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newport folk festival
july 22-25 1965

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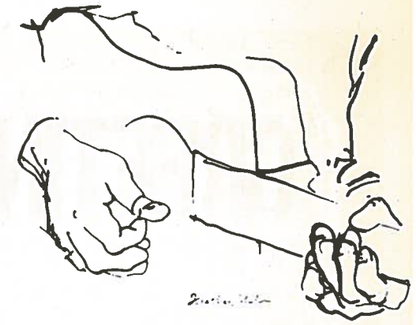

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GREETINGS from the DIRECTORS

Theodore Bikel

The Newport Folk Festival, created by a handful of inspired lunatics in 1963 as a "new" concept, is this year once more being put to the test of viability. Until now it seems to have infuriated at least as many people as it pleased. Foremost among the dissatisfied were those who had come to hear one kind of music only and who instead found such a multitude of styles and exponents of style that concentration on any one of them became, for pressure of time and events alone, a virtual impossibility. In our first year we were tentative, succeeding only because our enthusiasm for the undertaking was matched by that of the audience. We overreached ourselves in the second year; there was too much in 1964, giving both the individual performer and listener too little chance for expression or absorption.

I think we have learned. While the panoramic concept still seems the proper one for the NFF—covering as wide a spectrum as possible, from the rural-traditional

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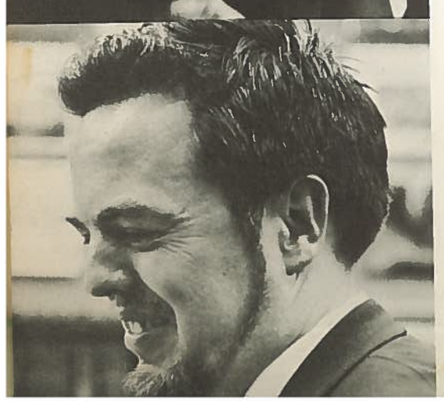
Ronnie Gilbert

Welcome to four days of folk music, the very best musicians and singers we could find, the most comprehensive programs we were able to compile. Not that that was hard to do. This has become a singing country since The Weavers dared the commercial fleshpots 15 years ago. What's terrible is that four days is just not enough for all the folk talent, old and new, that is available to us. Each performer needs a fair chance to do his bag once he's on. We all know that. Who can ever forget Joe Patterson and his quills last year having to give way to another performer although he was holding an entire festival audience spellbound?

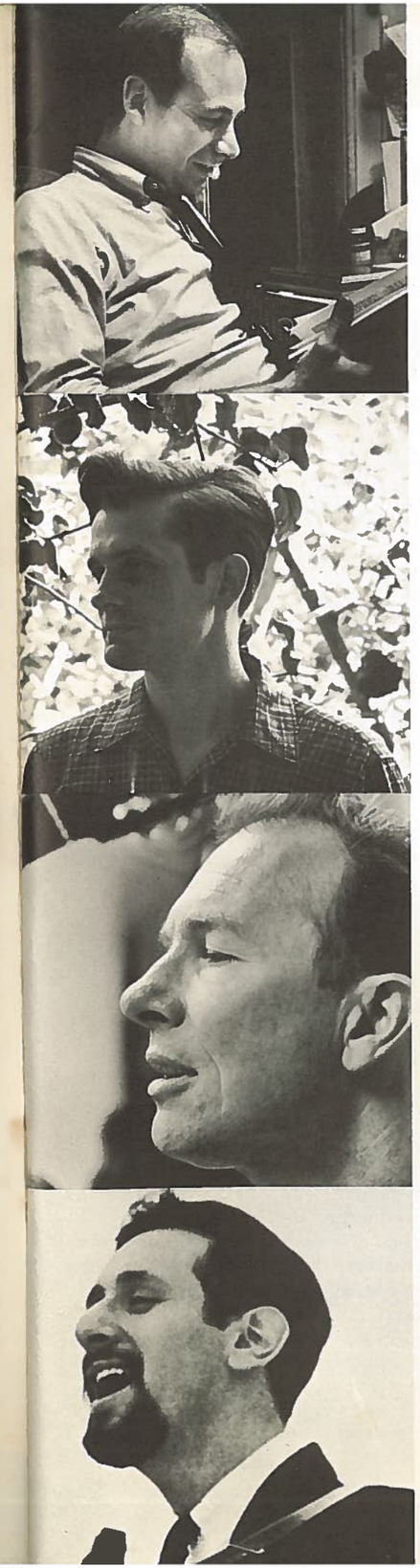
Yet, year after year, we face the same problem because it is so hard to eliminate people when you just know they should be on. The only answer is that we will have to be more ruthless. On the other hand, I heard five singers last month that simply must be on the festival next year. Oh, well, have a ball, and for God's sake, keep singing.



Alan Lomax

It has been a big year for American folk music. All across the land Americans have demonstrated for world peace and for racial justice, singing as they marched. The TV cameras showed a band of folk singers standing on the capitol steps of Montgomery, waiting to greet the Selma marchers with songs. Reverend King was introduced that afternoon by a quotation from "Go Down, Moses." And the President made another song, "We Shall Overcome," the theme of his most important address.

Newport's activities have grown in a healthy way. The Foundation sponsored local folk festivals in Georgia and Louisiana, that brought local folk singers back to their home audiences. It fostered research and assisted collectors. This year it will present many more rural folk singers. These "old-timers" deserve our warm support. We have everything to learn from them, for they have genuine style, without which no art can survive. In the end what they tell us is that money and prestige count for nothing in art compared to honesty.



Ralph Rinzler

Along with a word of welcome to this year's festival, here are a few ideas about some of the names on the program that you may not recognize at first but which will be remembered as some of the most exciting contributors to Newport '65

This year marks the first festival appearance of two kinds of singing groups: 1) The Cape Bretoners to sing some of the oldest and most haunting modal music in living tradition today; 2) The Texas Work Song Group performing the songs of the southern prisons for the first time in their pristine, rugged beauty.

Some of the best English language ballad singers in the world are here: Annie Walters and Arthur Nicolle, from Newfoundland; A. L. Lloyd and Norman Kennedy, from Britain; Margaret Barry, from Ireland; Horton Barker and Rev.

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Mike Seeger

In today's folk-song world there is fortunately room for as many different types of festivals as there are songs and styles.

Newport, being the largest and relatively free from the usual commercial pressures, can not only explore the many isolated and individualistic areas of folk song but also the elements of the three principal streams of folk song and style today: mountain or country music, from Eck Robertson and Horton Barker to Bill Monroe and Roger Miller; Negro tradition from Joe Patterson, the Moving Star Hall Singers, and Mance Lipscomb to Chuck Berry; urban singers and composers of folk and folk-based songs, from The New Lost City Ramblers and the Kweskin Jug Band to Bob Dylan and Joan Baez.

Once at Newport it is up to the individual performer and specator to absorb and enjoy in as much depth and breadth as he wishes, the many elements in these most exciting years as the urban awakening of interest in folk song and style.

Pete Seeger

If this is to be a real people's festival, the help of everyone here at Newport this week is needed. You know that all performers, famous or infamous, come for the same standard fee—slightly above union minimum. You in the audience should know that the music you make is also part of the festival. By participating in workshops, or holding informal hootenannies on any street corner in Newport, you are participating in the festival. Your ideas, also, are needed to help make next year's festival a good one, too.

Let us hear from you. All of us together, and the many kinds of music we swap, can make this a weekend none of us will ever forget.

Peter Yarrow

Newport has really proved itself. George Wein, Theo Bikel and Pete Seeger had an idea: That folk singers would be willing to come to a festival and play their music just to be part of that kind of an experience shared together. The decided that all the money earned would go back into the "folk-pot" to help keep the festival going and to keep the music alive in the whole country.

They were more than very, very right. Anyone who has been to the Newport Folk Festival has not only heard music but also been enveloped in a cloud of love. Everyone gets to take a trip into a "real" Utopia. And everyone hears the air whispering: "This exists. This means something." That is saying a lot, for there are precious few things that really mean something in our world today.

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NEWPORT FOLK REPORT: 1

Between the Jazz and the Folk

George Wein, *Chairman and Producer, Newport Folk Foundation*

Mine has been a life in jazz. Folk music, while not strange to me, has never been an integral part of my life. While love for the music is not lacking, my background as a professional jazz musician predetermines that my most enjoyable musical experiences come from jazz. I confess that after each folk festival I rush home to play the piano with a two/four jazz feeling just to counteract four hours of the one/three beat of folk music.

Nevertheless, I can honestly say that the achievement of which I am most proud is my association with the Newport Folk Foundation. The privilege of being chairman of such a group of men and women as comprise the Board is a rare and heady privilege. Honor and respect are gratifying rewards from one's peers. But more important to my dual life in jazz and folk music has been the influence of the Newport Folk Festival on the Newport Jazz Festival and the world of jazz as a whole.

The Folk Festival is owned and produced by the artists. The Board of Directors control the funds that accrue each year and see that they are used to further the growth and interest in folk music. Every artist who performs at the Festival in effect contributes to a four-day benefit for the music he loves. The Board members, at least once or twice a month, meet in New York City for five and six hours at a stretch and delve into the intricacies of programming the Festival.

Once Peter Yarrow flew from Minnesota to a meeting at his own expense, when the next day he had to retrace his steps to appear in Vancouver, British Columbia. Our Board members are as busy as any artists in folk music. Yet they have found time to create this great event.

The Jazz Festival is structured differently. While it has become the epitome of jazz presentations, it is a commercial event, which, while respected by the artists, does not belong to them. My friends in jazz know about the Newport Folk Foundation, yet when I say that I would like to establish the structure of the Jazz Festival in a similar way, they say it can never happen. One reason that it may not happen is that the jazz musician seldom has the freedom to make decisions involving his career that a folk artist has. An important influence on the attitudes of jazz musicians is the "sideman-leader complex." Most sidemen are not sympathetic with any altruistic concerns of their leader who they feel gets the glory and the money that comes from the glory, and has forgotten his days as a sideman.

The background of the jazz musician, economic, social and musical, serves to create fears and mistrust. A greater percentage of the musicians in America are Negroes and yet the power structure is controlled by whites. There is resentment, bitterness and occasionally hatred, all of which affect the personalities of the musicians. These barriers must be broken down before the musicians can work together in a festival concept. Also, jazz includes a great diversity of styles and many younger musicians do not have the respect for tradition that could create a "one-world of jazz" feeling among old and young musicians.

The concept of the Newport Folk Festival, however, has started to exert an influence on the jazz performer. At this past Festival a dozen major jazz musicians remained the entire four days to listen to and talk to each other, instead of rushing in and out of Newport.

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NEWPORT FOLK REPORT: 2

Festival Supports Year-Round Projects

Ralph Rinzler, *Talent and Folklore Coordinator, Newport Folk Foundation*

The United States is surely the only country on earth whose folklore includes elements of both African and European epic forms alongside instrumental traditions as disparate as those of the five-string banjo, the bagpipes and the harmonica.

It is also one of the few nations that neither supports folk song-scholarship, grassroots tradition nor the formation of a touring folk company. But we do have a multi-million dollar folk-song industry that reaches enthusiasts around the world and boasts a wholly uncommercial, public-spirited conscience.

It is the spirit of those who take part in the Newport Festival as performers and spectators alike that makes it possible to produce a rambling shindig, a rain-or-shine spectacle out in the open for four days. Everyone is too caught up in the whirl to really notice the blistering heat or chilling wind and rain which provided the insignificant background for the first two festivals produced by the Newport Folk Foundation.

Through these festivals we hope to broaden the horizons of the folk-song enthusiast and at the same time channel some of the financial gains of the industry into neglected areas. No country on earth could produce a folk-song company to rival the musical variety and color of a truly representative American troupe. It could be, at once, our greatest ambassador and most valued export. At the same time such a company could provide incentive for many a back-country singer to brush up on a few dozen old songs and ballads or pick up a long-neglected banjo or guitar. To recruit new talent it could revive the old traditions of fiddlers' contests, all-night sings and musical picnics. Once the ball is rolling, there's no telling what can happen. Jimmie Driftwood, trying to get a few local musicans in shape for a modest festival in Mountain View, Arkansas, found that once the event had passed the singers and pickers had gotten so accustomed to coming to Friday night rehearsals that they just kept showing up at the courthouse every Friday night throughout the year. Several years have passed and now they come by the hundreds rather than the dozens; there's no sign of a let-up.

When State officials in Louisiana learned that a group of small-town "Cajun" musicians had traveled 1,200 miles to play before 15,000 people at Newport they decided to look into the matter. Local farmers playing and singing traditional "Cajun" French songs have now replaced professional TV performers at State functions.

The Moving Star Hall Singers, whose first performance away from their Sea Islands home was at the 1964 Newport Festival, where received with wild enthusiasm at the 1965 U.C.L.A. Festival and have since completed a successful engagement at the Ash Grove in Los Angeles.

Since its establishment in 1963, the Newport Folk Foundation has grown into a year-round operation. The board meets monthly to attend to the requests for grants, to plan for the next festival (launched before the current year's event has even come to a close), to deal with materials and projects resulting from past festivals (recordings, films and this year a song book), and to determine its role in the year's folk-music activity.

This year, a series of concerts of traditional music was presented in Boston, Philadelphia and New York in conjunction with local organizations in each city. The program, consisting of four concerts, covered unusual material and presented performers who were not readily accessible or whose transportation costs would ordinarily be prohibitive. Thus Bessie Jones and The Georgia Sea Island Singers along with Ed Young and Fred McDowell made their first solo appearances in major Northern cities. So did such well-known favorites as the McGee Brothers and Arthur Smith, Maybelle Carter and Joseph Spence, among others.

Two series of festivals were launched: one in the Georgia sea Islands by Guy Carawan; the other in south-central Louisiana by the recently formed Louisiana Folk Foundation. Both were supported by grants from Newport funds and yielded tangible results which

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NEWPORT FOLK REPORT: 3

Negro Folk Roots Kept Alive in the Sea Islands

By Guy Carawan

A leading organizer of festivals in the South, and the singer who gave initial impetus to civil-rights "freedom songs" in the early 1960's

These days you can go to any of the major folk festivals in the U.S.—Newport, Chicago, Berkeley, Philadelphia, Los Angeles—and see some of the finest authentic folk talent in the country. But the communities from which these people come have been neglected. Leadbelly and his music are unknown in Shreveport, Louisiana. Except for the experiments I have been conducting in the Sea Islands, to my knowledge there are no festivals of Negro folk music in the South.

For the last several years, my wife and I have been living on Johns Island, South Carolina, trying to document an extremely old way of life. In addition, with the help of grants from The Newport Folk Foundation, we have organized a number of regional festivals on Johns Island and in other communities along the coast of South Carolina and Georgia.

These islands, relatively isolated from the mainland prior to 1930, preserve a very old tradition of spiritual

(continued on following page)

and hymn singing done in a shouting style with complex rhythms. Many of the Gullah folk tales we found represent African survivals. However, as is true everywhere in the South, most of the people (especially the younger ones) influenced by the pressures of commercial media, churches and schools, are largely ashamed of their heritage and it is in danger of being lost.

The purpose of these festivals is to try to help them realize the value of their cultural tradition and to preserve it. While The Moving Star Hall Singers, members of the last surviving old-time "praise house" on Johns Island, are receiving acclaim at Newport and U.C.L.A., at home it's a problem to get people to listen to them and to appreciate their beautiful voices and songs. On Johns Island we are finally to the point where 700 people came to the last Christmas festival—about half of them white Charlestonians hearing this music for the first time.

I'm hoping that our work in the Sea Islands will provide an example of what can be done in other areas. It would be a shame to let folk music die at the roots in places where it still has a chance to survive, while it's flourishing elsewhere.

There is one exception to this tendency for young Negroes to reject their parent's and grandparent's folk expression. In the South many of their old spirituals have been transformed into "freedom songs," which provide morale for the integration movement. As Student Nonviolent Coordinating Committee and Council of Federated Organizations workers have moved intc rural "black belt" areas and lived closely with the people trying to mobilize them, they have been gaining a new appreciation of the native wit and folk expression of these older people.

Feeling that our work on Johns Island was relevant to this trend in the movement, we invited Bob Moses and some other C.O.F.O. staff people to our Christmas Festival. They decided they would like to see similar grassroots festivals developed in communities where they're organizing community centers and freedom schools in Mississippi, Alabama, southwest Georgia and Arkansas. They pointed out that this approach would be adding another dimension to their main objective—trying to convince the Negroes in these areas that they do have validity as people, that they have something to offer (culturally as well as politically).

At the previous Christmas Festival on Johns Island, the S.N.C.C. Freedom Singers came and took lessons in complicated clapping styles and added several old Sea Island songs to their repertoire. After a weekend of hearing many old songs and styles of singing they commented on how much of their heritage had not been passed on to them.

These two visits helped me formulate the plans for another type of festival and workshop aimed at enriching the music in the freedom movement. In May of the last two years, under the auspices of the Highlander Center, we organized festivals in Atlanta, Georgia, and Edwards, Miss., designed to present the full range of Negro folk music and freedom songs to young freedom workers. The Newport Folk Foundation paid the expenses of bringing to these festivals the Georgia Sea Island Singers, Dock Reese, Ed Young and Alan Lomax.

The festival in Mississippi was for The Freedom Corps—young native Mississippians who will be working in the state for the next few years organizing community gatherings of all sorts. We are hoping that workshops like these will help them to find and utilize native folk talent.

We are currently involved in this country in a "War on Poverty." Regional folk festivals and the utilization of native folk artists at all kinds of social functions could play an important role. Aside from the need to teach skills and create jobs for people, psychological needs must be met. For people who have been conditioned to be ashamed of the way they express themselves, these festivals and gatherings begin to create pride in the parts of their heritage that are beautiful. People who have been taught that they are useless begin to see that they have something very special to offer. On Johns Island, as elsewhere, it is usually the poorest and least-educated people who are keeping alive the older folkways.

Gatherings that include oldtime singing, religious or secular, are a good way to reach these people and get their participation. Aside from using the music to draw

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The Report of the Secretary

Elliot L. Hoffman, *Secretary and General Counsel, Newport Folk Foundation, Inc.*

The Newport Folk Foundation, Inc., is a charitable-educational membership corporation organized under the laws of the State of New York on April 11, 1963, and, since June, 1964, approved by the United States Internal Revenue Service as a tax-exempt organization.

Seven of the ten founding incorporators, who also served as the Foundation's first board of directors, were Pete Seeger, Theodore Bikel, Jean Ritchie, Clarence Cooper, Erik Darling, Peter Yarrow and Bill Clifton. Three other incorporators were elected as officers of the Foundation: George Wein as chairman, Elliot Hoffman as general counsel and secretary and Arnold London as treasurer.

The Foundation's funds are derived directly and indirectly from the presentation of the Newport Folk Festivals in July of each year at Newport, Rhode Island. These festivals, attended by as many as 15,000 persons at each performance, have, after the actual expenses of production, created an available fund of approximately $60,000 in 1963, and $69,000 in 1964, the first two years during which the Foundation produced the festivals.

The Newport Folk Foundation offers the only American festival of folk music programed and presented entirely by the performers themselves. All performers at Newport receive only nominal compensation for their appearances, thus permitting the major part of the funds raised through the sale of tickets to be rededicated to the art of folk music.

During the months following each festival, the directors receive, screen and pass upon hundreds of applications for financial grants and assistance. These have ranged from requests for the loan of musical instruments and tape-recorders to applications for substantial financial aid to research projects. Most grants are, however, made in deliberately modest amounts, averaging in the area of $300 in order that the Foundation may reach the greatest number of worthwhile beneficiaries.

The 1963 Festival was followed by grants of approximately $25,000, including appropriations to schools in the Appalachian Mountain region, to collectors of ethnic materials, to American Indian studies, to a group at the University of California for the organization of a donated collection of folk materials, to name a few of the many other worthy programs aided. Undistributed 1963 funds were, at the close of the year, carried over to the 1964 funds. A substantial portion of each year's profits is budgeted for the purpose of enabling the succeeding year's Festival to include rarely heard but worthwhile artists.

Although not entirely disbursed even at this date, more than $43,000 of 1964 Festival funds have thus far been distributed, again to a wide range and assortment of projects, including several other and smaller non-profit local folk festivals in Louisiana and the Georgia Sea Islands. In addition, a concert series of ethnic artists was successfully launched in Boston, Philadelphia and New York in the first half of 1965.

The present Board of Directors of the Foundation, which must, by Charter, consist solely of folk artists, is composed of Pete Seeger (re-elected after the absence of a year), Theodore Bikel, Ronnie Gilbert, Mike Seeger, Peter Yarrow, Ralph Rinzler and Alan Lomax. Directors are elected for overlapping terms of a maximum of three years each, approximately three directorships becoming vacant each year. Elections for directors are held at Newport immediately following each annual folk festival.

Additional income has been earned by the Foundation as a result of licenses which it has issued for recordings of the Newport Folk Festival, program books and song books incorporating materials presented by Newport artists.

In June, 1965, the Foundation licensed the production of a documentary film presenting representative excerpts from the 1963, 1964 and 1965 Newport Folk

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Newport Grant Brings State Recognition to Music of Louisiana Acadians

Paul C. Tate, *President, Louisiana Folk Foundation*

MAMOU, LA. —The Newport Folk Foundation has accomplished for Acadian music in one year what more than 20 years of conscious effort by folklorists and lay enthusiasts had not only failed to accomplish, but had "proven" could not be accomplished. To understand what Newport has meant and means to Cajun music, one must understand the Cajun problem.

Because the Acadian sought in Louisiana not a new life but the old life in a new location, he escaped the disintegrating and cataclysmic effects of "the melting pot." Unable to conform gracefully to pseudo-cultural standards being pressed upon him, he either withdrew silently into himself or noisily joined the opposition in denouncing everything Acadian.

Acadian music had lost all semblance of status. It lay captive, isolated and dying, hedged in by a "sub-tradition" of mediocre imitation of country or Western or popular music. Cajun music held itself aloof from the traditional musician, and was rejected as inferior by the current hip generation. Its simple traditional instruments—the accordion, violin, and triangle—were drowned out and outclassed by the steel guitar, drum, and brass horn. That this condition existed is not subject to serious dispute. That one can write today about Acadian music in the present tense is little short of miraculous.

The Acadians were made into a distinct people by the bonds of experience forged during 150 years (1605-1755) in what is now Nova Scotia, by their expulsion in 1755, and by the 10 years of homeless wandering that followed. Their "pre-dictionary" French and their "pre-industrial revolution" way of life made their geographic and cultural isolation in Louisiana attractive, if not inevitable.

The Newport Folk Foundation, through its work and recognition, has liberated traditional Cajun music, has given it status, individuality and identity. The Cajun has begun to see his music not as a poor imitation of other traditions, but as an independent tradition needing no justification outside itself.

Through the sponsorship and encouragement of Newport, the Louisiana Folk Foundation held Acadian music competitions at all major area and state festivals during the last year. In November, 1964, for the first time in the history of Louisiana, Cajun musicians played traditional music on their traditional instruments in the Governor's mansion at a State function. Cajun music was played at the State's official reception of visiting Canadian dignitaries last April. Cajun music was played at State Controller Roy Theriot's famous *Boucherie* breakfast attended by some 500 elected officials and foreign dignitaries. More important, and also a 20th century innovation, the Cajun musician is overcoming his feeling of inferiority and has attracted the attention of his young audience.

Five Thousand Dollar Grant Furthers Country Music Study

Ed Kahn, *Executive Secretary, John Edwards Memorial Foundation*

Los Angeles—With the aid of a pilot grant of $5,000 from the Newport Folk Foundation in spring, 1964, a dream is rapidly becoming a reality.

The tragic death in 1960 of John Edwards, the young Australian record-collector and discographer who was doing pioneer studies in commercially recorded rural music of the United States, forced a small number of his friends in this country to join hands and make certain that the dedicated work of Edwards would be continued. With our initial financing provided, we were able to move into our office in U.C.L.A.'s new Folklore and Mythology Suite on June 1, 1964. Now, with our first year of operations completed, we can begin to assess our progress.

Our initial holdings incluled the material John Edwards left. Shortly thereafter, however, enthusiastic response brought in a great amount of material and we moved to larger quarters within the Folklore and Mythology Center. The most significant contribution was Peter Tamony's collection of "race" disks dating mainly from the 1920's and 1930's. Our initial job, however,

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Newport Loan Helps U.C.L.A. Festival

D. K. Wilgus, *Director, U.C.L.A. Folk Festival*

Los Angeles—The Newport Folk Foundation has contributed to the development of a folk festival here that is potentially the most serious festival in the United States.

The U.C.L.A. Folk Festival began in 1963 as a joint production of the Committee on Fine Arts and Public Lectures of the University of California, Los Angeles, and Edwin M. Pearl of the Ash Grove Enterprises. Mr. Pearl is a long-time promoter of traditional music in the Los Angeles area.

The first festival, sparked by novelty and the presence of Pete Seeger, was an astounding financial success. The 1964 production, more ambitious but apparently poorly timed, was more successful esthetically than financially. It was then determined that future festivals must be undertaken as non-profit presentations by U.C.L.A.

For a number of reasons, especially transportation costs, a festival in Los Angeles is an expensive undertaking. A festival emphasizing the traditional rather than the revival aspects of folk music is aslo a decided gamble. After the U.C.L.A. Fine Arts Committee agreed to guarantee $5,000 for the expenses, the Board of Directors of the Newport Folk Foundation offered a loan of $6,075, to be repaid from the gross receipts of the festival.

The Third Annual U.C.L.A. Folk Festival, May 14 to 16, 1965, turned into a much greater test of the future of a traditional festival than had been anticipated. The few traditional performers more generally known to the public could not be signed, and the festival opened with a distinguished, but largely unknown, cast. At this writing the audit is not comptele, but it is clear that if the festival did not meet expenses, it came so close that is future is no longer in doubt.

During a crowded weekend from Friday evening until Sunday afternoon, the Third Annual U.C.L.A. Folk Festival presented five concerts, nine workshops, three lecture-demonstrations and a "free-for-all" sing, to a paid attendance of 4,500 persons. The traditional performers and the serious "city performers" included a relatively wide range of traditions. The workshops and lecture demonstrations explored many facets of these traditions.

Jimmie Driftwood, Ollie Gilbert, and Bookmiller Shannon were aided by Sandy and Caroline Paton in presenting many aspects of Ozark lore. Aspects of early commercial country music were presented and explored by Bill and Earl Bolick (The Blue Sky Boys), Doc Hopkins, Ed Kahn and Eugene Earle. The surprisingly effective Bluegrass band headed by Vern and Ray of Stockton, Calif., was joined by local experts L. Mayne Smith, Al Ross and Hugh Cherry in discussion and demonstration.

Glenn Ohrlin, Dave Fredrickson and Fred Hoeptner presented and examined cowboy lore. Son House and The Moving Star Hall Singers were the blues panel, joined by David Cohen, John Fahey and Guy Carawan. A re-creation of the praise-house worship by The Moving Star Hall Singers, introduced by Guy Carawan and Ed Cray, was perhaps the high point of the festival. Contemporary gospel was presented by a new local group, The Triumphs. But traditions not usually represented at festivals were handled by Ruth Rubin, the Yiddish folklorist-performer, and The Los Angeles Hellenic Dancers. With the continuing and untiring support of Bess Hawes, Sam Hinton, Hedy West and Pete Feldman, the festival's presentations were made

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FIFE AND DRUM

A Long and Colorful History

SAMUEL BAYARD, *President, American Folklore Society*

Side-blown (or traverse) flutes in Europe are of prehistoric antiquity, and are the descendants of instruments brought into that part of the world in remote times from the Near East. Of these side-blown flutes, the fife is our most primitive surviving specimen.

Roughly 15 to 18 inches long, a fife has a mouth-hole and six very nearly equidistant finger-holes. Its usable range is approximately two octaves and a sixth; but in playing against a background of drums, the lowest octave is too soft to be heard. Thus the practical range is about 13 tones of a diatonic scale. Cross-fingering also enables a player to blow accidentals or chromatic tones, very few of which are good or accurate enough to be used. Being small-bored, the fife has a high pitch, and its tone is exceedingly shrill and piercing. When heard over a short distance, however, the archaic inexactitudes of the fife scale are minimized, and its sound is not only rather sweet, but surprisingly cheery and rousing.

The early history of the fife is obscure. The instrument survives in Spain and in the Swiss and Austrian Alps, and a few other places characterized by old-fashioned musical practices. Until recent decades, it survived also in various sections of the United States. In all these places, the fife has been observed to be a genuine folk instrument, one among all the others employed in traditional music-making. There seems to be no reason to think that, wherever it was used, it was not always a popular instrument, traditionally played. But from the 12th to the end of the 19th century, fife and drum have been overwhelmingly associated with the military—that is, with the field music of bands of infantry—and have undoubtedly furnished most of the field music and signals for soldiery. This use of the fifes and drums doubtless stems from the simple fact that no other instruments so readily portable and so easily heard had been evolved.

As an instrument in popular or folk use, the fife is almost never noticed in medieval or Renaissance times, and possibly it may have declined in popularity. But in the early 16th century, it was once again brought into prominence over Western Europe by its use among the Swiss guards and mercenaries maintained by various Renaissance tyrants. From this kind of use, the fife and drum became a common means of music for local militia, various sorts of home-guard and town-band organizations, corporations and guilds. Likewise, the fife and drum once again became popular instruments used to accompany dancing, from at least the latter 16th century on. (Query: Was this use for dance-music connected with the very ancient custom of accompanying dances by the little three-holed end-blown pipe, and the small drum, or "tabour," both operated by the same player —again a custom of prehistoric antiquity in Western Europe?) One could illustrate the "imported" nature of fife and drum into Scotland, for example, by their terminology: the fife was sometimes called the "Almain (German) whistle," and the drum, the "Suesche (Swiss) tambour."

The introduction of the fife as a military-music instrument into the British Isles—or could it possibly have been a reintroduction?—seems to have been accompanied by some increase in its popularity as a non-military and popular musical instrument as well. Compilers of volumes of well-known and popular airs

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HARMONICA VOGUE

Mouth Harps Huff, Riff and Howl From Every Corner, City And Country

J. R. Goddard, *A writer whose work has appeared in The Village Voice, Cavalier Magazine and a number of other publications.*

Only three or four years back when somebody wanted a good harmonica-player to join some urban folk scene, it virtually took an act of God to scare one up. The harmonica—or "mouth harp" as it's often called—just hadn't made the trip from down home or from Chicago blues clubs to the land of citybilly.

How fast the folk landscape changes. Today, not only do performers like John Hammond, Bob Dylan or Eric Von Schmidt use the humble instrument of street band and box car, but "harp" now huffs, riffs, and howls out of every rock 'n' roll, jug band and many country disks coming off the record presses. It's jugs, in fact, that are most responsible for the current city harp epidemic. Old Southern jug groups always had some harp man like the fabled Noah Lewis wailing away in the combo, so their modern city counterparts have tried to follow suit.

A flock of folk musicians have been learning the harp to work in rock and jugbands, but few, so far, have really attained stature with it. John Sebastian is one. Sebastian, it turns out, was once strictly a guitarist with little interest in the harp, even though his father is a renowned classical performer on the instrument.

"When I started spending time with Lightning Hopkins I saw the possibilities of harp as a blues side instrument," young Sebastian explains. The harp has affected some feature singers, too, more probably than they ever intended. But here it is because of the coloring and drive harp has given their work. John Hammond is one of the best examples. Though guitar remains his chief instrument, when he clicks a harmonica into his harness and commences to blow he stirs up an emotional storm few of the urban folk have heard before. How did he start?

"Heard Jimmy Reed play harmonica and guitar on records when I was about 13," Hammond says. Started it myself, but only after learning guitar." From his playing you sometimes sense that "harp" is running a close second to that guitar as a way of expression.

Then there's Bob Dylan, one of the first to bring meaningful harp-playing to the cities. Fans have long been fascinated by the range of harmonicas in five or six keys he carried around with him. Who hasn't been

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A LITTLE BEHIND THE BEAT

Changing Tastes: From Rock to Folk Rock to Nashville?

Bob Shelton, *Folk and country-music critic of The New York Times and contributing editor of Cavalier Magazine*

If there were a workshop on current trends in folk song at this Newport Festival, one trend-watcher would have this to offer:

Many of us missed the boat with rock 'n' roll. Even more of us are mistakenly ignoring contemporary country and Western music. Not wishing to hide behind the security cloak of "many of us," I'll admit to my own past squareness and present enthusiasm about "big beat" music.

Having finally seen the light about the quality elements in rock 'n' roll, I'll try to explain my conversion, and try to do a little converting of others. I don't suggest that every commentator on music go as far as I have in the last few months—switching to a Liverpool electric typewriter with twin 80-ohm reverbs, a falsetto over-dubber and lots of echo on all the choruses. (All the choruses . . .)

But I do suggest that you listen to a bit of Petula Clark with your Jean Ritchie, The Supremes with The Almanacs, and that someone investigate the similarities and contrasts of the high-tenor singing of Chuck Berry as well as Bill Monroe.

With the 20-20 clarity of vision that hindsight provides, this listener can now understand what blinded him to the music of the big beat. It was the hysterical audience, the disk jockeys who never speak but always shout, the squadrons of publicists who engineered a mass hysteria. Beatlemania made it impossible to hear the music. The shrieks of the shrikettes obscured the quality and the vitality of the music. The mass hysteria of the Mersey beat left no mercy for the beat itself.

Now, going beneath the outrances of Beatlemania and the "British invasion," it becomes a time to seriously assay the blues, country and folk elements in the big beat. It also becomes a time to open a sympathetic ear to modern Nashville sounds.

To find artistic value in rhythm 'n' blues, rock 'n' roll or the big beat is not, as some still unconvinced adults have said, "capitulating to the tyranny of teenage taste." Although most of this is a commercial music, mass-produced for a buying public that craves novelty and excitement, there is a great amount of it that has artistic merit. The voicings of the Beatles (with some of those wild open fourths and fifths), the suavity of The Supremes, the naive charm of Herman's Hermits, the fluidity of the Welsh Tom Jones, the cleverness and dynamism of Chuck Berry, the relentless beat of Bo Diddley—all add up to some distinct contributions to popular music.

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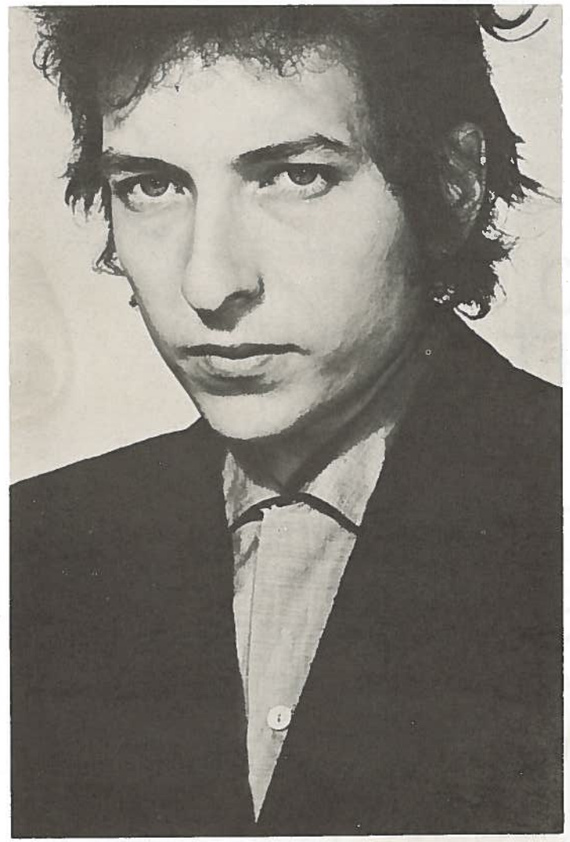
OFF THE TOP OF MY HEAD by Bob Dylan



All right, then—next on the pole was Horseman and his friend Photochick. Photochick is wearing a Hoover button in her mouth and this keeps her lips together.

Horseman was first up the pole and he's shouting back, "Hurry up, Photochick. Get up here." But then his pants fall down. Photochick, blinded, reaches for her banjo and Horseman screams, "What you doing? Get rid of that thing. Hurry. God, the cops are coming!"

Photochick snarls, "Don't call me no God and she starts in a'singing "Coming through the rye, coming through the rye, oh yeah, baby-o, we-all just coming through the rye." Horseman gives her a kick in the mouth and her lips pry open and she stops her singing.

"Now get the hell up this pole" Horseman sighs, vomits and looks out toward the slums . . ."Good God, there's a thousand angry plumbers all in chrome suits. They've smashed the gates." Photochick, she squints. Horseman looks down. His face is dirty. "Didja hear me? Stop squinting! Didja hear me?"

"The sun's hot. I'm getting down off this pole" says Photochick. Meanwhile, back at the kazoo factory, Prez is walking back and forth dictating a letter. "Yes, I want the holes much bigger in these kazoos. I also want them cut sharper and to kind of pinch the tongue a little. I want a higher pitch, perhaps like a girl screaming. Also in the ads, I want to see a young hunchback. Perhaps with his nose broken. I want to see him sitting. Oh, I'd say, in front of a swamp with lots of mosquitoes. I want to see more of a poverty-type mood in the displays, also."

SCREAM from the closet. "Who's in there?" says the prez. "Could you check on that, please, Miss Flunk." Miss Flunk opens the closet. Tattler, the errand boy falls out. His arm tied behind his back. His shoes gone. "What's the matter there boy! Speak up! I'll have you demolished!" says Prez. "Sorry sir. The dykes have broken down. They're beating everybody up and putting them in the closets." "Oh my Gawaud" says the Prez. "When? When has all this happened? Where are they finding all the closets? There aren't enough closets! Oh my Gawaud! What'll my wife say? Miss Flunk! Miss Flunk! Cancel my appointments for today. Order me my lunch?"

Miss Flunk slowly puts down her pen. Shuffles up to the Prez. Punches him in the gut and heaves him into the encyclopedias. "What! What's happening here! What, dear Gawaud is happening here?" Prez, in a gust of anguish. "Get your hands behind your back, you fat fiend" says Miss Flunk. "You're going into the closet."

BAP and the Prez lands in the closet. Tattler escapes out an air-vent. Miss Flunk take a bottle of ink and starts to polish her muscles. It begins to rain. . . .

Meanwhile, back at the pole, Horseman is shouting, "Don't get down Photochick! I want you! I need you! I love you!" Photochick shouting back, "The sun's in my eyes! I can't do a thing with it! I fear my banjo is missing." The plumbers arrive. They take off their chrome suits. "What you guys want?" says Horseman.

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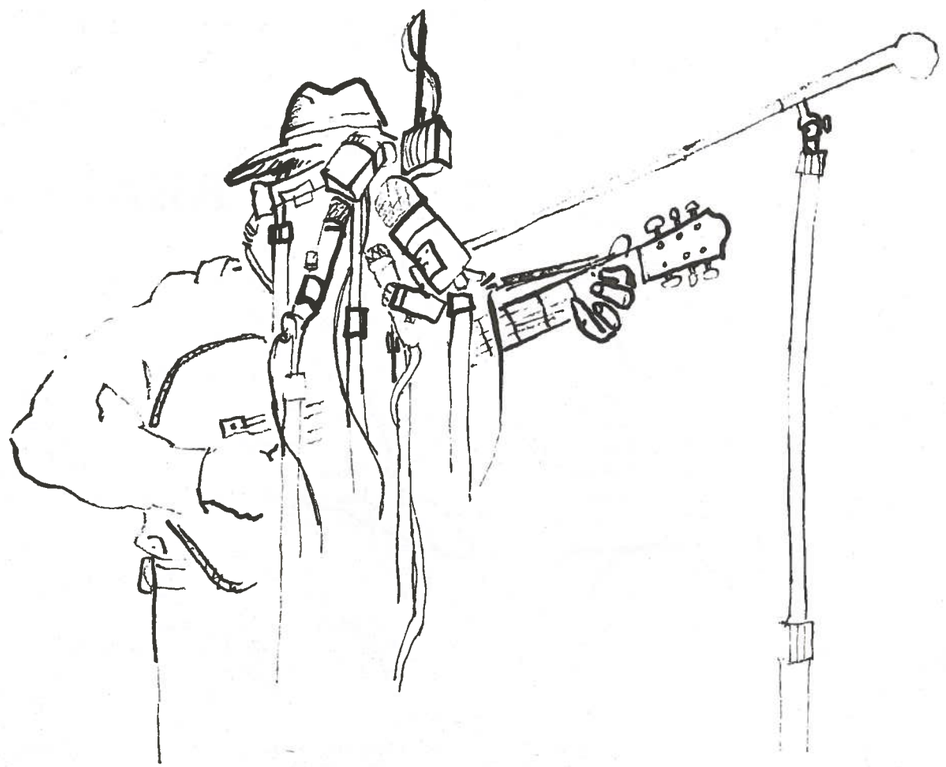

A VOICE OF DISSENT

How I Started Worrying and Learned to Bomb Newport

Paul Nelson, *Co-publisher and New York Editor of The Little Sandy Review*

Let me spare my few paragraphs for a strictly personal reaction to the 1964 Newport Folk Festival.

Last July, on a small stage in a football stadium called Freebody Park, the Newport Folk Festival walked the plank, leaving me, I am afraid, unmoved to the point of paralysis. Under the misguided conception that a couple of regiments of folk singers were preferable to a handpicked two or three squads, the Newport Committee enlisted what looked to be every folk singer, or reasonable facsimile, on the North American continent, and proceeded to attempt to have them all perform in the space of a single weekend. Even God himself needed six days.

Further, Newport proved to be less of a folk festival than a spectacular three-ring morality play of cult worship. The scores of traditional artists remained virtually unnoticed in the back pew, while the hungry throng of worshippers craved a blood sacrifice to mount on a pedestal, another golden saint to add to their socio-religious trilogy of Pete Seeger, Bob Dylan and Joan Baez. I find it far easier to believe in God than in the mythical heroes of Newport and the aspiring Christs who, in cowboy hats and motorcycle boots, pierce their sides and cry "I am the Way!" to the cheers and hoopla of the fraternity folklorists and record-company desperados.

It seems incredibly old-fashioned to hope for a little recognition of honest folk music as performed by good country and citybilly artists in such an asylum. It was instead, as Kenneth Tynan once said about something else, rather like going to some scandalously sophisticated party at which, halfway through, the host suddenly falls down drunk and begins to rave from under the piano.

But perhaps I am too harsh. Newport, at least, had the courage of its restrictions. Miscalculation, rather than deliberate sabotage, has caused the downfall of many a circus, good and bad.

Constructive criticism, the man said; that's what we

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MUSIC IN CONTACT WITH REAL LIFE

The Topical Song Revolution at Midpoint

Irwin Silber, *Editor of Sing Out! Magazine*

Perhaps the most amazing thing about the topical-song "revolution" of recent years is that it had to happen at all. It is some kind of ass-backwards testament to the dumb patience of the American people that we have suffered ourselves to support a popular musical culture over the years that has been so utterly devoid of any semblance of reality.

The profit-motivated formla songs that have been spoon-fed to the American people by both Tin Pan Alley and Nashville for the last half a century make up, as a body of expression, one of the most flagrant insults to human intelligence in recorded history.

It is precisely because our popular song has been so incredibly lacking in contact with real life that the recent outburst of topical song has caused such excitement.

But topical songs are not the invention of the 20th century. The idea was not patented by Sing Out! or Broadside magazines. They are not the brain-children of Woody Guthrie, Pete Seeger, Bob Dylan or the civil-rights movement. They weren't even invented by the Communist party.

The tradition of topical song is as old as human communication—for wherever art has been central to life and to the needs of society, artists have commented upon and attempted to affect the events of their time and the human condition.

In our own time, much that is passed off as art has accommodated itself to the commodity values of our profit-oriented society. In this context, we have placed a premium on songs that titillate, amuse, divert (from what?) and—above all—sell. As a result, an art that dares to tear off the veil of the world, to touch the core and shape both minds and events, has been singularly unpopular with the merchants of culture.

It would probably amaze the perennial Martian no end to discover that intellectuals in 20th-century America actually felt the need to debate the merits of songs of social and topical awareness. And yet, given the background of popular music in America, it is not surprising that the proponents of music meaningful to its own time and place have had to prove their cause.

But in the early 1960's, spurred by the emerging civil-rights movement, free at last of the poisonous atmosphere of the McCarthyite 1950's, and accompanied by an outrageous cacophony of guitars, banjos and

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CAPE BRETON

Its Music and Way of Life

Mick Hill and Ralph Rinzler

Cape Breton Island constitutes the eastern-most portion of Nova Scotia, one of Canada's Maritime Provinces. Thrusting out into the North Atlantic below Newfoundland, it is wild, rural country, a land of lakes, rolling hills, and forests, with the ocean on either side. It is in many ways reminiscent of the remoter reaches of New England. To this area, driven by famines and political upheaval, came waves of Scottish immigrants during the late 18th and 19th centuries. Many of these were from the Hebrides off the coast of Scotland, always a repository of traditional songs. They are said to have been drawn to Nova Scotia by the geographic similarities to their original country. On Cape Breton they took up the same occupations and ways of life which their ancestors had pursued for generations in Scotland. Many came as groups from individual clans, and today the same last names are common. Much of the population is inter-related, since there have been few arrivals from other countries, and middle names are frequently used to identify individuals with the same first and last names.

The advantages of contemporary civilization have been slow to penetrate Cape Breton. There has been virtually no industry on most of the island, and farming and commercial fishing are the main sources of income. Many houses lack electricity and therefore are without the influences of television, radio and phonograph records. It is therefore an ideal place to find material handed down by oral tradition.

Music has played an important part in the lives of these people, serving such diversified purposes as lightening work, praising God, putting babies to sleep, and providing pleasure and entertainment. Many songs were brought from Scotland and persist in their Gaelic forms, virtually unchanged from the originals. Others, including a host dealing with local tragedies at sea, have originated as by-products of the way of life on Cape Breton. Folk-dancing to bagpipe or fiddle is still practiced, and there are many pipers on the Island.

Parents of the present singers spoke Gaelic in the home, and passed down many of these songs, as well as the culture related to them. Because of the difficult life, many of the younger generation leave to seek excitement and opportunity in cities, leaving abandoned farms and lonely parents. As in the southern mountains of the U. S., those who remain see little advantage in the old songs and culture and are more drawn to rock and roll and a new way of life. Recently there has been concern over the poverty, gradual disappearance of Scots culture, and the depopulation of the Island. Efforts are being made to teach Gaelic, piping and such traditional handcrafts as weaving, especially at St. Ann's Gaelic College near Baddeck, where the annual Scottish Games are held, with competitions in singing, piping and dancing. This has apparently met with little success, and it seems probable that with the passing of the present generation, represented by these singers, most of the old ways, with their musical tradition, will be lost.

At some time prior to 500 B. C. the British Isles and Brittany were subjected to two Celtic invasions. The first of these, the Gaelic (or Goidelic) lends its name to the linguistic division of the Celtic language group which includes Irish and Scots Gaelic and Manx (the dialect spoken on the Isle of Man) while the second, the British (or Brythonic) supplies the term which describes the remaining Celtic tongues: Welsh, Cornish and Breton. Of these six, Cornish is dead and Manx almost completely extinct. Breton and both forms of Gaelic (Irish and Scots) live on thanks to concerted efforts at revival resulting in the establishment of the well-known Esteddfod, is the most vigorous of all.

Cape Breton Island is one of the few remaining areas where Scots Gaelic remains in daily use, and the singers in this festival belong to the last generation of native speakers to come from the Island. In their mouths the songs are alive and in the act of singing jokes are exchanged through switching words and names in verses; puns are aimed and exchanged between leaders. The two main types of songs which the group sings are psalms

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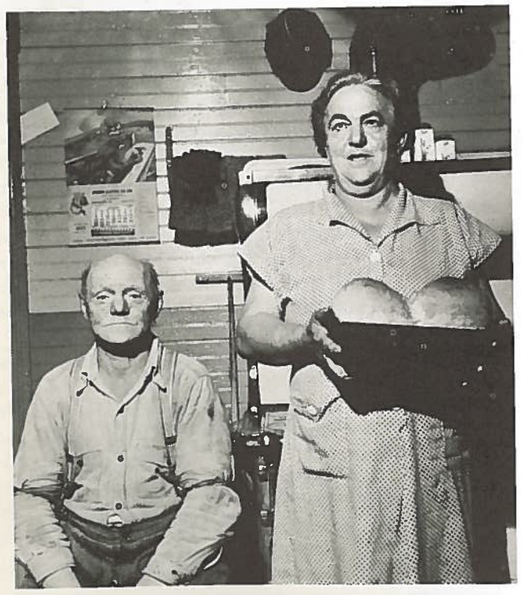
and milling songs. The psalms are "lined out" by a leader with the group picking up the segment before the leader has completed his line and singing it out in long melodic passages. This practice originated as a result of the shortage of hymnals in many areas and has persisted in many Baptist congregations of the southern mountains (particularly in eastern Kentucky) and in Nova Scotia.

One of the several definitions which Webster attributes to the verb "to mill" is "to beat, as with the fists; to thrash." This refers to the motion of the singers' fists on the newly-woven cloth, which is soaked in water and laid on the milling board to be beaten until it shrinks from loom width (36 inches) to 32 or 28 inches. Originally known as waulking or fulling, the process complete with its repertoire of songs and antiphonal singing style, was brought from the Hebrides. Like the barn raisings, molasses boilings, quilting parties and bean stringings which were popular local centers for old time southern mountain music, the "milling frolics," in the late fall and winter, were held as often as three times in a single week.



Up until the mid-twenties the tradition was a vigorous one; it waned in the thirties and forties, because the well-to-do members of the communities began to purchase material from shops or mail-order houses, and their neighbors followed suit not wishing to appear at church and social functions in "old fashioned" homespun. Today the singers gather, from time to time, to exchange songs. Occasionally they sit back in the home of a friend and sing together; at other times they will gather in a community hall for a frolic. Then a blanket is laid on the milling board and all gather round the table singing to the rhythm of their fists on the ridged board. But the milling music no longer serves to lighten the labor of the five and six hour work sessions nor are the frolics the primary social centers. The music has lost its functional value for the elders and its aura of mystery and excitement for the young.

What was originally a task for the women of the community, and more or less remained so in the Hebrides, was taken up by more and more of the men on Cape Breton Island until now there are but a few women among the men in the group. This seems to have arisen from the desire of the younger women to drag on the afternoon's work into the early hours of the evening till the men came home. Soon the milling started after supper and went on into the later hours of the night so the boys could see them home, and finally the men just took over.

Although a few of the milling songs were composed on and about the Island, the most famous of these being "The Cape Breton Song," most of the tunes are ancient airs which had lived in the highlands and the Hebrides for centuries before traveling across the sea to the new country. Major Calum MacLeod, a fine piper, Gaelic and history scholar at St. Xaxier College in Antigonish, Nova Scotia, tells me that certain of the oldest of these airs were originally sung as rowing songs and dirges. The custom prevailed, in the days of the great Scots kings, that the rulers were buried in the Hebrides though their titles and lands were based on the mainlands. At the death of a clan ruler, a ceremonial ship carried the body to its final resting place in the Hebrides, and the sailors, as they bent to the oars, sang the praises of their leader. The airs themselves, most of which are based on gapped modal scales, are among the noblest melodies in world folk song. A few of them bear some resemblance to familiar Scots ballad and piping tunes, but most are pentatonic and will sound, to westerners, like Oriental airs. The modal tunes often have a mournful character which is well suited to the texts of many of the milling songs. These cover a wide variety of subjects, but center around a few themes: love, extolling the virtues or lamenting the loss of a lover; longing for home, country and loved ones left behind; praise for the sea and ships; Jacobite songs. A few of the songs are joyous, and the tunes aptly reflect the sentiment of the text: He Mo Leannan (Hey, My Sweetheart), and "The New Year That Brought Us Happiness" are two favorites which will surely be sung at Newport.

Among the joys of the style of these singers is the liberty a leader will take with the melody, varying it

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THE PEOPLE BEHIND THE FESTIVAL

George Wein—Ralph Rinzler

GEORGE AND JOYCE WEIN—The first family of Newport Folk and Jazz Festivals. George is chairman of the Folk Foundation Board and festival producer and his wife is production coordinator.

George has been a pillar in the Newport musical scene, having produced the jazz festivals since 1954 (except for 1961) and conceived of the idea for the Newport Folk Festivals, which he co-produced with Albert B. Grossman in 1959. He has produced recordings, concerts and festivals in such far-flung locals as Japan, West Germany and Pittsburgh. He has played piano with several jazz combos, and was the former operator of Storyville in Boston.

An inceasingly active role in tying together the folk festivals has been taken by his soft-spoken, warm wife, Joyce. For both, the Newport folk festivals have been a fascinating experience on the human level, as well as musically. They have increasingly found the hundreds of performers who converge on this resort city as members of their far-flung family.

Joyce Wein was born in Boston, studied at Girls Latin, and received a B. S. in chemistry from Simmons College. She served as a biochemist at Massachusetts General Hospital for seven years.

As the festival production coordinator, she arranges accommodations, transportation and invitation formalities for the performers. She set up reception facilities, arranged to feed all of the more than 200 performers, guests and families for the festival weekend. As the semi-official "hostess" for the festival, she is responsible for the gracious reception accorded to so many musical visitors to the Newport Folk Festival. R. S.

RALPH RINZLER—Talent and folklore coordinator of the Newport Folk Festivals since 1964 and co-editor of this year's Newport Folk Festival Program Book. Former member of The Greenbriar Boys.

Both as a performing musician and as a folklorist-collector, Rinzler has been immersed in this field for many years. One of the organizers of the Friends of Old-Time Music, the New York group dedicated to the best in traditional folk expression. About 1960, Rinzler began an association with three country musicians that was to have a big effect on his life and theirs. The three, Bill Monroe, Doc Watson and Tom Ashley, were to be associated with Rinzler as he became their popularizer. friend, manager and Boswell.

In his main report and elsewhere in this book, Ralph Rinzler reveals himself as one of the most knowledgeable persons in world folk music. He is also emerging as a leading spokesman for the folk movement. R. S.

JOAN BAEZ—A return to Newport for the well-known singer and pacifiist, whose career first blossomed here in 1959. Recently returned from a British tour and visit. Has organized a West Coast school, The Institute for Study of Non-Violence, offering six-week seminars that will seek to "rout out all the violence in ourselves and our world." The school is being run in conjunction with her friend and mentor, Ira Sandperl. S. W.

HORTON BARKER—An unaccompanied ballad-singer born in Laurel Bloomery, Tennessee, in 1889. Blinded in a childhood accident. Spent most of his life, aside from school years, in Northeastern Tennessee and Southwestern Virginia. Visited by a ballad-hunter first in 1930, then was recorded by Annabel Buchanan and in 1937 by Alan Lomax for the Library of Congress. He sang at the New School in New York in February, 1939, for the Country Dance Society of America and returned there last fall in a program sponsored by the Newport Folk Foundation and the Friends of Old-Time Music. In the notes to the Folkways album, "Horton Barker, Traditional Singer," Sandy Paton wrote:

"Now, at the age of 70, Horton is singing in music the same way that he did 28 years ago when he recorded for the Library of Congress. The clear, high tenor voice sounds the notes with the characteristically gentle but sure attack. Unencumbered by accompaniment, the ballads emerge in all of their pristine beauty." S. W.

Joan Baez

Horton Barker

MARGARET BARRY: Born in Cork City, Ireland, on New Year's Day, 1917. She has music in the family. Her father was a banjo-player and her maternal grandfather was, in Margaret's own description, "the king of Irish pipers." Traveling is likewise in the family, and at an early age Margaret was doing as her parents had done before, stravageing the roads of Ireland doing a little general trade combined with singing in the streets, at country fairs, or outside football grounds.

Peter Kennedy and Alan Lomax helped to make her thrilling war-whoop voice known to English city audiences, and before long she was appearing in front of an audience of more than 3,000 persons in London's resplendent Festival Hall. The experience ruffled her no more than if she were singing in the gutter outside the Woolworth store in Armagh. In the early 1950's she came to London and eventually teamed up with Michael Gorman, playing and singing in various Irish pubs in the northern suburbs.

In England she is recorded by Topic, while in the United States the Columbia, Riverside, Prestige and Folkway's companies introduced her to America listeners even before she arrived in person. On previous visits to the States she has been received with wild delight, especially by her compatriots in exile, who recognize her for what she is—a fine, rare and authentic exponent of the extrovert Irish street-singer style.

A. L. L.

Michael Gorman

Margaret Barry

MICHAEL GORMAN: Born at Doocastle, County Sligo, Ireland, in 1902. His mother, Donegal-born, was a singer, and his father, a small-farmer, played the flute and accordion. Michael was orphaned while still a schoolboy. It was while he was living with foster-parents that he took fiddle lessons from James Gannon, who taught the famous Michael Coleman, greatest of Sligo jig and reel players. Coleman emigrated to America, but Michael Gorman remained in Ireland to become a champion exponent of the handsome Sligo fiddle style.

Eventually he arrived in London with an array of championship medals and a big reputation among the lovers of Irish country music. For several years he worked as a porter at one of the big London railway stations, playing at nights for Irish dances or in pubs frequented by Irish laborers. For a considerable time he was the chief musical ornament of the famous Bedford Arms (it was Michael who made it famous), where, night after night, in company with other Irish musicians, he produced his marvelous, unassertive, yet ever-varied and always delightful melodies, hour after hour, world without end, amen. Without end, that is, until through some towering indiscretion, the management of the Bedford introduced a jukebox, and the glory departed. So, too, did many of the Irish customers who found the beer didn't taste the same when it wasn't sweetened by the music of the champion fiddler of Sligo. A. L. L.

PROFESSOR SAMUEL BAYARD—President of the American Folklore Society, is the leading expert on fiddle music and fife and drum music. He is the author of many articles on various aspects of folklore and folk music and has written a book about the fiddle tunes of western Pennsylvania, " Hill Country Tunes." He is professor of English at Pennsylvania State University, where he has spent most of his academic career. J. B.

THE BEERS FAMILY—Evelyne, Martha and Robert (Fiddler) Beers make up this unusual musical family. Although frequently on the road, they claim as a home a small former gold-mining town in Montana. Bob Beers plays psaltery, an ancient member of the piano family and violin. His wife and daughter sing, or "beat the sticks," all toward the end of re-creating an almost dead tradition of family music-making

S. W.

The Beers Family

BYRON AND LUE BERLINE—The Berlines, father (Lue) and son (Byron), represent two generations of championship country fiddling. From their farm on the Oklahoma/Kansas border, they traveled throughout the Midwest and Southwest to fiddle at competitions which Lue usually won. Twenty-one year old Byron has become as accomplished and unique a stylist in his own right as his father, and he has joined the Dillards bluegrass group on occasion as featured instrumentalist. Byron and Lue will join one of the most remarkable gatherings of country fiddlers at Newport this year as they meet the legendary Eck Robertson, whom they have played with before at fiddle conventions, and Arthur Smith whose recordings they have enjoyed for years.

J. B.

Byron & Lue Berline

Theo Bikel

THEODORE BIKEL—An organizer of the Newport Folk Foundation and member of the board. He recently returned from 10 weeks on location in Swakopmund, Southwest Africa, acting in the film "The Sands of Kalahari." Made an hour special for BBC-TV which will be broadcast in the fall. Has been performing at concerts this summer.

S. W.

THE BLUE RIDGE MOUNTAIN DANCERS—No country hoedown ever boasted more enthusiastic reels and squares and none of Europe's famed folk companies can surpass the subtle balance of grace and gusto exhibited by these mountain youngsters from the area around Ashville, North Carolina. Once again, having added a spark of joy and energy to Newport 1964, the group takes part in the four day festival under the leadership of Joe Bly. In addition to their appearances on the evening concerts, the group will share a teaching workshop and general free-for-all dance session with the New England Contra Dancers on Saturday afternoon.

R. R.

OSCAR BRAND—Folk singer long active in broadcasting. Has run folk shows on WNYC, been a music director for NBC-TV and did a long series on Canadian television. Maker of films and scores of recordings, Oscar Brand is working with Edward Padula on forthcoming musical, "A Joyful Noise."

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Oscar Brand

Paul Butterfield

PAUL BUTTERFIELD & MIKE BLOOMFIELD—From Chicago come two young white blues interpreters who had more convincing evidence that the blues belong to everyone. Butterfield, a harmonica-player of great virtuosity, had studied classical flute. Several years ago the 23-year-old Chicagoan began haunting the rhythm and blues honky-tonks of the South Side. From such dyed-in-the-vein performers as Muddy Waters, Howling Wolf, Sonny Boy Williamson, 2nd (who died a few weeks ago) and Little Walter, he developed his own pungent, hard-driving harp style and blues singing. Bloomfield, also a Chicagoan, took his guitar and singing apprenticeship in similar fashion and has been close to the whole country blues rediscovery movement of the past few years.

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CAJUN BAND—These descendants of the mid-eighteenth century refugees from Acadia have maintained the language and music of their venerable French heritage in much the same way that the Appalachian mountaineer has preserved the songs and ballads of the early English settlers. The "cajuns" (a Louisiana pronunciation of the French "Acadiens") call this music

"fais do-do" (go to sleep," a colloquial term for lullaby) because at the dances where it has long been played the children were toted along and bundled off to sleep in a back room to the raucous sound of the accordion, fiddle and triangle. Both the fiddler, Adam Landreneau, and the accordion player, Cyprien Landreneau, a distant cousin, are rice farmers from Mamou, a small town in South Central Louisiana.

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HAMILTON CAMP—Singing actor and songwriter. Appeared most notably in "The Committee" in San Francisco and then on Broadway. Was a featured performer at the New York Folk Festival, Records on Elektra.

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Hamilton Camp

Maybelle Carter

MAYBELLE CARTER—As a guitar player, singer and member of the renowned trio, the Carter Family, Maybelle has had a greater influence on both country music and the folk song revival than any single musician in either field.

Born Maybelle Addington, May 10, 1909 in Scott County, Virginia, the youngest member of the Original Carter Family learned, as a young child, to play the autoharp from her sister Madge. Two older brothers taught Maybelle to pick the banjo (her mother played as well) and at the age of thirteen the guitar provided her with a new and readily accepted challenge. Just four years later, on August 1st, 1927, Maybelle, her cousin Sara, and Sara's husband, A. P. Carter (also Maybelle's brother-in-law), made their first recordings for Victor talent scout Ralph Peet in Bristol, Virginia.

The two hundred and seventy-odd songs the group recorded between 1927 and the end of their career in 1943 have been remarkably successful in many ways: the original 78 rpm records were best sellers not only in the U.S.A. and Canada, but in Great Britain and Australia as well; the reissued long playing records have recently had great success with another generation of country music fans; and they have been an acknowledged major influence on three generations of urban folk-singers—from Woodie Guthrie and Pete Seeger, to Jack Elliot to Bob Dylan and Joan Baez, not to mention Flatt & Scruggs, Hank Williams and Johnny Cash.

Maybelle has continued the Carter Family tradition on the Grand Ole Opry, playing and singing both on her own and with her daughters. The guitar style has lost none of its simple and compelling beauty, the voice is warm and true, and Maybelle Carter remains among the most humble and universally revered figures in American country and folk music.

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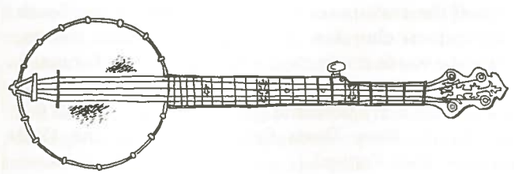

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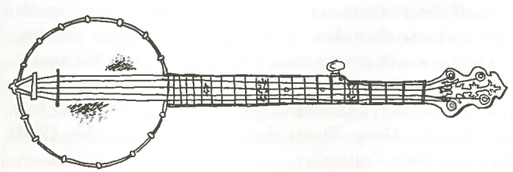


Charles River Valley Boys

COUSIN EMMY—Born in the area of Lamb, Kentucky and christened Joy May Creasy, Cousin Emmy received her knickname while working on her first radio job at WHAS, Louisville. Her fame spread to country and folk music fans alike through a fine album which she recorded for Decca back in the late forties. It was through these recorded performances that such favorite banjo tunes as "Bowling Green" and "Johnny Booker" were introduced into the urban repertoire. A fine harmonica player, fiddler, and song writer, Cousin Emmy now lives in the country outside of Los Angeles, California. This is her first appearance in the East in many years. R. R.

Cousin Emmy

Rev. Gary Davis

THE REV. GARY DAVIS—One of the last practitioners of a great tradition in American folk music, a "holy blues" singer. Rev. Davis is a blind street singer in the tradition of Blind Willie Johnson and others who turned the curbstones and streetcorners of the South into open-air churches. The music is of a blues lineage, while the words retain their religious content. For many years, Rev. Gary Davis has lived in New York, teaching his distinctly powerful guitar style to scores of folk enthusiasts. Gary Davis first appeared at the 1959 Newport Folk Festival. S. W.

DONOVAN—Born in Glasgow, Scotland 19 years ago. He was singing his own compositions in small folk clubs when he was discovered by the "Ready Steadt Go" television show. His "Catch The Wind" climbed to the Top Ten in first British then American charts.

Recent visitors to Britain, Bob Dylan, Joan Baez and Jack Elliott have all been impressed with the easy lyricism of his singing and his songs, and Joan Baez has recorded several of his compositions for her next album. Donovan has recorded recently with his friend Derroll Adams, the legendary expatriate. J. B.

Donovan

Bob Dylan

BOB DYLAN—The highly popular, controversial song-writer and singer from Hibbing, Minn. The composer of "Blowin' in the Wind," "A Hard Rain's A' Gonna Fall" and scores of other widely recorded contemporary folk songs. His appearances at the Newport Folk Festival of 1963 were a turning-point in his career. Dylan recently made a great success in Britain, at many concerts and on two B.B.C. television specials. S. W.

MIMI AND DICK FARIÑA—Singing-writing duo, who perform with the unusual instrumentation of guitar and dulcimer. Mimi is a sister of Joan Baez. Her husband is also a writer, whose work has appeared in Mademoiselle, Atlantic Monthly, Hootenanny and other national publications. Random House plans to publish his first novel. S. W.

Mimi & Dick Fariña

Ronnie Gilbert

RONNIE GILBERT—Member of Newport Board and original member of the Weavers. When they disbanded, she resumed solo singing career. A. D.

FANNY LOU HAMER—A member of the executive committee of the Mississippi Freedom Democratic Party, who is currently a contestant for Congress from Mississippi. Mrs. Hamer sings freedom songs, spirituals and church songs of the rural Negro tradition.

Born in Sunflower County, Mr. Hamer worked as a plantation timekeeper 26 years. She is married and has two adopted daughters. She was expelled from the plantation after trying to register to vote in the early 1960's. S. W.

ROSCOE HOLCOMB—From Daisy, Kentucky, is 52 years old, plays banjo, guitar and some mouth-harp. He has worked in the mines, lumber mills and as a construction worker in and around Hazard, Kentucky, most of his life. His singing is heavily influenced by the old Baptist unaccompanied style as well as by the traditional ballad style. Yet, he also claims Blind Lemon Jefferson as an influence. Roscoe points out the idea that 'dwelling' on a note is the way he prefers to sing.

"No matter what type of song he sings, it has the same intense and 'high lonesome' sound. His guitar and banjo-playing are equally personal, employing the thumb and index finger only, in such a manner that the thumb picks both the melody and serves as a drone along with the index finger. Both instrumental styles are basically the same, and in his guitar-playing, he often 'retunes' the instrument so that it is in an open chord like the banjo.

The heavy toll of accidents from work (broken back, injured eye) and bad health as well as the economic depression in Eastern Kentucky, with its armies of unemployed, has left Roscoe without work, except for subsistance farming. All of this has contributed to the hard and anguished sound of his music. J. C.

Roscoe Holcomb

LIGHTNING HOPKINS—Widely known blues singer and guitarist from Texas who made a strong impression in 1960 on the urban folk audience. Has recorded widely, most recently telling his life story to Sam Charters on two Prestige LP's. He was regarded by many as "the last of the great country blues singers," reflecting the deep East Texas traditions out of which he came. S. W.

Lightning Hopkins

EUGENE (SON) HOUSE—A major Mississippi Delta blues singer who was rediscovered on Father's Day, 1964, by Phil Spiro, Nick Perls and Dick Waterman. Had recorded for Paramount in the 1930's and for the Library of Congress in 1942. He is regarded by blues students as of the stature of the late Robert Johnson and Charlie Patton. Son House was born 63 years ago in Lyons, Mississippi. He has been recorded on Folkways and is scheduled to record for Columbia Records. He tells his story, "I Can Make My Own Songs," in Sing Out! of July, 1965. S. W.

Son House

Mississippi John Hurt

MISSISSIPPI JOHN HURT—The latest "ethnic star" to be embraced by the city folk audience. This former field hand from the Delta country was rediscovered two years ago by Tom Hoskins, who traced his whereabouts through the line in an early recording that said "Avalon's my home town." Since then, John Hurt has appeared at many festivals and concerts. Although from the same general region of Robert Johnson and Son House, his singing and guitar-playing have

none of their intensity. Rather, he plays in a gentle, sometimes whimsically shy fashion. Photographers have made the deeply lined, benevolent face of Mississippi John Hurt and the venerable brown, round-rimmed hat that tops his head widely known around the nation. S. W.

IAN AND SYLVIA—Canadian-American duo. Ian Tyson and Sylvia Fricker Tyson have been singing together for about four years. They write much of their own material. Record for Vanguard, gave a concert last fall at Town Hall and recently appeared at the Cafe Au Go Go in Greenwich Village. S. W.

Ian and Sylvia

Ishangi Dancers

THE ISHANGI AFRICAN DANCE TROUPE—The leader of the Ishangi Troupe, Hassan Razak, was born in the U.S.A. of African parentage and returned to his father's tribe in Nigeria following his father's death. He has since traveled widely in Latin America, studying the various forms African culture has taken in the New World. The Troupe, consisting of Mr. Razak, his wife and sister, has performed the music and dance of Western Africa for schools and organizations throughout the Northeastern United States. R. R.

WILLIS JAMES—A professor at Spellman College in Atlanta, Georgia, Willis James is a leading expert on Negro folk music, particularly street cries, field hollers and work songs. Mr. James is also a performer of many types of Negro vocal music. This marks his third consecutive year as a participant in the Newport Folk Festival. J. B.

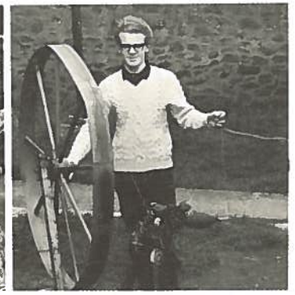
KATHY AND CAROL—Kathy Larisen and Carol McComb are both twenty years old and have been singing together since high school days in Vista, California. John Cohen has described "their music of shifting intervals—more like counterpoint than harmony. It is weird in combinations of sounds, and courageous in its use of unisons, dissonances and wandering relationships of notes. The melody is given strange life by the imagination of their harmonies." R. S./J. C.

NORMAN KENNEDY—I was born and bred in Aberdeen, Scotland, but like most folk here we had relations out in the country and I used to spend a good dear of time among people who were so used to these old songs that they certainly didn't put any store by them. Neither did they think it peculiar for me to pick up some of these songs as being brought up in my grandparents house. I could speak the broad Buchan Scots tongue as naturally as them.

When I left school at 17 I chanced to meet the late Annie Johnston from Barra, and this resulted in my going to the island on every summer holiday for the next 10 years or so. There I was up to my eyes in the strongest and best of Gaelic songs, stories, and with their very kind help of some of the older people I picked up a good bit of Gaelic and a good few of the songs as the old people sang them. That's how I liked the songs and that's how I learned them. Of course, I've learned a lot from Jeannie Robertson. I first heard her about nine years ago and took in every word. She is a good friend of mine and as she doesn't live very far from me, I'm often visiting her house and that means up to three or four o'clock in the morning, and every sort of song and story to be heard.

For the past 12 years or so I've been weaving tweed blankets and such as a pastime at this big spinning wheel or "muckle" wheel . . . N. K.

Kathy & Carol



Norman Kennedy

KWESKIN JUG BAND—Boston-based ragtime-jug band revival group. Using a variety of instruments—comb, jug, washtub bass, kazoo, stovepipe, guitar, washboard, banjo—the band revives old blues, jugband and ragtime songs. Led by Jim Kweskin, the band, which records for Vanguard, includes Fritz Richmond, Geoff Muldaur, Maria D'Amato and Mel Lyman. S. W.

Kweskin Jug Band

CONCERT PROGRAMS

THURSDAY, JULY 22, 1965 — 8:00 P.M.—EVENING CONCERT

Joan Baez
Margaret Barry & Michael Gorman
Blue Ridge Mountain Dancers
Maybelle Carter
Cajun Band
Rev. Gary Davis
Donovan
Son House
Lilly Bros. & Tex Logan
New Lost City Ramblers
Eck Robertson
Josh White

FRIDAY, JULY 23, 1965 — 8:00 P.M.—EVENING CONCERT

Cape Breton Singers
Roscoe Holcomb
Mississippi John Hurt
Sam & Kirk McGee & Arthur Smith
Moving Star Hall Singers
Arthur Nicolle
Larry Older
Peter, Paul & Mary
Texas Work Song Group
Pete Seeger
Ed Young & Southern Fife & Drum Corps
Annie Walters

SATURDAY, JULY 24, 1965 — 8:00 P.M.—EVENING CONCERT

Horton Barker
Margaret Barry & Michael Gorman
Theodore Bikel
Oscar Brand
Lightning Hopkins
Ian & Sylvia
Norman Kennedy
Kweskin Jug Band
A. L. Lloyd
Bill Monroe & Blue Grass Boys
New England Contra-Dancers
Odetta

SUNDAY, JULY 25, 1965 — 8:00 P.M.—EVENING CONCERT

Bob Dylan
Fiddler Beers Family
Len Chandler
Cousin Emmy
Ronnie Gilbert
Fannie Lou Hamer
Ishangi Dance Troupe
Mance Lipscomb
Moving Star Hall Singers
Peter, Paul & Mary
Jean Ritchie
Eric Von Schmidt

SUNDAY, JULY 25, 1965—10:00 A.M.
CONCERT OF RELIGIOUS MUSIC

Cape Breton Singers
Chambers Brothers
Maybelle Carter
Rev. Gary Davis
Roscoe Holcomb
Rev. Francis Hubbard
Moving Star Hall Singers
& Son House
New Lost City Ramblers
Jean Ritchie
Beth Van Over

SUNDAY, JULY 25, 1965—2:20 P.M.—AFTERNOON CONCERT

Hosts: Jerry White & Peter Yarrow

Byron & Lue Berline
Blue Ridge Mountain Dancers
Paul Butterfield Band
Hamilton Camp
Chambers Brothers
Charles River Valley Boys
Mimi & Dick Farina
Kathy & Carol
John Koerner
Gordon Lightfoot
Bernice Reagon
Pat Sky
Mark Spoelstra

DAYTIME SCHEDULE

FRIDAY, JULY 23

	11:00-12:00	12:00-1:00	1:00-2:00	2:00-3:00	3:00-4:00	4:00-5:00
Area 1	*String Band*			*Group Singing Style (until 5:30)*		
Area 2	*Broadside Past & Present*		*Banjo: Oldtime to Bluegrass*		*Banjo Accompaniment Part I*	
Bluesville	*Blues Guitar*				*Blues: Origins & Offshoots (until 5:30)*	
Ballad Tree	*Ballad Swapping*					
Stage	*Negro Group Singing & Rhythmic Patterns*		*Psaltery*			

SATURDAY, JULY 24

	11:00-12:00	12:00-1:00	1:00-2:00	2:00-3:00	3:00-4:00	4:00-5:00
Area 1	*International Songs*			*Dance*	*Squares & Reels (Contras)*	
Area 2	*Contemporary Songs*		*Fiddle & Mandolin*		*British Songs and Singing Styles*	
Area 3	*Folk Wind Instruments*		*Country Guitar*			
Bluesville	*The South*		*The City*		*Harmonica*	
Ballad Tree		*Ballad Swapping*				
Stage	*Children's Concert*		*Banjo Accompaniment Part II*		*Dulcimer*	*Autoharp*

SUNDAY, JULY 25

Main Park	Concert of Religious Music	10:00 A.M.
Area 1	Panel Discussion: "The Scholar and the Performer"	12:45 P.M.
Main Park	Concert	2:30 P.M.

WORKSHOP PROGRAM

FRIDAY WORKSHOPS

STRING BAND
Ralph Rinzler, Host
Cajun Band, Jim Kweskin & the Jug Band, Everette & Bea Lilly, Sam & Kirk McGee & Arthur Smith, Bill Monroe & the Blue Grass Boys, New Lost City Ramblers, Old Time Fiddling Band.

BALLAD SWAPPING
Theo Bikel & Alan Lomax, Hosts
Joan Baez, Horton Barker, Margaret Barry, Maybelle Carter, Mississippi John Hurt, Ian and Sylvia, Norman Kennedy, Lilly Brothers, Arthur Nicolle, Larry Older, Jean Ritchie, Mike Seeger, Eric von Schmidt, Annie Walters

BANJO ACCOMPANIMENT: PART I
John Cohen, Host
Cousin Emmy, Roscoe Holcomb, Pete Seeger

BROADSIDE: PAST AND PRESENT
A. L. Lloyd & Guy Carawan, Hosts
Len Chandler, Donovan, Fannie Lou Hamer, Mance Lipscomb, Arthur Nicolle & Annie Walters, Mark Spoelstra

NEGRO GROUP SINGING & RHYTHMIC PATTERNS
Willis James, Host
Chambers Brothers, Memphis Slim & Willie Dixon, Moving Star Hall Singers, Rev. Dock Reese & Texas Worksong Group, Ed Young & Southern Fife & Drum Corps

GROUP SINGING STYLE
Pete Seeger, Host
Cape Breton Singers, Fannie Lou Hamer, A. L. Lloyd, Moving Star Hall Singers, Bernice Reagon, Rev. Dock Reese & Texas Worksong Group, Jean Ritchie

BLUES: ORIGINS & OFFSHOOTS
Alan Lomax, Host
Paul Butterfield & Group, Son House, Memphis Slim & Willie Dixon, Mance Lipscomb, Sam & Kirk McGee & Arthur Smith, Bill Monroe & Blue Grass Boys, Josh White

BLUES GUITAR
Mack McCormick & Mike Bloomfield, Hosts
Rev. Gary Davis, Lightning Hopkins, Son House, Mississippi John Hurt, John Koerner

BANJO, OLD TIME TO BLUEGRASS
Bob Siggins & Mike Seeger, Hosts
Cousin Emmy, Don Lineberger, Sam & Kirk McGee, Don Stover, Bill Keith

PSALTERY
Fiddler Beers & Family

SATURDAY WORKSHOPS

INTERNATIONAL SONGS
Theo Bikel, Host
Margaret Barry & Michael Gorman, Cape Breton Singers, Ronnie Gilbert, Norman Kennedy, A. L. Lloyd

CONTEMPORARY SONGS
Ronnie Gilbert & Peter Yarrow, Hosts
Bob Dylan, Mimi & Dick Fariña, Ian & Sylvia, Gordon Lightfoot, Pat Sky, Eric von Schmidt, Donovan

FOLK WIND INSTRUMENTS
Sam Bayard & Ralph Rinzler, Hosts
Connecticut Fife & Drum Corps, Mel Lyman, Spokes Mashiyane, John MacFadyen, Newt Tolman, Ed Young & Southern Fife & Drum Corps

BLUESVILLE: THE SOUTH
Chris Strachwitz, Host
Lightning Hopkins, Son House, Mance Lipscomb, Memphis Slim & Willie Dixon, Josh White

CHILDREN'S CONCERT
Oscar Brand & Jean Ritchie, Hosts
Fiddler Beers & Family, Odetta

DANCE: TEACHING SESSION
Joe Bly and Dudley Laufman, Hosts
Blue Ridge Mountain Dancers, New England Contra Dancers

FIDDLE & MANDOLIN
Bob Beers, Tracy Schwarz, Hosts
Byron & Lue Berline, Michael Gorman, Adam Landreneau, Tex Logan, Bill Monroe, Eck Robertson, Joe Val

COUNTRY GUITAR
Mike Seeger, Host
Maybelle Carter, Roscoe Holcomb, Mance Lipscomb, Sam McGee, Peter Rowan

BLUESVILLE: THE CITY
Eric von Schmidt, Host
Mike Bloomfield, Marie D'Amato, John Koerner, Jim Kweskin, Geoff Muldaur

DULCIMER
Jean Ritchie, Host
Mimi & Dick Fariña, Beth van Over

BALLAD SWAPPING
John Cohen & Pete Seeger, Hosts
Horton Barker, Bob Dylan, Roscoe Holcomb, Mississippi John Hurt, Ian & Sylvia, Mance Lipscomb, Bill Monroe & Pete Rowan, Arthur Nicolle, Beth Van Over, Annie Walters

BRITISH SONGS & SINGING STYLES
A. L. Lloyd, Host
Margaret Barry, Norman Kennedy, Arthur Nicolle, Annie Walters

BANJO ACCOMPANIMENT: PART II
John Cohen, Host
Cousin Emmy, Roscoe Holcomb, McGee Brothers

BLUESVILLE: HARMONICA
Mack McCormick, Host
Paul Butterfield & Group, Rev. Gary Davis, Mississippi John Hurt, Mel Lyman

AUTOHARP
Mike Seeger, Host
Maybelle Carter, Bill Keith

The Workshops scheduled Friday and Saturday will begin at 11:00 A.M. and be continuous until 5:00 P.M. A General Admission Price of $2.00 includes all Workshops on a given day. Artists on the evening programs will participate. See preceding page for Workshop Schedule. All programs subject to change.

JOHN KOERNER—Blues singer and writer from Minneapolis. Composes many songs in a bright, happy, heavily rhythmic vein. Active in the Minneapolis film scene. s. w.

John Koerner

Gordon Lightfoot

GORDON LIGHTFOOT—Canadian folk and country singer and song-writer. This is his first major appearance in the United States. His songs have been recorded by Peter, Paul and Mary and Ian and Sylvia. Records for Warner Brothers. s. w.

THE LILLY BROTHERS—Everette and Bea, are originally from Clear Creek, West Virginia, but have been singing in the Boston area for the past thirteen years. They were with the WWVA Jamboree in Wheeling in 1948 and then the Hayloft Jamboree in Boston in the early '50's after Everette returned from two years with Lester Flatt and Earl Scruggs. Throughout the years they have maintained the original sound of bluegrass music as they learned it from the Monroe Brothers and Flatt and Scruggs. They have recorded in recent years for Folkways and Prestige Records. J. R.

Lilly Brothers

Mance Lipscomb

MANCE LIPSCOMB—Texas songster who was born in 1895 outside of Navasota, Brazos County, Texas. Discovered in 1960 by Mac McCormick and Chris Strachwitz. Of "songsters," Chris has written: "The term suggests a musician who is both performer and inventor and harks back to the time when every Southern town had its songster, a man who was virtually in charge of the community's social life . . . They entertained, they enjoyed themselves, and they produced cultural riches. Gradually they were replaced by the growing body of traveling professionals . . ." s. w.

A. L. LLOYD: Born in London but started work in Australia at the age of 15. He says: "I wasted most of my young manhood minding sheep and cattle on the plains of New South Wales." On sheep-stations and in shearing sheds he heard and learned a large number of songs he later found were called "traditional." Returning to Europe at the tail-end of the slump, he found it hard to obtain work and spent much time shuttling between the Labor Exchange and the British Museum Reading Room, where he filled in his blank days by educating himself in folklore matters. The habit persisted after he became a seaman. Whenever he couldn't get a ship he would go on relief and continue his book education.

He worked two seasons as a bone-gang laborer in the Antarctic whaling fleet, and believes that he got a bit of perspective on the whole folk-song business, seeing that shepherding and whaling are two of the most ancient occupations of man. In the early, 1950's in association with Ewan MacColl, he helped prepare the ground for the present day folk-song revival in England. At the same time he began to emerge as a prominent theorist of musical folklore, though in his view that is "merely a matter of being a one-eyed man in the country of the blind." Though interested in all aspects of English folk song, for several years he has been specializing in collecting the folklore of industry.

Outside England, his main study has been the musical folklore of the Balkans. He says: "You can understand your own folk-song traditions much better if you work in traditions as furiously alive as those of, say, Rumania and Bulgaria, where songs made maybe 2,000 years ago run gaily hand in hand with songs made this morning." A. L. L.

A. L. Lloyd

Tex Logan

TEX LOGAN—Originally from Coahoma, Howard County, Texas, and currently works for Bell Labs and lives in Madison, New Jersey. Tex first worked with the Lilly Brothers on the Wheeling Jamboree and then brought them to Boston to play on the Hayloft Jam-

boree while he did graduate work at M.I.T. Tex has become famous for his use of bowing and double-stopping the fiddle to play counter-melodies and to produce a very rhythmic effect. Though he hasn't played regularly for several years, he appeared at Newport in 1963 and has recorded with the Charles River Valley Boys on Prestige. J. R.

JOHN MacFADYEN—Scots piper John MacFadyen is visiting the United States as Principal Instructor at the Invermark School of Piping, Petersburgh, New York. He holds the Gold Medal and MacCrimmon Medal for Piobaireachd piping. Piobaireachd is the classic form of ancient scots piping, and is played on the mouth-inflated Scots bagpipes, as distinguished from the Uillean bellows pipes heard at the 1964 Newport Festival.

SPOKES MASHIYANE—Born in 1933 in Vlakfontein, Transvaal, South Africa, and has become one of South Africa's leading instrumentalists, playing both saxophone and pennywhistle. Pete Seeger heard him on his world tour and brought his remarkable style of playing to the attention of the Festival board. J. B.

Spokes Mashiyane

McGee Bros. & A. Smith

SAM & KIRK McGEE & ARTHUR SMITH—Three of the great names of country music. Stars of the Grand Ole Opry for many years and creators of many classic recordings during the 1920's and '30's, these three men are living evidence of the artistry and good humor of the tent show era in country music.

Sam and Kirk were born near Franklin, Tennessee in 1894 and 1899, and learned their music from their fiddler father and from the Negro street singers they heard. They turned professional after meeting Uncle Dave Macon who added first Sam and then Kirk to his touring show, and it was with Uncle Dave that they took part in the first of the WSM "Opry" broadcasts in 1925. Arthur Smith, who likewise first learned his music from a fiddling father was working as a railroad man when he met the McGees' in 1930. They have collaborated as a trio on record, on the radio, and in person, at various times ever since.

Arthur Smith, known as "Fiddling Arthur," is not only one of the most agile of the country fiddlers, but with his remarkable "bluesy" style, one of the most unique. Sam and Kirk are both excellent guitar and banjo players, their styles coming directly out of the heritage of Uncle Dave Macon and the tent shows, and the songs and playing of the Negro musicians that influenced them so much. The recordings they made years ago are now collectors items, but the three friends still play and sing their music with the same spectacular skill and vitality of 35 years ago. J. B.

BILL MONROE—Known as the "King of Bluegrass Music," indicating that he is not only its originator, but its master. It was his group "The Blue Grass Boys," formed in the early '40's, that coined the name and defined the style and instrumentation of the type of country music whose popularity has since reached around the world. Blue Grass Boys alumni include Lester Flatt, Earl Scruggs, Don Reno, Carter Stanley, Mac Wiseman, Jimmy Martin, Sonny Osborne and Bill Keith.

As singer and mandolinist, Monroe has no equal. His searing tenor voice and intricate mandolin figures have been the most powerful and moving sounds in country music since his 1930's recordings with his brother Charlie. Bill Monroe is truly one of the monumental figures in American music. J. B.

Bill Monroe

Moving Star Hall Singers

MOVING STAR HALL SINGERS—Moving Star Hall is the last surviving old-time meeting or "praise" house on Johns Island, off the South Carolina coast. Traditional shouts and spirituals are performed in styles that have disappeared from most other areas of the South.

The six representative Moving Star Hall singers to perform at Newport are members of a singing family: Jane Hunter, Ruth Bligen, Bertha Smith, Isabel Simmons, James Mackey and Benjamin Bligen. They work at various jobs during the week and devote their entire Sunday to the song and prayer of their folk worship.

The Sea Islands were relatively isolated from the mainland prior to 1930, and the folkways of the big plantation South were less affected by newer art, custom and thought. One of the leading figures in the movement to conserve the Sea Island traditions is Guy Carawan. A Los Angeles-educated folk-song performer, Carawan has spent most of the last five years on Johns Island. (See his report on page 8.) B. S.

NEW ENGLAND CONTRA-DANCERS—New England country dancing owes its beginnings to the influence of the Irish, Scottish and English settlers, and to the immigration of the French Canadian. The dancing and music today is much the same as it was when the country was new, although there have been some changes made down through the years.

There are three main formations employed in the dancing: the contra, which consists of two lines, men in one, women in the other; the circle, couples facing around the hall; and the quadrille, plain and fancy, more commonly known as the square dance. A few of the better-known contra dances are called Hull's Victory, Monymusk, and Lady Walpole's Reel. The contra dance is especially popular in southwestern New Hampshire, and in parts of Maine.

The music is mostly traditional, or, if new, in the traditional vein. The tunes and airs are mostly jigs, reels, and hornpipes. The quadrille also utilizes old songs and popular songs of the day, perhaps better

known as a "singing call." The music at its best is played at a moderate tempo, with style and dignity combined with a certain lusty lilt.

The prompter, or caller, chants or talks off the directions. The quieter the better. The steps and figures are relatively simple. The dancing is relaxed and informal, unhurried, not bouncy or exuberant, but smooth and easy. A walking shuffle or two step is used, *(no skipping)*, with the men occasionally showing off with fancy clogging. Hands are *never* clapped in *any* way.

Ochestras are usually large, although a small combo is occasionally used, consisting of a violin, accordion and piano. But a more typical orchestra would contain two violins, accordion, string bass, and the ever important piano, and not uncommonly, a wind instrument, or brass, such as a flute, clarinet, saxophone, or cornet. Sometimes a drum is used.

Country dancing in New England is currently at an extremely low ebb. There are a few good regular dances to be found in the Boston area, and a few thinly scattered dances in New Hampshire, Vermont, and Maine.

There is much in the way of organized club dancing, but most of this is not traditional New England in style. The good dances are pretty well hidden. Occasionally the mist will lift, as in "Brigadoon," and these few places will come to light. But mostly they remain tucked away in the hills and valleys, and it seems that only the blessed few dance there.

MUSICIANS: Dudley Laufman—Itinerant dancing master, farmer and poet, lives with his wife and four children on a farm in Canterbury, N. H. Plays accordion, violin, string bass, piano and harmonica. Has published three small books of verse.

Joseph Ryan—Lives with his wife and two children on a farm in Northfield, N. H. Is reclaiming the land and forests, and starting a small crafts industry. Plays many instruments, mainly violin, clarinet, mandolin.

Jack Sloanaker—Winters in Cambridge, Mass., and summers in Plymouth, Vt. Plays piano, violin, and banjo.

Jack O'Connor—From Wayland, Mass. Employed in industry. Plays violin, string bass and Irish flute. Leader of New England Folk Festival orchestra for two years.

Dave Fuller—Accordionist and piano player, and square-dance caller, or prompter. Lives with his wife and three children in Boxboro, Mass., where he is a carpenter.

Newton F. Tolman—Writer, lumberman, woodland conservationist, hunter, dog trainer, and flute player, he lives with his wife, on a mountain in Nelson, N. H.

DANCERS: Mr. and Mrs. Ethan Tolman—Assistant Dean at Franklin Pierce College in Rindge, N. H. Mrs. Tolman is a housewife. They live in Nelson, N. H.

Mr. and Mrs. Harvey Tolman—Carpenter and housewife, live in Boston. Harvey also plays the fiddle.

Mr. and Mrs. Rob Robinson—From Nelson.

Mr. and Mrs. Loring Puffer—Insurance and housewife from Loudon, N. H.

Mr. and Mrs. Arthur Williams—Mailman, insurance, and odd jobs, and housewife, from Marlboro, N. H.

Cynthia Laufman—wife of Dudley. Also plays piano.

Gus Ellicot—Carpenter from Nelson, N. H. D. L.

THE NEW LOST CITY RAMBLERS—The revival string band that probably did more to focus interest on the string bands of the 1920's and 1930's than any other performing entity. Original members were Mike Seeger, John Cohen and Tom Paley. The last-named retired about two years ago to pursue a career in photography. He was replaced by Tracy Schwarz.

The Ramblers have performed at nearly every folk festival in the United States often exerting greater influence on the shaping of those festivals than merely being performers. Cohen and Seeger have been active in all aspects of collecting, recording, popularizing and encouraging authentic folk music and Bluegrass. The Ramblers also played a strong part in the formation of

The Friends of Old-Time Music, a New York based group that has helped bring traditional performers to New York audiences.

The music of The Ramblers is revival style at its best—reverent to its origins, contemporary in its appeal and infused with musical skill and wit. For a time, when one listened to The Ramblers, one thought only of the old bands whose music was vigorously being brought back to life—The Skillet-Lickers, The Carolina Tar Heels, etc. In the last few years of this trio's existence, audiences have increasingly become mindful not only of the past being reincarnated but the present becoming illuminated and enlivened with tradition. S. W.

New Lost City Ramblers

Arthur Nicolle

ARTHUR NICOLLE—Local storekeeper in Rocky Harbor on the west coast of Newfoundland, boasts a fine repertoire of old songs, humorous and tragic, new broadsides and local ballads. The small community of Rocky Harbor is about sixty miles from the nearest town with paved roads, has never had electric current except for that supplied by a few small generators for local business establishments, and has received very few outside cultural influences. Home made music is one of the principal sources of entertainment, and it is not unlikely that Arthur's success as a shopkeeper might be attributable, is some degree, to his talents as a singer. R. R.

ODETTA—The Birmingham-born folk singer has recently returned from a tour of Australia and Japan. This is the fourth Newport Folk Festival at which she has appeared. S. W.

Odetta

Larry Older

LARRY OLDER—52 years old and has lived all his life on Mount Pleasant near Middlegrove, New York, on the southern edge of the Adirondack Mountains. He left school after the sixth grade and with the first money he earned cutting trees and clearing land he bought a $3.00 fiddle. He plays the songs and dances of his family and of his area, and he also plays the guitar to accompany his own singing. He is a machinist by trade, but has always played for local square dances, and he has built his own home and continues to clear and cut his land and trees. He records for Folk-Legacy Records. J. B.

ED OLSEN—That fife and drum music has continued its uninterrupted role in American social, musical and martial tradition from before the Revolution right up to the present day is due largely to the many school and community corps that are dedicated to the music's preservation. Ed Olsen was first associated with a fife and drum corps at his Brooklyn, New York Parochial School in 1936 at the age of eleven. Twelve years ago he moved to Connecticut, an area with the country's strongest fife and drum tradition (one active Connecticut corps was formed in 1767). He has been active not only with his local corps, the Ancient Mariners, but in his community of Deep River's role as host to the largest annual fife and drum muster. J.B.

Ed Olsen

Peter, Paul & Mary

PETER, PAUL AND MARY—The celebrated trio of Peter Yarrow, Paul Stookey and Mary Allin Travers Feinstein. They have toured the world and the United States several times and are known wherever American folk music is sung. Peter Yarrow is a board member of the Newport Folk Foundation. S. W.

BERNICE JOHNSON REAGON—Singer from Albany Georgia, who fought in major rights campaigns there. An original member of the Freedom Singers.

Bernice Reagon

Jean Ritchie

JEAN RITCHIE—Former board member of The Newport Folk Foundation. Kentucky-born folk singer and dulcimer player from a famous singing family of the Cumberlands. Has recorded for several labels, most recently Warner Brothers. Has written books and several songs. S. W.

ECK ROBERTSON—Eck Robertson's early solo fiddle records for Victor, "Brilliancy Medley" and "Sally Goodwin, are considered among the finest recorded. He learned to play from his father and his uncle, and began fiddling for dances around Amarillo, Texas, in his early teens. In 1922 he traveled to New York with another fiddler he had met at an Atlanta Confederate Veterans convention and there made his first recordings. Since that time he has worked as a salesman, piano tuner, and as a musician, continuing to win fiddle contests, playing for dances and, more recently, demonstrating his complex style at such places as the U.C.L.A. Folk Festival. J. B.

THE SEEGERS: CHARLES, PETE AND MIKE—Three sides of a family that has been enriching American folk music since, it seems, time began. Pete's father, Dr. Charles Seeger, is a musicologist and ethnomusicologist who was a pioneer in the serious study of folk and primitive music. On the staff of the University of California, Los Angeles, where he lights up the atmosphere with his wit, charm and erudition. Charles is the developer of the Melograph, an instrument that is said to be to the study and recording of non-Western music

what the microscope was to the study of biology.

Pete Seeger is largely held the pivotal performer in the patriarchal position of all the young city folk singers since the revival of the early 1950's and the current revival that began in the late 1950's. He was the subject of a recent profile in Holiday magazine. As the "Johnny Appleseed" of folk music, he is generally "there" when something is happening in folk music.

Mike Seeger, son of Charles Seeger and half-brother of Pete, is the longtime member of The New Lost City Ramblers. As collector and popularizer, he has been strong in the city popularity of Bluegrass and old-time string band music. Has done much collecting and annotating for Folkways Records. s. w.

PATRICK SKY—Song-writer and singer from Georgia, Texas and Greenwich Village. Whimsical and serious performer who appeared at Manhattan's Town Hall in February and at the New York Folk Festival. Records for Vanguard. s. w.

MARK SPOELSTRA—Elektra recording artist who writes many songs, plays six-string and 12-string guitar. Spent some time as a conscientious objector doing Alternative Service. s. w.

Mark Spoelstra

Don Stover

Beth Van Over

DON STOVER—Comes originally from White Oak, West Virginia and has been playing with the Lilly Brothers off and on for the past thirteen years in Boston. He joined Bill Monroe's Bluegrass Boys in 1957 and recorded several songs with him, including "Molly and Tenbrooks" and "Goodbye Old Pal." Don can play either the old "clawhammer" style or the newer Scruggs style equally well. He is considered to be one of the most inventive and powerful banjo pickers in the country. In addition to the Monroe records, he can be heard with the Lilly Brothers on their records for Folkways and Prestige. J. R.

TEXAS WORK SONG GROUP—Such prison songs as "Go down, Old Hannah," "The Midnight Special," "Ain't No More Cane on the Brazis" and many others have been popularized, sung, arranged, recorded and exchanged for many years since the Lomaxes first recorded them back in the thirties, but never has a group of men who actually sang, lived and created them appeared on a festival stage to relive the work and songs before an audience. The horrors of prison life mentioned in some of these songs have disappeared over the years and the Texas Prison System is today one of the most modern in the nation. The songs no longer serve the same function in the same ways, but these singers, Rufus Williams, Lee Protho, Charlie Coleman, Andrew Crane and Alfred Paul East, learned to swing an ax and handle a hoe in the days when a man kept up the pace or paid the price. R. R.

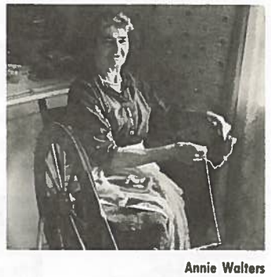
BETH VAN OVER AND THE REV. WILLARD FRANCIS HUBBARD—Beth Van Over was born in 1936 in McRoberts, Ky., daughter of a coal-mine foreman. Her family also lived in Pound, Va. From a singing family, related to the Ritchies and to Dock Boggs. She began singing professionally in college, and now resides in Santa Fe, N. M.

Reverend Hubbard is from southwestern Virginia of an English-settler family which helped settle the Cumberlands. Became an Old Regular Baptist minister in the 1930's. Sings unaccompanied religious songs and love ballads. Serves a small, scattered mountain congregation without pay. According to Beth:

"He tells of the house-raisings, corn-shuckings, cakewalks, pie suppers, weddings, funerals and family gatherings he has sung at in 70 years, not with regret that the times have gone, but with pleasure that he was there through it all." s. w.

ERIC VON SCHMIDT—Boston singer, guitarist, song-writer and illustrator. A key figure in the Boston-Cambridge music scene whose love of fine blues and good music has always enlivened that scene. Illustrator of the "Joan Baez Songbook" and many record jackets. Now resides in Florida. s. w.

Eric Von Schmidt



Annie Walters

ANNIE WALTERS—In the mid-twenties when Miss Greenleaf was pioneering the rich folklore areas of Newfoundland, she visited Rocky Harbor on the western coast of the island. There she recorded numerous songs and ballads from the singing of Mrs. Young and her young daughter, Annie Walters. Today, a woman in her late sixties, Annie is as spirited a woman and as fine a singer as ever. Her rich store of Anglo-American ballads has served her well through a lifetime of bringing up children, carding, spinning and knitting for her husband Tom, a fisherman, and her crew of children and grandchildren. R. R.

JOSH WHITE—Born on Feb. 11, 1914, in the Negro ghetto of Greenville, S. C., to the Rev. Dennis and Daisy Elizabeth White. Josh left school in the sixth grade, went on the road leading blind musicians at 8. Witnessed a lynching, met and worked with such blind street singers as Blind Joel Taggart. Brought to Chicago in 1927 by Taggart.

First recorded in 1931 as Josh White, "The Singing Christian" for W. R. Callaway and Art Satherly of the American Recording Company. Subsequently recorded blues under the pseudonym of Pinewood Tom to avoid alienating his devout family.

Married the former Carol Carr in 1934. Appeared in "John Henry" in 1939. With group called The Carolinians, he recorded historic "Chain Gang" album for Columbia in 1940. Began to appear at Café Society Downtown. Josh White's period of greatest recognition and influence was from 1940 to 1947. He brought music of the rural Negro to a white city audience. Made a great stress on diction so that his words could be completely understood. Had a strong, direct influence on future styles of Harry Belafonte and Oscar Brown Jr.

Josh White was one of the first folk singers to be a major nightclub and concert attraction. Befriended by late President Roosevelt and his family and appeared at the White House during the war, and at the Inauguration of 1945. Was known as "the Presidential Minstrel." Was active in the folk and show-business worlds of the 1940's when Negro talent was emerging in liberal city circles. After his voluntary appearance before the House Subcommittee on Un-American Activities, he was to suffer social and occupational ostracism from both the Right and the Left.

Josh White made many subsequent trips to England and the Continent. Continues to do concert work. His distinctive guitar style (out of Blind Lemon Jefferson, Scrapper Blackwell and Lonnie Johnson) has influenced scores of later performers. This appearance at the Newport Folk Festival represents a long-overdue reconciliation between Josh White and the urban folk world. B. S.

Josh White

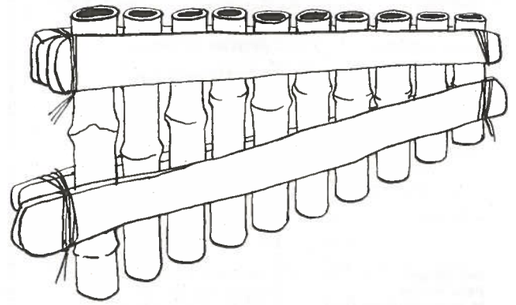
Ed Young

ED YOUNG AND SOUTHERN FIFE AND DRUM CORPS—Ed Young comes from Como, Mississippi, a district where, until very recently, the dance music for summer picnics and sociables was provided by fiddlers, panpipe players, drummers and fifers, more than by guitarists. Square dancing, buck-and-wing, stepping and many other older dance types still prevailed at these Saturday gatherings. Ed on his cane fife and his brother Lonnie and nephew Lonnie Jr. on drums were star performers. But the melodies that emerge from Ed Young's flute are not traditional Anglo-American fife and drum tunes. On the one hand they sound like early ragtime, but the way they are voiced reminds one forcibly of primitive African flute-playing. This impression is reinforced when one sees Ed dancing as he plays, "balling the jack" down to the ground and then touching the earth, as if this were the source for his music. A. L.

GREETINGS FROM BIKEL
(continued from page 4)

to the urban-contemporary—there will be a more leisurely pace in the future, giving fewer performers a chance to do more.

Perhaps we shall also learn another lesson for next year.



GREETINGS FROM RINZLER
(continued from page 5)

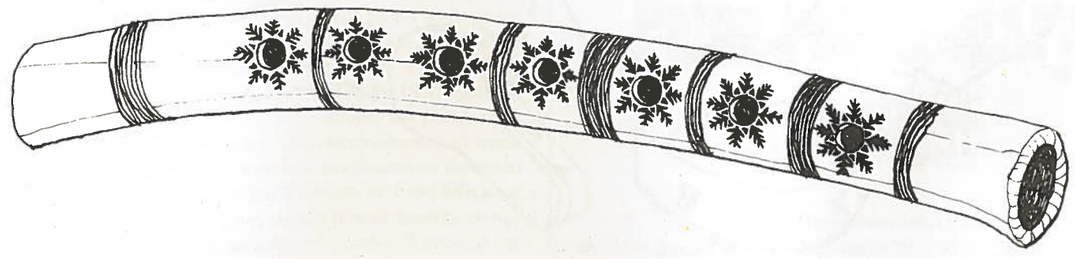
Hubbard from the south, and many more.

There's a virtual encyclopedia of fiddling styles from Michael Gorman's lacey, lilting Irish techniques through those of Eck Robertson, Arthur Smith, Kirk McGee, Byron and Lue Berline, and Tex Logan.

Sam McGee brought his guitar, five and six string banjos and plays just as he did some forty years ago when, as a young man, he was touring the South with the legendary Uncle Dave Macon.

You don't often hear a fife and drum corps at a folk song gathering: Ed Olsen (from Connecticut) and Ed Young (from Mississippi) might well provide some of the festival's most memorable music. Spokes Mashiyane, the South African virtuoso will show what a tin whistle was meant to do.

Space runs out before the suggestions do, so here's a last idea—try as many workshops as you can. This program is the most varied yet.



GREETINGS FROM YARROW

(continued from page 5)

Folk music is lucky, too, because it has Pete Seeger. Sure, there are others. But he's really the one that filled the songbag with love and caring. No amount of academic hair-splitting about the definition and nature of folk music is going to take away that gift that Pete gave to it.

Anyone who has been to Newport knows that folk music is people, not a collection of little ethnic corners of notes and styles, nor a collection of money-making success stories, either.

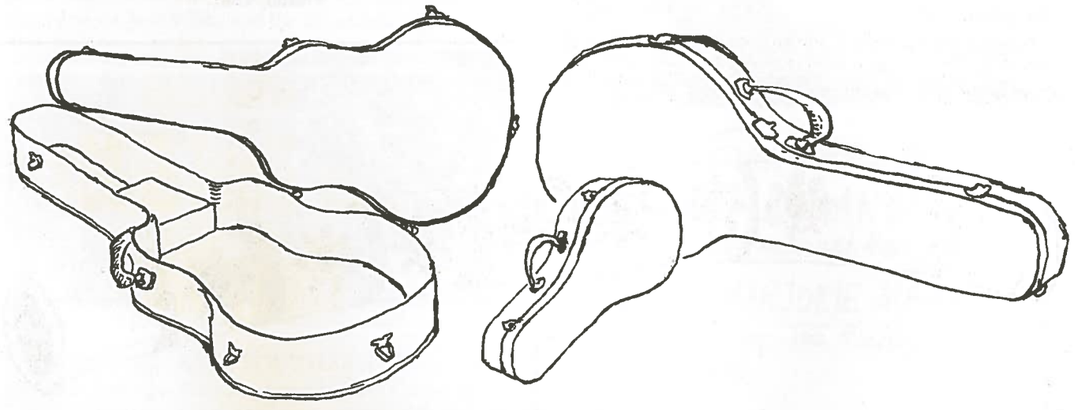
Folk music and Newport are ways for people to get together, not to separate and exclude one another. Folk music is people caring. And that's where it's at.

BETWEEN THE JAZZ AND THE FOLK

(continued from page 6)

Thelonious Monk, Buddy Rich, Art Blakey, who were engaged for evening performances, donated their services for afternoon workshops, which greatly enhanced the musical validity of the Festival. All this can be traced to the influence of the Folk Festival. This same attitude is also reflected in the growing respect of musicians for one another and the growing realization that one cannot stand alone in his field.

The Newport Jazz Festival made the Newport Folk Festival possible. Perhaps the Folk Festival may eventually make it possible for the Jazz Festival to achieve a scope and direction which would once have been thought impossible.



FESTIVAL SUPPORTS YEAR-ROUND PROJECTS

(Continued from page 7)

can be seen at Newport '65 in the performances of the Moving Star Hall Singers and the Cajun band from Mamou.

Among the results of two field trips covering more than 14,000 miles through Texas, Louisiana, Alabama, Nova Scotia and Newfoundland are the Texas work-song group, Cape Breton Singers, two ballad singers (Annie Walters and Arthur Nicolle) and Pete Goodson (Alabama guitar-player, blues and spiritual singer). The tapes from these trips will appear as part of a series of radio programs to be distributed to college stations and on records in the near future.

Tape-recorders were given, on permanent loan, to the Archives at University of Pennsylvania and to folklorist Marjorie Porter, whose valuable collection was preserved on perishable plastic and acetate disks intended for temporarily recorded dictation.

Other recording equipment was loaned to collectors for use during field trips or for dubbing master tapes. The sum of $6,075 was loaned to U.C.L.A. to help sponsor its festival of traditional folk music and $5,000 (the second installment of a $10,000 grant) was given to the John Edwards Memorial Foundation. Further discussion of these two grants will be found below, but it is worth mentioning that while the Jazz Archives at Tulane have received extensive financial support in the past, there had been no such assistance for a similar endeavor in the field of folk music (specifically dealing with an archive of traditional music found on 78 r.p.m. records issued commercially).

Plans for a series of radio programs are already under way for the coming year. These will cover many aspects of the three past festivals and will be made available to college and other non-commercial radio stations for the cost of the tape required to transcribe them. The Louisiana and Sea Island Festivals are scheduled to continue, and a vast territory lies open for investigation: community concert series presentations, the possibilities of a national folk company, the establishment of small local festivals in many more folk communities throughout the country, and so on. Perhaps in time folk song can be put to the test from which it may emerge as our prime export and ambassador of good will around the world.

NEGRO FOLK ROOTS KEPT ALIVE

(Continued from page 9)

people out to interest them in literacy schools, vocational training, etc., there is no reason that folk music should not be considered a natural resource to be cultivated for its own sake.

In the specific instance of the Civil Rights Movement, the revival of spiritual singing has proved to be an enriching factor (as well as an effective tool) for the people involved. There is no telling what values are to be gained for many more people by a more general uncovering of the rich treasury of Negro folk expression that has been ignored or suppressed until this time.

THE REPORT OF THE SECRETARY

(Continued from page 10)

Festivals and a substantial portion of any profits of that production will accrue to the Foundation.

All of this income is dealt with solely for the benefit of the world of folk music. At a recent meeting of the Board of Directors of the Folk Foundation a resolution was adopted by the Board which, for the first time, clearly delineates the scope and objectives of the Foundation's expenditure of funds. As enacted, this resolution reads as follows:

> "Resolved: That this Foundation shall both directly and indirectly devote its funds to those projects which will best promote and improve worldwide performance of folk music."

All Foundation grants must now be given within the foregoing category.

The following paragraph is a direct quote from the Charter of the Newport Folk Foundation as filed:

> "To promote and stimulate interest in the arts associated with folk music; to coordinate research and promotion of these arts in the United States of America and elsewhere and to furnish a central source of assistance or information to groups or individuals interested in folk music and the folk arts; to foster the development everywhere of an understanding and appreciation of the folk arts, with particular emphasis on folk music, by promoting and causing to be produced, musical productions, seminars and entertainments, and by taking part in activities having that end in view. To encourage and promote study, research and scholarship in the area of folk music and the folk arts through voluntary grants for such purpose by scholarships or otherwise, to individuals, institutions and organizations."

GRANT FURTHERS COUNTRY MUSIC STUDY

(Continued from page 12)

was to begin the tedious task of cataloging and ordering our holdings.

On moving into our office, we hired a part-time secretary to carry our normal office work as well as to begin bringing runs of journals, collector's magazines and fan publications up to date. In addition, she has coordinated the work of a number of volunteer workers who have generously given of their free time in order to advance the aims of the foundation. It has been encouraging to see the response of folk-music enthusiasts who have become acquainted with our program. A special note of thanks is due our student helpers, who have regularly spent several hours a week at the foundation helping with tedious filing, errands and indexing thousands of songs found in hillbilly song folios. This help has freed our paid personnel for other kinds of more specialized work.

This field of research is so specialized that ordinary library techniques generally are not adequate for this field. In order to avoid the almost impossible task of changing our procedures after they have begun, we engaged the services of Archie Green, librarian of the Institute of Labor and Industrial Relations, University of Illinois, for one month so that we would be able to take advantage of his combined knowledge of our field as well as the most up-to-date library procedures.

The spring semester saw the addition of a graduate research assistant. The purposes of hiring a trained and well-qualified assistant were twofold: (1) The amount of work to be done is so great that we need all of the help we can afford. (2) Through this program we are encouraging students to pursue our area of interest so that books, articles and depth studies in this area will be produced.

Partially as a result of stimulation by the foundation, the July, 1965, issue of The Journal of American Folklore is devoted to studies in hillbilly music.

Each of the articles in the Journal will be in our Reprint Series and is available free of charge on request. Each is reprinted from academic journals and bound in our cover. In this way, we hope to disseminate knowledge and establish standards of scholarship in this field.

In the first year of operations, we have undertaken many projects that will take years to complete. Our index of songs and artists represented in song folios is well underway and will eventually include some 30,000 song titles. An artist pseudonym file is being developed as information becomes available. The problems of pseudonyms in this field are great because many of the early performers recorded under more than a dozen names. One artist, Vernon Dalhart, recorded under more than 30 names.

The foundation holds complete, or nearly complete, runs of about 50 small ephemeral journals published around the world, seldom found in libraries. Eventually these publications will be completely indexed so that the vast storehouse of data contained in these runs will be easily available to the interested researcher. Streamers, memorabilia, individual articles and other information that we get is filed in our vertical files. New information is being placed in these files almost daily. The files contain any and all material related to our field of research that is not a book, periodical, song folio, tape recording or disk. The files are arranged by artist, song and subject.

We have recently begun to compile a list of all of the early recording artists in our field of interest and are adding brief biographical information where available. Eventually, we hope to distribute lists to collectors so that they can interview these recording artists when they are in the area. Persons throughout the country are urged to send us information of any early artists so that this information can be preserved. Also, we are always anxious to receive any information, publications, recordings or other relevant material. All contributions of material or funds are fully tax-deductable.

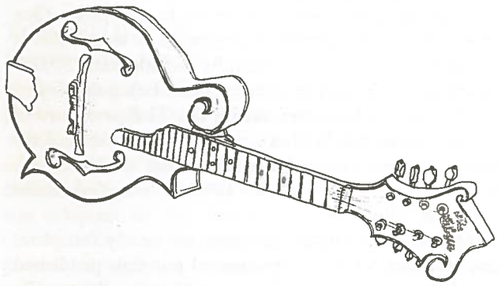
For further information about the foundation, communicate with Ed Kahn, executive secretary, John Edwards Memorial Foundation, Folklore and Mythology Center, University of California, Los Angeles, Calif. 90024.

NEWPORT LOAN HELPS U.C.L.A. FESTIVAL

(Continued from page 13)

enjoyable and memorable.

A number of results have already appeared. The performers seemed to find the atmosphere exceptionally congenial and inspiring. Both The Blue Sky Boys and Doc Hopkins obtained recording sessions as a result of their appearances. Son House found himself with offers of more engagements than he could fill during his West Coast trip. Also, the festival is developing a wider community support so that will no longer represent the efforts of a promoter or an institution. Perhaps most important, traditional performers in the Los Angeles area are making themselves known because of the inspiration of the U.C.L.A. Folk Festival.



FIFE AND DRUM

(Continued from page 14)

(like James Aird, in his "Selection of Scotch, English, Irish and Foreign Airs," 1782-1803) gave title-page notice that their compilations were "adapted to the fife" as well as to other instruments; while early 19th century music houses like that of the Gows in Edinburgh advertised themselves as makers of "all kinds of fifes."

This sort of notice ties in, it would seem, with the formation of local fife-and-drum bands in various parts of Ireland and Scotland, whose purpose would appear to have been not to prepare the members for functioning in bands of military, but for local making of social music to be used in parades and other community festivities. Though imitation of military usage and attempted adherence to military standards was apparently general, the purpose of the local band's activities would appear to have been mainly for local and occasional entertainment. Community or village or neighborhood bands were formed especially in Scotland and Ireland, and in the latter country they lasted up to the end of the 19th century.

In North America, the formation of bands of local militia would naturally call for military music. Accordingly, the fifes and drums continued to be used in our colonies, along with the British repertory of "camp duty" tunes, which was freely used by American militia bands, and appears in variant forms in many old fife-tune books of the 18th and early 19th centuries. Beside these militias, however, the evidence suggests that local fife-and-drum bands were also formed, and continued activities after the abolition of the regional militias. In the latter 19th century, the discontinuance of the fife as the main military music (against bitter protests by the old regimental fifers and drummers) struck a heavy blow at the prestige of fifes, but did not at once do away with the activities of the local and neighborhood "voluntary" martial bands. These last-named local bands gradually declined in most regions, and between the two world wars virtually disappeared. However, in the first half of the 20th century we have witnessed a movement to maintain the fife-and-drum bands and their traditions where they have not died out, and to revive them in localities where they have only recently disappeared.

To illustrate this mingled disappearance-survival-revival set of processes, two regions may be contrasted: Connecticut and western Pennsylvania. In Connecticut there has seemingly been no dying-out of fife-and-drum bands and their activities, and some of the bands remain quite conservative. For example, to learn to play the fife it is not necessary to read music. The rhythm and pace of a tune can be taught by the fife master or leader of a band, while the fingering can be learned from a simple tablature called the "Ex-oh" system. In this tablature, the closed or stopped holes are marked by X or a simple line /, while the open holes are indicated by a circle, or O. Thus, for each note of a tune, the fingering can be shown clearly, and indications of whether a fingering is in a lower or higher octave (in those cases where the fingering is identical for both pitches) can be given by signs or letters. This Ex-oh tablature seems to be common in Connecticut; in Western Pennsylvania its use was very limited.

In Connecticut and Pennsylvania both, the local bands have generally tried to adopt a sort of distinguishing uniform to be worn at public performances. As might be expected, the Connecticut uniforms generally reflect the attire of the 18th century military, and some vestiges of this have also been noted in Pennsylvania. However, the Civil War has always been the one to loom largest in the memory and consciousness of the western Pennsylvania bands; so the uniforms consequently reflect in various ways that of soldiers of the G.A.R. But anything distinguishing would serve as a uniform among the spontaneous local bands of Pennsylvania: a special hat or sash, or an all-green uniform devised by the members, or any insignia agreed upon.

In Connecticut, which seems to be a good specimen of a region characterized by continuation-plus-revival, there is a good deal of attention paid to the reenactment of camp duties and the preservation of camp-duty tunes, learned out of one or another of the old fife-tune publications. In Pennsylvania, I have heard only *one* such tuned played among traditional fifers: the regular "Rogues' March," used for drumming bad soldiers and other undesirables out of the regiment. On the other hand, in Pennsylvania, there have survived a number of tunes with camp-duty titles (such as "Tattoo" and "Revellee") which were never part of the official, British-imported and American-adopted camp duty

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music. These tunes are ordinarily purely traditional, and sometimes quite old.

Formerly in Pennsylvania the tunes of a martial band's repertory were learned mainly by ear: music-reading or the use of the "Ex-oh" tablature were exceedingly rare. Consequently, bands and individual players developed their own variant form of tunes, which are consequently collected in quite a number of differing versions. Local variations in drumming style and terms also developed, but about this very little has been noted, and it is doubtful whether much of anything can now be found out. But in Pennsylvania, as in Connecticut, any community or village was likely to have its martial band, in the days before World War I, and these bands were very active: forming, performing, disbanding, reforming, and playing at any and all sorts of public functions—political, social, religious, or even private and family. Any occasion when the local martial band could play and march, or compete with other bands, was sure to see the players out and performing vigorously. Also, in western Pennsylvania, alongside the organized local bands there were numerous independent and "unaffiliated" players of both fife and drum, who would congregate to play and enjoy themselves and their music informally on any occasion they saw fit to do so. On the great days in the martial banders' lives—like Independence Day—these "unaffiliateds" would join in now and then with the regular "official" local bands in public performance at county seats, fair grounds, and other spots where groups of bands might assemble.

It is difficult to speak of the repertories of Connecticut and Pennsylvania players without getting swamped in detail. Perhaps one could summarize the situation by saying that in both regions there are some tunes known in common, and a fairly large number that seem to be common to one region while remaining unknown in the other. This is a perfectly natural and expectable development, for reasons to be given directly. But it should be added that in each region under discussion, the local repertory is quite miscellaneous. Old fife-marches composed by minor or unknown musicians of the 18th century; popular songs of various eras; hymn and spiritual tunes; theater and stage tunes; airs out of operas or old musical "programatic" pieces; and above all, a number of antique dance and bagpipe and north-English "small-pipe" tunes—these are found mingled in the fifer's tune-stocks. The last-named category (dance, etc.) is generally composed of pure folk tunes or old ballroom dance pieces, which may or may not have been of traditional development. The stock of fifer's tunes can have been (and quite often are seen to have been) augmented by borrowing the folk dance melodies of the local fiddlers in any region. There is thus no prospect of making a delimitation between tunes played by fifers and those played on other folk instruments by other popular musicians.

The whole area of popular and folk music was open to the traditional fifer to adopt and adapt tunes to marching purposes; and versions of jigs, reels, hornpipes, cotillions and other dances may be found played by fifers.

One characteristic of repertory seems to be common to Connecticut and Pennsylvania bands: namely, all tunes played traditionally and out of old-time stocks and practice, are in duple time. Triple-time tunes, fairly numerous in the older fife books, do not occur in modern surviving repertories unless learned recently out of one of the older publications. But from Thoinot Arbeau's "Orchesographie" of 1588 to the present, there has been no indication that the fifers had any exclusive repertory, or that they did not adapt and play whatever they wished, and whatever was popular. It is true that some fifer's tunes are never played as dances by fiddlers (being such straightforward march-character pieces that they are unadaptable), but almost any short-range, diatonic-scale dance tune—and most of them in our tradition are of this character—could be easily adapted as a march by a skilled player on the fife. In short, fifers have always played what was popular at any given time, in addition to inherited tunes belonging to their regional band traditions; so that one must allow for regional repertory-differences and perhaps quite a bit of alteration in repertories over the past few centuries.

It remains to be said that the Connecticut survival-cum-revival complex allows many old tunes to be preserved. In Pennsylvania, on the other hand, unless a manuscript book of tunes were available, many of the players would be without resource: some players are young people knowing how to read music, but not versed in the old tunes. That means that some bands play almost exclusively non-traditional music on their fifes (such tunes, e.g. as "Adeste Fideles"!), and their performance, while often good, is well-nigh completely divorced from the stocks of fifers' melodies which were familiar to their ancestors.

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moved at one time or another by those deeply personal outbursts of harmonics he puts on record. Yet, he only echoes a common belief when he says, "Harp is a gas, but it isn't a necessary instrument. Not the wheels of the car, man, but the plastic Jesus on the dashboard."

Dylan's own performances might lose measurably without the harp. Yet just when you've pegged the metal noise-maker as an important, enjoyable, but not vital embellishment, and just when you're ready to equate it with kazoos, tambourines, jaw-harps, washtub basses, and a whole chorus of other folk oddities—wham! you run square into blues harp greats like Sonny Terry and Sonny Boy Williamson, 2nd, (who died in May, 1965) or Larry Adler. No other instrument in popular American music is so full of contradictory surprises or refuses so hard to be cubbyholed.

Looking backward, the harmonica has been so widely used in America for so long it has an assured place in our history even without virtuoso performers. Developed in Europe in the early 19th century as a cheap and easily learned pocket instrument, it made Everyman his own home organist. Blow in on the free-beating reeds and you got one chord, inhale and you got another. Simple.

The Hohner Company of Germany soon developed into the leading manufacturer of what was then called the "aeolina." By the 1840's its wailing sounds were soothing every boatload of seasick immigrants heading for these shores. Soon the same sounds were waa—waa—waaaing from New York out to the cowhand plains. Carl Sandburg tells how Lincoln himself carried a harp, as did his boys in blue. Who knows, maybe the harmonica helped win the Civil War.

By the 1900's there were more harmonicas in the United States than railroad ties. In the South, especially, the harp was fast developing into a Tom Thumb engine of versatility. Negroes in small towns and on lonesome farms were imitating trains, baying hounds and dog fights, or taking harps into tent revivals or ragtime bands, all with astonishing success. Then harp met the blues, and a whole new art form was born. By the 1930's the blues harp, with its howling drive and its ability sometimes to sound like a whole jazz chorus, had become a part of jug bands, blues bands, and every other kind of band you heard on "race" recordings being cranked out down South.

"Race" records were then generally ignored by white city audiences who'd turned to big bands and swing. Mention "harmonica" to them and they thought only of the most rudimentary kind of street shuffling stuff.

How apparent this was when in December, 1938, a young blind Negro harp man showed up in New York to appear in a big jazz show at Carnegie that included

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HARMONICA *(Continued)*

everybody from Sidney Bechet to Meade Lux Lewis. A *harmonica* player in that thoroughbred lineup!

The waiting audience shrugged it off as novelty. Then the young musician was helped out on stage. Cupping his hands over his harp in a way that was to become famous, he cut loose loud and clear. Out came cries of lonely men, howls and barks of a country hunt, chugging trains making it to Memphis right on time, and above all a storming lyricism that hit the people like an electric shock. They sat in silence knowing they were hearing a great blues musician. He was, of course, Sonny Terry, come from the stifling streets of North Carolina to show New York what 50 cents worth of wood and tin could do. And he's been doing it ever since. Appearing in the original "Finian's Rainbow" and its many revivals, touring the country or working TV and radio with Brownie McGhee, he's made the mouth-harp a nationally respected part of the blues-folk idiom. And so he'll continue to do.

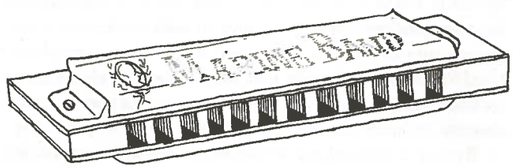
But Sonny Terry isn't all the blues harp story. There's a whole slew of Negro harp men around Chicago who have traveled far from country blues. Because they've worked mostly in the Negro circuit, however, names like Sonny Boy Williamson 1st and 2nd, Little Walter, Muddy Waters, Jazz Gillum, Shakey Jake, Howling Wolf or Hammie Nixon, are known mostly to their own people. Distinctions between their styles and those of country blues often blur, but the easiest way to delineate Chicago harp from its older cousin is its piercing, sometimes really eerie sound. *(The young Chicago harmonica-player Paul Butterfield gave New York an exciting sample of Chicago harp virtuosity last winter. Ed.)*

Elaborating on the blues triad in wild upper registers, producing real sharped blues notes, it can have an uncanny effect. "Cross harp" is the way it's achieved—inhaling or bending reeds in such a way a whole new key whines from the harp—and though chromatic harps that sharp with the press of a button eliminate much of this effort, many Chicago men stick with the Marine Band and pride themselves on making their cross harp better and better.

Country style, Chicago style, take your pick—the really great thing is that blues harp is still such a *live* tradition today. You don't have to rely on books, or scratched-white old 78's, to find it. You can go hear it right where it's happening. Sonny and Brownie, for instance, are always showing up somewhere in the country to be heard, especially with the new rock 'n' roll groups. Seeking out their Chicago brethren might lead you into some new South Side territory, but they're on tap, too. And there are even more harp players working street bands down South and in Texas.

LPs offer easy access to blues harp, too, though there is so much good harp recorded one can only dust the top off the covers here. Try Folkways' "Brownie McGhee and Sonny Terry Sing" (FW 2327) as a starter. Sonny's falsetto wails and harp dialogues with Brownie's marvelous guitar produce a whole clambake of Southern blues, stomps, ballads, and shouts. There's more of Sonny, with a salty dash of his famed vibrato work, on "Harmonica and Vocal Solos" (FA 2035). From the Chicago billet, Prestige's "Mouth Harp Blues" (1027) shows Shakey Jake reaching a tempered cross between country and city styles. Another current example of harp virtuosity is Mercury's "Josh White: The Beginning" (MG 20724). Josh got together a Chicago group for a retrospective session, and hanging right in there with some excellent harp is Sonny Boy Williamson, 2nd. With effects that sound like jazz horns, with deft in-and-out jazz statements, he helped Josh turn "Evil-hearted Man" or "Blues Come From Texas" into something that's way beyond blues.

Urban folk offers plenty of LP harp. Bob Dylan synthesizes many traditions in playing that is very uneven, but so ecstatic it'll pin you to the wall. Hammond is more consistent. Try "Maybelline" or "Hoochie-Coochie Man" on his first Vanguard LP and you'll see him conjure up a whole soul-grabbing chorus for himself. Mel Lyman with the Kweskin jug group, Tony Glover on Elektra's "Blues, Rags and Hollers" or the harp things Eric Von Schmidt has on his fine new Prestige album, these will further point the growth of harp in folk.



Then if you want a taste of down-home playing there's Woody Guthrie, Percy Randolph, and others on Folkway's "Folk Music, U.S.A." set. And after that find Sam Hinton, and Ernest Hutchison, and Jimmie Reed, and Wayne Raney, and this new harp guy working with Howling Wolf whose name I don't know, and J. B. Short, and the lost, legendary Poke Hollander, and so many more harp men you can't begin . . .

Maybe after you hear some of this stuff the harp spirit will move you. If it does, spend a couple of bucks for a harp and hit the attic. It isn't like buying a $100 guitar and the rudiments are easy to learn. Plenty of professionals are doing it, men like Barry Kornfeld, who is "searching for a new blues expression, a new depth, with harp," and so can you. See how much of your soul escapes when you're squawling away at blues or ragtime. Who knows then how far you can travel and what great scenes you'll bump into when the little tin box is running good.

A LITTLE BEHIND THE BEAT
(continued from page 16)

The almost universal acceptance of big beat music is fascinating to observe. The liberating nature of Negro music, that we long ago saw in gospel and blues, is now coming back to us with a British accent. Time magazine, in an excellent cover story on this phenomonon, reported that 40% of rock records are bought by adults. Few teen-agers could pay their way into the chic Manhattan discotheques that whirl around big-beat music. In Israel, one wag at Variety said, the most popular big-beat song is "Let My People Go Go."

From Britain to Brighton Beach, from Warsaw to Walla Walla, adults are listening to what the youth of the world is saying in its music. What seems most hopeful is that the dominant new trend of mid-1965, the fusion of folk and rock 'n' roll, is helping them to say even more.

"Folk rock" is moving so quickly now that we can only guess at where it is going. Bob Dylan, who needs no credentials as a trailblazer, is fusing his own lyrics with the cadences and drive of Chuck Berry tunes. The Byrds are coupling Dylan and Pete Seeger songs with their own arresting surfing harmonies. The Lovin' Spoonful may very well be the "American Beatles," mixing blues, big beat, jugband and folk into a new style for which no name has yet emerged.

Coupled with the folk world's increasing interest in rock 'n' roll must go a new look at the folk audience. As Dave and Terri Van Ronk have been saying recently, and as Ralph Gleason and Alan Lomax said before, the middle-class collegiate audience of folk music is only a part of the music scene. The tastes, interests and social attitudes of the high school student or drop-out, the working-class kid, must also be appreciated and understood. When Gleason wrote in Down Beat some years ago that Ray Charles was making folk music, many of us tended to write this off as inaccurate definition. What he was saying, simply, it now seems to me, is that the folk elements of popular music deserve attention. Having gone far back in American tradition, it now seems important that we broaden the spectrum of our appreciation of contemporary music.

Certainly no aspect of American popular music has been more ignored than modern Nashville music. Almost single-handedly, The New Lost City Ramblers helped focus interest on the string bands of the 1920's and 1930's. Mike Seeger and Ralph Rinzler helped make Bluegrass as popular among the folk revivalists as

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it is to country people. But it goes beyond that. What of Buck Owens, Roger Miller, Dave Dudley, George Jones, Carl Smith and dozens of other talented modern Nashville performers? Country and Western music beyond string-band, Carter Family, Blue Sky Boys and Bluegrass is a field as populated, dynamic and alive as the big beat. These performers are Johnny Cash's musical cousin's, Jimmie Rodgers' musical grandchildren. If folk fans can appreciate the latter-day development of the blues, why not the latter-day development of country music?

The music coming out of Nashville has its frauds, its shallow and inartistic three-chord men, just as pop-folk and big beat music has. But it also has scores of first-rate song-writers, sidemen, vocalists, bands.

More than anything, it seems to me, the folk movement has suffered from a rigidity of attitude that serves as blinders and ear-muffs to current developments. Tradition can be a lifeline to the past, but it should not be turned into a restricting leash. However the elements of folk music pop up in pop music, we should be loose and receptive enough to appreciate them. When we, as folk devotees, lose touch with the music the people are making and living by, we are sowing the seeds of our own obsolescence and snobbish isolation. Chuck Berry's version of "Wabash Cannonball" and Dave Dudley's truck-driver songs have to be considered as folk music, or the folk world will have lost sight of its own reasons for existence.

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"We want you to ask each one of us for our autographs" says the chief plumber, who used to be one helluva banjo player himself and now spends most of his free time propositioning old ladies down on Highway 90. "That's what we want you to do."

"Nonsense!" says Horseman. "Just a minute" says Photochick. "Hold it just a minute. I'm game. I'll do it. Who do I ask first?" "What do you mean YOU will!" growls Horseman. "I'll do it. I'll ask 'm. I wanna do it. I'll do it."

"Good," says the chief plumber. "Now that we got that straightened out, we can chop down this pole without feeling too guilty and we won't have to join any lumberjack's union besides. Good. Everything's looking good today and WHAM down comes the pole and they all walk back through the gates and go to the movies. Horseman and Photochick. They all sprawled out on the ground clutching the grass. A giant billboard sign faces them. It, being a musical instrument advertisement. Showing a picture of two women racing car drivers. Holding hands and each smoking a kazoo.

The sign smiles handsomely and just squats there like the moon. "Notice anything strange?" says Horseman to Photochick. "About what?" says Photochick. "About the pole being chopped down," says Horseman. "No. Nothing strange about that. Just that the sun's still in my eyes and that sign over there looks like it wasn't here before." "You mean that racing-car advertisement?" "I thought it was a government report warning against cigars." "Oh, yeah." says Horseman. "Yeah, it is." "Yeah, it is. I know it is." says Photochick, who begins now to look for her Hoover button . . . Meanwhile, back at the Newport Folk Festival . . .

Miss Julie Andrews in a scene from the 20th Century-Fox release in Todd-A-O®

A VOICE OF DISSENT

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want—constructive criticism. Well, okay.

(1) De-emphasize the bigness of Newport at every turn. Cut down those 250 performers to about three dozen—half traditional, half citybilly—and give them adequate performing time.

(2) Stop loading the evening concerts with commercial dead weight (the same names every year) to draw the big crowds. About half of the evening concerts last year were a waste of time, and the same seems to be true this year.

(3) Instead of trying to represent every twitch and quirk in the American folk scene, stick to genuinely talented artists and make the scope at once narrower and more intelligent. I have nothing against twitches, but I do demand they be gifted.

(4) I would prefer to be treated like an intelligent left-wing adult who, like each and every member of the Newport audience without exception, is, of course, for peace, integration, and not dropping the H-bomb on anyone. Newport last year resembled nothing so much as an out-of-control Sunday School class taught by its talentless topical inmates, each and every one of whom should be presented with a gift subscription to The New Republic by the Festival Committee. I don't mind politics, but I refuse to be political at the expense of art; and the flag of humanitarianism need not always be waved by incompetents. And I detest the babyish, namby-pamby, goody-goody, totally phony atmosphere that all but smothered last year's festival.

(5) Finally, I think the festival badly needs a context, some sort of intellectual setting into which both performer and audience can fit comfortably. It seems to exist now in a no-man's-land of fantasy in which everyone is an alien. It needs a healthy dose of common sense and dignity; it must find a way to bring its three rings into focus. And it must cease to be a dizzying blur of faces and styles in a comic pageant of . . . nothing, nothing at all.

(Are there other voices of dissent? Do you have suggestions to make, constructive, of course, on how the festival should be conducted? Write and tell us. Ed.)

TOPICAL SONG REVOLUTION

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harmonicas, the topical-song revolution caught fire.

The tradition, no matter how dormant, had never died. Before World War I, the Wobblies (Industrial Workers of the World) had fanned the flames of discontent with their insurrectionary propaganda songs and ballads. In the Depression years, textile workers in the South and garment workers in the North put their protest into song. The line of continuity embraced Woody Guthrie and the Dust Bowl, The Almanac Singers and the C.I.O. organizing drives of the late 1930's, the topical Broadway stage and the meaningful music of Earl Robinson and Marc Blitzstein and Harold Rome.

In the post-war years, People's Songs was the rallying point for the topical song. Even in the intellectually barren decade of the 1950's, dedicated partisans of unpopular causes sang out for civil liberties and peace. And through it all, over all the decades of this century, the blues developed as a magnificent creative expression so based in the reality of Negro life in America it needed no categorization to define its status.

The outburst of the 1960's had its harbingers in the short-lived popular success of The Weavers (circa 1950) and the hit-parade achievement of Merle Travis' "Sixteen Tons." The topical-song revolution is, naturally, inseparable from the folk-song "revival." It is doubtful if one could have occurred without the other. The folk song movement required a more direct connection with contemporary life than the old ballads and traditional song could possibly provide. And the topical song-poets, not so coincidentally guitar-in-hand, required an audience ready for new ideas that seemed to grow right out of the old.

Much has been written about the singer-writers of this period. We are still living in the aura of excitement created by the new songs of Peter La Farge, Tom Paxton, Phil Ochs—and especially Bob Dylan. Challenging statements, social commentary, anger, conviction, and the shattering of symbols and stereotypes were once again to be found in song. And when, through the voices of Pete Seeger, Joan Baez, Peter, Paul and Mary and The Chad Mitchell Trio, these songs began to reach an audience of millions, it seemed that a new era in the development of American popular music had begun.

There were many, of course, who considered the entire process a dubious achievement at best. But let this much be said for the topical-song movement. It has re-established in the area of popular song the natural concern of art for life.

Topical song has proven its worth and strength many times over these last years. But perhaps the time is due (more likely it is past due) for some careful evaluation of where it's all at right now. There are some signs of

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TOPICAL SONG REVOLUTION

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danger blowing in the wind.

Not the least of these has been the emergence of cults of deification around our most popular singers. The personality cult is the very antithesis of a meaningful and continuing expression—for it cuts the artist off from his roots and his strength, the contact with everyone else's reality. The idolization of the "artist as hero" has been the ruin of more good poets than one would comfortably choose to name—and the application of this circumstance to the topical-song movement of our own time is not hard to find.

The form and content of current topical song are matters of concern. The cult of the original—especially if the original sounds like something else we have come to accept—is a growing problem. The prevalence of generalized "lonesome rambler" and meaningless "days of decision" songs has helped transform protest into a disembodied illusory social reality. The increasingly adolescent involvement with the "freedom-seeking" id frequently has served the purpose of making of socially aware class-consciousness a much more socially containable inner consciousness.

Another danger in the current picture is the process whereby listening to "protest" songs replaces the act of protest. We are all good guys when we laugh at Phil Ochs' straw-man liberals and we shiver with Tom Paxton's ramblers. We feel good when we dig Bob Dylan's subterranean homesickness and we welcome Buffy Sainte-Marie's emigrantes. But are we substituting personal identification for social action?

The most urgent danger sign, however, is the dollar sign. What with hit records, TV appearances, major concert halls and folk festival spectaculars—the financial worth of protest is only one step removed from being measured in the Dow-Jones average. It must strike some observers as ironic and odd that the most earnest endorsers of the "new" protest are Columbia Records and Time magazine, while such staunch proponents of the faith as Ewan MacColl, Don West and this totally committed partisan of unpopular causes should be raising voices of doubt and concern.

Le there be no mistake. The hope of any art is in its relevance to life. Our artists, our singers, our writers who try to sing of life in its most basic sense belong to us all. They are our voice, our conscience, sometimes our honor. But we must constantly be demanding of them else their art will rot and be turned against them and us.

Perhaps, by way of conclusion, we should abandon the concept of *topical* song. It is not enough that a song's subject matter be of topical concern. We should demand insight and partisanship and protest and affirmation from our songs—no matter whether we call them topical or not. For, in the final analysis, it is not art that is our ultimate goal—but life.

CAPE BRETON

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with each verse in the fashion of a great ballad singer. One of the acknowledged masters in the Skir Dhu area is Dan Morrison, now in his eighties. Still possessed of a powerful voice, he sings with the gusto and vitality of the best work song singers of any tradition and with the sensitivity to improvisation of a jazz virtuoso. For some fifty years (from 1905 'til 1955) Dan was absent from Cape Breton. He was alone in the northwestern U. S. herding sheep, and to pass the time throughout the years he sang and honed the songs which he had heard so often as a child. He remembers tunes and texts which had long since been forgotten in the area until he returned. As a leader he is prized for his ability to set the pace and maintain the surging power of a piece while embellishing the melodic line and injecting a fresh charge of energy at the opening of each verse.

Dan Morrison is also one of the few men on the Island who can sing out fiddle tunes to the traditional nonsense syllables. This practice, known as mouth music, originated in areas where dancing was popular and fiddlers scarce. A couple of strong-voiced men would spell each other for an evening gala providing all the music for the dancers. As certain syllables are often linked with particular tunes, there is some likelihood that a connection exists between mouth music and the singing of the cantaireachd. The cantaireachd is an ancient system of notation, still in use today, which pipers use for learning and preserving the wealth of highland pipe music. It is similar, in some ways, to solfeggio, and in the process of learning music from the bottom up, a piper must sing the cantaireachd before he can play it on his pipe chanter. Thus a fast-stepping reel or strathspey sung in this way might sound very much like mouth music to the average listener.

There are many songs, in addition to the psalms and milling songs, which these singers from the North Shore perform individually. Lord Lovet's lament is a favorite of Alec Kerr, the youngest member of the group at Newport, and Malcolm Angus MacLeod favors a humorous ditty about a man without a nose.

There are many more songs and a host of stories. In the course of the weekend we have an opportunity to draw from these warm, friendly people a wealth of songs, lore and tradition which, after centuries of maturation, is in danger of dying with the language and way of life of which it is an inseparable part.