

THE BROADSIDE

OF BOSTON

Vol. II, No. 17

Cambridge, Massachusetts

October 30, 1963



FOLK MUSIC AND COFFEE HOUSE NEWS & TEN CENTS



1330 AM / FM 102.5



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You bet...Plenty of excitement now that "Folk City USA" is on the air five nights a week. And you can join in on the fun.

Every week night, Monday through Friday, from Midnight to One, Robert J. Lurtsema is host to an hour of the best in folk music. All kinds of folk music: American, Foreign, Gospel, Blues, Country, Bluegrass, Ragtime, in fact there's a little bit of everything.

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There are record reviews, interviews, folk music news and in person performances by top folk artists.

But, best of all, fun and excitement. A really good time in a casual and relaxed atmosphere.

Come on down, you may even end up on the air.

BROADSIDE

VOLUME II, No. 17 October 30, 1963

258 Harvard Street
Cambridge, Massachusetts
Phone: 491-0766A Bi-Weekly Publication
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This issue's cover photo of Bob Dylan was taken by Rick Stafford at the 1963 Newport Folk Festival.

BOB DYLAN

Trying to evaluate the impact that Bob Dylan has had upon American folk music is akin to the seven blind men who brought back their impressions of an elephant. Each had his own description and each was sure that his opinion was true. Yet they differed vastly in their stories.

Who is Bob Dylan? I presume that the readers of BROADSIDE are sufficiently erudite that no lengthy dissertation is necessary to introduce him. As Dylan himself has written, "Ain't no use to sit and wonder why, babe, if'n you don't know by now."

The fact that he is considered to be a recalcitrant enigma greatly amuses Dylan and it pleases him to be evasive and vague during interviews conducted by newspapermen with no folk music background.

In lieu of a background of clearcut facts, and enchanting web of half-truths, rumors and outright lies have come to form the Dylan legend. Among the more prominent of these are the bits of "inside information" which say that Dylan is the secret son of Pete Seeger, the late Dylan Thomas or Robert Shelton (folk music critic of The New York Times). He is also supposed to be related to various Kennedys and Rockefellers and to just about every front page name with the possible exception of Madame Nhu and Joe Valachi.

It is dishearteningly prosaic but nevertheless true that Dylan was born 22 years ago in Minnesota of honest but undistinguished lineage. However, from this ordinary beginning has come a most extraordinary person.

When judging the effect of Dylan's music, it is of primary importance to realize that he is a product of the impressions that were gathered as he absorbed all that he could about folk music. They represent part-Guthrie, part-Houston, part-Seeger, part-Leadbelly, part-Von Schmidt and a little bit of everyone else that Dylan has been exposed to.

The impact of Woody Guthrie clearly shows in much of Dylan's work. In "Talkin' New York," he remarks, "A very great man once said, 'Some folks will rob you with a fountain pen.' The 'very great man' is Guthrie and the song to which he refers is 'Pretty Boy Floyd'." In "Song to Woody," Dylan bares his soul in unabashed admiration and affection for the man who contributed so much to keeping folk music alive during its darkest days.

Contrary to what others may think of him, Dylan does not consider himself a "folk singer" in the literal sense of the expression. He adamantly rebukes the idea that he is writing songs of social significance.

"I just have my own thoughts and I get the words down on paper and these are my songs," Dylan said at Newport. "I'm not writing Folk Songs, Protest Songs, Freedom Songs or for any other category. I have certain things that just have to be said. People can judge my songs in whatever way they want and get out of them whatever they see in them. These are just the thoughts that are honest and real to me."

Dylan cited "Girl from the North Country" as an example. "I had the idea for that song for a long time but it just wasn't the right time for it to be written. When the right time finally did come, the song was in my mind and it was ready."



continued from

Regardless of what his songs are to Dylan himself, his music is both stark and stunning to a public taste grown sated with the cacophony of Tin Pan Alley. The songs are multi-faceted in nature with each one being a separate entity. He is reminiscent and poignant. He is wry and subtle. He is sentimental and devoted. He is raucous and joyful. Dylan lifts you up to an emotional pinnacle with a song of gaiety and then plunges you into abject sorrow with his lament against worldly frustrations.

As Dylan's songs brought a fierce integrity back to music, it had drawn performers of comparable beliefs who wish to stand up and be counted. Joan Baez, Odetta, Peter, Paul and Mary and others are forcing back the jaded old homilies and bringing forth a resurgence in self-respect.

In truth, Bob Dylan is an uncommon man and folk music is so much the better for his being so.

dick waterman

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RAMBLIN' ROUND

w/dave wilson

Another new Folk magazine has made its appearance, and we received our advance copy in the mail last week as we hear several others did also. It is entitled folk world, has pictures of Joan Baez and Nancy Ames on the front cover, and a publicity gimmick shot of the Kingston Trio as its back cover.

This is the magazine that many of us have been waiting for. It is the ultimate in bad taste; the realization of our worst fears, and a relief, for we are sure nothing any worse can happen.

FOLK WORLD is a sixteen page pictorial with full page features entitled, "Smash ABC-TV Hootenanny Now Full Hour," "Peter, Paul and Mary Record In Three Languages In Europe," "The Woman In Folk Music," "The Year Of The Hoot," "MGM Scores First With 'Hootenanny Hoot'," "Disneyland's Jumping With The Hootenanny", and a three page layout titled "Newcomers Hit Spotlight Overnight As Folk Music Invades 'Pop' Territory", which includes pictures of Bob Dylan, (posed preslyish), The Journeymen, The Sherwood Singers, The Modern Folk Quartet, Jackie DeShannon, Maureen Scott (cheesecake pose - bikini & guitar), and others. This magazine is like the movie and TV show they praise, tasteless conglomerate of pictures and expressions promoting artificial values for the sake of making money on a national fad, and they will probably succeed. Let's hope that it helps to burn the fad out a little more quickly and the day I won't hear a remark such as "I just love folk music, don't you think Trini Lopez sings 'If I had a Hammer' just divinely" is a little bit nearer.

SUBURBAN FOLK EVENTS OF INTEREST

October

29

Charles River Valley Boys, Irene Kossoy and Tony Saletan
Memorial Auditorium, Webster, Massachusetts at 8:00 PM

30

Charles River Valley Boys, Irene Kossoy and Tony Saletan
Uxbridge High School, Uxbridge, Massachusetts at 8:00 PM

November

2

Charles River Valley Boys, Tony Rush, 8:30 PM
North Attleborough Community Theatre, N. Attleborough, Mass.

... AND COFFEE TOO



CLUB 47 SCHEDULE:

October

- 25 Judy Roderick & Robert L. Jones
- 26 Bob Neuwirth & Carol Langstaff
- 27 Hoot with Don MacSorely
- 28 Tim Hardin & Mitch Greenhill
- 29 Jackie Washington
- 30 Tom Rush
- 31 Charles River Valley Boys

November

- 1 Carol Langstaff and Robert L. Jones
- 2 Eric Von Schmidt
- 3 Hoot with Mitch Greenhill
- 4 Movie - To be announced
- 5 Lisa Kindred
- 6 Dayle Stanley
- 7 Silverleaf Gospel Singers
- 8 Charles River Valley Boys
- 9 Tom Rush
- 10 Hoot with Tim Hardin

LOFT SCHEDULE:

October

- 25 ZOLA
- 26 ZOLA
- 27 E. Motteau & J. Hutchinson
- 28 Hoot with the Geissers
- 29 George & Marjie Geisser
- 30 Denise Kennedy
- 31 Denise Kennedy

November

- 1 Steve Koretz
- 2 Steve Koretz
- 3 E. Motteau & J. Hutchinson
- 4 Hoot with the Geissers
- 5 George & Marjie Geisser
- 6 Denise Kennedy
- 7 Denise Kennedy


KING'S ROOK AT IPSWICH SCHEDULE:

October

- 28 Hoot - Open To All
- 30 John Rollinson

November

- 1 To Be Announced
- 2 To Be Announced
- 4 Hoot
- 6 Peter Rowe
- 8 SUFFOLK COUNTY
- 9 STRING BAND
- 11 Hoot - Open To All
- 15 JEAN
- 16 REDPATH



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Each Monday

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King's Rook

AT IPSWICH

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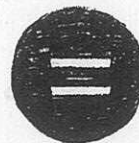
CAFE YANA SCHEDULE:

October

25 to HOLY MODAL

November

- 2 ROUNDERS
- 2 (Stampfel & Weber)
- 3 3-6 Folk Fest w/Dusty
- 3 8:30 to 11:30 Benefit
- 3 Concert for SNCC with
- 3 Lisa Kindred, Julius
- 3 Lester & Silverleaf
- 4 Bill Lyons
- 5 Nancy Michaels
- 6 Ray Pong
- 7 to TIM
- 9 HARDIN
- 10 3-6 Folk Fest w/Dusty
- 10 8:30 to 11:30 Gospel
- 10 Fest with Silverleaf



BUTTONS FOR BIRMINGHAM

For contributions of \$1 or more, the Birmingham Memorial Fund, set up to aid the families of the children who lost their lives or were injured in the Birmingham, Alabama, Church bombing, will send by return mail an equality button, as shown above. Contributions may be mailed to Birmingham Memorial Fund, P.O. Box 123, Brookline, Mass. Buttons may also be obtained now at the Cafe Yana, 50 Brookline Ave., Boston, Mass.



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Friday Evening
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RESERVED SEATS \$2.50, \$3.50

The proceeds of this concert will be given
to Dance Circle of Boston, Inc.

CLARENCE ASHLEY AND TEX ISLEY TO APPEAR AT CLUB 47

Clarence Ashley is one of the most famous old time banjo players in the United States. He has invented many of the styles that present day banjo players use in their music today.

Tex Isley, who plays guitar and autoharp, used to play with Bill and Charlie Monroe years ago, and plays some of the sweetest old time music that exists.

Clarence and Tex have started on a tour across the country which to date has included the 2nd Fret Coffee House in Philadelphia and Gerde's Folk City in New York.

They will be appearing soon at the Club 47 in Cambridge, and for those who have never heard either of them perform, a visit to the Club is a must to listen to authentic old time folk music.

Watch the 47 schedule for the dates of their engagement.

CLUB 47, INC.



47 PALMER STREET
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OPEN EVERY NIGHT

SILVERLEAF TO HOST FIRST YANA GOSPEL CONCERT AS BENEFIT FOR SNCC

The Silverleaf Gospel Singers headline a list of performers to appear at a benefit concert to be held in the Cafe Yana November 3rd which will start a series of Sunday evening Gospel concerts.

Guest performer, Julius Lester, (N.Y. blues, freedom songs of the old South) makes his first New England appearance at this concert. In addition, Lisa Kindred will be performing also.

All proceeds of this first Gospel concert at the Yana will benefit the Student Non-Violent Coordinating Committee, now working in emergency areas in Alabama, Georgia, and Mississippi.

LOFT NOTES

If you have passed under our window on a Wednesday or Thursday night, chances are you have heard a piping English-choir boy sound drifting overhead. The voice belongs to Denise Kennedy, who sings English, Scottish, and Irish ballads, interspersed with American songs and her own topical material.

Denise came to Boston from England last autumn. Although she was born in America, she has lived in London and in the remote farming country of Lincolnshire - her folk style is decidedly British. Like many folk singers, she began singing purely for her own enjoyment and love of the music. Her guitar accompaniment is quite different from most well-known American styles. The sound falls somewhere between the lute and the Irish harp. Strangely enough Denise did not begin to use the guitar until about 10 months ago, and it is interesting to find that she is developing highly original backgrounds which have not been poached from great American folk musicians. But her topical satires contain references to many American subjects such as local personalities; Mrs. Louise Day Hicks and the Prudential Tower.

Although new on the coffee house scene, her delicate and mischievous approach is already attracting attention from folk-listeners around Boston. So if you are fond of faraway sounds, a lively echo welcomes you on Wednesdays and Thursdays at the LOFT.

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WGBH-TV TAPES FIVE FOLK MUSIC SHOWS

WGBH-TV has taped the first five television shows of their new Folk Music Series titled "Folk Music, U.S.A.", hosted by Dusty Rhodes and schedule to run on Channel 2 at least 28 weeks.

The first show was taped at the WGBH Museum Of Science studio and performing were Dayle Stanley, Peter Baldwin, and The Ramblers Three.

The next two shows were taped one evening at the Unicorn Coffee House and consisted of 1) Buffie Saint Marie, Biff, and Diane and Jim, and 2) The Holy Modal Rounders (Peter Stampfel and Steve Weber), Tim Hardin and Zola.

The last two shows were taped on consecutive Monday evenings at the Museum Studio and consisted of Tom Rush, Carol Langstaff and Mike McGinniss on one and the Cotton Mill Girls (N.Y.), Lisa Kindred and Mike McGinniss on the second.

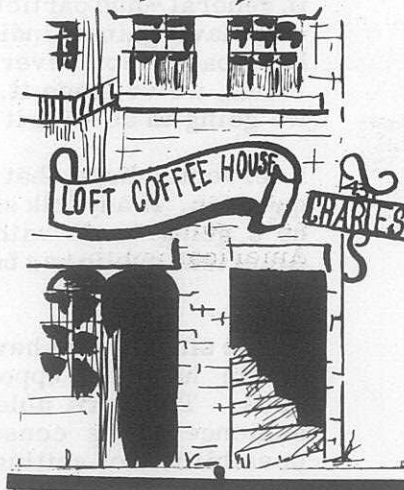
The first program is scheduled to be shown the first week or two in November and will be shown weekly on Wednesdays and replayed on Saturdays from then on.

the Loft

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THE OBLIGATION OF FAME

"Fame has also this great drawback, that if we pursue it we must direct our lives in such a way as to please the fancy of men, avoiding what they dislike and seeking what is pleasing to them."

Benedict Spinoza (1632-1677)

The popularity of folk music is now a succession of zeniths with each peak far surpassing what has come before. Folk music in general - and particularly those performers who have gained individual fame - can now look back upon severe hectic years and say, "Well, we've made it. Now what the hell are we going to do with it?"

I fervently hope that this is an unnecessary question. If any folk singer doesn't know what he's going to do with his success, then the American public has been taken in by a gigantic hoax.

Those singers who have the willing ear of the public have the opportunity to do immense good. They are able to influence the mass audience along constructive paths and the possibilities of getting a solid message across to an impressionable public is staggering.

The thousands who flock to hear the more popular singers have certainly not come to pass judgement on their artistic merits. On the contrary, they are there to display unabashed acceptance for whatever they hear.

Their enthusiasm will be neither tempered nor dimmed if the performer experiments a bit or ventures into material that differs from the commonplace. The commercially accepted singer doesn't have to worry about an audience suddenly turning cold and hostile. They are - to use the psychological term - "conditioned" and openly receptive.

The intromission of new material, new ideas and new concepts of thought should not be shirked by the performers. The folk singer who refuses this opportunity is blatantly rejecting a chance to make firm contributions toward human ideals.

It is one thing when a "message song" ("What Have They Done To The Rain" or "Blowin' in The Wind") is performed before 15 persons in a coffee shop and something entirely different when done before thousands in a major concert hall or heard by millions who buy records.

What good is fame if it cannot be used to serve a useful purpose? For what reason is the audience sought after, cajoled and captured if it becomes an empty triumph? The folk singer who earns his fame with music of integrity and honesty and then turns to the commercial pail to retain his success has won a Pyrrhic victory. The sacrifice of self-respect on the altar of fame is a high price to pay.

It was not too many years ago that American folk music was struggling at its nadir. It has survived the adversities and swept to acceptance the success because a core of singers who believed in what they were doing took their message to the people.

The famous folk singers of today can do no less than this. It is the obligation of their fame to make neither compromises nor concessions to success.

dick waterman

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In Carnegie Hall on September 21, Sing Out magazine presented at its annual Hootenanny, fifteen acts. Despite the large number of performers, the program, skillfully MC'd by Izzy Young and Theodore Bikel, ran smoothly.

Although in staid Carnegie Hall, the capacity crowd seemed most interested in two far from staid types of music; protest songs and jug band tunes.

The program was opened on a note of protest by the Charles River Valley Boys who dedicated the gospel song "Angel Band" to the Negro children killed in Birmingham. Also concerned with the condition of the Negro was Len Chandler who played his guitar competently despite recent wrist injuries. One of Len's numbers was his own composition "Turn Around Miss Liberty" a song which suggests that the statue of liberty turn around and touch her torch to the cotton curtain. Singing his own composition "Don't Say It So Slow", Mark Spoelstra protested that "indifferent minds are worse than guns" in the struggle for world peace. Phil Ochs, another young song writer well remembered for his performance at the Newport Folk Festival topical song workshop, touched on international politics with his songs about travel to Cuba and American aid to Viet Nam. These artists performed in a way worthy of these important songs.

All three of the recently formed jug bands were present: Jim Kweskin and the Hub tub and Jug Band,; Dave Van Ronk and the Jug Stompers; and The Even Dozen Jug Band. Appearing on the same program, the jug bands had a chance to show the differences between them which are considerable. The music of Dave Van Ronk's band seems close to older jug band music with its soft, serious moments. The Even Dozen Jug Band makes happy, light music to which the whole group bounces. This band has the widest range of instrumentation including piano and the human hand trumpet. Jim Kweskin's Band is perhaps the most picturesque and is the only one of the three with a strong beat and humorous numbers.

Whether or not topical songs and jug band music will have great popularity during the coming year remains to be seen. However, it is certainly the case that they were well received at Carnegie Hall at this important annual music event.

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Oct. 31, Nov. 1, 2 ^{THE} HOLY MODAL
held over! ROUNDERS

Nov. 7-8-9 THE BLUES OF Tim Hardin

Nov. 14-15-16 ^{THE} SUFFOLK COUNTY
String band

50 Brookline Ave.
1 block from Kenmore Square

CONCERT CALENDAR

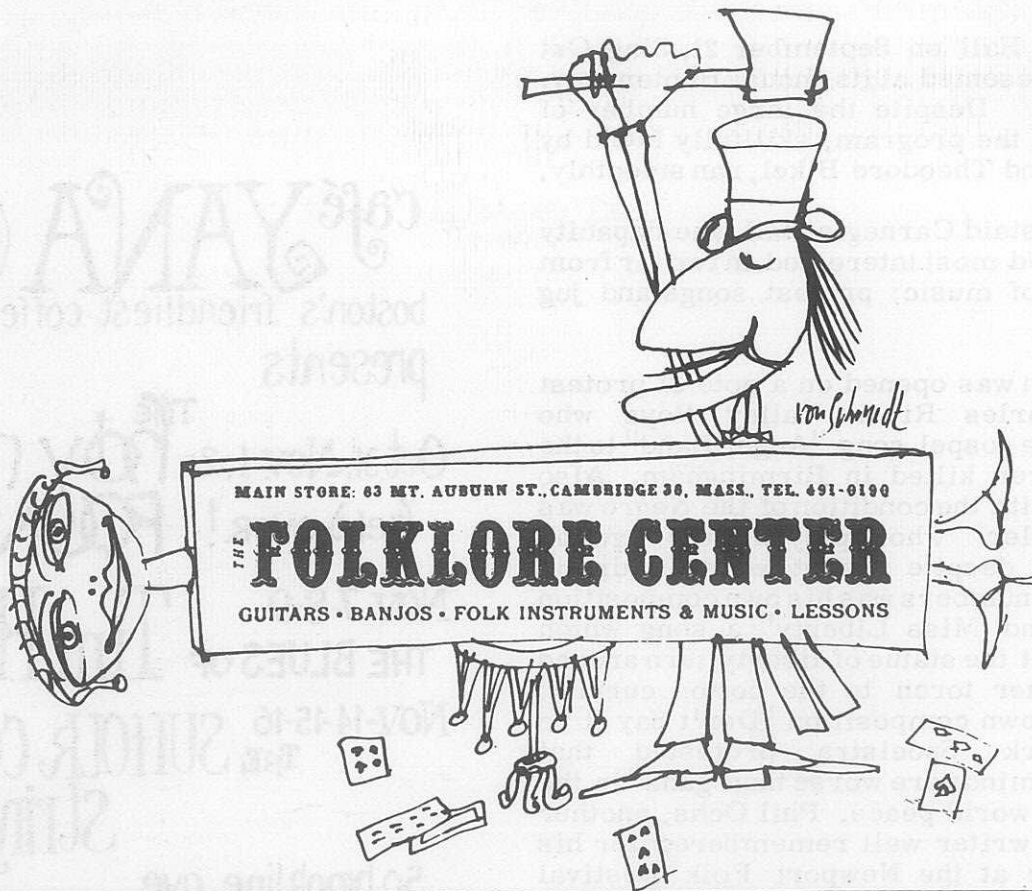
November

- | | |
|---|--|
| 1 | Mammoth Hootenanny at
Jordan Hall with Jackie
Washington, Bonnie Dobson,
The New Lost City Ramblers,
Len Chandler, Feliciano, Phil
Ochs, Jug Band, Irish Ram-
blers, 8:30 PM |
| 2 | Bob Dylan (Folklore Series # 2)
Jordan Hall
8:30 PM |



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