Canada playing songs from his own country and such American favorites as "Devil's Dream" demonstrated his skill on the fiddle. He plays "Devil's Dream" as quickly and accurately as it is played on the banjo. His technique of plucking the strings of his fiddle, which results in a beautiful, clear tone, adds to his performance.

Doc Watson known for his skill as a flat-picker was outstanding at Newport for an unaccompanied vocal number. Joined by Clarence Ashley and Jean Ritchie, Doc sang the old hymn "Amazing Grace". The song brought several in the audience to tears.

Bessie Jones and the Sea Island Singers sang old gospel numbers with fervor and sincerity. They sang and moved naturally as if they were in a small church instead of on a stage in front of thousands of people.

The folk festival encouraged folk enthusiasts to feel that folk music of high quality was going to continue to be played and to reach larger and larger audiences. The behavior of some of the audience at the night concerts, however, was discouraging. Despite the heavy applause for each artist, it was evident that some of the music was not appreciated when people rose to their feet during Bob Dylan's performance of his own composition "Blowin' in the Wind" to scream that the song belonged to Peter, Paul and Mary. It was also evident in the quieter comments of people in the audience such as that of the person who asked where Bill Monroe and his Bluegrass Boys had been "dug up from."

Yet no matter what the people at the festival saw or heard or said, they felt the presence of Joan Baez and Bob Dylan. These two great artists left a deep impression on festival goers as they sang by themselves and together. Perhaps the greatest moment of the festival came Friday night when Joan, Pete Seeger, Theodore Bikel, the Freedom Singers, and Peter, Paul and Mary joined Bob Dylan to end the first concert with "We Shall Overcome."

YOU ALL COME

THE BRAINTREE JAYCEES PRESENTS

HOOTENANNY

AT HOLLIS FIELD, BRAINTREE

ON ... SUN., AUG. 18th at 7:00 P.M.

ADMISSION \$2.00

— PROGRAM —

7:00	JOY & SALLY
7:20	DON MacSORLEY
7:40	TOM RUSH
8:30	INTERMISSION
8:45	CHARLES RIVER VALLEY BOYS
9:30	JIM ROONEY
10:15	JACKIE WASHINGTON

EMCEED BY BOB LURTZMA OF WCRB

PROCEEDS TO BENEFIT THE
BRAINTREE YOUTH CENTER

YOU ALL COME

A LETTER TO MY READERS:

Being Editor of BROADSIDE I can't write a letter to myself very well so I've decided to write a letter to all my readers about Bob Dylan.

There was alot that made me happy at the Newport Folk Festival. There was one thing that made me really feel good: watching thousands of people cheering Bob Dylan, song writer and folk singer--poet.

Robert Frost once wrote a poem "Choose Something Like A Star" which ends like this:

"So when at times the mob is swayed
To carry praise or blame too far,
We may choose something like a star
To stay our minds on and be staid."

Bob Dylan is my "star". He doesn't pretend to set some pattern for people to follow when they're confused. He just lets people know that he is strong enough to keep his mind open no matter what he has to face; that he wants to stay alive no matter what he has to live through. He will go out and let the wind blow on him; he will stay in the dark forest until the hard rain falls.

I don't think any other singer can sing Dylan's songs as well as Bob Dylan himself. The humor, the toughness, the compassion in the songs -- all these are in the music he makes.

Thousands of people are hearing Dylan sing. They are hearing his songs. They are listening enough so that they will go out in the wind and stand behind Bob Dylan.

But what scares me is that they don't seem to hear enough to be able to go out by themselves. I don't know how to teach anybody to do that.

I would like to know who is hearing Dylan and why. Perhaps each person should figure out for himself why he listens. If a person knows why Dylan is important to him, maybe he can keep his sense of direction when Dylan isn't around.

I wouldn't complain if some people rationally figured out why they listen. But I think Dylan would complain. He doesn't want to be analyzed into a person's life. He doesn't want some sociologist to figure out his place in modern society. He wants to open heads up not box them into neat compartments.

It has always been my impression that heads are seldom open unless they have first divided

the world into compartments and discovered that the world is bigger than any set of boxes. I think Dylan would disagree. If he would, then I wonder if I have learned all I can from him.

Until I do, I'm going to go on holding on to my slow way of analyzing Dylan--rationally figuring out why I think he's right. After that I hope I can comprehend the Dylan that doesn't fit into my reasoning. And I hope I can understand enough to keep on understanding it when Dylan isn't around.

I'm not asking everybody to think like me. I just hope each person will get out and find his own way. Dylan knew his song before he started singing. He tells people to open their minds and stand on their feet--not copy his mind and stand on his feet.

L.M.

GREENBRIAR BOYS AT WORK AGAIN

On July 26, the Greenbriar Boys appeared with many other folk artists at Norumbega Park. The group which disbanded earlier in the year has been re-formed. John Herald and Bob Yellin, two of the former members of the trio have been joined by Jody Stecker. Jody, a fine flat-picker, is one of the artists who will appear on the second Vanguard New Folks Album. Ralph Rinzler, formerly with the group remains Bill Monroe's personal manager.

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AT NEWPORT: MISSISSIPPI JOHN HUNT

Blues may be harsh or cynical, at times driving or even frightening, but one is usually hard pressed to recall a blues that can honestly be called beautiful. Beautiful however, is John Hurt's "Frankie" and "Spike Driver's Moan" on Folkway's Anthology of American Folk Music -- blues with a flowing, marvellously complex guitar, sung in a high clear voice quite unlike any other I have heard.

Recently two blues collectors from Washington, John Hoskins and Dick Spottswood, rediscovered John Hurt. He was living in a small Mississippi town mentioned on one of his records of the late twenties. He had not played professionally since the depression. Rediscovered music is as exciting as ever. At Newport, among the likes of such wonderful old timers as Doc Boggs, Clarence Ashley, Maybelle Carter, and Jim Garland John Hurt remained one of the most talked about performers of the Festival.

John Hurt proved to be as remarkable a person as he is a musician; a short man with an air of alertness and high humor that bubbles through his speech and movements, he is perpetually waiting for people to notice something he has already seen that is not too obvious, but incredibly funny.

He has fingers with barrel-like proportions, which are startlingly precise delicate and economical in their movements when engaged in constructing wonderfully interwoven patterns on the guitar.

With calm, expressive voice, sounding more mature than in the old days, yet still high and clear, John Hurt summons up unabashed delight in the listener. He has the voice of one who has seen and known, and has remained innocent. The honest joy of being alive is still in his music so much so that it can almost be tasted. The knowledge that living is neither simple nor easy -- that too is still there. These are some of the paradoxes that resolve to form one of the truly unique musicians of the last fifty years.

phil spiro



MANY BOSTON FOLK ARTISTS TO PERFORM AT BRAINTREE


On Sunday evening, August 18, 1963, the Braintree Jaycees will present a Hootenanny. It will be held at Hollis Field in back of Braintree High School on Washington Street at 7:00 P.M.

Appearing on the program will be Joy & Sally, Don MacSorely, Tom Rush, Charles River Valley Boys, Jim Rooney and Jackie Washington.

The price of the tickets is \$2.00. The proceeds are to benefit the building of Braintree's Youth Center. Tickets are being sold at Briggs and Briggs and The Folklore Center in Harvard Sq., the Disc Shop in Braintree, Jason's in Quincy, and the Music Mart in Wollaston.

In case of rain, the performance will take place in Braintree High Auditorium. There will be two types of tickets sold at the same price; "special reserved" and "regular". The special reserved entitles the holder to special seats at Hollis Field and because the High School holds only one third the capacity of the Stadium, only those bearing special reserved tickets will be admitted. They will be sold first, so it is advisable to get tickets early.

This is the first time that a folk performance of this size has been given on the South Shore. It has already been received with such enthusiasm that a capacity crowd is expected.

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... AND COFFEE TOO



CLUB 47 SCHEDULE:

August

- | | |
|----|---|
| 7 | Carol Langstaff and
Jim Rooney |
| 8 | Mark Spoelstra |
| 9 | Tim Hardin,
Jean Koh,
Rick Lee |
| 10 | Tom Rush,
Tony Camejo |
| 11 | Hootenanny with Margie
and George Geiser |
| 12 | Jim Kweskin |
| 13 | Jackie Washington |
| 14 | Tom Rush |
| 15 | Mark Spoelstra |
| 16 | Charles River Valley Boys |
| 17 | Tom Rush,
Tim Hardin |
| 18 | Hootenanny with Tim Hardin |
| 19 | Carol Langstaff and
Jim Rooney |
| 20 | Jackie Washington |
| 21 | Hootenanny |

CAFE YANA SCHEDULE:

August

- | | |
|----|----------------|
| 7 | Ann Kostic |
| 8 | Ray Pong |
| 9 | Hootenanny |
| 10 | Jean Koh |
| 11 | Closed |
| 12 | Hootenanny |
| 13 | Nancy Michaels |
| 14 | Dusty Rhodes |
| 15 | Ray Pong |
| 16 | JACKIE |
| 17 | WASHINGTON |
| 18 | Closed |
| 19 | Hootenanny |
| 20 | Nancy Michaels |

ANECDOTAL SKETCH OF IAN AND SYLVIA AT THE MOONCUSSER

One drove down from Canada. The other flew up from New York. And when Ian and Sylvia appeared at the Mooncusser Coffee House on Martha's Vineyard several weeks ago, the appreciative audience applauded them repeatedly back to the stage.

The Canadian duo are back in the East after having performed in "half the states in the last six months", most recently at the Ash Grove in Los Angeles. They are accompanied by versatile Eric Hord who backs them up with guitar, banjo, harmonica, or an extra voice, whatever the occasion demands.

Any characterization of their singing would have to include the words "mature", "powerful", and "driving"; a random example would be their all-stops-out version of "C-C Rider". They have a great variety of songs and styles, from Western ballads to blues to bluegrass, interspersed with an occasional song in the patois of French Quebec. One of the most effective arrangements in their repertoire is "The Royal Canal", done movingly with careful precision timing. Also very fine are the delicate "Spanish Is The Loving Tongue" and "Four Strong Winds", which was written by Ian himself.

The pair show a delightful inconsistency in the nicknames they have for each other. Although during a performance it is always "Ian" and "Sylvia", offstage any monicker that seems handy is likely to be used. Thus Ian will respond to "Ned" or "Fred" and in turn address Sylvia as "Maude".

continued on page 7

JOAN BAEZ WILL APPEAR:

August

- | | |
|----|---|
| 11 | Oak Dale Music Theatre
Wallingford, Conn. 8:30 PM |
| 14 | Pittsfield Boys Club
Auditorium
Pittsfield, Mass. 8:30 PM |
| 17 | Forest Hills Tennis Stadium
Forest Hills, New York, 8:30 PM |

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ORLEANS SCHEDULE:

August

- 7 Wildwood Three
- 8 Lillian Kemp
- 9 John Corsano
- 10 Sue & Linda
- 14 Wildwood Three
- 15 Lillian Kemp
- 16 Richie Olkin and
Dennis Wilnot
- 17 Maxine Feldman

continued from page 6


To set the record straight:

Ian Tyson is a lanky 29 year old cowboy who calls Toronto his home. He graduated in 1958 from the Vancouver School of Art, but recalls that it was earlier, while traveling the rodeo circuit, that he started folk singing. Perhaps it was this early rodeo training (he can tell any number of tales about rodeos and Western bars) that accounts for his wide knowledge of Western music and his overriding ability with guitar rolls and flatpicking, particularly on his big Gibson 12 string. Out of the motley assortment of instruments they travel with (at least seven, much to the happiness of airplane baggage fee collectors), Ian also claims two D-28 Martins.

Sylvia Fricker is a softspoken young lady who was raised in Chatham, Ontario and now lives in New York City. "I always knew I was going to be a folk singer", she says, "I even bugged a guidance teacher in high school once by telling him so". She started guitar at age 16 in a manner which seems a bit involved -- playing a right-handed guitar left handed and standing up although fretting with a Dobro bar. She joined Ian ("How long have we been together Ned?") ("Too long, Maudie!") three years ago and now plays a 000-28SL Martin, still left handed. Ian bought her an autoharp one Christmas (Took me six months to learn how to tune it!) which she also uses with zest. Her singing voice can change from forceful to softly sweet or from melody to harmony with apparent ease.

Between the two of them there's a lot of lively sound, which Vanguard has recorded on "Ian and Sylvia" with another album entitled "Four Strong Winds" soon to come. They went straight from the Mooncusser to Newport last Sunday and will also appear at the Mariposa Festival in Orilla, Ontario. Despite a crowded fall schedule, Ian says that they "would like to work in the Boston area again soon!"

michael aldrich



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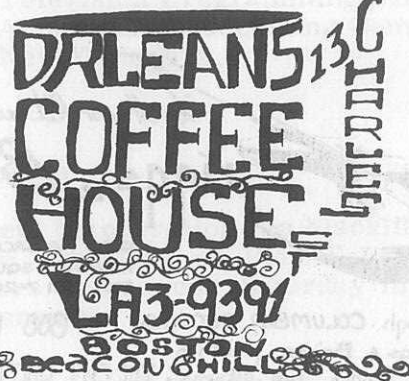
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August

- 3 Mitch Greenhill &
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- 10 An Evening with
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- 17 Charles River Valley Boys
- 24 Jackie Washington

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KING'S ROOK SCHEDULE

August

- 2 Ted Alevizos
- 7 Dusty Rhodes
- 9 Guitar Nubbit
- 14 Ann Kostic



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NOTES ON BLUEGRASS AT NEWPORT:

BILL MONROE AND THE BLUEGRASS BOYS

It was most fitting that the first evening concert should open with the group by whose standards the arrangement, instrumental technique, and choice of material of bluegrass bands is measured most commonly: Bill Monroe's Bluegrass Boys. To their number the boys have added Boston's own Bill Keith. Bill displayed his extraordinary talents on the banjo particularly well on the difficult "Devil's Dream" and on Monroe's own composition "Rawhide" where he stole the show from Bill Monroe's ever competent mandolin. Besides giving Bostonian's a chance to hear Bill Keith once again, the Bluegrass Boys treated the festival to some fine traditional gospel harmony with "I Am A Pilgrim", and delighted everyone with the familiar "Mule Skinner Blues". It is gratifying to observe the great array of talent springing from both traditional country and modern urban roots, which has been attracted to the bluegrass idiom through the inspiration of the father of bluegrass, Bill Monroe, and his Bluegrass Boys.



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TEX LOGAN

A familiar figure to Boston folkies who remember his days with the Lilly Brothers in the early fifties. Tex probably set more feet a-stompin' with his fiddle than did any other performer at the Festival. For some reason, a red-hot bluegrass fiddle is always a crowd-pleaser, and it was unfortunate that Tex performed only two numbers: "It's Almost Day" and "The Other Side of Jordan". Both were fast, furious, and well executed.



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MAYBELLE CARTER

The appearance of Mother Maybelle was a credit to the organizers of the Festival. A warm, genuine person who introduced one of the most widely used and imitated of all guitar styles over thirty years ago, Maybelle Carter still has a high degree of technical competency and a remarkably strong voice to match. In concert, she performed "It takes a Worried Man", "Liberty Dance" (wonderful technique and proficiency on the autoharp), and the familiar "Wildwood Flower". To the delight of many an amateur guitar-picker, Mother Maybelle performed several songs at the guitar workshop, and demonstrated the famous "Carter Style". Interestingly enough, she has forgotten many of the songs she recorded years ago, and has had to completely relearn much of the material that made her famous!

Obviously pleased to be performing before such an appreciative audience, Maybelle Carter is among many country musicians who in their later years have suddenly and unaccountably found themselves in great demand. Hopefully, encouraged by the acclaim and enthusiasm, these musicians will continue to share their talents with the newer generations as long as they can.

Maybelle Carter was one of the best liked and most thoroughly appreciated of the authentic folk artists to appear at the Festival. Joan Baez summed up most of our feelings for Mother Maybelle when she said simply, "She's beautiful!"

RAMBLIN' ROUND w/dave wilson

I don't really suppose that there are more strange occurrences among the coffee house set than there is among any other stratum of the population, but some times it certainly seems so.

A well to do North Shore Coffee House entrepreneur for instance is trying to find a home for his faithful dog. The dog's name is Bismarck, and when he stands on his hind feet, he measures slightly over seven feet tall. It is of course a great dane, so don't take the rash of fallout songs around these days too seriously, and only suitable if you have a farm or a ranch.

Then there is the mysterious little man who wandered into the KR in Marblehead, and approached Mickey, the proprietor of that establishment to inquire as to their ability to handle trouble if it should arise. When Mickey assured him that between himself and the local gendarmes, everything was in good hands, the little fellow looked up the required foot or so to Mickey's eyes and murmured that police were incapable and wandered out supposedly to report the critical conditions to the FBI.

In Boston, at a coffee house, bureaucratic alphabacy was again introduced when a drunk, on being requested to leave, staggered away threatening to inform the ABC of his treatment and promising immediate closure of that establishment.

Well I suppose strange things happen in other walks of life.

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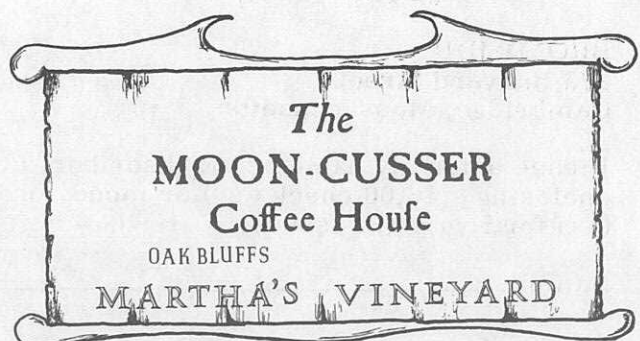
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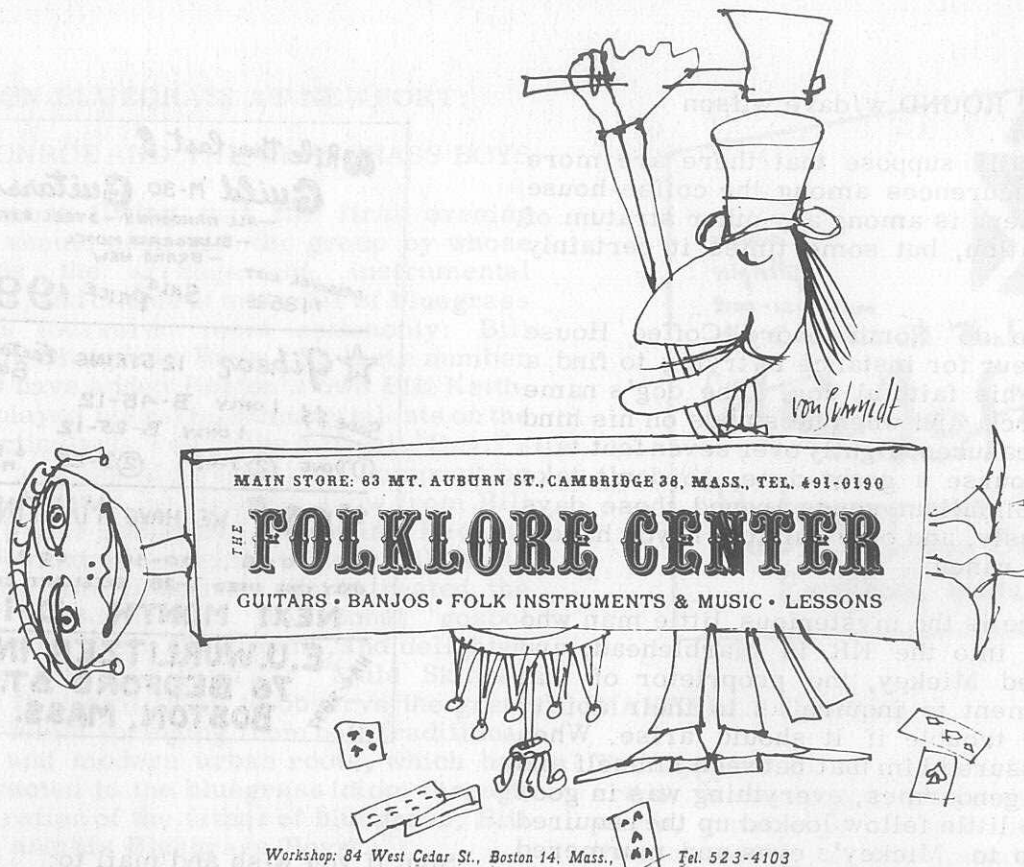
I protest the operation of a blacklist as shown by the exclusion of Pete Seeger and The Weavers from your Saturday night series "Hootenanny."

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