

# THE BROADSIDE

## OF BOSTON

Volume III, No. 14

Cambridge, Massachusetts

September 16, 1964

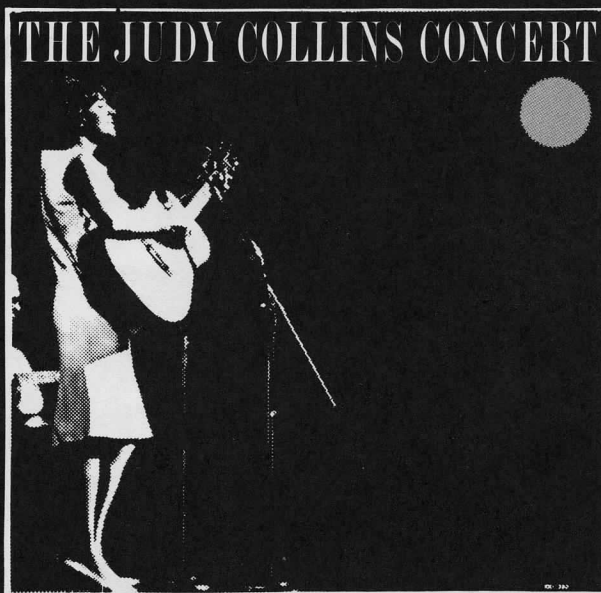


FOLK MUSIC AND COFFEE HOUSE NEWS & TWENTY CENTS



# THE JUDY COLLINS CONCERT

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"Judy Collins made her New York concert debut Saturday at Town Hall and established herself without delay in the front rank of American balladeers. By the evening's end she had moved her large audience to cheers, whistles and bravos — all heartily deserved."

Robert Sherman, *The New York Times*

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THIS ISSUE'S COVER  
 Joan Baez & Bob Dylan

**FOLK MUSIC AND THE ARTS FESTIVAL**

Bob Dylan joined Joan Baez for a few num-  
bers during her concert at the Arts Festival,  
as he has done often in the past. It was a  
good night for the six thousand plus who had  
seats and many of the estimated ten thousand  
who were turned away but managed to hear a  
good deal of the concert from outside. It was  
a good night for the Arts Festival, too, which  
needed a lot of money to meet expenses. We  
are not so sure that it was a good night for  
Folk Music.

We feel that the music was slightly ill used.  
We also feel culpable, for we urged you to  
urge the Arts Festival to schedule Folk Music.  
On the other hand, we didn't expect them to  
go mad with an orgy which was ill publicized,  
critically injuring the survival quotient of a  
number of local folk houses, and was used  
as a last resort to pull the Festival out of the  
red.

A member of the Festival Public Relations  
staff said that the program had been planned  
since the beginning of the festival. The Direc-  
tor denied it. There was ample time and  
openings to schedule a series of concerts  
throughout the last half of the Festival. The  
fact that this wasn't done points up the fact  
that the programming during that last week  
was not much different than the staging of a  
benefit carnival used to lure in the spending  
suckers, and at increased prices. It cer-  
tainly gives no evidence that Folk Music was

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being recognized by the Festival Committee  
as a valid art form, worthy in its own right  
of presentation.

All of which leads us to question the purpose  
of the Arts Festival. Why did it come to be?  
What were its original goals? Where is it  
going? No doubt, the goals were quite ideal-  
istic - mainly to provide an arena of sorts for  
many different art forms. An arena to which  
anybody, regardless of the state of their  
finances, might come. This finally evolved  
to the point where people were forced to part  
with rather sizeable sums of money to hear  
Joan Baez.

Incidentally, the high prices on the last night  
of the festival have to be attributed to the fact  
that Joan Baez had signed a contract with the  
Castle Hill people in Ipswich which forbade  
her to appear in the Boston area for a stipu-  
lated period of time; and even though Castle  
Hill was sold out two weeks prior to their  
concert, they would not permit Joan to appear  
unless the prices were comparable to their  
own. Thus her hands were tied.

How did it happen that for twelve weeks the  
folk music medium was used only once and  
that by a freak chance (when it appeared the  
Festival was quite a bit in the hole) we were  
suddenly informed that there would be one  
added week - consisting of some of the lead-  
ing names in the folk field? We trust that in  
coming festivals there will be more equitable  
planning by the committee and that they will  
not come to a level where they have to use the  
folk community to pay for the whole festival.

Yes, we had Folk Music at the Arts Festival,  
but it had an extremely hollow ring. #

*You will enjoy*



**WITH Robert J Lurtsema**

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

**W C R B**



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## Ramblin' Round

w/dave wilson

Many a time I have pondered in print the mystery of coffeehouse patrons who sit themselves down in an audience and proceed to ignore not only the courtesies due to the performer on stage, but also the more common courtesies due to their fellow audience members.

This past week disclosed to me an even more incredible mystery.

Perhaps one of your readers might be able to tell me why an establishment would go to the difficulty of finding a performer for an evening, paying him money to perform for their customers and then taking every opportunity to make that performance as difficult as they might. I visited this particular coffeehouse one night last week. The house was certainly not crammed to capacity, but it was by no means empty. The performer was worth listening to, and most of the audience seemed to be of that opinion. That opinion was expressed very simply through the phenomenon of intent listening. They had to listen intently if they were to hear anything at all for the singular reason that the members of the establishment were creating a din which took away any ease of listening which either the performer or the audience could provide.

A certain amount of rattling of coffee-making utensils is to be expected. An occasional cautious operation of the espresso boiler-works is accepted by most as a nuisance of the trade. They would not cause much consternation.

The waitress who sits at a table and talks loudly with a friend, the kitchen help which bounds back and forth from the coffee bar to a rear table, cavorting loudly, giggling, parading, and provoking her friends into ultra audible rejoinders, the apparent manager pro tem who stalks to and fro behind the coffee bar taking out whatever personal griev-

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ances, by which he might at that moment be victimized, on the implements of his trade with no apparent concern for either his performer or his patrons; these are not to be considered mere nuisance, but a direct insult to both performer and audience.

In an establishment which is on the brink of disaster, such behavior is without excuse, and I think it might indeed be wise for the management to sit down and reevaluate the reasons for their lack of success.

There may be some businesses in which the feelings of the customer may be ignored (the telephone companies, the IRS, the Registry of Motor Vehicles), but not many establishments can afford that attitude. If I were asked to give one single influencing factor in the closure of the Someplace Else a few months ago, I would probably say it was their failure to show any concern for the comfort of their customers or respect for them as people. Patrons, you must realize, are not just money waving machines



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the

# folk scene

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## YOUR MOVE!

### STOWE FOLK FESTIVAL

Yodel classes and folk, square, and contra dancing are the highlights of the Stowe Folk Festival in Vermont this year. It all begins with a dance party on Friday, Sept. 25th. During the weekend, Werner Von Trapp will lead the yodel groups, and several competent callers and dancers will hold classes and give demonstrations. Alpine music and dance will be taught by three young people from Switzerland. The Festival will end on Sunday, the 27th, with a yodeling session atop Mt. Mansfield. Registration and information will be handled by the Taylors, 62 Fottler Avenue, Lexington, Massachusetts 02173

### THE FOLKLORE CONCERT SERIES

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Concert

Number of Tickets

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### SPECIAL LP TO BE RELEASED SOON

A special LP entitled "This Land is Your Land," promoted and distributed by the United Automobile Workers, AFL-CIO, will be released in about three weeks. It will be for educational use by local union and civic groups around the country and will be sold on a non-profit basis. The LP consists of 19 songs performed by such artists as Joan Baez, The Tarriers, Ian & Sylvia, PP&M, The Weavers, Josh White, The Clancy Bros., and the late Billie Holliday.

The LP does not contain any specific political propaganda, although the leadership of the UAW will be strongly pro-Democratic Party in the upcoming Presidential elections.

### MORE HOSTS NEEDED FOR OUT-OF-TOWN PERFORMERS

Now that the new concert season has started, BROADSIDE is looking for additional hosts who will be willing to put up folk performers who come into town for a concert or club engagement. If you can help out, register now with BROADSIDE by either calling (491-8675) or dropping a card or letter to us (P. O. Box 65, Cambridge, Mass. 02215).

## Bits & Pieces

New BOB DYLAN record now in stores, as are new releases by JUDY COLLINS, JOSEPH SPENCE, and THE DILLARDS\*\*\*LISA KINDRED has moved back to New York in exchange for ERIC ANDERSON, who has moved to Boston\*\*\*PETE SEEGER concert (see ad) on Oct. 9, is being sponsored by Mass. PAX \*\*\*Just moved here from Oakland, be sure to hear CARL WATANABE\*\*\*MARTHA HAYWOOD is back in the area after an extended collecting tour through Northern Europe\*\*\*JOSE FELICIANO has just cut a R&R record, entitled "The Click Song"\*\*\*NEWPORT JAZZ FESTIVAL will be held in Newport next year, but at a different site; we assume same will go for the FOLK FESTIVAL \*\*\*BROADSIDE subscriptions for the time being will remain at \$3.00 a year, though price per issue has gone up to 20¢ per copy.

The Turks Head

Boston's Oldest Coffee House  
17 Charles St.





# Notes from a stanza collector variant ed. freeman

I resist the mighty temptation to devote my first column to that standard saw of all folk music column-writers, namely, the validity of commercialism vs ethnicism. I think the subject has been just about talked out - because nobody is going to change his earth-shaking opinions on the subject on the basis of anything I might have to say, and because I think it is a sign of healthy society when conflicting opinions can exist side-by-side without throwing too many bricks at each other. More power to diversity. The fact is this: we are faced with a new kind of music which is not music because that's where it all started from, and besides, nobody would understand if we called it grunch music. If we are to judge this new music, we must judge it as just that - music - and not as the product or reflection of a folk society, as we think of folk music. It seems to me that taste and the ability to communicate whatever the music is and/or is about are the two most important elements in the contemporary rendering of folk music, because in no other form of music, with the possible exception of jazz, is so much of the quality of the final product left up to the performer. Beethoven played on a calliope is still recognizable as great music. But the quality of folk music rests almost entirely upon the interpretation, so that taste and the ability to communicate in the rendition become much more important.

Taste has to do with the presentation in general but is more specifically involved with instrumentation. In folk music, the instrumentation can be either subordinate to the voice (most ballad accompaniments, for example) or equal in importance (most blues styles) or the instrumental work can be the major attraction, with the voice being used merely as an excuse for the instrumental (a major proportion of ragtime). Whatever the style and whatever the intent of the instrumental work, the definition of what is in good taste remains the same: to play those notes (that will effectively convey the musical idea involved and to avoid superfluous notes) that only serve to obscure that which is essential. The fact that a guitar has six strings should not mean that every chord played on it automatically contains six notes.

Ability to communicate implies understanding of whatever there is in the music and/or oneself to communicate, plus the ability to translate it into musical terms. This generally has to do with the manner of singing, although some instrumentation (primitive blues guitar, for example) can be tremendously expressive. Ability to communicate also involves the listener, because it is impossible to communicate to an audience that cannot understand, whether or not whatever is essential to the music is being expressed well.

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| Folk Lyric  | Tradition |
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### WE HAVE THESE NEW RELEASES:

1. JOSEPH SPENCE - Elektra
2. JUDY COLLINS in CONCERT - Elektra
3. Another Side of BOB DYLAN - Columbia

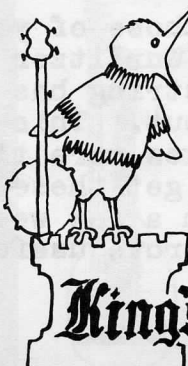
\* BRIGGS & BRIGGS \*

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How to express, how to communicate, is just about impossible to explain in words, but the ability to do so is what makes Pete Seeger a great singer, in spite of the very incidental fact that he has a rather mediocre voice, and lack of this ability is what makes Theodore Bikel's technically fine voice such a bore to listen to - he gets so hung up on the notes that he forgets the words for which the notes are supposed to be a support. Seeger speaks through his music. Bikel makes pretty sounds. Tra la la.

The subjects of taste and communication have only been touched upon here. I will perhaps gouge deeper in later columns. Later #





## OPEN HOOT

each Monday

### FOLK MUSIC

nightly

## King's Rook

AT IPSWICH

4 SO. MAIN STREET, IPSWICH 356-9754



Early Fall; 1964

Dear Broadside Reader:

Our seasonal Progress Report and Prognostications as follows:

We anticipate a lengthy period ahead of extreme shortages. Not only will better-grade instruments be in short supply but ordinary accessories will have periods of unavailability. We've planned for this and generally should have what you want when you want it - 'tho with a waiting gap now and then.

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We're NOT selling Honda bikes if you've wondered about the one in our show-window. This one and five others like it will be given away FREE to six lucky people, courtesy of the Martin guitar people. To introduce Martin's new #144D, light-gauge bronze guitar strings. Buy a set or more, write your name and address on the envelope and mail back to Martin. Strings on sale here...

GIBSON, GUILD, EPIPHONE, GOYA, FRAMUS, HOPF, FENDER, REGAL, Most models available here. We have huge orders with these companies and hope to offer you fair delivery. New models will be announced in Broadside as we receive. Look for the Gibson "Heritage", special "Mastertones, Epiphone "Excellente" Guild "F50" and "Mark" model classics. Wondrous instruments indeed...

We'll have excellent "buys" in lower priced instruments too, offering your money's worth in decent construction, regulation, and usability. Our exclusive "Crown" classic guitar at \$37.50 still a best buy will be here in limited quantities, also many other selected instruments.

OUR APOLOGIES to those of you who have not been able to obtain your needs in our Wurlitzer "Custom-Craft" strings. Your response to this string has been overwhelming and frankly you've bought us out. This string is handmade in the old tradition and takes more time to manufacture. The mill is going overtime to get these strings to us and we hope for adequate supply in a few weeks. There will be two new types too which should prove useful...

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# Folk and Square Dance Calendar

|  |   |   |   |
|--|---|---|---|
| Every Monday<br>7:45 - 10:15               | Cambridge YWCA<br>Temple St., Central Sq.       | Royal Scottish<br>Country Dance Society | Dancing and<br>Instruction                        |
| 2nd & 4th Tuesday<br>8:30 - 11:00          | Boston YWCA<br>Copley Sq.                       | Ralph Page                              | Squares, Contrs & Folk<br>Instruction 8:00 - 8:30 |
| Every Wednesday<br>7:45 - 10:00            | Cambridge YWCA                                  | Country Dance Society                   | English Country & Morris<br>Dancing w/instruction |
| Every Thursday<br>- 8:30 - 11:00           | Cambridge YWCA                                  | The Taylors                             | Advanced Folk<br>Dancing w/instruction            |
| 8:00 - 10:00                               | Stebbins Hall<br>3 Joy St. (Beacon Hill)        | Country Dance Society                   | Square & Contra<br>Dancing                        |
| Every Friday<br>8:30 - 11:30               | Stephen James House<br>Porter Sq., Camb.        | Ted Sannella                            | Square, Contra & Folk<br>w/ some instruction      |
| 8:30 - 11:00                               | Cambridge YWCA                                  | The Taylors                             | Easy Folk Dances<br>w/ instruction                |
| Every Saturday<br>8:30 - 11:30             | Orange Hall nr School<br>St., Brookline Village | Joe Martin                              | Squares & Rounds Step<br>Dancing. Canadian        |
| 2nd Sats Oct - June<br>8:30 - 11.30        | Girl Scout House<br>Concord                     | Ted Sannella                            | Mostly Square Dances<br>Some Contra & Folk        |
| 1st & 3rd Saturdays<br>8:00 - 11:00        | Unitarian Parish House<br>6 Eliot St., Jam. Pl. | Louise Winston                          | Square, Contra & Folk<br>Dances                   |
| Every Sunday<br>7:30 - 11:00               | Agassiz Hall Radcliffe<br>Quad., Harvard Sq     | Henry Goldstein                         | Jewish & Israeli<br>Dancing                       |
| Wed. 8-10 PM 10 wks<br>Starting Sept. 30th | Boston Ctr for Adult<br>Educ. 5 Comm. Ave.      | Country Dance Society<br>Louise Winston | Beginners' Class in<br>Square & English           |

## FIDDLERS' CONVENTION IN VERMONT TO BE HELD IN A MONTH

Bill Monroe and his Blue Grass Boys will open The Northeast Fiddlers' Convention on Friday, October 9th, in Barre, Vt. A swinging weekend follows with fiddle playing Saturday afternoon, square dancing that night, and a hootenanny on Sunday. Everyone is invited - amateurs as well as professionals; listeners as well as participants.

The square dancing will be led by Richer Castner of Cambridge, Massachusetts, who specializes in the traditional dances of New England.

For applications, advance tickets, and further information, write to The Northeast Fiddlers' Convention, P. O. Box 147, Middle Haddam, Connecticut 06456.

## CORE PRESENTS

Core presents Dick Gregory, comedian, and Len Chandler, folk singer, Saturday, Oct. 3rd at 8 30, in a salute to Freedom. All proceeds will go towards the benefit of CORE. The concert will be held at Jordan Hall, and tickets will be \$2 50, \$3. 50, \$5. 50, and \$10 00. Call HI 5-9458

HELP WANTED - Typists, artists, distribution assistants, and others to work for BROADSIDE. No pay, much interesting work involved, tho. Phone 491-8675 day or night.

## ~ Classifieds ~

For sale -- Vega long-necked banjo, model SS-5 Folklore - very good condition, with case. \$150 Call 387-9742

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# "All the News that's Fit to SING"



## KNOCK ON THE DOOR

by PHIL OCHS

**K**NOCK ON THE DOOR - A good front song for radical folk singers in case you happen to get investigated. I wrote this in Michigan after a woman with a lot of friends from

Eastern Europe kept asking me to sing about the other side of the question.

If the song doesn't make it in its present form, I plan to sell it as a commercial to Avon.

*Moderately*  
*Verse*

1. In man - y a time In man - y a land, With  
man - y a gun in man - y a hand They  
came by the night, they came by the day, They  
came with their guns to take us a - way

*Chorus*

With a knock on the door, knock on the door  
Here they come to take one more, one more

Chords: Dm, F, A, Gm, Dm

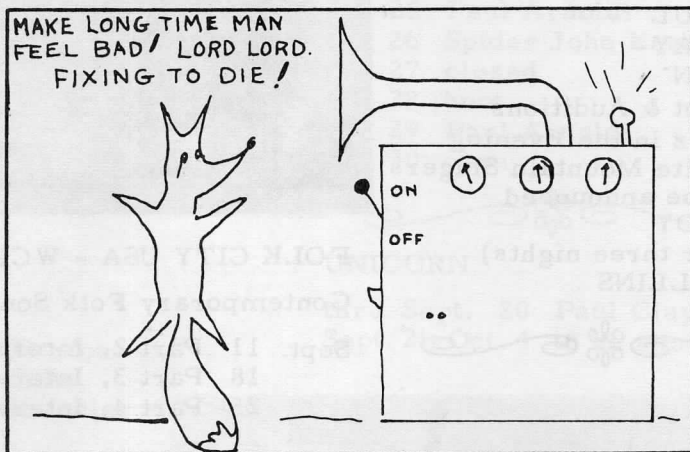
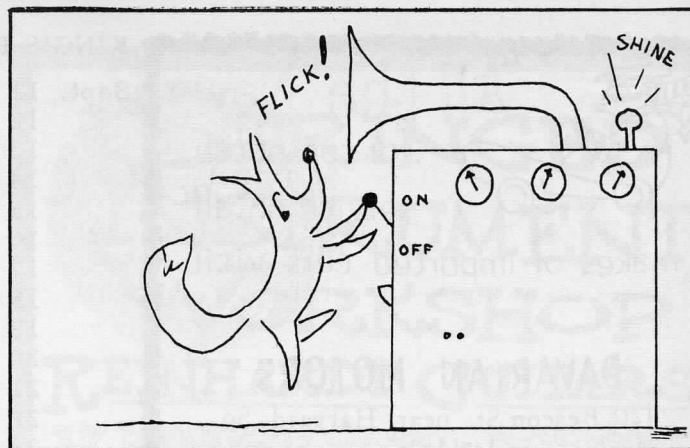
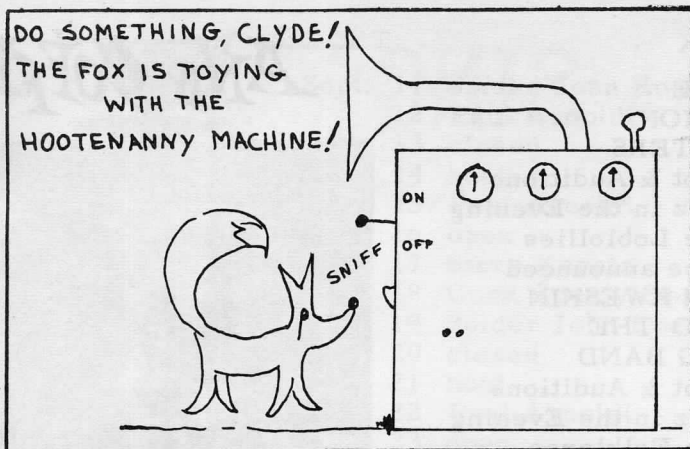
2 Back in the days of the Roman Empire  
They died by the cross they died by the fire  
In the stone Coliseum the crowd gave a roar  
And it all began with a knock on the door  
Chorus Just a knock, etc

3 The years have all passed we've reached modern times  
The Nazis have come with their Nazi war crimes  
Yes the power was there the power was found  
Six million people have heard that same sound.  
Chorus That old knock etc

4 Now there's many new words and many new names  
The banners have changed but the knock is the same  
On the Soviet shores with right on their side  
I wonder who knows how many have died  
Chorus With their knock, etc

5 Look over the oceans, look over the lands,  
Look over the leaders with the blood on their hands  
And open your eyes and see what they do  
When they knock over there friend they're a-knockin' for you  
Chorus With their knock, etc





## B HOLY MODAL | THER

by Peter Stampfel



### THE HOOTENANNY MACHINE IS OUT OF CONTROL

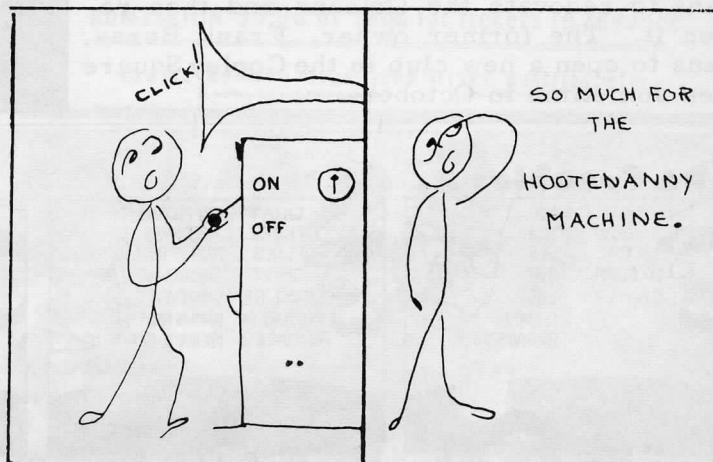
The river of rebellion is overflowing, and the onion patch is in big trouble. Treat consumers with respect during remainder of evening, THEN WE STRIKE! An army of long time men will patrol the onion patch, feeling bad. Sleep will be impossible. Terms of any kind will not be discussed until group (A) meets group (B) in service center. Next we get vocal. The NEW CHRISTY MINSTRELS will be lurking behind a hedge disguised as quaint Mexican laborers who had just had their names taken away so they can ride the big airplane. At a preplanned signal they whip out polystyrene ukeleles and chant:


Pestulence and poverty  
Earwax and lobotomy!  
Make a social-conscience man feel bad,  
Poor boy

At once the Hootenanny Army of Patent Rebellion is on the attack. We march through

the orchards of California, commenting loudly at the amount of rotten fruit lying on the ground. Next we fly a jet to Kentucky to see the oppressed miners go underground. We present them with stockings the hootenanny girls knitted on flight. Time for shopping, and sightseeing will be provided.

The hootenanny army is advised to talk to the folk whenever possible. Conversation can be opened with a simple gambit like "I haven't eaten meat in three days" or "Can I sleep in your barn tonight mister?" It doesn't matter if the folk you're talking to doesn't have a barn. Contact is what counts. If difficulty is met in the field of provisions, feel free to rob nearby orchards. The fruit probably will rot on the ground, anyway.





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## KING'S ROOK

- Sept. 11 THE  
12 SIMON  
13 SISTERS  
14 Hoot & Auditions  
15 Jazz in the Evening  
16 The Loblollies  
17 to be announced  
18 JIM KWESKIN  
19 AND THE  
20 JUG BAND  
21 Hoot & Auditions  
22 Jazz in the Evening  
23 The Folklores  
24 to be announced  
25 PAUL  
26 CLAY-  
27 TON  
28 Hoot & Auditions  
29 Jazz in the Evening  
30 White Mountain Singers
- Oct. 1 to be announced  
2 JUDY  
3 (for three nights)  
4 COLLINS

## CLUB 47

- Sept. 11 Jim Rooney & Bob Neuwirth  
12 John Koerner & Carl Watanabe  
13 Hoot w/Ray Pong  
14 Tom Rush  
15 Eric Von Schmidt  
16 Jim Rooney & Bob Siggins  
17 John Koerner  
18 Taj Mahal & Bob Neuwirth  
19 Ray Pong & Don MacSorley  
20 Hoot w/Taj Mahal  
21 Tom Rush  
22 Charles River Valley Boys  
23 Jim Kweskin  
24 JUDY  
25 COLLINS  
26 Mimi & Richard Farinia  
& Mitch Greenhill  
27 Hoot w/Paul Arnoldi  
28 BUFFY SAINTE  
29 MARIE  
30 JESSE COLIN
- Oct. 1 YOUNG  
2 PATRICK  
3 SKY

## THE ORLEANS SOLD

The Orleans Coffeehouse, at 13 Charles St., has been sold. The new owner, Paul Lorris, plans to renovate the Orleans and then re-open it. The former owner, Frank Borsa, plans to open a new club in the Copley Square area sometime in October.

## AND COFFEE



## FOLK CITY USA - WCR

### Contemporary Folk Song

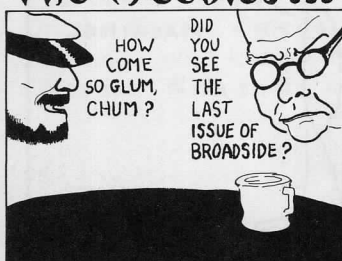
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## TURK'S HEAD

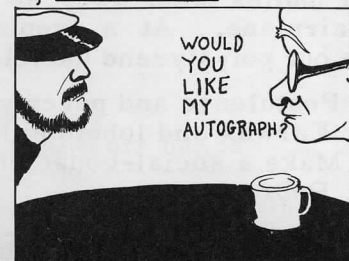
- Sept. 11 Isabel Ga  
12 Paul McN  
13 Joel Cohe  
Isabel Ga  
14 Isabel Ga  
15 Steve Kor  
16 Paul McN  
17 Tom Hay  
18 Isabel Ga  
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20 Joel Cohe  
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## the freebies...



## by Lurtsema



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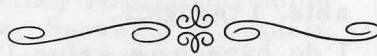


Too



# LOFT

- Sept. 11 Spider John Koerner
- 12 Paul Arnoldi
- 13 closed
- 14 hoot
- 15 Paul Arnoldi
- 16 open
- 17 Steve Koretz
- 18 Cook County Squires
- 19 Spider John Koerner
- 20 closed
- 21 hoot
- 22 Paul Arnoldi
- 23 open
- 24 Steve Koretz
- 25 Paul Arnoldi
- 26 Spider John Koerner
- 27 closed
- 28 hoot
- 29 Paul Arnoldi
- 30 open



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NEXT MONTH

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



# DEAR BROADSIDE



DEAR BROADSIDE

While I often find my ire rising by the printed drivel in many publications, your own none the less, I have never been provoked to the actual writing of a letter to any such before Mr. Silbergeld's review in your August 5th issue, however, leaves me no choice.

I would have bought the album anyway, but the review led me to suspect that this record was something special. It's not.

If it were anyone else but Dave Van Ronk, it would be a fine representation. It is only a mediocre representation of Mr. Van Ronk.

My objection to the review is not that the author likes Dave, but that he should proclaim to your readers that this less than par effort on the part of Van Ronk is his epitomy

I blanch when I think of the reaction of those readers who will listen to this record and take Mr. Silbergeld's evaluation of this record as the best of Van Ronk.

Van Ronk certainly deserves more understanding than he has received at the hands of your contributor I protest.

Sincerely,  
R G Thomas

DEAR BROADSIDE:

I would like to take this opportunity to thank you for bringing to our attention in one of your recent issues the absence of folk music at the Boston Arts Festival. It is really heartening to know that people will listen to us if only we take the trouble to get their attention. Thanks to you, we did just that. You have an extremely fine magazine, and I have only one fault to find with it. It should be at least twice as long.

Thank you again and keep up the good work.

Sincerely,  
Margaret M. McEleney

DEAR BROADSIDE:

There has been much said about the "dangers" of commercialism, but up until now, I had considered commercialism in correct amounts fairly healthy for the modernizing of the music. I just heard a version of "House of the Rising Sun" by an English R&R group. They have succeeded in destroying every bit of the beauty this song possessed and produced a sickening animal-like sound.

Respectfully yours,  
John Shea

DEAR BROADSIDE:

May I offer congratulations for the interesting BROADSIDE booth at Newport. Incidentally, I saw far more people with "Broadside" than any other publication which was distributed at the Festival. It seems to be getting better each issue!

Sincerely,  
Elizabeth Vodola

DEAR BROADSIDE:

I recently attended this year's folk festival in Newport, and for the most part it was enjoyable, I thought.

I do have one gripe I'd like to have made known to people. Inside Freebody Park I purchased the album "Free Wheeling," by Bob Dylan, (I thought I did) in a tent called "The Music Box." I returned home that evening expecting to hear some Bob Dylan sounds I pulled the record from the very illusive cover, and it was an L.P. entitled "Danny Kaye's Greatest Hits " I was seeing red for two days

I would just like to make this known in case others had suffered the same fate I did. If possible, I would appreciate it if this complaint could be published in "Broadside "

Yours truly,  
Barry Monteiro

P S. Is there any possible way I may retrieve my \$3.98?

Dear Mr. Monteiro:

We might suggest you call or write to the Music Box in Newport - we're sure they'll be happy to rectify the mistake. -Ed.

DEAR BROADSIDE:

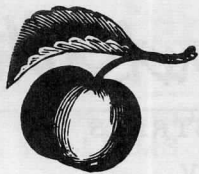
After seeing the Chad Mitchell Trio (and the audience's response to them) at Newport, I can assure you that your opinion is one to be proud of. It is original; in fact, it seems to be unique.

Contrary to your statement of their not feeling the songs they sing, Chad Mitchell appears to live "Nobody Knows You When You're Down and Out" and "The Hip Song" (among others) in his renditions of them.

No doubt you were wearing "#147-whimsical" whenever you happened to hear them.

John Rod Stahl





# SCRAPPLE FROM THE APPLE

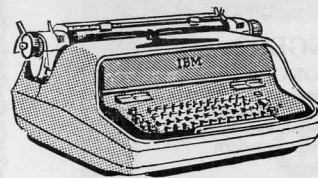
by Alex Lukeman

If there is one thing I have noticed about folk musicians, it is that they are inveterate collectors of one thing and another, usually old things that have been kicking around peoples' attics or closets for years - suddenly brought to light by a friend, by accident, or by your friendly antique dealer. For example, Dave Van Ronk collects comic books, mostly Captain Marvel and Walt Disney, with some EC and some miscellaneous, and also the Big Little books put out by numerous comic publishers some years ago. Absolutely fascinating to see those dirty commie gooks hire a gang of Mongolian vampires to suck blood of our innocent troops at the front lines. Typical unfair Red tactics - they're probably doing it in Vietnam right now. Speaking of Captain Marvel, here's a little ethnic verse to be sung to the tune of "Jimmy Brown, the Newsboy"

My name is Billy Batson, Sir,  
And crippled 'tho I be,  
When you hear me say Shazam,  
You'd better not mess with me.

Now other people are different. Jack Elliot collects boats, big ones, little ones, yachts and dinghys, destroyers and whalers, galleys and rafts. If it floats, Jack will collect it. (He's even got a bar of Ivory Soap with a mast on it.) If he can't own it or get a picture of it, he will often drive a thousand or so miles out of the way just to look at it, which is as good a way of collecting ships as any, since folksingers don't usually own 100-foot yachts or three-masted windjammers. Tom Paxton is a pipe smoker. Oddly enough, he collects pipes, any kind, so send all your old pipes to Tom. Pat Sky collects beads. Send all your old beads to Pat - maybe he'll trade you an island for them. As for me, I collect Edison cylinders, stereopticon slides, old guns and junk. Send all your Edison cylinders, stereopticon slides, old guns and junk to me. There are many others, and I'm sure you know somebody in folk music who collects something or anything. And don't forget to send your old comics to Dave. Also, almost everyone in folk music reads Science Fiction, so send all your old Science Fiction books to anyone you choose. You will be performing a public service, and also you will be clearing away all that useless stuff that has a habit of piling up in apartments after a few months or years and which you've been wondering what to do with anyway. Send it collect, and it won't even cost you anything to get rid of.

So much for collecting things. There are also fads that can be collected, such as Bob Dylan hats, long hair (if female, like Joan Baez; if male, like Buffalo Bill); Zen diets (rice and



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LSD, very Yen); and old blues players who nobody can understand. If you collect any of these things, you may be eligible for Folk Points, an award system for folk people, one of whose leading exponents and founding fathers is Phil Ochs. These will let you and everyone else know exactly where you stand. For example, going to Mississippi is worth 100 Folk Points. If you get shot, it's worth 1000, but only 500 if you're beaten up. Hazard, Kentucky, is worth 500 points just to go there, because it's not as popular as Mississippi. Other values for Hazard are correspondingly higher. A good protest song is worth from 5 to 100 points, depending on the subject and where you sing it.

A Bob Dylan hat is worth 50 points, but a well thought out analysis of one of his songs is worth 250 points, since he talks about things that need talking about. That doesn't mean you have to like it, just think about it. I could go on, but I'll leave that to you. Ayup.

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## MOTHER MAYBELLE CARTER

Briar 101

If you are looking for a record with the original Carter Family sound, this is not the record for you. The songs on this Briar disc are recent recordings by Mother Maybelle, playing guitar and autoharp, with vocal assistance by Anita and Helen Carter, and backed up by a group with a strong Nashville sound (drums, steel guitar, and what I suspect is an electric bass)

The quality of the recording varies, as does the 'sound' of the individual songs. "Lover's Farewell" is close to the spirit and sound of the original family recordings, and Mother Maybelle's guitar breaks are strong and clear. "Lover's Return," on the other hand, is a modern country and western heart song, totally lacking the distinctive Carter Family sound. The autoharp break in "Lover's Return" and the guitar breaks in some other songs are poorly recorded and get lost behind the drums.

There are some nice tunes on this record; and if you think you might be interested in hearing what Maybelle, Anita and Helen are doing to keep up with the times, lend an ear. Original Carter Family devotees, however, would do better to hunt up old recordings or some of the recent re-released of A. P. and Sara Carter with the whole family.

John Cooke



# Broadside

## THE NEW CHRISTY MINSTRELS

August 6, 1964 - NBC-TV



If a television act and its setting ought to harmonize with each other, the tv executives who decided to broadcast the New Christy Minstrels from the World's Fair couldn't have done better. It was one of their truly great decisions to make the background of the premiere of the Minstrels' new summer show this expensive panorama of tastelessness.

The Fair is all glitter and no glow --- every thing that's "with it" and "here today," built cliché by costly cliché on the swamps of Flushing and mortared with the constant, self-induced enthusiasm usually found only in camp counselors. So, too, are the Minstrels.

The Fair has what its press agents call International Flavor. This means that each country's shiniest and most easily recognized gimmicks have been prepackaged in polyethylene, quick-frozen, and jetted to the Fair for thawing and serving. There is a guarantee (not a money-back guarantee, but you can't have everything) that ALL traces of the original flavor - anything that might surprise, delight, or take some getting used to, have been scientifically removed.

Just like the Minstrels. Their songs come from around the world. They are fond of announcing this; and a good thing, too, for by some miracle process, they can make Russian and Spanish sound like General American. Maybe they don't want to sound like show-offs when they sing "Everybody Loves Saturday Night." They also manage to convince you that each song has the same tune and the same beat and that all are sung in the same key.

The Minstrels effervesce with eagerness-to-please, sincerity, and wholesomeness. The Barbie-doll girls swing their petticoats and jingle their tambourines, the boys flash their simonized smiles and plunk their instruments, and in the cheerful clapping anonymity, it's impossible to tell who's singing or, indeed, what the song is.

The Fair will be torn down and turned into a park after it closes next year, and this knowledge makes the whole surrealist nightmare tolerable. Here ends the resemblance between the Fair and the Minstrels. The handclapping, the plunking, and the smiles show every sign of reappearing again and again and again, long after the present show ends its run. Well, they're already talking about the NEXT World's Fair.

Kristin White



# Reviews



COLUMBIA RECORDS PRESENTS  
JOHN WILLIAMS



Columbia ML 6008

The classical guitar is one of the many instruments which has enjoyed a rebirth of popularity in recent years, and, as with the other instruments, the new interest in classical guitar has produced some performers who exceed in virtuosity the musicians who were originally responsible for the renaissance. John Williams is such a person. He is one of the elite in the world of classical guitar - one of those who carry on where Segovia left off - one of those who follow up and build upon the traditions and practices of the master. But even in this elite of no more than three or four members, John Williams stands out.

In recent years, there has been a move away from the romantic and moody interpretations of Segovia towards a stricter, more musical approach to the classical guitar repertoire; John Williams is perhaps the most strictly musical of the elite. His interpretation is confined to the notes on the page; he has great feeling for the music as it is written, and he does not go beyond the music.

The manner of interpretation of music is a matter of personal taste. Those who find Segovia satisfying may consider John Williams mathematical, those who find Segovia excessively sentimental, will discover in John Williams a refreshing change

Whatever one's opinion on that matter may be, there is another fact worth pointing out: John Williams has come closer to complete technical perfection on the classical guitar than any other person. Quite an achievement for a man twenty-two years old.

Ed Freeman



PHILLY 1964 Part I

The Philadelphia Folk Festival proved to be a very enjoyable experience. The Boston folk scene was represented by Mitch Greenhill, who did a good job of demonstrating what a fine instrumentalist he is. Also present from Boston was Dick Waterman, who served in the capacity of an emcee.

Among the highlights of this concert was Mississippi John Hurt, who proved to be the most popular single performer at Philly this year. John is such a beautiful person and sings such beautiful music that it is no wonder that he is received so warmly wherever he goes. One surprise on Saturday night was a set that Doc Watson and Bill Monroe did to-

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gether Both of these men are fine musicians in their own right, but this was the first time that most of the people present had heard them play together. Their performance was compared to the Monroe Brothers, but the Monroe Brothers did not quite stand up to this performance.

The banjo contest, always one of the big events at Philly, was won this year by Benjy Aranoff in the Scruggs section, and by Steve Arnold in the frailing section. The contest was conducted this year by Roger Sprung.

There were several surprise guest performers Among them were Seamus Ennis, who performed at the Saturday night Concert and the Children's Concert; the Reverend Gary Davis, who came down from New York to perform in the Sunday morning Religious Folk Music Concert, and Theo Bikel, who appeared at the Topical Songs Workshop and the Saturday night concert. And then there was Son House. Son sang at the Blues Workshop, the Religious Concert and the Saturday night Concert. This was his first formal appearance, and from the response he received, he is going to be in great demand.

Yes, Philly was an enjoyable experience - a refreshing change from all the hustle and bustle of Newport.

barry e. mushlin

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John Cooke



# Reviews



## THE BLUES PROJECT

Elektra EKL-264



Elektra has labeled this LP a "Compendium of the Very Best on the Urban Blues Scene," and with the qualification of "White" added, I can't find any disagreement with them. It is, in fact, a definition of the Negro Folk Blues as they are sung by today's best White singers.

The record includes cuts by Dave Van Ronk, John Koerner, Geoff Muldaur, Dave Ray, Danny Kalb, Ian Buchanan, Mark Spoelstra, and Eric Von Schmidt. Only John Hammond is missing, and I understand that Elektra tried, but couldn't come to an agreement with Vanguard.

Appreciators of Geoff Muldaur, who, like myself, were horribly disappointed by Geoff's solo release on Prestige, will be very happy to hear Geoff on this record at top form. He does three songs, including Ginger Man, which he wrote as a tribute to Fritz Richmond, who also appears on the record as an accompanist on many cuts.

Von Schmidt and Van Ronk give performances which explain why they are the mentors of their youngsters.

Danny Kalb is brilliant.

John Koerner, Dave Ray, Ian Buchanan, and Mark Spoelstra are only great.

If you are only allowing yourself one blues record for your collection, this is the one you have to have.

###b###b###b###b###b

dave wilson

CAN'T KEEP FROM CRYING



Testament Records S-01

This interesting release consists of seven blues and four ballads (these I am not qualified to review) by traditional Negro performers dealing with the death of President Kennedy. It's a very mixed bag.

John Lee Granderson, not a top-rank performer, plays in a dry and earthy Hooker manner without the authority of the best Hooker. On one piece, he backs vocalist Mary Ross, who casts her piece in a gospel groove.

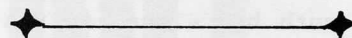
Jimmy Brown contributes an unusual piece on which he plays violin and sings with no further accompaniment. It's not one of the best pieces of recent years, but it ranks among the most bizarre.

Big Joe Williams and Otis Spann each contribute one piece in their familiar styles, and both (particularly Spann) rise above their usual plane, probably due to the subject material.



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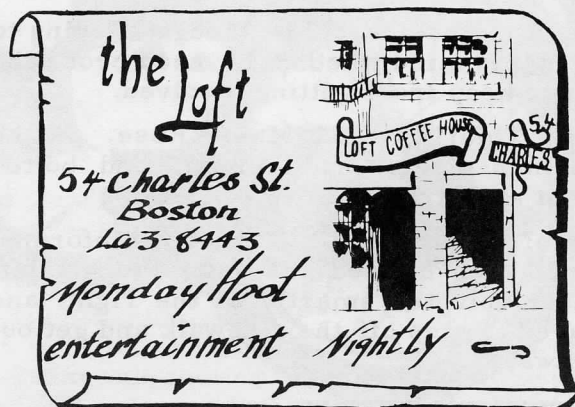
LARGEST FOLK CENTER ON THE  
NORTH SHORE

For me, the most interesting items are those by John Young and Avery Brady. Young's "I Tried Not to Cry," backed by his own mandolin, Spann's piano, and Slim Willis' beautifully tasteful harmonica, establishes a groove at the outset and maintains it throughout. Young, like Spann, is a sincere city blues singer - one of the few.

Avery Brady's stunning recitative "Poor Kennedy," while not completely successful, is indicative of major talent. I await his appearance on a promised Testament release with great interest.

This is a mixed bag, but an interesting one.

Al Wilson



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

by Phileas Schwarzhomme

Chapter I

PRELUDE

Scattered clouds, which had earlier made the sky a crossword puzzle, had drifted together to form a dark and ominous jig saw.

He had walked from the hoot in Harvard Sq. to the block on Beacon Hill where he kept his one room studio apartment. Tired, as he was, his axe tip-tilted his stride as if he wore an anchor

Walking down Charles Street, he mumbled, not even to himself, but as if he were explaining to destiny, "Suppose I could have gone to that darn party " He shifted his anchor to his other hand. "Sally was sort of looking at me invitingly "

"The devil with her - she can wait She doesn't really understand me anyway - doesn't know and doesn't care what my music means to me "

What could a mere female mean to him, when he had those records waiting for him? Rare 78's, Blind Lemon, Son House, Skip James, Barbecue Bob, Robert Johnson - the greatest bluesmen who ever played.

"Greatest bluesmen - be danged," he thought, "greatest musicians ever "

"Someday someday," he muttered, "I'll be just as "

Mama Rose screeched. Mama Rose was an immensely proportioned woman whose natural endowments were wrapped in voluminous fabrics The design of these fabrics vaguely reminded our hero of some Caribbean costume

Momentarily, he wondered, "What in the name of Peg Leg Howell was she screeching about?" Then, with startling acumen, he noticed that she was under attack by a small dark man who had become so entwined in the various draperies of her attire as to appear almost gift-wrapped.

"None of my business," he thought, trying to make up his mind whether he need cross the street to keep from getting involved.

"Thief! Thief!" called Mama Rose, as the small man disentwined himself and bolted straight at Clarence

"None of my business," Clarence reformed destiny, then heisted his guitar to his left shoulder, pivoted smartly to the right, and prepared to step off the sidewalk and get out of the way

Destiny wasn't listening.

As Clarence pivoted, the bolting fugitive tripped on his own shoelace, wobbled slightly to his left, and ran smack into the innocently wielded guitar case.

"My axe," Clarence screamed.

"My Gawd," sighed the fugitive, and he dropped, cold-cocked, to the pavement.

Clarence knelt beside him, laid down his case, and opened it

Mama Rose waddled, screeching, toward him Perspiration bathed Clarence's face, dropping to the sidewalk. "My axe, my axe," he moaned.

Tenderly, he withdrew the gleaming, well-polished instrument.

The would-be thief and guitar maunder groaned, quivered, and lay still.

Mama Rose, still yelling, arrived. Clarence inspected his guitar, satisfied himself that the Gibson J-200 had withstood the onslaught without scratch or mar, and looked up to note impending doom Huge ham-like arms surrounded him, threatened to squeeze the life from him, shook him as if he were a rag doll. A torrent of Spanish assaulted his ears Two big wet lips plastered themselves to the side of his face, and immediately he expected to be devoured.

Detached, remembering only to keep his axe at arm's length and as far from danger as he could manage, he considered his dilemma.

"I wonder if all victims of vampires feel as if they are being kissed."

Kissed! Good Lord, he was being kissed.

"Deduction would then lead me to conclude," Clarence continued, "that what appears to me to be the final moments of a gorilla's attempt to crush his natural antagonist must only be a simple affectionate hug "

Clarence had done very well in Logic last semester

"Spanish," he thought, "I must know some Spanish." Fragments of German, French, Yiddish, and Russian, trotted through his mind. He settled on his only hope.

"Senora," he choked, "Senora, no hablo Espanol."

"Ah, mi corazon," she screamed at him and squeezed harder

"Senora," he tried again, and then, having taken no air into his lungs in some time, he fainted.

"Yes suh," Blind Willie McTell was saying, "that's a mighty nice axe ya got there. a mighty nice un', ya mind if I play a lick or two on it? "

cont.'d on overleaf



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cont.'d "...Amazing Adventures..."

"On my axe," Clarence mumbled, "Blind Willie wants to play on my guitar "

Blind Willie dissolved and was replaced by a horrible groan.

"Why am I groaning?" thought Clarence. He examined the question, proudly wishing that his last semester's Logic instructor could be here to see how well his pupil was applying the proper techniques

"I'm not groaning " he decided. That one had been easy. "But," he continued academically, "if I'm not groaning, who is?"

He started to remember. "It couldn't have happened," he decided. He opened one eye carefully. The biggest, blackest face he had ever seen looked down at him. He closed the indiscreet eye as gently as he had opened it. "It happened," he redecided. He opened both eyes, lifted himself to his elbows, and surveyed the situation. He noted with relief that his Gibson reclined gracefully inside its case. The groaning which had accompanied his awakening appeared to be coming from somewhere under the huge woman who watched him quietly from her sitting position on the sidewalk. Then he realized that she was not sitting on the sidewalk, but on the little man who had caromed off his guitar, and precipitated this whole mess

"You save Mama Rose soul," the woman said.

"Ah, well, I, uh...." Clarence never felt comfortable around colored people.

"Mama Rose vera' thankful."

"Yeah, well. " Clarence tried to figure a way to make a graceful exit.

"You play guitar?" Mama Rose asked.

"Yeah." Clarence answered, still figuring and wondering what his Logic instructor would advise.

"You save Mama Rose soul " she said, pointing to the cloth bag tied to her belt. "He try steal." To demonstrate just who she had designated, she lifted her bulk an inch or two and dropped back heavily, eliciting a sudden staccato riff from the, by now, maddeningly dull groan which had been ever present.

"Of course," Clarence muttered, "your soul-terrible thing - simply terrible," and he started to close the top of his guitar case.

"Wait!" commanded Mama Rose

"Wait?" asked Clarence

"Wait!" repeated Mama Rose. "You save Mama Rose soul - Mama Rose want to give you something "

"Yeah, well it's kinda late " Clarence offered.

"Mama Rose teach you guitar juju."

Clarence might have resisted. That is, he might have if he had weighed about 150 pounds more than he did.

With a sweeping motion, she had removed the guitar from its case and grabbed his left hand. Firmly, she took each finger of that hand and placed it on the neck of the guitar, mumbling words which Clarence could not understand. It was probably the most awkward position in which his hand had ever been contorted.

Feeling that a protest was in order, he looked straight at Mama Rose and into her eyes. He became speechless

"Remember!" whispered Mama Rose.

Clarence quickly memorized the position of his fingers. "I've really got to go," he said, and remembering his manners, "nice to have met you."

"Remember," called Mama Rose, still perched atop a silent figure, as Clarence disappeared around the corner

Then, "you can get up now, George, he's gone "

George rose, dusted himself off, and asked "What did you do to him?"

Mama Rose laughed, "I taught him the Spade chord. We'll teach these wasps to mess around with our music

Next week, don't miss the thrilling chapter

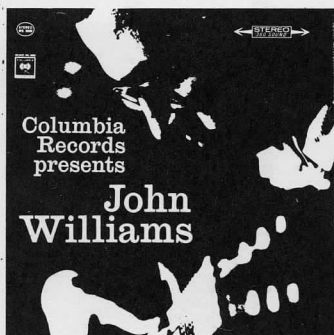
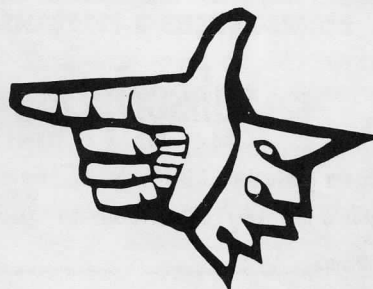
TRANSFIGURATION



**JOHN WILLIAMS**

**COLUMBIA**

**ML 6008 & MS 6608**



ML 6008/MS 6608 Stereo

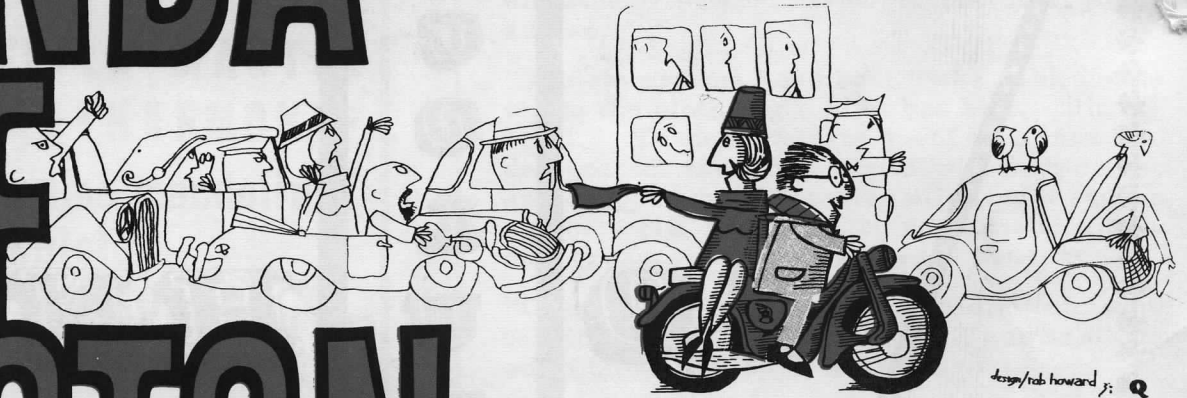
John Williams, classical guitarist. Selections include "4th Lute Suite" by Bach, "Sevilla" by Albéniz, "Fandanguillo" by Turina, "Scherzino Mexicano" by Ponce and others.

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