

A STUDY OF THE NEWPORT FOLK FESTIVAL
AND THE NEWPORT FOLK FOUNDATION

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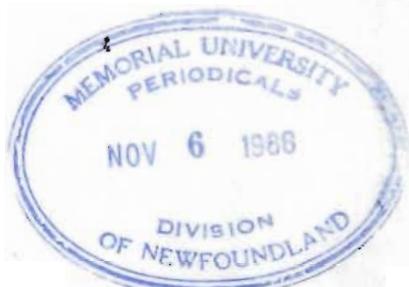
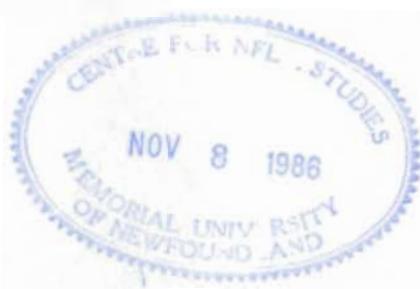
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A STUDY OF THE NEWPORT FOLK FESTIVAL
AND THE NEWPORT FOLK FOUNDATION

BY

© CHERYL ANNE BRAUNER, B.Sc.

A thesis submitted to the School of Graduate
Studies in partial fulfillment of the
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Department of Folklore
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ABSTRACT

This work examines the motives and intentions underlying the creation and production of the Newport Folk Festival from 1959 through 1969. It outlines the reasons why and describes the ways in which the directors of the Newport Folk Foundation used income from the festival to support the preservation, presentation, and perpetuation of the folk arts.

Materials for this study included Newport Folk Foundation board meeting minutes and correspondence, and program books, recordings, and reviews of the festival. Interviews and conversations with former board members, participants, and spectators supplemented the documentary sources.

The Newport Folk Festival was an important cultural institution that became a model for the organization and production of other folk festivals and public presentations. Throughout its history, the festival was primarily a showcase for pop folk entertainers. However, its directors continually worked to develop presentational strategies that would stress the relationship between artists and their art, in order to illustrate the idea that folk music "grows out of living."

The spirit of Newport--the belief in appreciating and helping to perpetuate a myriad of expressive traditions--survives in the many projects initiated or supported by the Newport Folk Foundation. Among the foundation's most noteworthy accomplishments were its contributions toward the preservation of the traditional cultures and cultural expressions of blacks living in the Sea Islands off the coast of Georgia and South Carolina, and of Cajuns in southwestern Louisiana. The foundation also contributed to the appreciation and perpetuation of traditional arts by supporting the initial operations of the John Edwards Memorial Foundation and Foxfire, Inc., and providing critical funding for the development of the Jugtown Pottery. Newport-sponsored field research laid the groundwork for a research and presentation program in American subcultures at the Smithsonian Institution. The Smithsonian program, in turn, has become an important resource and model for local and regional folk arts programs around the world.

ACKNOWLEDGEMENTS

Foremost, I wish to express my respect for and indebtedness to Ralph Rinzler and Bruce Jackson, who generously extended their libraries and their interest in helping me to complete this work. Although the actual time I spent discussing the topic with them was brief, their ideas have had a significant impact on me and on the development of this thesis. Had I not had access to their combined collections of Newport materials, this work would never have progressed beyond the proposal stage.

Oscar Brand, Peter Knobler, Don McLean, Ethel Raim, Toshi Seeger, and Joyce Wein are among those whose memories added significantly to my understanding of the Newport Folk Festival and the Newport Folk Foundation. I am grateful for their help.

The continued interest and enthusiasm of my adviser, Dr. Neil V. Rosenberg, has been heartening. This study was undertaken on his suggestion, and he has contributed numerous ideas and suggestions at various stages of its preparation. I thank him for his patience, his guidance, and his friendship.

I am fortunate to have weathered the highs and lows of graduate school with a group of fun-loving, bright, and resourceful individuals. Special thanks to David Boe, Sheila Brown, Ali Kahn, Natalie Macpherson, and Jamie Moreira for their camaraderie and their unique contributions to this work. I also wish to express my appreciation to Janet McNaughton, whose interest in festivals and devotion to the field was always inspiring.

I am grateful to the School of Graduate Studies at Memorial University of Newfoundland for supporting my studies with a Graduate Student Fellowship.

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I am, as always, deeply indebted to my mother, Marilyn W. Brauner, who unselfishly contributed her time and talents in helping me to finish this work. It is to her and to my father, Alvin R. Brauner, that it is dedicated.

TABLE OF CONTENTS

| | Page |
|--|------|
| ACKNOWLEDGEMENTS | iv |
| LIST OF TABLES | ix |
| LIST OF ABBREVIATIONS AND FORMAT USED | x |
| CHAPTER | |
| INTRODUCTION | 1 |
| I. HISTORICAL PERSPECTIVES | 11 |
| Historical Surveys | 12 |
| The Folksong Revival | 16 |
| II. NEWPORT: JAZZ TO FOLK | 28 |
| The Setting | 28 |
| The Jazz Festival Idea | 31 |
| A Life Devoted to Jazz | 34 |
| Local Considerations | 38 |
| Plans for a Folk Festival | 41 |
| Format | 44 |
| Diversity of Talent | 46 |
| Sunday Evening Concert | 49 |
| Evaluation | 52 |
| 1960 Folk Festival | 53 |
| Influence on Others | 56 |
| Ideas for Reorganization | 58 |
| III. THE NEWPORT FOLK FESTIVALS, 1963 - 1969 | 62 |
| A. REVIVING THE FOLK FESTIVAL | 62 |
| Support and Reorganization | 64 |

| CHAPTER | Page |
|--|------|
| The Board of Directors | 67 |
| "Between the Jazz and the Folk" | 72a |
| Programming | 74 |
| Arrangements for Performers | 77 |
| Informality the Keynote | 80 |
| Format | 81 |
| B. THE FESTIVALS, 1963 - 1965 | 83 |
| Growth and Logistics | 84 |
| Socially Conscious Orientation | 90 |
| Daytime Program | 94 |
| Topical Song and New Song Writers Workshop | 96 |
| Blues Workshop | 97 |
| Workshop Hosts | 103 |
| Other Types of Workshops | 104 |
| Daytime Concerts | 104 |
| Non-Musical Sessions | 106 |
| The Evening Concerts: | |
| High Drama | 108 |
| 1963 | 108 |
| 1964 | 110 |
| 1965 | 113 |
| An Eye to the Future | 119 |
| C. FURTHER EXPERIMENTATION AND THE FESTIVAL'S DEMISE | 124 |
| Children's Days | 125 |
| Crafts | 126 |
| Dance | 130 |
| Hootenannies | 133 |
| Religious Programs | 135 |
| Expanded Workshop Schedule | 138 |

| CHAPTER | Page |
|--|------|
| Evening Events | 142 |
| 1966 | 142 |
| 1967 | 144 |
| Subsidiary Concerts | 148 |
| Format Changes Not Enough . . . | 150 |
| The Festival Ends | 154 |
| IV. OFF-STAGE AND IN THE FIELD: THE WORK OF THE NEWPORT FOLK FOUNDATION | 159 |
| Funding With a Focus | 160 |
| Limiting Academic Support | 163a |
| Establishing Selection Procedures | 165 |
| The Foundation's Projects | 167 |
| First Financial Awards | 175 |
| Grassroots Focus | 176 |
| Field Operations | 180 |
| On the Road | 184 |
| Preserving Traditions: Louisiana | 192 |
| Miscellaneous Projects: Civil Rights to Smithsonian | 197 |
| CONCLUSION | 209 |
| BIBLIOGRAPHY AND LIST OF REFERENCES CITED | 213 |
| APPENDIX A | 241 |
| APPENDIX B | 254 |
| APPENDIX C | 261 |
| APPENDIX D | 267 |

LIST OF TABLES

| | Page |
|--|------|
| I. Board of Directors (Newport Folk Foundation) | 69 |

LIST OF ABBREVIATIONS AND FORMAT USED

Throughout this work, abbreviations are used to refer to materials of, or relating to, the Newport Folk Festival and the Newport Folk Foundation, and to indicate the location of unpublished materials and recordings.

References to the board of directors of the Newport Folk Foundation will be designated as the "Board," such as in correspondence addressed to or from this body:

Pete Seeger, Letter to the Board, 17 Sept. 1966, RR/NP.

In referring to the minutes of board meetings, the date and location are indicated as follows:

Board Meeting, 8 Nov. 1965, New York, NY, BJ/NP.

The designations "RR/NP" and "BJ/NP" used above indicate the location of these materials: the Ralph Rinzler Newport Papers (private collection), or the Bruce Jackson Newport Papers (private collection), respectively. Abbreviations for archival sources are as follows:

FOHA/SUNY -- Folklore and Oral History Archive, State University of New York at Buffalo;

LC/AFC -- Library of Congress, Archive of Folk Culture;

MUNFLA -- Memorial University of Newfoundland Folklore and Language Archive.

Once upon a time there was a singing tea kettle. You've all heard singing tea kettles. You know, they go (whistles) like that.

But this wasn't an ordinary singing tea kettle. It could sing like people. The only trouble is it takes a lot of steam to sing like people and every time it just got steaming well enough, they'd come and turn the gas off on it.

But one day the lady of the house was out in the back-yard hanging laundry and she got talking with the neighbor over the fence and she forgot all about the tea kettle on the stove. And first it began to sing like a tea kettle and then it began to sing like people. It was having a fine time all by itself in the kitchen when along came the garbageman to the door to pick up the garbage.

He said, "Oh, Mrs. Jones, your tea kettle is singing."

"Oh, goodness gracious, it must be," she said, "I'll go turn it off."

"But you don't understand, Mrs. Jones! It's not singing like a tea kettle, it's singing like people!"

"Oh, don't be ridiculous," said Mrs. Jones. But she came anyway and she said, "Why, goodness gracious, it is!"

"Yes, it is and it's got a fine voice," says the garbage-man 'cause he liked good singing. He says, "We must tell Professor Banelli. He'll know what to do about this."

Professor Banelli was a singing teacher and he came and he said, "This is a glorious voice. The world must hear this voice."

They went downtown and they rented the big opera house for a certain night and they sold tickets to all their friends. And their friends sold tickets to all their friends' friends. And the friends' friends sold tickets to all the friends' friends' friends.

By the night of the concert, every seat was full and the lights grew dark and the curtain opened and there on the stage on a gleaming white stove was the tea kettle. Well, the gas had been on quite awhile and the steam was all ready to go and first it began to sing like a tea kettle and then it began to sing like people.

It sang all the songs it had always wanted to: "Come Where My Love Lies Dreaming," "Asleep in the Deep," "Lo, the Gentle Ark," and several arias from Rigoletto.

And when finally the water was all boiled away and it couldn't sing anymore, it stood up and bowed and the audience just cheered and clapped and cheered and played. And that tea kettle was the happiest tea kettle in the whole world.

-- Pete Seeger, "Tea Kettle Story,"
Children's Concert, 1963 Newport
Folk Festival

INTRODUCTION

When the Newport Folk Festival ceased production in 1969, it left behind a legacy as the "biggest, most 'successful', and most controversial" festival in all of North America.¹ In its nine year history, over one thousand performers had graced the festival's stage. [See Appendix D for a listing of participants.] It had grown from a two day, five event production into one that stretched almost a full week and featured scores of workshop sessions and concerts each year. [See Appendix A for schedules of events for each festival.] Although the first festivals, produced in 1959 and 1960, had been financial disasters, profits in later years totaled between fifty and sixty thousand dollars annually. The Newport Folk Foundation, the body responsible for the festival's production, had often been the target of attack by those who disagreed with its programming policies and use of the proceeds.

Studying the history of the Newport Folk Festival offers a unique opportunity for understanding the way in which contemporary concepts and ideas about folk culture influence

¹ Bruce Jackson, "Newport," Sing Out!, 16, No. 4 (Aug.-Sept. 1966), p. 6.

and are articulated in the production of popular events. As the most widely publicized folk music event of the 1960's, the Newport Folk Festival was clearly one of the high points of a half-century of attempts by scholars, educators, performers, and folk arts enthusiasts to interest Americans in their musical heritage. While it is still too recent a phenomenon to assess the lasting impact of the festival on its participants, or to do more than speculate on how it affected the larger population's perception of folk culture, it is hoped that the present work might eventually form the basis for such studies. The current objective, however, is to answer more fundamental questions about the creation and production of such an event, including: What developments led to the establishment of a "folk" festival in Newport, Rhode Island? Who was responsible for its programming and production? What were their models? What kinds of performers did the festival feature, and how were they presented? What ideas about folk culture and tradition influenced the production of the festival and the activities of the Newport Folk Foundation?

In the spring of 1981, when my research proposal was submitted, I anticipated that my study would be more analytical than it would be descriptive. However, the rate at which primary documents had been destroyed, and the difficulty I had in locating and gaining access to the remaining

records of the festival contributed to my decision to alter my research priorities. It seemed that the immediate need was to merely synthesize and present an overview of the information contained in the materials I was finally able to assemble, in order that more in-depth examinations of the festival's impact on the development of contemporary formats for presenting folk culture and the results of folkloric research to mass audiences could be undertaken at a later date.

In the following pages, I will describe the primary sources of information upon which my conclusions are based, and briefly assess the value of each. These sources included minutes of Newport Folk Foundation board meetings, correspondence written or received by members of the board, and Newport Folk Festival program books, reviews, and recordings. Retrospective conversations and interviews with some of the festival's organizers, participants, and audience members were the source of many illuminating anecdotes and insights into various aspects of the Newport operation.

After the Newport Folk Festival was transformed into a nonprofit operation in 1963, the directors of the Newport Folk Foundation met at least once a month. [See Appendix B for details of the reorganization.] Detailed minutes of these meetings, which contain information on the production of the festival and the workings of the foundation, were

prepared and distributed to members of the board, along with correspondence relating to the festival program or dispersal of funds.

Locating and obtaining access to copies of the board meeting minutes and other records of the festival's business operations and program organization was more difficult than I had anticipated. My attempts to gain such materials from Elliot Hoffman, formerly the foundation's secretary and general counsel, proved unsuccessful. Toshi Seeger had once had an extensive collection of materials relating to the festival and foundation, but she has burned her files because she thought them merely a duplication of documents retained by George Wein, the originator and long-time producer of the folk festival. Wein's office regretted that their records had been destroyed in a flood a few years before. Other former directors had stored their papers in Connecticut, New Jersey, Long Island, and elsewhere and, unfortunately, they did not have the time to locate them for me.

I finally was able to assemble a fairly complete set of documents by combining the collections of Ralph Rinzler and Bruce Jackson, whose involvements with Newport were roughly complementary. Between 1964 and 1967, Rinzler was the foundation's fieldworker and talent coordinator; he served on its board of directors in 1965 and 1966. Jackson

was a board member from 1966 through 1970. Although documents in their collections covered the broad range of the foundation's activities, I have yet to determine the source of some presentational strategies and to verify the reported successes of some of the foundation's field projects. Neither Rinzler nor Jackson had any materials relating to the production of the Newport Folk Festival prior to the establishment of the folk foundation.

Festival program books were an additional source of information. As the only remaining records of who was scheduled to perform at the festival each year and what events were planned, these booklets helped me in preparing the schedules of events and participants which follow this work as Appendices A and D, respectively. The nature and volume of material featured in these booklets make them worthy of an entirely separate study. As the festival presented both the popular and scholarly aspects of folk music, the program books feature impressionistic short stories and poems by Bob Dylan and other stars, juxtaposed with short but informative articles by folklore scholars. Richard M. Dorson, Louis C. Jones, and Charles Seeger contributed to a special 1967 section on folk style. A 1966

² See Richard M. Dorson, "Folk Narrative Style," pp. 8-9, Louis C. Jones, "Style in American Folk Art," pp. 9, 35, and Charles Seeger, "Folk Song Singing Style," p. 10, (Folk Style Section), 1967 NFFPB.

piece on traditional crafts in American is noteworthy for the breadth of subject matter and depth of exploration that was innovative at the time, but is now commonplace in the production of program books for the Festival of American Folklife, National Folk Festival, and others.³ Although somewhat self-congratulatory, the annual reports filed by the secretary of the Newport Folk Foundation and "Field Reports" written by those who received foundation support contain valuable descriptions of many of the projects which were undertaken. Many of these are listed in my bibliography. To my knowledge, the only complete sets of program books are at the Archive of Folk Culture at the Library of Congress and in Ralph Rinzler's personal collection in the Smithsonian Institution's Office of Public Service.

Reviews of the festival in both general and special interest publications helped me to determine the success or failure of various presentations and to assess the audience's interest in the artists featured. The bibliography includes numerous references to reviews and background articles in local, regional, and national periodicals. The role of Sing Out! magazine as the festival's reporter, critic, and ombudsman is particularly worthy of investigation. Further examination of festival accounts and criticisms which appeared in the pages of the New York

³ Bruce R. Buckley and M.W. Thomas, Jr., "Traditional Crafts in America," 1966 NFFPB, pp. 42-43, 65-66, 68, 70.

Times and Saturday Review might lead to a better understanding of the way in which the mass media influence the public's impressions of and attitudes toward folk music, other folk arts, and the "folk" themselves.

Although photographs, sound recordings, and other types of audio-visual documentation often are neglected resources, I found these critical to understanding what actually took place on and off-stage at Newport. A listing of commercially available recordings of Newport performances follows this work as Appendix C. Copies of the tapes from which these were culled are on deposit at the folklore and oral history archive housed in Bruce Jackson's office at the State University of New York at Buffalo. Excerpts from some of these tapes are included in the body of this work. Listening to the tapes also helped me to evaluate and place into perspective some of the favorable and unfavorable reviews of workshop and concert presentations. Additional insights were gained by studying David Gahr and Robert Shelton's The Face of Folk Music, which contains hundreds of photographs taken at the festival.⁴ Festival!, a documentary film of the 1963-65 folk festivals, also was an important resource. [See Chapter IV for further information on these documentary materials.]

⁴ David Gahr and Robert Shelton; The Face of Folk Music (New York: Citadel, 1968).

Discussions with some of the festival organizers helped me to trace the evolution of certain ideas and methods: Toshi Seeger emphasized the important role she and her husband, Pete, played in reorganizing it as a non-profit venture; Ethel Raim described her role in increasing the number of ethnic artists featured there; Joyce Wein, who coordinated much of the care, housing, and feeding of participants, discussed the importance of very thorough and thoughtful behind-the-scenes organization. Ralph Rinzler described the ways in which he located and prepared artists for performing at Newport and how he worked to preserve the cultural heritage of their home communities. Alan Lomax compared the Newport fete to other cultural presentations, outlining what he perceived as flaws in both its theory and design. Discussions with festival organizers who were unavailable to me--particularly Pete Seeger, George Wein, and Theodore Bikel--are essential to a further understanding of the festival and the foundation. I am hopeful that this compilation might interest them in adding their memories and insights to the record.

Retrospective accounts of the festival by participants I talked with tended to be impressionistic and concerned with how their careers were affected. Scots singer Jean Redpath, who performed at Newport in 1963, admitted that, in her mind, it was hardly distinguishable from other festivals where she had performed. However, as a result of

seeing many artists in shabby attire, she began donning formal dress for subsequent performances. Californian Don McLean, who came to the festival in 1969 with the Hudson Sloop Singers, noted its importance as a forum for the exchange of creative ideas and information. He recounted his excitement at seeing and hearing the Everly Brothers and their father, Ike. The elder Everly told him of some of the circumstances surrounding the tragic death of Buddy Holly, which contributed to McLean's composing the pop hit song, "American Pie." Further examination of the festival's impact on careers or on a participant's interest in perpetuating cultural traditions is greatly needed.

Audience members recalled with nostalgia the festival's socially conscious orientation and presentations they had found particularly exciting. Many emphasized the opportunity the festival provided for making new friends, playing music, and generally having a good time.

Random conversations with Newport residents revealed the less appealing aspects of such a large production. Memories of traffic snarls and a continual wariness of the crowd's potential for riot loomed largest.

As readers of this work will come to appreciate, the Newport Folk Festival was a very expensive operation, and financial difficulties eventually contributed to its demise. However, as the focus of this work is on the Newport Folk Festival and Newport Folk Foundation's cultural rather than

fiscal policies, information on the latter is included only when it provides insight as to the board's festival or educational programming priorities.

I

HISTORICAL PERSPECTIVES

Folk festivals, or "annually sponsored public performances of folklore, generally folksongs and dances," have been a feature of American life for over half a century.¹ Although these events have differed considerably in form and direction, there seem to be many similarities in the motives and intentions of folk festival organizers, both past and present. The missionary spirit of the folksong revival was particularly important in developing folk festivals as vehicles capable of demonstrating or selling folk culture to mass audiences.² With the continued popularity of these events, folklorists recently have begun to investigate the roots and branches of the festival phenomenon and to assess "the possibilities and limitations of similar efforts in the future."³

¹ Description used in Jan Harold Brunvand, The Study of American Folklore: An Introduction, 2nd ed. (New York: Norton, 1978), p. 253.

² As noted in Archie Green, "Commercial Music Graphics #32: The National Folk Festival Association," JEMF Quarterly, 11, Part 2 (1975), 23.

³ See David Whisnant, comp., Folk Festival Issues: Report From a Seminar, 2-3 Mar. 1978, John Edwards Memorial Foundation Special Series, No. 12 (Los Angeles: JEMF, 1979), p. 25.

Historical Surveys

Historically, the term "folk festival" has been applied to a wide range of celebratory events. One of its earliest uses was to refer to educational programs organized in the early 1900's at settlement houses in Chicago and New York City.⁴ These events juxtaposed celebratory activities common among various immigrant groups. They were intended both to help the young people of each cultural group understand their own ceremonies and traditions and to promote a community sense among the new immigrant groups and the Old Stock Americans in each neighborhood. The organizers of these festivals hoped their productions might ultimately inspire the merging of these traditions in the development of a unique national art.⁵

Educators and recreationalists soon began organizing similar folk festivals in school, work, and other community contexts. Articles written by these organizers emphasize the rich celebratory life of immigrant groups and decry what

⁴ As pointed out in Joe Wilson and Lee Udall, Folk Festivals: A Handbook for Organization and Management (Knoxville: University of Tennessee Press, 1982), p. 6.

⁵ See R.T. Wallach, "The Social Value of the Festival," Charities and the Commons, 2 June 1906, pp. 314-19.

they perceived as a lack of festivity in American life.⁶

In his "Early Folk Festivals in America: An Introduction and Bibliography," Timothy Charles Lloyd analyzes articles written by festival organizers Percival Chubb and Sarah Gertrude Knott for the journal, Recreation. Lloyd discusses the development of festivals as a way of converting idle spare time into meaningful leisure and examines the role of recreation organizations and personnel in helping to instigate a North American folk festival movement. He suggests that these festivals, which facilitated the transfer of traditional "texts" (words, melodies, costumes, dance steps) "from one contextual and functional system to another," contributed to the development of folk festivals as mediators between folk and mass society.⁷

⁶ See Frank A. Manny, "Types of School Festivals," Elementary School Teacher, 7 (1907), 411-13; Peter W. Dykema, "A Lesson in the Association of Work and Play: What Children Learn from School Festivals," Craftsman, 12 (1907), 647-54; Amalie Hofer, "The Significance of Recent National Festivals in Chicago," in New York City, Department of Child Hygiene, Pubt No. 3 (New York: Russell Sage Foundation, 1908), pp. 2-13; Peter W. Dykema, "Awakening the Festival Spirit in America --An Educational Opportunity," Proc. National Education Association (1912), 1023-30; and H.A. Jump, "A Festival of the Nations," The Survey, 4 June 1920, pp. 392-96. There are also two books which were written as guides for these festival organizers: Mary Master Needham, Folk Festivals: Their Growth and How to Give Them (New York: B.W. Huebsch, 1912), and Dorothy Gladys Spicer, Folk Festivals and the Foreign Community (New York: The Woman's Press, 1923).

⁷ Timothy Charles Lloyd, "Early Folk Festivals in America: An Introduction and Bibliography," JEMF Quarterly, 14 (1978), 95.

Folk festival's sponsored by the Canadian Pacific Railway (CPR) in the late 1920's and early 1930's also may have served as models for later events. In her MA thesis, Janet McNaughton examines three of the Canadian Folksong and Handicraft Festivals in depth. Focusing on John Murray Gibbon, head of publicity for the CPR, she suggests that his interest in preserving elements of European culture in Canadian society led to his involvement in the staging of large folk festivals as promotional events for the railway-owned hotels in which they were held. McNaughton's exploration of the festivals' significance as tourist attractions is particularly important in understanding the continued public support of folk festivals. Their function as mediators between folk and mass society is highlighted in her discussion of French-Canadian and Canadian nationalism, as related to the rise in interest in folk culture among affluent, educated urbanites in the early twentieth century.⁸

Similar motivations prompted the 1928 creation of The Mountain Dance and Folk Festival in Asheville, North Carolina. Begun as an adjunct to a Rhododendron Festival there, this festival resembled large fiddlers' conventions held throughout the South. It has been suggested that the self-conscious

⁸ Janet McNaughton, "A Study of the CPR-Sponsored Quebec Folk Song and Handicraft Festivals, 1927-1930," M.A. Thesis Memorial University of Newfoundland 1982. See also her "John Murray Gibbon and the Inter-war Folk Festivals," Canadian Folklore Canadien, 3 (1981), 67-73.

use of the term "folk festival" in the title of this event reflected organizer Bascom Lamar Lunsford's "concern that a larger public know and respect mountain music and dance."⁹ David Whisnant, in his article, "Finding the Way Between the Old and the New: The Mountain Dance and Folk Festival and Bascom Lamar Lunsford's Work as a Citizen," further examines the

. . . intentional intervention into traditional culture by a forceful entrepreneur who did what he did partly because he "just liked mountain people," but who viewed those people from his special perspective as a member of the small but important local intellectual, effectively bi-cultural elite.¹⁰

Whisnant examines the impact of the festival on performers, other festivals, traditional culture in western North Carolina, and the popular image of mountain culture. He goes beyond the idea of mediation by suggesting that the Mountain Dance and Folk Festival provided a transitional cultural form between an old rural, traditional, community-based culture and a new urban, industrial, media-dominated one.

In 1934, Sarah Gertrude Knott produced the first National Folk Festival, merging the recreational, educational,

⁹ Wilson and Udall, p. 6.

¹⁰ David E. Whisnant, "Finding the Way Between the Old and the New: The Mountain Dance and Folk Festival and Bascom Lamar Lunsford's Work as a Citizen," Appalachian Journal, 7 (Autumn/Winter 1979-80), 136.

and nationalistic aims of festivals into a showcase of lasting significance. Knott was one of the leaders of the folk festival movement and, as Archie Green notes, the

. . . Knott presentational formula (many languages, ethnic pluralism, music, dance, drama, crafts) . . . has lasted until this day.¹¹

Unlike her predecessors, Knott established a National Advisory Committee of prominent folklore scholars to help her develop standards for the use of folk expressions. George Pullen Jackson, Constance Rourke, Mary Arsling, Benjamin Botkin, Arthur L. Campa, Frances Densmore, and Bascom Lamar Lunsford were among those who supported her undertaking "to present the diversity and richness of American folk culture to audiences unfamiliar with this material."¹²

Knott was one of the few festival organizers who chronicled her many activities and contributed to manuals on folk

¹¹ Green, 25.

¹² Wilson and Udall, p. 7.

festival organization and management.¹³ Particularly noteworthy is the missionary spirit which colors Knott's writings and is strikingly similar to the tone in which the organizers of the Newport Folk Festival and Foundation described their undertaking. Other similarities between these two operations include Knott's establishment of a National Folk Festival Association (NFFA). In addition to directing the annual production of the national festival, the NFFA was to encourage the development of regional festivals and other activities designed to help perpetuate folk traditions.

An in-depth examination of the National Folk Festival and the NFFA's operations would be a tremendous contribution to the field of festival studies, for its influence has been pervasive. Indeed, the parallelisms noted here are meant to suggest a thread of continuity and to stress that the folk festival movement as a whole must be considered within the

¹³ Her writings include "The Traditional in Recreation," Recreation, 32 (1939), 643-46, 680-81; "The National Folk Festival After Twelve Years," California Folklore Quarterly, 5 (1946), 83-93; "The Folk Festival Movement in America," Southern Folklore Quarterly, 17 (1953), 143-55; and "Many Songs, Many Dances," Americas, 17 (1965), 27-33. She contributed to the Evening Bulletin Folk Festival Association's The Folk Festival Handbook: A Practical Guide for Local Communities (Philadelphia: The Evening Bulletin, 1944), and co-authored, with John F. Putnam and George Simpson, Folk Festival Handbook: A Brief Guide for Planning (Washington, DC: NFFA, 1976).

larger framework of the twentieth century revitalization movement commonly referred to as a "folksong revival."¹⁴

The Folksong Revival

The burgeoning of popular interest in folksong within this century is a complex phenomenon which took on social, political, and almost religious dimensions, as folk music came to symbolize "a kind of ideal folk life" and many folksong enthusiasts attempted to discover or recreate this ideal.¹⁵ In this context, folk music gatherings--concerts, hootenannies, and festivals--took on ritualistic overtones.

¹⁴ My characterization of this phenomenon is based on the concept described by Anthony F.C. Wallace in his "Revitalization Movements," American Anthropologist, 58 (1956), 264-81. There have been numerous interpretations of the folksong revival by participants and scholars. Thirty-two articles on the subject appear in David A. De Turk and A. Poulin, Jr., eds., The American Folk Scene: Dimensions of the Folksong Revival (New York: Dell, 1967). The views of Alan Lomax, Ralph Rinzler, Mike Seeger, Ellen Stekert, Israel Young, and others are featured in Benjamin A. Botkin, comp., "The Folksong Revival: A Symposium," New York Folklore Quarterly, 19 (1963), 83-142. See also Benjamin A. Botkin, "The Folkness of the Folk," in Folklore in Action: Essays in Honor of MacEdward Leach, ed. Horace P. Beck, American Folklore Society Bib. and Special Series, 14 (Philadelphia, 1962), pp. 44-57; Charles Seeger, "The Folkness of the Non-Folk vs. the Non-Folkness of the Folk," in Folklore and Society: Essays in Honor of Benjamin A. Botkin, ed. Bruce Jackson (Hatboro, Pa.: Folklore Associates, 1966), pp. 1-9; and Ellen J. Stekert, "Cents and Nonsense in the Urban Folksong Movement: 1930-1966," in Jackson, pp. 153-68.

¹⁵ As pointed out in De Turk and Poulin, "Introduction," pp. 15-34.

At its core, the Newport Folk Festival was an annual gathering for members of a musical community "whose common bond was a rediscovery of the many basic forms of American folk music."¹⁶ As such, it became "a place of pilgrimage where the faithful gather each year to renew their faith and leave to spread the good news."¹⁷

The folksong revival has been variously interpreted, yet it seems that central to this movement was the idea that

... folksongs and folklore offer an alternative cultural expression to those engendered by the mass media and the aristocracy, that because folk tradition represents the activity of the masses, mainly lower-class working people, it is intrinsically more satisfying than pop culture or high art.¹⁸

Despite its label, this phenomenon was actually a "revival"

... only in an idealistic, romanticized sense. That is, there has been no resurrection of abandoned folklore forms or encouragement of living forms within distinctive groups of people with

¹⁶ Eric von Schmidt and Jim Rooney, Baby, Let Me Follow You Down: The illustrated story of the Cambridge folk years (Garden City, NY: Anchor, 1979), foreword.

¹⁷ De Turk and Poulin, p. 32.

¹⁸ Point made by Richard A. Reuss, "American Folklore and Left-Wing Politics: 1927-1957," Diss. Indiana University 1971, p. 5.

shared traditions, such as has occurred in many of the smaller nations in conjunction with nationalistic movements. Rather, our revival began with the abstraction, distillation, and transplantation of isolated bits of folklore (and much fakelore) into the mainstream and tributaries of mass or popular culture. There they have remained throughout the revival, in the hands of persons who were by and large neither the original practitioners nor sharers of their background. This romanticization has also brought a sense of identity with the common people or "folk," and a distorted conception of the oneness of all American people.¹⁹

Musicologist Charles Seeger has written extensively on the revival and could be viewed as its most influential theorist.²⁰ In his article on "Music and Class Structure in the United States," Seeger discusses the way in which the prolonged contact of individuals of different musical traditions and their interactions as members of different social classes has helped to shape the development of American music. Seeger points out that musical traditions are generally iden-

¹⁹ Point made by Joseph C. Hickerson, "The Meaning of Folksong Revival," Sunday Star [Washington, DC], 29 Oct. 1967, Sec. E, p. 4. There have been a few isolated revivals, such as among the Cajuns in southwestern Louisiana. See Chapter IV, pp. 192-97.

²⁰ See Archie Green, "Charles Louis Seeger (1886-1979)," Journal of American Folklore, 92 (1979), 391-99.

tified as either primitive, tribal, folk, popular, or fine arts. This categorization also distinguishes between the expressions of rural dwellers (the primitive/tribal/folk traditions) and those of urbanites (the popular and fine art traditions).²¹

Much like the English folksong revival which preceded it, the American revival first consisted of "attempts to transform the raw materials of folk music into fine art."²² In a review of revival music, David Evans cites the Fisk Jubilee Singers and nineteenth century composers such as Gottschalk and Fillmore as pioneers in this process. In the twentieth century, musicians such as John Jacob Niles, Paul Robeson, and Marian Anderson continued to adapt folk material to classical styles.

The revival entered a second stage in the 1930's and 1940's, as folk music became increasingly identified with the "working people" in America and throughout the world, with strong overtones of social reform. Some performers thought of themselves not merely as singers of folksongs but as "singers of the people," dedicated to the cause of ad-

21 Charles Seeger, "Music and Class Structure in the United States," American Quarterly (Fall 1957), 281-94.

22 David Evans, "Record Reviews: Folk Revival Music," Journal of American Folklore, 92 (1979), 108.

vancing People's Art.²³ As a result of American involvement in World War II, musical interests became increasingly international and multi-ethnic. Groups such as the Weavers, who performed "songs of many lands," complete with a dose of ²⁴ leftist ideology, became popular.

Folksinging became a popular social activity after the war, especially among young people. In the 1950's, when folk performers with alleged communist connections found it difficult to gain major bookings and exposure, Pete Seeger and others cultivated enthusiastic audiences of young people at summer camps and on college campuses.

Shifts in the commercial music industry contributed to the late 1950's mass popularity of "nonideological figures" such as the Kingston Trio and Harry Belafonte.²⁵ Whereas the performance styles of the circa-1940's folksingers had been based loosely on southern Anglo-American singing and instrumental traditions, folksongs as presented by the Kingston Trio were further altered in tune, text, or style of performance to become "not a record of traditions, but what a

²³ As noted in John S. Patterson, "The Folksong Revival and Some Sources of the Popular Image of the Folksinger: 1920-1963," M.A. Thesis Indiana University 1963, p. 38.

²⁴ Characterization used by Evans, p. 108.

²⁵ Characterization used by Evans, p. 108.

mass audience wishes to accept as traditions.²⁶ The Trio

. . . would sing "Jesse James" as a joke or take a song, such as the Southern Mountain "Bury Me Beneath the Willow," put it to a calypso beat, pump their sound through an echo chamber creating syrupy vibrato as far from the flat Southern Mountain sound as possible, and generally reshape both words and style of presentation to conform to pop musical and textural standards. Endings of musical lines are drawn out, dynamics are exaggerated, tempos altered, and in general the originally understated folksong is given the overstated pop treatment.²⁷

It was inevitable that such "awfully sweet prettifying" and "slicking down of good folk stuff" would be a part²⁸ of the growing public acceptance of folk music.²⁹ Interested audiences could hear "raw" field-recorded folk music on albums that the Library of Congress began publishing in the 1940's; in the 1950's numerous recordings of southern blues and stringband music were reissued.²⁹ However, in

²⁶ Patterson, p. 72.

²⁷ Stekert, p. 159.

²⁸ Charles Seeger, "Professionalism and Amateurism in the Study of Folk Music," Journal of American Folklore, 62 (1949), 107-13; rpt. in The Critics and the Ballad, ed. MacEdward Leach and Tristram P. Coffin (Carbondale: Southern Illinois University Press, 1961), p. 158.

²⁹ Of particular significance was the 1952 issuance of an Anthology of American Folk Music, Folkways, FA-2951-53, 1952. Drawn from the collection of Harry Smith, the Anthology "includes both white and Negro country selections recorded between 1927 and 1933." See Bill C. Malone, Country Music U.S.A.: A Fifty Year History, American Folklore Society, Memoir Series, Vol. 54 (Austin: University of Texas Press, 1968), p. 343.

presenting folk materials to mass audiences, some in the recording industry believed that it was necessary to gradually "wean" them from pop music to its folk "roots." Kenneth S. Goldstein, who produced folk music recordings on the Tradition and Prestige labels in the 1950's, explains the theory behind this process:

. . . folk music itself was so alien to Americans that you had to introduce them, you had to soften them up for it. . . . Therefore you introduced folk music to them, which is certainly alien to them, through the medium that they do know, through the expressive form that they do know, which is pop music. So you have folk songs sung by pop singers, then you have folk songs sung by hillbilly singers . . . then you could wean them away from instruments and do unaccompanied singing with non-traditional singers and then you could do it with traditional singers. That way you could cover the whole spectrum of all the kinds of music by simply leading them from one kind of music to another.³⁰

By the time the Newport Folk Festival began in the late 1950's, there was quite a diversity of performing types. In addition to the "pop utilizers," some artists continued to adapt folk music to classical or "high art" styles; others merged vocal and instrumental folk, classical, jazz, and pop styles in the creation of new forms

³⁰ As explained in Neil V. Rosenberg, Personal interview with Kenneth S. Goldstein, 2 Jan. 1979. I am grateful to Dr. Rosenberg for his permission to quote from the transcript.

of expression.³¹ Some, including the New Lost City Ramblers, dedicated themselves to re-creating folk styles in performance. The young, white, middle-class, and educated northerners who founded this group immersed themselves in the traditional aesthetic of a culture much different from their own, sang in old-timey style, and faithfully adhered to southern mountain instrumental styles. They also headed south to search for the performers who were the source of their material and their style but who had dropped into obscurity after being recorded. They looked for what they regarded as "grassroots," "traditional," or "authentic" artists--people who performed folk materials in styles indigenous to their region. Similar to the recording company scouts who had scoured the South in the 1920's and 1930's, these and other enthusiasts became, in effect, talent scouts. Their "discoveries" or "re-discoveries" supplied the rapidly-expanding folk festival, concert, and coffeehouse circuit that linked college campuses and urban centers throughout North America.

As the nation's largest and most ambitious presentation of folk music, the Newport Folk Festival was an integral part of this system. In 1964, its organizers went so far as to establish their own field program to help locate new,

³¹ See Stekert, pp. 157-60.

preferably exotic, talent for the festival. In developing symbolic frameworks by which to focus attention on grass-roots music and performers and to interrelate the diversity of musical forms and styles that shared the commercial designation "folk," the organizers of the festival began effectively to merge folk expression and concert presentation.³² As they did so, their efforts were watched closely by folklorists and others who were wary that the enthusiasm generated by the folksong revival might have a negative impact on local traditions.

Folk festivals had long been a controversial topic within the discipline. While Benjamin Botkin, Annabel Morris Buchanan, George Korson, and others became festival organizers or advisers in the 1930's, other folklorists were reluctant to do so.³³ As staunch traditionalist Arthur Kyle Davis had observed:

One who has seen the effect of such festivals on several good folk singers may well doubt the value of such gatherings to the general cause of folk song, although many a city-bred

³² Point made by Archie Green, see Whisnant, Folk Festival Issues, p. 8.

³³ Benjamin Botkin and Annabel Morris Buchanan express their views on festivals in articles of the same title. See Botkin's "The Function of a Folk Festival," Washington Post, 25 April 1933, Folk Festival Sec., p. 3, and Buchanan's "The Function of a Folk Festival," Southern Folklore Quarterly, 1 (1937), 29-34. Korson's perspective on folk festivals is examined in Angus K. Gillespie, "Pennsylvania Folk Festivals in the 1930's," Pennsylvania Folklife, 26 (Fall 1976), 2-11.

vacationist is by them provided with "quaint" entertainment and an abundance of so-called local color. The genuine folk-singer is not likely to become a popular performer before either a sophisticated or an unsophisticated general audience, nor is the natural, unself-conscious quality of his singing--a quality that accounts for much of his distinctive charm--apt to survive unscathed this "ordeal by folk festival" or public performance.³⁴

The Newport Folk Festival similarly aroused deep emotions about the use and abuse of tradition. Newport's bold attempts to document, present, and help to preserve traditional cultures were convenient targets for scholars interested in professionalizing folklore. Given the breadth of the foundation's interests, it seems odd that the Newport operation is known within current scholarly circles primarily as a stage where towering figures in the popular music industry could "strut their stuff." However, some folklore scholars continue to feel that folklife and folklore studies

. . . properly conducted, have nothing to do with popular performances of so-called folk-songs and folk music, or the staging of folk festivals, or the revival of folk arts and crafts.³⁵

³⁴ Arthur Kyle Davis, "Recent Trends," Southern Folklore Quarterly, 2 (1938), 22.

³⁵ Richard M. Dorson, as quoted in U.S. Cong., Subcommittee on Education, Hearing, 91st Cong., 2nd sess., S. 1591 (Washington, DC: GPO, 1970), p. 81.

In recent years, those involved with the production of folk festivals also have raised important questions about the cultural and educational value of these presentations, and undertaken efforts directed toward improving them.³⁶ Particularly noteworthy is Charles Camp and Timothy Lloyd's recent identification of

..... six of the assumptions about American Folk Festivals which form much of the foundation for their continued popularity and public support (including funding).³⁷

These assumptions are as follows:

- Folklife festival participation provides a positive reinforcement or validation of folk culture by increasing the participant's cultural self-awareness and presenting their culture as something worthy of mass popular attention and respect.
- Folklife festivals bring information and understanding of folk culture to a wide and varied audience.
- Folklife festivals provide an occasion for the celebration of our rich and diverse cultural heritage.
- Folklife festivals are effective means for the accurate presentation of folk culture.

³⁶ See Whisnant, Folk Festival Issues. The seminar summarized in this publication was part of a project initiated by the National Council for the Traditional Arts in 1978, and directed toward improving folk festivals.

³⁷ Charles Camp and Timothy Lloyd, "Six Reasons Not to Produce Folklife Festivals," Kentucky Folklore Record, 26 (Jan.-June 1980), 74.

- Folklife festivals are valuable tools for educating the public about folk culture.
- Folklife festivals effectively promote and rally support for folk culture³⁸ and folk cultural study.

Camp and Lloyd urge festival organizers to consider these reasons objectively and realistically. They suggest that festivals are useful only when combined with ongoing folk cultural research programs, and call for the study of

. . . the relations between festivals and the festival audience and the role of these relations in the educational process, and . . . some very serious thought about what "applied folklore" is to be all about.

As will become apparent in the pages which follow, many of these same assumptions motivated the creation and production of the Newport Folk Festival. Considerable discussion is devoted to the many ways in which the festival organizers sought to educate the audience about folk culture. Further attention is given to the many "off-stage" projects sponsored by the Newport Folk Foundation, including many designed to encourage social change.

³⁸ Camp and Lloyd, p. 74.

³⁹ Camp and Lloyd, p. 73.

II

NEWPORT: JAZZ TO FOLK

Newport, Rhode Island became the site of internationally acclaimed music festivals in the 1950's. At the request of socialites there, Boston jazz entrepreneur George Wein began the annual production of a jazz festival in Newport in 1954. Five years later, he added a folk festival to the resort community's summer schedule. In both format and programming, the folk festival was modeled after its jazz predecessor. By the time it ceased production in 1960, the festival had acquired a reputation as the nation's most important folk music gathering. Later folk festivals held in Newport borrowed extensively from these earlier events.

The Setting

Newport is one of America's oldest and most famous resort towns, rich in natural beauty and historical significance. Its excellent harbor and strategic location on Narragansett Bay, twenty-five miles south-southwest of Providence, made it a prosperous colonial shipping port. As historians have pointed out,

. . . probably on no spot in the colonies was there concentrated more individual opulence, learning and science, than in Newport. In architectural taste and costly structures, she was unsurpassed; and was styled the emporium of fashion, refinement and taste.¹

Following this golden era of world trading and commerce, the city "gradually, if somewhat reluctantly," became a watering hole for fashionable society and millionaires.²

Its greatest fame came during America's post-Civil War "Gilded Age," when the prestigious "400" of New York's social register made the community a summer extension of their social life.³ Sociologist Thorstein Veblen coined the terms "conspicuous wealth," "conspicuous consumption," and "conspicuous leisure" to refer to the nouveau riche summer colonists that frequented Newport, for among them social standing was sought in the display of great wealth.⁴

Built on the fortunes of railroad tycoon Cornelius Vanderbilt, coal magnate E.J. Berwin, and their peers, Newport became

¹ George Champlin Mason, Newport Illustrated, in a Series of Pen and Pencil Sketches (Newport, RI: C.E. Hammett, Jr., 1854), p. 14.

² Nancy Sirkis, Newport Pleasures and Palaces (New York: Viking, 1963), p. 51.

³ Samuel Ward McAllister coined the term "the Four Hundred" in 1888 to help New Yorkers distinguish families worth knowing and inviting to parties. See William G. McLoughlin, Rhode Island: A Bicentennial History (New York: W.W. Norton, 1978), p. 173.

⁴ See Thorstein Veblen, The Theory of the Leisure Class (1899; rpt. Boston: Houghton-Mifflin, 1973).

"the diadem of capitalism and the glittering society it created."⁵ Fifty to seventy-room "summer cottages," rivaling the greatest palaces of Europe, were built along Bellevue Avenue and ten-mile Ocean Drive. These estates cost hundreds of thousands--even millions--of dollars to build, staff, and maintain. They were constantly the scene of teas, luncheons, musicales, and cotillions.

Although the city retained its glamorous reputation as the exclusive playground of the wealthy, patterns of leisure significantly altered in the first half of the twentieth century. Among the rich, lavish display of wealth was gradually scorned and as it became possible and more fashionable to travel to exotic islands for vacation, the seaside resort suffered a considerable social and economic decline. A few of the Newport mansions continued to function as summer residences but the introduction of income tax and rising property taxes made maintenance costs prohibitive, even for millionaires. Author Henry James suggested that the "white elephants"--a term he coined to refer to the Gilded Age homes--be left to

. . . stand there always, vast, and blank,
for reminder to those concerned of the prohibited degrees of witlessness, and of the peculiarly awkward vengeance of affronted proportion and discretion.

⁵ Sirkis, p. 52.

⁶ Sirkis, p. 13.

Eventually, most of the homes were sold for taxes, boarded up, destroyed by fire or vandals, or converted to other uses.

Having fallen on hard times, the city found in its unique cultural background a most valuable resource. The Preservation Society of Newport County was organized in 1945 and soon many of the remaining colonial structures and Gilded Age mansions were restored and opened to the public. In doing so, the economic advantages of attracting out-of-town visitors to Newport soon became apparent.

The Jazz Festival Idea

The idea of hosting a music festival in Newport was first entertained by Elaine and Louis Lorillard in the early 1950's. Hoping to enhance the cultural life of the summer residents, the Lorillards had sponsored a Newport concert by the New York Philharmonic, but few had attended. Such presentations were too mundane, John Maxon, head of the Rhode Island School of Design, told them. He suggested that Newport needed something new "to bring back the splendor of yesterday."⁷ Convinced that jazz would bring new

⁷ Russell Jalbert, comp., How the Jazz Festival Developed, First American Jazz Festival Press Release, (1954), LC/AFC, "Newport Jazz Festival" File. For a more detailed history of the jazz festival, see Burt Goldblatt, Newport Jazz Festival: The Illustrated History (New York: Dial, 1977).

life to the community, Louis Lorillard persuaded his colleagues on the board of directors on the Newport Casino that its "center court" could serve as a festival site, without harming the tennis facilities. He confirmed the Casino's rental with a nominal payment of three hundred and fifty dollars.

Having located a home for their festival, the Lorillards next engaged Boston jazz impresario George Wein to produce it. They also helped him to find sponsors among the country's leading scholars and musicians. These included Cleveland Amory, author of The Last Resorts; Marshall Stearns, jazz scholar and associate English professor at Hunter College in New York City; "Jazz Priest" Father Norman O'Connor, chaplain of the Newman Club at Harvard University; record executive John Hammond; and Leonard Bernstein, composer and conductor of the New York Philharmonic.⁸ Depositing twenty thousand dollars in a bank account to cover talent expenses, the Lorillards departed in April for their villa on Capri. Wein was left behind, with three months and full responsibility for organizing a jazz festival to be held in the Casino on the 17th and 18th of July, 1954.

Wein and many of the festival's sponsors believed that a high quality, nonprofit festival was not only desirable but necessary to foster a wider understanding and apprecia-

⁸ Goldblatt, P. xvi.

tion of jazz in America. Although in Europe and elsewhere jazz was generally regarded as one of the most distinctive American contributions to music, in the United States its

stereotypic association with lowlife and brothels prevented its consideration as an important art form.⁹ It was felt that bringing jazz into Newport would help it in the struggle to gain acceptance, endowing the music with "respectability by osmosis."¹⁰ Financial insecurity had also hindered American jazz development. The organizers felt that running the festival as a nonprofit operation would allow them the necessary freedom to present a more representative program than would be possible on a strictly commercial basis.

Following World War Two, jazz festivals had become a popular form of entertainment.¹¹ The first festival-like event involving jazz seems to have been the Australian Jazz Convention, held in Melbourne in 1946. There jazz fans and musicians came together to talk jazz, play records, and jam. Although it featured strictly traditional jazz performers,

⁹ For background on the historical development of jazz, see Marshall W. Stearns, The Story of Jazz (London: Oxford University Press, 1956), and Richard A. Peterson, "A Process Model of the Folk, Pop, and Fine Art Phases of Jazz," in American Music: From Storyville to Woodstock, ed. Charles Nanry (New Brunswick, NJ: Transaction, 1972), pp. 138-51.

¹⁰ George Frazier, "Blue Notes and Blue Stockings: Impresario Wein and the Newport Jazz Festival," Esquire, Aug. 1955, p. 55.

¹¹ Information on post-World War Two developments in jazz has been gleaned primarily from John S. Wilson, Jazz: The Transition Years, 1940-1960 (New York: Appleton, 1966). See also Nat Hentoff and Albert J. McCarthy, eds., Jazz (New York: Rinehart, 1959), especially Hentoff's article, "Whose Art Form?: Jazz at Mid-Century," pp. 327-42.

the first jazz festival resembling the one to be held in Newport was produced in 1948 at the Hotel Negresco in Nice, France. A festival in Paris the following year included both traditional and modern aspects of the music and featured such stars as Charlie Parker, Sidney Bechet, and Miles Davis. On the domestic scene, a festival billed as "An American Cavalcade of American Jazz Music" was held in Wilkes-Barre, Pennsylvania in February of 1951. However, the Newport gala was the first comprehensive attempt at interrelating the diverse styles of jazz in America; it was most important in opening up new presentational arenas.

A Life Devoted to Jazz

George Wein's relentless drive to further the cause of jazz in America helped the Newport Jazz Festival develop a highly acclaimed international reputation. Born in Boston, Massachusetts in 1925, Wein's devotion to music had been fostered at an early age. He learned piano as a child and while in college, became a jazz band pianist, playing with Max Kaminsky at the Ken and with Edmond Hall at the Savoy. He also acted as a promoter and eventually a contractor at the Savoy, and

by the apparently simple device of surrounding celebrated New York musicians with talented members of the Boston locals, he

proceeded to build a succession of enormously remunerative bands.¹²

He soon went into the nightclub business himself. He first opened "Storyville" in Boston and later expanded his operation to include a second Boston club, "Mahogany Hall," and a "Storyville" club in New Haven, Connecticut.¹³ Initially, none of the clubs were very successful. The original Storyville, though it featured high quality entertainment and had superlative acoustics, had only ten profitable weeks in its first three years of operation. The New Haven club lasted only six months, costing Wein ten thousand dollars. Mahogany Hall, which featured strictly traditional jazz, was also unprofitable. Yet Wein kept it open because it complemented the presentational format of Storyville, giving him "a chance to present the whole jazz picture."¹⁴ He also lectured on jazz at Boston University and set up a jazz recording company.

Wein gradually developed a reputation as an informed and knowledgeable member of the jazz community, committed to the promotion of jazz and willing to put himself out on a limb to allow new and avant-garde musicians to be heard.

¹² Frazier, p. 57.

¹³ "Storyville" was the name of the legendary jazz and red-light district of New Orleans; "Mahogany Hall," a New Orleans sporting house.

¹⁴ Frazier, p. 57.

His openmindedness and versatility greatly enhanced his professional activities, which included

. . . his almost uncanny ability to find an amicable meeting ground for such hostile jazz factions as those represented by, say, Chet Baker, a "progressive" trumpet player . . . and Pee Wee Russell, the "moldy fig" clarinetist; his utter lack of vindictiveness toward those who tried to take wanton advantage of him when he was a novice in the night-club field; his artistic probity in hiring a costly attraction like the Sauter-Finegan band (a sodality he himself does not consider representative of the true faith, which, to him, is the gospel according to Louis Armstrong) simply because he felt it should not be denied its hour in the pulpit . . . and his refusal to permit his antipathy toward certain musicians personally to vitiate his respect for them professionally.¹⁵

When the Lorillards had sought a producer for their jazz festival, Wein was a prime candidate. "It was a task that demanded almost as much humility as it did experience, tact, instinct, imagination, and unflagging energy."¹⁶ John Hammond, who recommended him for the job, later emphasized Wein's suitability:

I have never known George to retain animosity. I can cite case after case where people have screamed at George and written horrible things about him and said worse things, and it rolls off George's back. Frankly, I think George is one hell of a guy. George is a man

¹⁵ Frazier, p. 55.

¹⁶ Frazier, p. 55.

of tremendous integrity. He has taken some of the most terrible financial beatings I've ever seen and bounced right back.¹⁷ You've got to be tough to run a festival.

Wein often talked of designing the Newport festival as a "Tanglewood of Jazz."¹⁸ Begun in 1934, the Berkshire Music Festival (often referred to simply as "Tanglewood"), was one of the world's most esteemed summertime musical events. At Tanglewood's core was an eight-week season of concerts featuring the Boston Symphony Orchestra. Informal, public recitals and rehearsals were also an important part of the festival's musical offerings. In 1940, proceeds from the festival began to be directed toward establishing a Berkshire ~~Music~~ Center, which would operate as a summer school for advanced musical training.

Tanglewood's mixture of formal and informal offerings was an important presentational model for Wein. He similarly aspired to use proceeds from the jazz festival to establish a summer institute for jazz studies in Newport. He hoped that such a center would eventually become the focus of a summertime jazz program in Newport. Toward this end, he set up a nonprofit Newport Jazz Foundation to oversee production of the jazz festival. Wein's interest in the roots

¹⁷ As quoted in Goldblatt, p. xv.

¹⁸ Goldblatt, p. 11. For further information on Tanglewood, see Christopher Pavlakis, The American Music Handbook (New York: The Free Press, 1974), pp. 382-84.

and evolution of jazz as an indigenous American art form caused him to further direct that the foundation distribute proceeds from the festival as "Scholarships in jazz and in the study of American Folk Music."¹⁹

Local Considerations

It seems that neither the festival organizers nor its sponsors gave much consideration to practicalities, such as the difficulties of getting to the exclusive resort town, and housing and feeding the thousands who came. Construction of a bridge across Narragansett Bay from Jamestown to Newport began in 1968 but, prior to its completion, the distance was transversed by a ferry which accommodated only several dozen cars and five hundred passengers. While northern access to Newport was relatively unencumbered, Jamestown was always a bottleneck for fans traveling from points south and west; they often waited three to five hours to make the crossing. In Newport, a town of thirty-five thousand, there were in 1954 only four hotels, six motels, and a scarce half dozen more tourist homes.²⁰ Accommodations in neighboring communities were also relatively sparse.

¹⁹ Russell Jalbert, comp., Fact Sheet, First American Jazz Festival Press Release, 1954, LC/AFC, "Newport Jazz Festival" File.

²⁰ Goldblatt, p. ix.

Some residents rented out rooms in their homes. Yet many fans—whether they had planned to or not—wound up sleeping on the beaches, in parks and cars, or roaming the streets all night. The event was clearly destined to strain Newport's collective nerves and facilities. Residents often complained with due cause about crowds, noise, and traffic.

Although it had been intended at least partially as an entertainment for residents, only two of sixty-five Newport families asked to sponsor the festival accepted.²¹ One reviewer noted that some community members "viewed the entire undertaking with unconcealed revulsion."²² According to Wein, Newport's old guard

... resented jazz musicians coming into Newport. But they'll never be able to do anything about it, because the festival is backed by one of their most respected members, Louis Lorillard, who will fight for his convictions even at the expense of being branded a traitor to his class.²³

After the first year, Mrs. Louis Brugiere, then "reigning queen" of Newport society, said she would spend ten million dollars to keep future festivals out of Newport.²⁴

²¹ Goldblatt, p. xvii.

²² Frazier, p. 56.

²³ Frazier, p. 56.

²⁴ Goldblatt, p. 13.

Despite the opposition, the town's business leaders, including Lorillard, recognized the economic benefits of hosting a large musical event. Lorillard's travel agency sponsored package deals for the festival weekend. In 1954, a thirty-seven dollar package included round-trip transportation to Newport from New York City, accommodations, a tour of one of the Vanderbilt mansions, and tickets to all the festival concerts.²⁵ The Chamber of Commerce estimated that as much as one million dollars came into Newport during the course of a festi-

²⁵ Goldblatt, p. xxiv.

val. Although spent primarily at hotels, restaurants, bars, and liquor stores, this money soon passed on to other townspeople who had no direct link to the festival. One printer said that right after the festival he could collect bills that had been outstanding for months.²⁶

When the festival was banned from the Newport Casino after its first year, it found a new home directly across the street in Freebody Park. A municipally-owned athletic field, used primarily for baseball and track meets, the park was capable of accommodating far larger crowds.

Holding the festival in Freebody Park produced some interesting and perhaps unforeseen results. Good sound and lighting systems were essential in such a large arena and the Newport festivals became renowned for their superb technical coordination. Reserved seating gave the events an air of formality and helped to control rowdiness and dancing during the performances.

Yet each year the crowd that came to the festival grew larger and more obnoxious. The serious jazz hipsters of the early years were gradually overwhelmed by mass invasions of college-age beer drinkers, many of whom came with no intention of attending the musical presentations. No doubt some were lured by the prospect of what one observer described as "chicks, drinking all night and sleeping on the beach."²⁷

²⁶ Wilson, p. 147.

²⁷ As quoted in Wilson, p. 150.

As the local newspaper noted in 1959, "Just as some Florida resorts are taken over by the college set during Easter vacation, so did Newport become the center for a rollicking reunion."²⁸

Although he hadn't intended for the festival to become an annual beer bash, Wein had tailored his presentations to appeal to event-goers. He believed that in order to increase the audience for jazz in America it was necessary for the festival not only to attract aficionados, but potential converts. Often he expanded the program to include popular artists from outside the standard jazz milieu, in order to draw audiences that otherwise might not have attended a jazz event. Over the weekend, these audience members could then be introduced to a wide range of music.

However, serious jazz fans felt that these more popular artists didn't belong at a jazz festival, that they diluted the purpose and importance of jazz. In 1958, when "Rock and Roll came to Newport," some outraged patrons demanded-- and received--their money back.²⁹

Plans for a Folk Festival

Nonetheless, Wein stuck with his controversial program-

²⁸ James T. Kaull, Jr., "City's Back on Even Keel After Wild Jazz Weekend," Newport Daily News, 6 July 1959, Sec. 1, p. 1.

²⁹ Goldblatt, p. 52.

ming policy. In 1959, he planned an afternoon of folksinging, featuring the chart-topping Kingston Trio and other popular folk performers. With so many prominent folk artists scheduled to appear, he decided instead to organize an entirely separate folk event.³⁰ The tremendous success of jazz festivals in Newport and elsewhere had already proven that fans--particularly college students--were willing and able to spend the time and money necessary to travel to out-of-the-way places for a weekend of music.³¹ If they came out for jazz, Wein was certain they would come out for folk music: the Kingston Trio had become one of the nation's most popular concert attractions following the 1958 release of their rendition of the murder ballad, "Tom Dooley."

As with jazz in the early 1950's, folk music was becoming an important force in the commercial music industry; however, there was no meeting ground for the diverse practitioners in the field. Wein felt it would be possible to organize a festival that--like the jazz festival--would stress the interrelationships of folk styles, acknowledge the contributions of pioneering folk artists, and help further the careers of contemporary performers. Such an

³⁰ As explained in Charles M. Bakst, "Folk Festival Makes 1965 Debut Tonight," Providence Journal, 22 July 1965, Sec. 1, p. 1.

³¹ Jazz festivals had sprung up all over the United States and Canada during the 1950's, many of them adopting the Newport formula of presenting several well-known jazz performers in a huge outdoor arena. In 1959, nine major jazz festivals played to 311,000 people and grossed \$975,000. See Wilson, p. 147.

undertaking fit with the Newport Jazz Festival Foundation's mandate to support American folk music. If the prosperous but nonprofit foundation--which grossed one hundred thousand dollars in 1958 alone--would sponsor such a venture, Wein felt it would be possible to include all of the nation's top folk artists. Such a program would virtually ensure that the festival would draw an audience large enough to make it both financially and artistically worthwhile.

Wein discussed the plan with Albert Grossman, former owner of the "Gate of Horn" in Chicago, one of the nation's first folk nightclubs. Like Wein and other entrepreneurs, Grossman was aware of the growing market for folk music, particularly among the college audience that had long been the assumed province of jazz.³² Grossman had recently moved to New York City and begun managing several aspiring folk artists, including Odetta, "the new sensation of the folk blues field."³³ Capitalizing on the shift in musical tastes, he booked Odetta into Storyville and other previously all-jazz clubs and fetes, thus opening up more venues for folk

³² The shift in audiences is discussed in Mike Jahn, Rock from Elvis Presley to the Rolling Stones (New York: Quadrangle, 1973), pp. 76-81. As Jahn points out, rock 'n roll had made a dent in the jazz audience but it appealed primarily to those of high school age. Folk music had more of an appeal to "young adults who were pursuing higher education and developing a sense of 'purpose.'" The Ivy League look of popular groups such as the Kingston Trio, the Limelighters, and the Brothers Four underscored their intellectual appeal.

³³ Ren Grevatt, "Folkniks on March; Hill Sound Upsurge," Billboard Magazine, 8 June 1959, p. 1.

artists.³⁴ Together Wein and Grossman gained the support of the jazz foundation board and scheduled a "folk" festival to be held on the 11th and 12th of July--the weekend immediately following the 1959 jazz festival.

Format

The new folk festival was patterned after its jazz predecessor. The jazz festival consisted of complementary daytime and evening presentations. The evening concerts, the festival's drawing card, featured several acts in rapid succession, allowing each only three or four numbers. With careful attention to lighting, sound, and staging, these presentations were technically equivalent to any concert hall production.

Afternoon programs were more relaxed, allowing performers time to explain and demonstrate jazz fundamentals and style, and to establish a rapport with the audience. These sessions were devoted largely to "musicians who had

³⁴ Grevatt, pp. 1; 11. In the summer of 1959, the Music Inn in Leno, Massachusetts, known primarily for its jazz attractions, booked Odetta, Martha Schlammé, Richard Dyer-Bennett, the Kingston Trio, and Pete Seeger. In Stratford, Ontario, concerts by both Pete Seeger and Ed McCurdy replaced the previous season's jazz concerts. The Ravinia Festival, held outside of Chicago, featured Richard Dyer-Bennett, Brother John Sellers, and Blind John Davis. In addition to Odetta, Wein also featured Bob Gibson and Pete Seeger in his clubs.

recently been rediscovered or who seemed to have a brilliant future but had not yet achieved great popular fame."³⁵ Often acts who had appeared in an afternoon program "graduated" to a spot in an evening concert the following year.

More educational or experimental presentations were held in the mornings. These commonly included novelties such as

. . . a jazz ballet, lectures on the roots and development of jazz, demonstrations of the typically American dance steps deriving from jazz, sessions devoted exclusively to the blues, to the origins and³⁶ ingredients of jazz, to its social background.

The format of the new folk festival reflected a similar interest in both showcasing folk artists and making the festival an educational forum. The Friday and Saturday night concerts were similar to the evening events at the jazz festival. What was described as an "easygoing and playful" concert was held on Sunday afternoon.³⁷ All performances were in Freebody Park. Reserved seats for the

³⁵ Bradford F. Swan, "Jazz Festival Solved Some Program Problems," Providence Sunday Journal, 10 July 1960, Sec. W, p. 10.

³⁶ Swan, p. W-10.

³⁷ Israel G. Young, "Newport Folk Festival," Caravan, No. 18 (Aug.-Sept. 1959), p. 25...

evening concerts ranged in price from three to five dollars. In the afternoon, only two dollar general admission tickets were sold.

A couple of free programs were held at nearby Rogers High School. A folksong swap was featured on Saturday afternoon. On Sunday morning, folk music scholars, collectors, and entrepreneurs Stanley Edgar Hyman, Willis James, Alan Lomax, and Moses Asch participated in a symposium on American folk music.

Diversity of Talent

There were difficulties in synthesizing what one observer described as a "mass of different musics deriving in different ways from different peoples and sung differently by many different kinds of performers" into entertaining and informative presentations.³⁸ As pointed out in Billboard magazine, the 1959 talent roster featured "virtually every top folk performer with any kind of commercial following."³⁹ Yet, beyond sharing the commercial designation "folk," finding a common thread among these artists was difficult. Pete Seeger linked them by noting what was not on the program:

³⁸ Frederic Ramsey, Jr., "Newport's Stepchildren," Saturday Review, 29 July 1961, p. 44.

³⁹ Grevatt, p. 1.

"no bel canto voices, no orchestra, no reading of notes from paper, practically no singing of songs simply because they were 'hits.'"⁴⁰

As was typical throughout the folksong revival, no one definition of "folk" had applied in the selection of talent to be featured at the festival. The term was alternately used to describe a performer's style, repertoire, training (or lack thereof), or upbringing. Folk music critic Robert Shelton referred to the Newport talent roster as "a catalogue of current trends and styles in American folk music."⁴¹ He identified the following ten types of performers at the festival:

- Theatrical, trained singers (Odetta, Leon Bibb);
- Ethnic traditional singers (Jean Ritchie, Jimmie Driftwood, and from Ireland, Pat Clancy and Tommy Makem);
- Collector-singers and popularizers (Pete Seeger, Frank Warner);
- Art-concert singer of international folk songs (Martha Schlammé);
- Blues singers (Brownie McGhee, Memphis Slim, Sonny Terry, Barbara Dane);
- Bluegrass country music (Earl Scruggs, the Stanley Brothers, the New Lost City Ramblers);
- Gospel and religious singers (Rev. Gary Davis);
- City folk singers and instrumentalists (Billy Faier, Frank Hamilton, Oscar Brand, the Kossoy Sisters);

⁴⁰ Pete Seeger, "The American Folk Song Revival," 1960 NFFPB, p. 2.

⁴¹ Robert Shelton, "Folk Music Festival," The Nation, 1 Aug. 1959, p. 59.

- Eclectics (Cynthia Gooding, Ed McCurdy, Bob Gibson, Joan Baez);
- Popular and commercialized folk singers⁴² (the Kingston Trio).

Further acknowledging the difficulty of clearcut distinctions, Shelton placed John Jacob Niles in a class by himself, as a "traditional singer with conservatory training, a collector, and arranger of folk music."⁴³

When the festival concluded, Wein and Grossman were commended for having presented a state-of-the-art retrospective, rather than designing the presentations to support a particular theory about folk music. "With no preaching and little selfconsciousness the singers told their story and left the stage," one reviewer reported.⁴⁴ The absence of "costumes"--often a convention in earlier "folk" entertainments--was also cited as an important step toward the appreciation of folk music as an art form.⁴⁵

Clearly, the presentation of folk music in a large arena with stage lighting and a booming public address system favored showy performers such as the Kingston Trio. Many of those with less stage presence had difficulty

⁴² Shelton, p. 59.

⁴³ Shelton, p. 59.

⁴⁴ Young, p. 25.

⁴⁵ Frederic Ramsey, Jr., "An Arena for Folk Music," Saturday Review, 31 Oct. 1959, p. 51.

adjusting to such an environment. Those who were able to coax the audience to sing along with them sometimes converted the huge stadium "to the intimacy of a living room."⁴⁶ Emcees were particularly helpful in presenting singers who "may have been more at home in a kitchen or at a small concert hall."⁴⁷ As one observer pointed out,

Two of the most influential figures in American folk music, Jean Ritchie and the Reverend Gary Davis, were unable to perform as effectively at Newport as they have in small concerts or on disks.⁴⁸

Sunday Evening Concert

The festival's strengths and weaknesses were especially apparent in the Sunday evening concert. Oscar Brand opened the show. Accompanied by banjo player Billy Faier, he performed several humorous songs, including "Old Man Atom," a satire on the dangers of atomic energy. He then introduced Kentucky dulcimer player/singer Jean Ritchie, who enthralled the audience with her rendition of "Guide Me Oh Thy Great Jehovah." Ritchie discussed the historical back-

⁴⁶ Shelton, p. 60.

⁴⁷ Robert Shelton, "Folk Joins Jazz at Newport," New York Times, 19 July 1959, Sec. 2, p. 7.

⁴⁸ Shelton, "Folk Music Festival," p. 59.

ground of many of her songs and described the way in which she had learned them. She explained that she and her siblings used to sing to their father to delay his sending them to do their chores. Bass singer Ed McCurdy warmed up the audience with an uncensored version of the ballad "Frankie and Johnny," then urged them to sing along on "Twinkle, Twinkle Little Star." The audience helped Leon Bibb clap the rhythm to a fast-paced song about a logging camp worker. After some blues by blind street-singer Reverend Gary Davis and bluegrass by the Stanley Brothers, blues singer Barbara Dane scored a big hit by composing a "Newport Blues" about the folk festival. When Bob Gibson brought a young lady named Joan Baez on stage to accompany him on a couple of ballads, her voice thrilled both the audience and performers backstage. It was Baez's first major public appearance and members of the Kingston Trio and the New Lost City Ramblers ran out into the audience to witness the performance.⁴⁹

The Kingston Trio--the festival's major attraction--had very wisely been scheduled as the final act, both to keep the crowd and to bring the festival to a rousing finale. As the evening progressed slowly, first lagging a half, then a full hour behind, the crowd grew restless in anticipation of the Trio's appearance. The producers

⁴⁹ As recalled in a personal interview with Oscar Brand, 27 Jan. 1982.

were concerned with stepping up the pace of the show. They knew that most fans would be leaving Newport that evening and that many were dependent upon the Jamestown ferry, which ceased running at midnight. Putting the Kingston Trio on earlier than scheduled seemed a logical way of both appeasing the crowd and sending many on their way, thus helping to ease the traffic snarl at the end of the evening. With all regard to pacing cast aside, the Kingston Trio were brought on after Jimmie Driftwood. Earl Scruggs was left to close the show.

The near-disastrous result taught the festival organizers an important lesson about staging. When the Trio wound up a frenetic performance of their hits and left the stage for Scruggs to come on, the crowd "roared an unquenchable burst of protest."⁵⁰ Emcee Oscar Brand stood firmly at the microphone for over fifteen minutes, refusing to call the Trio back on stage and refusing to bring on Scruggs until the audience was ready. "It was one of the big problems with being emcee," Brand recalls, for though he calmly talked to the audience and implored them to accord Scruggs the courtesy he deserved, they couldn't hear him.⁵¹ To his credit, Brand finally surmounted the impasse by having Dave Guard of the Kingston Trio introduce Scruggs. Guard told

⁵⁰ Herbert P. Zarnow, Kingston Trio Hit of Festival-- Huge Crowd Demands 'More', Newport Daily News, 13 July 1959, Sec. 1, p. 1.

⁵¹ Personal interview with Oscar Brand, 27 Jan. 1982.

the audience the Trio would come back for an encore--but first he'd like them to listen to the man from whom he'd learned banjo technique. Scruggs played briefly with Hylo Brown and the Timberliners. The Kingston Trio provided the show's finale.

Evaluation

Despite such problems, the festival was widely regarded as an important illustration of the variety of folk music in America and an important new platform for folk artists. Because of its association with the jazz festival and because George Wein knew how to promote such an event, the festival attracted an impressive array of agents, record company executives, impresarios, and reporters. The festival "will not only succeed itself, but will be followed by other folk concerts and tours of folk artists throughout the country," music critic Frederic Ramsey, Jr. predicted in the Saturday Review.⁵² New York Times folk music critic Robert Shelton similarly heralded the event as "perhaps the most ambitious attempt ever made at delineating a cross-section of the nation's folk music."⁵³ In addition, the festival gave performers a chance to meet

⁵² Ramsey, "An Arena for Folk Music," p. 52.

⁵³ Shelton, "Folk Joins Jazz," p. 7.

and talk with others in the field, exchange songs and information.

While total attendance at the 1959 festival was the impressive equivalent of four or five concerts at Carnegie Hall, there were far below capacity crowds at all events.⁵⁴ The Saturday evening concert drew four thousand fans, the Sunday afternoon concert drew two thousand, and fifty-five hundred attended on Sunday evening. Approximately eight hundred fans attended the two events at the high school.

⁵⁴ This point was made in Shelton, "Folk Joins Jazz," p. 7.

Undoubtedly, weather conditions had some bearing on the attendance figures. Although the events were scheduled to be held rain or shine, they mostly took place in fog, drizzle, and downpours. While many of the fans that had come to the festival from as far away as California, Michigan, and Tennessee huddled under umbrellas, blankets, and newspapers, the soggy conditions no doubt deterred many local residents who might have attended.

Clearly, the financial viability of such an undertaking was questionable. Having included all of the top folk artists and having paid them all their usual fees, the folk festival cost the sponsoring jazz foundation twenty-five thousand dollars. Fortunately, as president Louis Lorillard noted, the foundation had anticipated losing ten thousand dollars to get the festival "off the ground."⁵⁵ Since the jazz foundation had accumulated a substantial bankroll in its first five years, it was able to absorb the additional loss and begin scheduling acts for a repeat performance in 1960.

1960 Folk Festival

Perhaps to increase the potential for profit, there were three star-studded evening concerts the second year.

55 "Folk Festival Scores Hit, Will Return," Providence Journal, 13 July 1959, Sec. 1, p. 1.

The informal events were streamlined, leaving only a Sunday afternoon hootenanny in which some forty audience members participated, and a morning seminar which very appropriately

. . . weighed the problems of commercialism and the current swelling folk-music revival and the question of traditional style against the "swel-⁵⁶tering and popularizing" of folk songs.

The second festival featured an even broader range of talent than the previous year. It was heralded as "a serious attempt to integrate and relate the whole spectrum of folk music from near-primitive to the ultra-polished."⁵⁷ Although more performers were featured, the talent roster had less of a commercial emphasis. Joan Baez, Oscar Brand, the New Lost City Ramblers, Odetta, and Pete Seeger were among the acts who made repeat appearances. Earl Scruggs also returned, this time appearing with his regular partner, Lester Flatt, and their band, the Foggy Mountain Boys. The Ward Gospel Singers and a one hundred and twenty-five member Abyssinian Choir also appeared. Folklorist Harry Oster brought Louisiana blues artists Butch Cage, Willie Thomas, and Robert

56 Robert Shelton, "40 Amateurs Join Hootenanny As Newport Folk Festival Ends," New York Times, 27 June 1960, Sec. 1, p. 21.

57 Robert Shelton, "Second Newport Folk Festival Combines Primitive and Popular," New York Times, 25 June 1960, Sec. 1, p. 13.

Pete Williams to the festival.

Another difference was that the second festival featured the folk traditions of other countries. Among the foreign acts were the Oranim Zabar Trio of Israel; Nigerian dancers and drummers; Ewan MacColl, a singer from the British Isles; Sabicas, a Spanish flamenco guitarist; and Canadian singers and instrumentalists O.J. Abbott, Jean Carignan, and Alan Mills.

Again the attendance was disappointing: a total of only 11,800 for the three days. Festival officials had hoped to draw at least five thousand to each evening concert but only on Saturday was this goal realized. As in 1959, practical considerations contributed to fairly meager crowds on Friday (2,500) and Sunday (2,200) nights. On Friday, a tornado threat no doubt deterred many who might otherwise have attended. Although the weather on Sunday was ideal, many festival-goers headed for home early in the day. By evening, only those from within a fairly close radius remained in Newport.

The folk festival audience was "of much more serious purpose and attentiveness than the one at the jazz festival."⁵⁸ The majority of the spectators were young people who hailed from or went to school in the northeastern United States. Unlike the jazz crowd, many attending the folk festival

⁵⁸ Shelton, "Folk Music Festival," p. 59.

brought instruments with them and gathered on beaches, street corners, and in parks throughout Newport to play and sing. Residents grumbled about the congestion such gatherings created but they happily noted the polite good-naturedness of the folk fans and the absence of beer-drinking hordes. The many extra police that had been hired to patrol the area outside of Freebody Park had little to do.

Influence on Others

The festival soon became a model for others interested in the presentation of folk music. Some of the problems that were evident at Newport prompted others to develop more effective ways to

. . . transplant the "root" singers and put them on side by side with the large-voiced, polished and earnest professionals who are not indigenous folk singers but who have been drawn to the music.⁵⁹

As reported in Sing Out! magazine, some members of the University of Chicago Folklore Society

. . . found themselves mutually dissatisfied with much of the music being dished out as folk at Newport. They found that they had certain predilections in common--admiration for and response to

⁵⁹ Shelton, "Folk Music Festival," p. 59.

such artists as the New Lost City Ramblers, Jean Carignan, (the fabulous French Canadian fiddler) and Alan Mills, Pete Seeger, Frank Warner, and old-time Canadian singer, O.J. Abbott. Asked to describe what made these performers "different", from most of the others, Mike Fleischer, one of the original founders of the Chicago Festival, said: "There was an honest ring about them. Not like the pop groups. It was like the difference between a VW and an Impala Super Sport with all the \$2.98 chromium showing through.⁶⁰

Fleischer and other undergraduates in the Folklore Society decided to organize a festival at their university. Oberlin and Swarthmore Colleges had been holding festivals for years, the festival at Swarthmore having begun within the physical education department, as folksinging was a popular activity between square dances there. In 1958, Barry Olivier had begun producing folk festivals at the University of California at Berkeley "with an eye toward mixing urban and country artists."⁶¹ Encouraged by members of the New Lost City Ramblers, who served as "part-time prodders and full-time consciences" for the Society's

⁶⁰ Irwin Silber, "Traditional Folk Artists Capture the Campus," Sing Out!, 14, No. 2 (April-May 1964), pp. 12-13.

⁶¹ Sandy Paton, "Folk and the Folk Arrival," Folk Music, 1 (1964), pp. 14, 54-56; rpt. in The American Folk Scene: Dimensions of the Folksong Revival, ed. David A. De Turk and A. Poulin, Jr. (New York: Dell, 1967), p. 41.

Executive Board, an ambitious weekend of folk music was held at the University of Chicago in January of 1961.⁶² While many top Chicago singers, budding professionals, and college performers were on the bill, stars were noticeably absent. Additionally, no star fees were paid. Each out-of-town performer received one hundred dollars plus an additional hundred for expenses; local artists were paid fifty dollars each. A number of little-known, traditional musicians from the South were brought to the festival by young northern folksong collectors. These practices, some of which were incorporated into festivals later produced at UCLA, Cornell, and Owens College, were important in "bringing the folk into the folk music revival."⁶³

Ideas for Reorganization

Similar concerns about authenticity and commercialism had been addressed in the Newport Folk Festival's 1959 symposium on American folk music. Moses Asch, president of Folkways Recording Company, had noted [redacted] because of the nature of the recording industry,

The folk singer who wants to make a nationally distributed recording is pressured

⁶² Silber, p. 12.

⁶³ John Cohen and Ralph Rinzler, "The University of Chicago Folk Festival," Sing Out!, 13, No. 2 (April-May 1963), p. 8.

into sounding as much like the last hit record⁶⁴ as possible, so that he will be merchandisable.

Folksong collector Alan Lomax had concurred. Lomax further characterized the folk festival as a "publicity stunt" which contributed to "cultural losses" by aiding promoters and commercializers who "imposed a new sound" on regional cultures.⁶⁵ "The health of the folk style invariably goes back to local roots. As regional cultures are destroyed, folk music suffers," Lomax argued.⁶⁶

Pete Seeger's wife, Toshi, was particularly receptive to Lomax's ideas about folk culture. In 1960, she began to think seriously about changing the festival's orientation. From the beginning, Toshi had felt it was inappropriate that the festival was run by a board of directors that had nothing to do with folk music. Booking agents and managers seemed to be profiting from the presentation of folk music in Newport and elsewhere, but no money was being directed back "to the grassroots from whence it came."⁶⁷ In lieu of receiving his usual fee for appearing at the 1960 festival,

⁶⁴ "Folk Song Definition Difficult To Set, Festival Audience Told," Newport Daily News, 13 July 1959, Sec. 1, p. 5.

⁶⁵ "Folk Song Definition," p. 5.

⁶⁶ "Folk Song Definition," p. 5.

⁶⁷ Telephone conversation with Toshi Seeger, 21 Jan. 1982.

Pete Seeger had requested that the money be used to bring Jean Carignan to the event, a token effort to make the festival more tradition-oriented. Because Carignan's performance was one of the most exciting that year, it seemed to Toshi that the festival as a whole could be reorganized to feature more performers like him. As she recalls, she drove home alone in 1960 and on the way, "developed this idea that everyone be paid a flat fee of fifty dollars--which was the union minimum--plus transportation and housing."⁶⁸ Although she explained her idea in a letter to George Wein, it was never mailed, as riots at the 1960 jazz festival resulted in a ban on future festivals in Newport, making reorganization of the folk festival a moot point.

When the ban was lifted, and it was decided to revive the folk festival in 1963, many of these ideas were taken into consideration. As in 1959 and 1960, later Newport Folk Festivals featured both high quality evening concerts and informal daytime events. The festival's format and programming were diversified as its organizers attempted to emphasize the regional qualities of folk music and, in relating the music to the cultural context from which it had emerged, counter the popular conception of folk music

⁶⁸ Telephone conversation with Toshi Seeger, 21 Jan. 1982.

as merely a type of entertainment. With the establishment of the artists-run Newport Folk Foundation, Alan Lomax and others began to formulate strategies for using the festival's financial gains to keep folk music alive at its grassroots, and for educating the public about folk culture and traditions.

III

THE NEWPORT FOLK FESTIVALS, 1963 - 1969

From 1963 to 1969, the Newport Folk Festival was produced under the auspices of the nonprofit, artists-run Newport Folk Foundation. Based on the recommendations of Pete Seeger, Theodore Bikel, and George Wein, who supervised the festival's revival and selected the foundation's first board of directors, high quality evening concerts continued to be the festival's financial backbone. A greatly expanded daytime program featured workshops, informal concerts, and non-musical sessions simultaneously. The inclusion of well-known folk artists helped to attract vast crowds to the festival and to subsidize the appearance of hundreds of lesser-known, grassroots artists. Discrepancies between the festival's design and its audiences' demands resulted in several failed presentations. The decline of the folk boom hastened the festival's demise.

A. REVIVING THE FOLK FESTIVAL

The ban on festivals that city officials imposed in 1960 was shortlived; a jazz festival was held in Newport the following year. However, because some of the riotous

behavior at the 1960 jazz festival had stemmed from George Wein's controversial programming, he was not involved with the 1961 production. Held under the auspices of John Drew and Sid Bernstein, the festival was highly unprofitable. It drew criticism from many of the ten thousand fans, who, because of the prevalence of police, likened their attendance to a weekend in jail. In 1962, Wein returned to Newport with a more strictly jazz program. Based on the artistic and financial success of this festival, he vowed no longer to compromise its integrity with the inclusion of popular artists.

After resuming his position as producer and director of the jazz festival, Wein's thoughts turned to the possibility of reviving the Newport Folk Festival. He was well aware that the audience for folk music had expanded significantly in the two years since the last folk festival. By the fall of 1962, folksong albums were selling in great numbers all over the country and folksinging acts commanded as much as ten thousand dollars a night in major nightclubs and concert halls. Folksinging, as a pastime, gave a tremendous boost to sales of banjos and guitars, with over four thousand guitars selling in the United States in 1961 alone.¹ There were further indications of folk music's popularity: ABC-TV began producing "Hootenanny," a weekly

¹ As reported in "Sibyl with Guitar," Time, 23 Nov. 1962, pp. 54-60.

folk music series, and the cover story of Time magazine's Thanksgiving issue was on Joan Baez, who had become a much-sought-after performing artist since her debut at the 1959 festival.

With such a widespread interest in folk music, Wein felt confident that a folk festival might prove a profitable venture. He anticipated that Newport Festival Productions, Inc., which produced the jazz festival, would forward the necessary funds for a pilot production. It was possible that record companies alone might advance enough capital that the festival could be a self-sustaining venture from its inception.

Support and Reorganization

Wein and his wife, Joyce, discussed the idea of reviving the festival with Pete and Toshi Seeger. The Weins felt that gaining the Seegers' support was crucial in reorganizing the festival, as interviewer Peter Lyon notes:

"Our plan was worked out in Seeger's house, in 1962," Wein said. "There were a lot of things wrong with earlier festivals, back in 1959 and 1960, and I had some ideas about how to fix them. So I called Pete."

"Why Pete?" I asked.
"He knows all the folk singers," Wein said, "and they all respect him."

"Pete gives the whole folk field a conscience and an attitude and a dignity," said Joyce Wein, "and all the youngsters

follow his lead. There are things they wouldn't think of doing, because of Pete. And there are things they naturally do, because of Pete."²

Although the Seegers' home--a log cabin they were building on the banks of the Hudson River--was not yet complete, the brisk fall air was already upon them. The four discussed the revival all huddled together in the Seegers' bed, trying to keep warm.³ Jean Ritchie later explained the outcome of their deliberations:

Pete agreed to undertake the revival if it could be organized as a truly representative folk festival and not just a showcase for the popular names of the day. It was his belief that a real folk festival should present, side by side, the oldtime ballad singer, the young aspirant, the nationally famous, the good unknown performer from both rural and urban cultures; in short, the best of everything.⁴

In February of 1963, Seeger informed Sing Out! readers that Wein

² Peter Lyon, "The Ballad of Pete Seeger," Holiday, July 1965, pp. 83-86; rpt. in The American Folk Scene: Dimensions of the Folksong Revival, ed. David A. De Turk and A. Poulin, Jr. (New York: Dell, 1967), pp. 213-14.

³ Telephone conversation with Toshi Seeger, 21 Jan. 1982.

⁴ Jean Ritchie, ed., The Newport Folk Festival Songbook (New York: Alfred Music, 1965), p. 6.

. . . responded to criticisms of the '59 and '60 festivals ("too many city professionals, not enough folks") and has asked a committee of performers to take responsibility for choosing the program . . . all performers to get union minimum, no more, no less, plus travel and hotel expenses. Aim is to combine on the same program some well-known names with unknown but exciting and genuine folk performers. All profits will be used for the benefit of the field itself, be it in the shape of travel grants, of folklore on tape or film, etc., scholarships, folk library endowments, the support of permanent records.

Folksinger/actor Theodore Bikel joined Wein and Seeger in designing a nonprofit Newport Folk Foundation to administer the festival's affairs.⁶ A rotating committee of seven directors would govern the foundation, with three new members to be appointed each year, thus ensuring a mix of old and new blood. The directors were responsible for both the production of a successful annual festival in Newport and distribution of the bulk of the festival's profits in ways that would be of benefit to the folk music field.. [The foundation's non-festival operations will be discussed in Chapter 4.]

⁵ Pete Seeger, "Johnny Appleseed, Jr.," Sing Out!, 13, No. 1 (Feb.-Mar. 1963), p. 76.

⁶ Although summarized within the text, a copy of Seeger, Bikel, and Wein's "Proposal for the Newport Folk Festival to be held in Newport July 1963 on the 26th, 27th, and 28," follows this work as Appendix B, and sets forth the guidelines followed in reorganizing the festival and establishing the Newport Folk Foundation.

The Board of Directors

The composition of the board was to symbolize the diversity of folk music current in America and to place the "strict rural-based traditionalists in philosophic conflict with those who view folk song as a contemporary urban musical dynamic."⁷ Of the first seven board members, Theodore Bikel was the most knowledgeable about international folksong traditions. Bill Clifton, a noted bluegrass bandleader, was selected to coordinate a country and bluegrass music program for the 1963 festival. Clarence Cooper, one of the Tarriers, was chosen to advise on the selection of blues performers and gospel groups. Jean Ritchie was to represent southern Appalachian traditional music. Pete Seeger, Erik Darling, and Peter Yarrow were chosen in recognition of their familiarity with both a diversity of musical styles and a variety of traditional and more contemporary folk musicians, and to indicate that the board would be sensitive to the concerns of more eclectic folk performers.

~~The first seven board members were performers but the overriding consideration for the future was that the board represent "every branch of the folk world," including non-performers who had devoted their lives to folk music.~~⁸

⁷ Robert Shelton, "Symbolic Finale: Folk Festival Winds Up with Songs of the Negro Integration Movement," New York Times, 2 Aug. 1964, Sec. 2, p. 9.

⁸ Seeger, Bikel, Wein, p. 1.

New members were elected by the current board of directors. Although they were urged to replace themselves with individuals of more varied experience, most of the twenty-eight persons who served on the board were professional performers or fieldworkers active in the New York folk music scene.⁹

[See Table I for a listing of board members and their dates of service.]

Three non-voting directors served as the foundation's officers. George Wein was chairman of the board and the festival's producer. His associates, Elliot Hoffman and Arnold London, acted as the foundation's secretary/general counsel and treasurer/auditor, respectively. The Newport Jazz Festival staff was organized to handle the mechanics of the festival, including ticket sales and field coordination. In addition, Wein enlisted the assistance of an associate producer, public relations department, program department, and others in the folk music field.

Although election to the board was an acknowledgment of previous contributions to the field and a prestigious post to aspire to, serving on the board meant devoting a considerable amount of time and effort to Newport affairs. At least once a month the directors met at George Wein's office in New York City, primarily to plan the festival

⁹ It was suggested that, among others, the board might include folk music critics, recording company executives, and fans. See Bruce Jackson, "Newport," Sing Out!, 16, No. 4 (Aug.-Sept. 1966), pp. 6-14, and Barbara Dane, "Newport: Some Questions," Sing Out!, 16, No. 2 (Apr.-May 1966), cover, p. 64.

Table I

Board of Directors
 (Newport Folk Foundation)

| Name | Dates of Service | |
|--------------------------------------|------------------|-------|
| | From | To |
| Bikel, Theodore | 1/63 | 12/65 |
| Brand, Oscar | 1/66 | 12/68 |
| Clifton, Bill | 1/63 | 12/63 |
| Collins, Judy | 1/66 | 12/68 |
| Cooper, Clarence | 1/63 | 12/64 |
| Darling, Erik | 1/63 | 12/63 |
| Foster, Alice | 1/70 | 12/72 |
| Gilbert, Ronnie | 1/64 | 12/65 |
| Guthrie, Arlo | 1/70 | 12/70 |
| Jackson, Bruce | 1/67 | 12/70 |
| Jones, Matthew | 1/71 | 12/72 |
| Kirkpatrick, Rev. Frederick D. . . . | 1/69 | 12/72 |
| Kweskin, Jim | 1/68 | 12/69 |
| Lebre, Antonio | 1/71 | 12/72 |
| Lester, Julius | 1/66 | 12/67 |
| Lomax, Alan | 1/64 | 12/66 |
| Raim, Ethel | 1/67 | 12/69 |

Table I (Continued)

| Name | Dates of Service | |
|------------------|------------------|-------|
| | From | To |
| Reagon, Bernice | 1/69 | 12/72 |
| Rinzler, Ralph | 1/65 | 12/66 |
| Ritchie, Jean | 1/63 | 12/64 |
| Rooney, Jim | 1/67 | 12/69 |
| St. Alice, Pedro | 1/71 | 12/72 |
| Seeger, Mike | 1/64 | 12/66 |
| Seeger, Pete | 1/63 | 12/63 |
| | 1/65 | 12/65 |
| Seeger, Toshi | 1/70 | 12/70 |
| Traum, Happy | 1/70 | 12/72 |
| Warner, Frank | 1/67 | 12/69 |
| Yarrow, Peter | 1/63 | 12/66 |

and evaluate grant requests. As perusal of the board meeting minutes reveals, a considerable amount of time was devoted to other program and policy decisions, such as how to best utilize festival or field recordings and how to involve the foundation in folk music activities throughout the year. Meetings were held every two to three weeks as a festival drew near. In addition to performing in and hosting a variety of workshops and concerts, most directors continued to serve in an administrative capacity during the festival. They usually remained in Newport an extra day or two, to evaluate the festival and immediately begin to plan for the following year's event.

Directorships were unpaid and naturally some board members were more devoted than others. Some often missed board meetings, while others went to great lengths to attend regularly. Some of the directors were concerned solely with either festival or nonfestival business, while others were actively involved in both spheres of the Newport operation. Some, but not all, chose to forgo their token fifty dollars a day performer's fee.

Oscar Brand, who served on the board from 1966 to 1968, was of the opinion that it was very wisely constituted:

It was a mixture of people interested in old-timey music, traditional music, and popularization as well. I think any board that in-

cludes Pete Seeger and George Wein was already far on its way. When you arrived with Theo Bikel and Alan Lomax, you're adding not only interesting personalities but clashing personalities, people whose interests are very disparate. And yet, because it was not a money-making situation, it somehow worked out well. There were arguments. When I joined the board there were fights, arguments, discussions on everything from Vietnam to drugs. But always there was a mutual respect that I have rarely seen on any board anyplace in this world. I've served on business boards, public service boards--the fraternity of the folksingers¹⁰ and the people involved was just amazing.

Several directors continued to attend board meetings and to serve in an advisory capacity after their term in office ended. Alan Lomax, Ralph Rinzler, Mike Seeger, and Pete Seeger, who served on the board in its earliest years, particularly were influential in shaping the festival's form and direction. They continually urged the current board to develop new ways of presenting and preserving grassroots folk culture, at the festival and in the field. The newer directors often heeded the advice of senior members and decisions sometimes were made by concensus rather than by actual vote.

¹⁰ Personal interview with Oscar Brand, 27 Jan. 1982.

"Between the Jazz and the Folk"

With the festival's lingering reputation as a show-

¹¹ This section on George Wein's aspirations for the folk festival borrows its title from an article he wrote for the 1965 program book. See George Wein, "Between the Jazz and the Folk," (*Newport Folk Report: 1*), 1965 NFFPB, pp. 6; 48.

case; and Pete Seeger and Theodore Bikel's endorsement of the foundation as an appropriate vehicle through which folk performers might repay those whose efforts had contributed to their own popular successes, the directors had no trouble in interesting folk artists in donating their time and talents to the Newport "cause."

Although at least one fan observed that some performers participated almost as "an act of contrition for going commercial," the directors truly believed that their undertaking would help to bond members of the folk field.¹² The revival of the festival will work "only if everyone shares some of our enthusiasm and our willingness to spend time and energy on this project," they wrote in a letter addressed to performers, scholars, and enthusiasts. "We would like to know if we may call upon you for advice, participation or other help as the need arises. And we shall eagerly welcome your comments and suggestions."¹³

For years, George Wein had spoken of producing a festival programmed and performed by artists who would distribute the proceeds for the benefit of their field.

¹² "The Milk Drinkers," Newsweek, 12 Aug. 1963, p. 80.

¹³ Copies of the letter were distributed and it was published, in slightly varying form, in Sing Out! magazine and the 1963 program book. See "The Newport Folk Festival," Sing Out!, 13, No. 2 (Apr.-May 1963), p. 76, and "Welcome," 1963 NFFPB, p. 1.

Though he came to view his role in reorganizing the folk festival as his "most worthwhile accomplishment," he continued to hope that the cooperative basis of the folk festival might inspire a similar reorganization of the Newport Jazz Festival.¹⁴

Wein had found that jazzmen who had spent years pursuing financial success were often unsympathetic with such altruistic concerns. In a 1965 article assessing his dual roles in the jazz and folk fields, Wein described the difficulties he faced in reorganizing the jazz festival:

The background of the jazz musician, economic, social, and musical, serves to create fears and mistrust. A greater percentage of 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.¹⁵

Programming

The nonprofit basis of the reorganized festival greatly expanded its programming possibilities. The directors would

¹⁴ As quoted in James T. Kaull, "Folk Festival Tops All," Providence Journal, 29 July 1963, Sec. 1, p. 1.

¹⁵ Wein, p. 6.

program each festival categorically, by first identifying which genres of folk music they would feature, then selecting a balance of big-name and lesser-known performers to represent each category. The festival would feature different genres each year. Using the 1963 folk scene as a basis, Seeger, Bikel, and Wein recommended that country string music, blues, gospel music, old and new ballads, and folksongs constitute seventy-five percent of each year's program. Each festival would also feature at least two examples of either American traditional music of older, non-English-speaking groups, such as American Indian, Hawaiian, Eskimo, Louisiana French, southwestern Spanish, Pennsylvania Dutch, or of newer immigrant groups, including German, Jewish, Italian, Russian, Armenian, Greek, Syrian, Puerto Rican, Scandinavian, Asian, Polish and various other Slav dialects. Although the focus was on American performers, the programming committee was to consider inviting specialty performers available each year, including a visitor from outside the United States.¹⁶

George Wein continually urged the board to program several commercially viable artists as "box office draws" to ensure enough profit to keep the festival and foundation afloat. However, many board members preferred to keep the number of stars to a minimum and concentrate on including

¹⁶ As cited in Seeger, Bikel, and Wein, p. 5.

more of what they usually referred to as "grassroots," "authentic," or "ethnic-traditional" performers, most of whom were relatively unknown rural artists.

The festival featured, particularly in the early years, a heavy proportion of well-known city folksingers, such as Joan Baez, Bob Dylan, and Peter, Paul and Mary. The festival continued to feature popular performers in later years, using their names to attract large crowds. As traditional folk music's audience grew and the festival itself became better known, the necessity to build each year's program around stars decreased. With the exception of Janis Joplin, who drew record-breaking crowds to the festival in 1968, the draws of later years were usually not superstars. The "ratio of ethnic to urban performers" in 1963 was about 1/2.¹⁷ By 1967, this ratio had almost inverted to 2/1.

By following these guidelines and varying the genres featured, the festival presented a tremendous variety of music between 1963 and 1969. [See Appendix D for a listing of festival participants.] Although many participants gave repeat performances, these were often on alternate rather than successive years, in order that others within the same category might be invited.

¹⁷ This point is made by Elliot L. Hoffman in his "Secretary's Report," 1968 NFFPB, p. 42.

Arrangements for Performers

During the festival, a standard fee of fifty dollars a day was paid to each participant. A recording star who normally commanded several thousand dollars received no more than a Newfoundland housewife who had never sung outside of her own community.

Unlike the jazz festival and previous Newport Folk Festivals, the foundation arranged and financed performers' travel to and from Newport and provided them with food and lodging during the festival. While all performers were offered modest dormitory-style accommodations in mansions rented from Vernon Court Junior College, some made other arrangements. Those under Albert Grossman's management often stayed in rooms he rented at the posh Viking Hotel and Motor Court.¹⁸

Some of the traditional artists had never traveled outside their home communities. The foundation realized that leaving home for the first time to perform before thousands of strangers might be a traumatic experience. Staff members wrote letters to some of the artists' employers to help them arrange time off to come to the festival. Performers were encouraged to bring family members with them. Special "Kin" badges were prepared

¹⁸. Personal interview with Joyce Wein, 29 Jan. 1982.

for them, similar to the "Performer," "Employee," "Courtesy," "Press," and "Official" passes worn by others at the festival.

The directors helped to foster a family atmosphere by bringing their own spouses and children to Newport. In 1963, George and Joyce Wein, Theodore Bikel, Pete Seeger and his family, and Jean Ritchie and her family all stayed together. Often the family members were involved intimately in the behind-the-scenes operation of the festival.

After helping to reorganize the festival in 1963, Toshi Seeger took on the primary responsibility for arranging the travel, accommodations, and care of performers that year. What she called the "tlc," or "tender loving care" approach, guided the foundation's dealings with traditional performers for years afterwards. As explained by Ralph Rinzler, who took over the job in 1964, staging a successful production required

... an awful lot of affectionate care and handling of people not accustomed to performing on huge stages before huge audiences with huge sound systems, so they didn't feel out of their depth.¹⁹

To him, this included giving untrained artists

¹⁹ Personal interview with Ralph Rinzler, 20 May 1981.

. . . the assurance of knowing what they would perform, how many items they should perform, what they would be, what order they would be in, how to present themselves, what to say on the stage, so they would be natural and comfortable. So they wouldn't feel that they had to make a speech or stand up or put on a bowtie and a black suit or a granny dress, but to just be themselves and speak from their hearts and their heads.²⁰

Joyce Wein often assumed a tremendous amount of the responsibility for arranging the many details of transporting, housing, feeding, and taking care of performers at Newport. During the festival she supervised a staff of volunteers, some of whom were also relatives or friends of board members and performers.²¹ Other volunteers were simply folk music fans who were excited about the festival and wanted to assist. They helped in grocery shopping and in feeding from three hundred to five hundred people three times a day. Most meals were served under a big tent set up behind one of the houses where performers were staying. The volunteers took lunches to participants and staff members who were on the festival grounds. Their other responsibilities included making beds, waking people in the morning, getting performers to rehearsals and performances

²⁰ Personal interview with Ralph Rinzler, 20 May 1981.

²¹ See M. Augusta Clay, "Helping Out at the Folk Festival," Providence Journal, 23 July 1965, Sec. W, p. 6.

on time, and hosting parties at one of the guest houses each night.

Informality the Keynote

With such an informal atmosphere, some of the festival's most exciting musical exchanges took place off-stage. In 1964, most of the blues musicians were housed together and "Blues House," as their residence came to be known, was the scene of many an afternoon and late night jam session. Festival parties provided another context for such exchanges. At one party in 1964, in a room

... full of Joan Baez, Sandy Bull, Jack Elliott, and some others, [Bob] Dylan and [Johnny] Cash sat on the floor trading songs. Joan set up a little portable machine, and that's where Bob gave Johnny "It Ain't Me, Babe" and "Mama, You've Been On My Mind." Johnny was there with June Carter, so shy and sweet and gentle, in a room full of freaks. Afterward; Johnny took Bob aside and gave him his guitar²²—an old country gesture of admiration.

There were many unscheduled jam sessions at the festival site. As a reporter for the Providence Journal wrote in 1965, he heard "sounds of strange jazz" on the grounds

²² As recalled by Tony Glover, "Second Annual 2000 Words," in 34th National Folk Festival Program Book, ed. Carol Fein (New York: Music Sales Corp., 1972), [p. 13].

early one morning and traced them to the performers' dressing tent:

There Lafayette Leake was playing the piano, lightly and politely. Willie Dixon was backing up on bass, and Leslie Grinage was plucking another bass. The rhythm section was further enlarged by Hassan Razak, beating an African drum, for he is the leader of the Ishangi Dance Troupe. Bruce Langhorn, Odetta's accompanist, was strumming the guitar. . . .

Then Odetta strolled²³ in and joined them with another guitar.

Format

The directors felt that the success of their undertaking depended upon their ability to develop presentations that would display both big-name and lesser-known performers to advantage. They sought to ease the awkward juxtaposition of professional and nonprofessional performers by transferring some of the off-stage informality into the scheduled events. Toward this end, there were numerous format changes each year. [See Appendix A, schedules of events for each festival.]

In designing the 1963 festival, Seeger, Bikel, and Wein recommended that concerts featuring a diversity of artists be held in Freebody Park each of the festival's

²³ Bradford T. Swan, "Part Workshop, Part Concert," Providence Sunday Journal, 25 July 1965, Sec. 1, p. 14.

three evenings. To last no more than three hours, these concerts would present both stars and unknowns and would be produced with "the same care devoted to a major TV spec[ial]."²⁴ Endeavoring to provide

. . . an opportunity for fans of one particular performer or idiom to really soak up all they want and for the performer to really give more than a superficial glance at what they can do,

the directors outlined a greatly expanded daytime program.²⁵ The festival would hold a number of smaller, "informal musical or workshop sessions" outdoors during the daytime, each concentrating on one type of music and programmed in advance so the audience could decide which to attend.²⁶ The following were suggested as suitable workshop topics:

- Banjos and Fiddles;
- Ballads;
- Blues;
- Storytelling;
- Square Dance;
- Technique of Strums;
- Movies of the Past Greats;
- Instrumental Specialties;
- "Old Time Songs";
- Irish Music;

²⁴ Seeger, Bikel, and Wein, p. 5.

²⁵ Seeger, Bikel, and Wein, p. 3.

²⁶ Seeger, Bikel, and Wein, p. 3.

- Folk Religious, such as Gospel Songs,
Plainsong, Harp Singing, Chassidic; and
- Sessions for listening to recorded music.

The directors would also consider other available specialties, such as Jewish, Spanish, or other non-English music and dance. Audience participation would be encouraged in hootenanny and discussion sessions.²⁷

B. THE FESTIVALS, 1963 - 1965

The reorganized festival grew substantially during its first three years. The evening concerts continued to be held in Freebody Park in 1963 and 1964, with daytime events on the grounds of the Newport Casino or nearby St. Michael's School. However, yearly increases in the number of participants, the length of the festival, and the size of the audience caused problems for both the festival and the community. In 1965, all events were moved to Festival Field, a new thirty-five acre site, away from the downtown area.

During these, the peak years of a topical song movement in which many new songs were written and older ones reworked to address various forms of social injustice, the festival developed a liberal spirit that was heightened in contrast to Newport's haughty reputation as an exclusive

²⁷ As outlined by Seeger, Bikel, and Wein, p. 3.

resort community. On one level, the festival was a supportive community gathering for like-minded individuals who shared "an urban folk ethos which combined rejection of mass culture with an amorphous, sentimental, pro-civil rights, and peace leftism."²⁸ As both a musical and an ideological stage, what happened at the festival "reflected and in a small way affected the rest of the world."²⁹

The workability of many of the ideas which had been outlined in the original proposal were tested each year. During the daytime, a number of playing and singing sessions were held concurrently on the festival grounds. Entire days were devoted to workshops on different instruments, musics, or vocal styles. During the day on Sundays, a religious concert and a concert of new talent were featured. Seminars and film sessions were also held, but these received much less attention than their musical counterparts. The evening concerts continued to be exciting but, because of their size and the diversity of artists presented, were often problematic.

Growth and Logistics

In 1963 and 1964, the evening concerts remained in

²⁸ Ellen Willis, "Newport: You Can't Go Down Home Again," New Yorker, 17 Aug. 1968, p. 87.

²⁹ Irwin Silber, "Festivals: Newport," Sing Out!, 17, No. 5 (Oct.-Nov. 1967), p. 1.

Freebody Park, despite complaints as to the unsuitability of the setting. Although it had been proposed that the daytime events be held on an estate made available to the folk festival by the Newport Preservation Society, such an arrangement was never made.³⁰ In 1963, these more informal events took place concurrently on the main stage at the park and in the theatre and on the porches of the Newport Casino. In 1964, the entire daytime program was moved to the more expansive grounds of St. Michael's School.

In just two years, the festival program expanded considerably. In 1963, when seventy-five performers were featured, the directors were applauded for having designed a diverse yet unified presentation that was simultaneously entertaining and educational. George Wein declared that it was "unquestionably the most successful festival" he'd been involved in and that "it demonstrated how individual talents and personalities can merge to show how a real festival, and not just a series of concerts, can be created."³¹ In 1964, the directors succumbed to the temptation to invite "everyone."³² Although the 228 performers who participated in the festival were exciting, it was numbers more than performers

³⁰ This was one of many ideas entertained by Seeger, Bikel, and Wein when they were reorganizing the festival.

³¹ As quoted in Kaull, p. 1.

³² This point was made by Shelton, p. 9.

or performances that made the festival memorable. An additional day of workshops was added to the program, as was a fourth evening concert which featured twenty-seven separate acts. Total attendance at the festival was over seventy thousand, almost twice as high as the previous year's total. In 1963, the "intimacy" of workshops that attracted three hundred, four hundred or five hundred fans seemed questionable; in 1964, when three thousand fans gathered in a massive, sprawling semicircle around an eight by eight foot wooden platform, claims of intimacy were absurd.³³

Capacity crowds of fifteen thousand packed Freebody Park on Friday, Saturday, and Sunday evenings in 1963 and 1964. On at least one night, the gates to the park were opened early in order to relieve some of the congestion in the downtown area of the city. During the concerts, thousands of fans milled in the darkened streets outside, listening to the music drift over the stone walls of the arena.³⁴ In 1964, city officials, wary of the riotous potential of such gatherings, posted signs on major roadways leading into the town, asking that those without tickets please "Keep Out of Newport."³⁵ The city's police force

³³ Such a scene was described by Paul Nelson in his "Newport: Down There on a Visit," Little Sandy Review, 30 (1964), p. 56.

³⁴ See James T. Kaull, "Folk Festival Crowds Break All Records," Providence Journal, 27 July 1964, Sec. 1, pp. 1; 4.

³⁵ "'Keep Out of Newport' Sign Not as Harsh as It Sounds," Providence Journal, 25 July 1964, Sec. 1, p. 20.

was doubled by adding men from other communities. They worked continuously to disperse the crowds that gathered to play and sing on lawns and street corners, in bars and restaurants. Their efforts were futile, for as soon as one group had disbanded, another had formed.

Although the directors had hoped to induce a festive atmosphere by filling "every inch of Newport with musical activity," local opposition to the festival increased.³⁶ In 1964, the unprecedented size of the crowds caused considerable concern for public safety. After ten years of festivals, the city was still ill-equipped to handle the influx of out-of-town visitors. The beaches were prepared, but cold and drizzly weather on the first three nights of the festival discouraged many campers. As a result, thousands slept in their cars, on private lawns, or in the parks of the city. In residential areas, fans rang doorbells all night, asking for the use of bathrooms or sleeping space on porches; many didn't even ask. By the time the festival had ended, residents were threatening to go to court to prevent future festivals. Many businesses in the area around Freebody Park suffered, as traffic deterred residents from shopping; they also threatened to take the festival to court for their losses.³⁷

³⁶ Seeger, Bikle, and Wein, p. 4.

³⁷ See "Newport to End Park Festivals; Residents Complain of Crowds," New York Times, 31 July 1964, Sec. 1, p. 26.

In late July, the City Council voted unanimously to bar festivals from Freebody Park. They further specified that festivals could continue to be held in Newport only if they complied with the following restrictions:

- no large crowds;
- no beach sleeping;
- no music after midnight;
- no traffic in the center of Newport;
- no cars parked in the road;
- no use of public parking.³⁸

In recognition of the festival's contributions to the state, the Governor requested that a committee including Senator Pell's wife, Nuala, and other influential Rhode Islanders be formed. With an eye toward making the festivals a more permanent feature in Newport, the committee was responsible for locating a suitable site and exploring ways of financing and building a music shell.

Their efforts were successful. In December, George Wein leased thirty-five acres of vacant land on Connell Highway in the northern section of the city. A music shell was built facing north, so that sound would be projected only toward the local naval base and not toward any homes. The site had seats for twelve thousand, enclosed by snow fences and canvas, and parking spaces for twenty-five hundred cars.

³⁸ As outlined at Board Meeting, 17 Sept. 1964, New York, NY, RR/NP.

Both the 1965 jazz and folk festivals were held at the new Festival Field. Without the walls and concrete of Freebody Park, the folk festival had a freer, more festive atmosphere. Near the entrance, vendors in a midway of illuminated canvas booths sold folk music magazines, high school rings, guitars, banjos, and handmade instruments.

Wein's dream of making Newport a summer-long cultural center required a more permanent arrangement. Even after he had signed the lease for Festival Field, he continued negotiating for a sixty-eight acre lot in nearby Portsmouth. When the deal fell through, he bought one hundred acres of farmland in Middletown, Rhode Island, adjacent to Newport. Development of the land was blocked by zoning restrictions. Following the 1965 festival, he managed to establish a modicum of permanence by negotiating a ten-year lease on Festival Field. He immediately signed the Metropolitan Opera for a four day opera festival in Newport and made plans for a pop music festival to be held at the field at the end of the summer. An opera festival was annually presented from 1966 to 1968. The jazz festival continued to be held at Festival Field until 1972, when it moved to New York City. The folk festival remained at Festival Field through its final production in 1969. Wein also talked of adding other types of festivals to the summer schedule, including a festival of humor, an American history festival done in pageants, and a festival of the English language, in which

big-name English-language talent would perform works by masters of English literature.³⁹ These were never produced.

Socially Conscious Orientation

In deciding whether the festival should remain in Newport, the directors had considered many factors, such as the lack of accommodations there and the additional real estate expenses that would be incurred if the festival moved to a more central location such as Boston or New York City. Some of the directors felt that staying in Newport made it difficult to promote an "egalitarian atmosphere" at the festival.⁴⁰ However, the idea of staying and performing in the shadows of mansions built by the nineteenth century nouveau riche appealed to those who thought their role as folksingers meant they should be advocates of "the people," dedicated to promoting social change by "confronting power and wealth as used in showy ways."⁴¹ "Bob Dylan might very well have composed the words to 'The Times They Are A-Changin'' while riding down

³⁹ As noted in M.J. Arlen, "George Wein: Jazz By the Sea," Holiday, July 1966, p. 96.

⁴⁰ Point made by Oscar Brand, as quoted in George Gent, "2 Concerts to Sing Folk Festival Blues," New York Times, 6 July 1972, Sec. 1, p. 42.

⁴¹ Point made in David King Dunaway, personal interview with Judy Collins, 30 Dec. 1977. I am grateful to Dunaway for the loan of the interview transcript.

Bellevue Avenue on the way to a concert that was to feature Fannie Lou Hamer and the 'Freedom Singers,' Ralph Rinzler has pointed out.⁴²

Newport in July became a peculiarly appropriate "synthesis and platform for much of what was new and changing and significant in America."⁴³ In 1963, the focus was on the civil rights movement. Spirituals, hymns, and gospel songs reworked with integration lyrics played a vital role in the movement by giving people "new courage and a sense of unity," Martin Luther King, Jr. had pointed out.⁴⁴

At Pete Seeger's urging, the Freedom Singers, a group of four SNCC-(Student Nonviolent Coordinating Committee) sponsored civil rights activists from the South, were brought to the festival to demonstrate their powerful gospel-style singing of integration songs, and to rally support for their cause. SNCC set up a photographic exhibit on the festival grounds. It featured pictures of Bob Dylan, Theodore Bikel, and other folksingers who had performed at a July 6th concert in Greenwood, Mississippi, to help in the voter registration drive there. On Saturday night, the SNCC organizers

⁴² Personal interview with Ralph Rinzler, 20 May 1981.

⁴³ Silber, p. 1.

⁴⁴ As quoted in Robert Shelton, "Songs a Weapon in Rights Battle," New York Times, 20 Aug. 1962, Sec. 1, p. 1. See Guy and Candie Carawan, comps., Songs of the Southern Freedom Movement: WE SHALL OVERCOME! (New York: Oak, 1963).

and Joan Baez led over six hundred civil rights sympathizers through the streets of Newport, marching past the Vanderbilt mansions on Bellevue Avenue to a rally in Truro Park. Speeches by James Forman, SNCC's executive secretary, and Cordell Reagan, one of the Freedom Singers, rallied support for the August 28th March on Washington to demand passage of effective civil rights legislation and a two-dollar-an-hour minimum wage bill.⁴⁵

It is debatable whether the overt politicizing and the singing of protest songs at the festival truly altered people's consciences.⁴⁶ It seems likely that, as Bruce Jackson suggests, the festival may have caused a "narco-tizing dysfunction" in which "a realization of the possibility of action substitutes for the action itself."⁴⁷ Jackson applied this term in describing the

. . . listener who will fervently applaud a ban-the-bomb song, and perhaps go home and sing it to himself or to his mother or brother, but who would not consider writing his congressman about nuclear disarmament . . . [and] the large audiences who fill the con-

⁴⁵ See Ted Holmberg, "Newport Rights Rally Features Festival Star," Providence Journal, 28 July 1963, Sec. N, p. 33.

⁴⁶ This was pointed out to me in a personal interview with Archie Green, 22 Oct. 1981.

⁴⁷ This point was made in a personal conversation with Bruce Jackson, 24 Feb. 1982. He discusses this phenomenon in his "Sanitary Signifying and Proliferating Ivy: Observations of the Citybilly at Work and Play," Listen, No. 2 (Mar.-Apr. 1964), p. 6.

cert halls and nightclubs and record stores, who, for all their concern with songs of meaning and protest, tend to be passive, tend to find that the music itself not only enables the passive experience to occur, but also ennobles it so there is no conscience-prod to further activity.⁴⁸

Although many of the directors and some of the festival participants shared rather liberal social and political beliefs, others who came to the festival were disturbed by some of the views expressed there. In 1968, when anti-establishment songs, songs about white racism, and songs opposing the Vietnam war were the order of the day, Reverend Buell Kazee, a sixty-eight-year-old Baptist minister from Kentucky, complained to reporters:

These people told me before I came it wouldn't be like this . . . I don't want anything to do with tearing down America. I don't know why these folks don't do the honest thing and admit that this is ideology and not just music. If I'd known it was goin' to be like this I'd of stayed in Kentucky.⁴⁹

Although few of the other traditional performers who came to the festival were so outspoken, it is probable that many of them felt out of place in such a context.

⁴⁸ Jackson, p. 6.

⁴⁹ As quoted in Anthony R. Dolan, "Letter From Newport: Heroes in the Seaweed," National Review, 8 Oct. 1968, 1011.

Daytime Program

George Wein felt that the "lifeblood of the festival" was its greatly expanded daytime program of workshops, concerts, and seminars.⁵⁰ These sessions gave the festival more of an educational and intellectual orientation than there had been in previous years. At least one of the directors or a folklore scholar hosted each program, helping to lend understanding and dimension to the materials presented.

These events were held concurrently at four or five areas on the festival grounds, so that fans could choose which aspects of folk music performance or theory they would like to learn more about. Many browsed the workshops "like a bookstore, doing more socializing than serious reading."⁵¹

Although the term "workshop" suggests an opportunity for questions and informal instruction, this was generally not so at Newport. According to Ralph Rinzler, the main purpose of such a session was to provide

. . . an opportunity for a performer of any kind, whether it's a superstar or a downhome

⁵⁰ "Folk Festival Entertainers Arriving; Plans for Workshops Being Made," Newport Daily News, 25 July 1963, Sec. 1, p. 1.

⁵¹ Al Kooper, Backstage Passes (New York: Stein & Day, 1977), p. 59.

unaccompanied ballad singer, to share repertoires and ideas, origins, attitudes, values, and, perhaps, kinds of repertoire that you didn't have an opportunity or a desire to sing on a huge stage before seventeen thousand people--that you could share that material with an intimate group of people, a few dozen people, maybe a few hundred people. . . . The idea was to make it possible for people to get to know the performers, whether they were pop, commercial professionals or downhome folks.⁵²

The workshop audiences usually sat on the grass at the feet of the musicians, whereas at evening concerts the fans were separated from the performers by row upon row of reserved seats. For some fans, the daytime program was truly the festival's drawing card. "I don't even go to the regular shows at night," one fan explained. "They're too much like anything any tourist can see in New York any night of the week."⁵³ At their conclusion, the workshops provided fans with a unique opportunity to gather around the participants to ask them questions or look at their instruments.

However, the desired intimacy was not always achieved. As Rinzler recalls, when Bob Dylan became famous, there would be "two or three thousand people crunched around a stage when he'd do a workshop and that became just a mini-concert, really

⁵² Personal interview with Ralph Rinzler, 20 May 1981.

⁵³ As quoted in Andrew F. Blake, "Symbol of Genuineness," Providence Sunday Journal, 25 July 1965, Sec. 1, p. 14.

not so mini at that."⁵⁴ As the sessions were usually only a half or a whole hour long, the number of featured performers often limited each to only two or three numbers.

Topical Song and New Song Writers Workshop

In 1963, the Sunday afternoon workshop devoted to topical songs and new songwriters was by far the most popular daytime event.

The younger performers on the program drew the most audience response. Peter LaFarge brought the Albuquerque Intertribal Dancers onstage while he sang "Ira Hayes," a song he had written about the wrongs that had been and were continuing to be done to his Indian people. The Freedom Singers received a tremendous ovation for their demonstration of how variations on old hymns, such as "We Shall Not Be Moved," helped to raise morale in civil rights gatherings. Phil Ochs' "Talking Birmingham Jam" drew the afternoon's only standing ovation, but near the end of the program,

When Bob Dylan's voice ranged over the loud speaker, people came flocking from all areas of the Festival park. There were few in the largely youthful crowd who had not heard Bob before. They seemed to like him not only for his poetry and song but also as the uncombed ramblin' kid who embodies many of the anti-materialistic values his young audience is

⁵⁴ Personal interview with Ralph Rinzler, 20 May 1981.

reaching for. They yelled for him before he walked up; and yelled twice as hard when he finished up the workshop with Pete Seeger, the two of them⁵⁵ singing Bob's "Playboys and Playgirls."

The program attempted to place the outspokenness and critical social consciousness of the younger songwriters in historical perspective. "Under Pete Seeger's agile direction, the definition of topical song was broadened to include songs of specific incidents in a 'folk's' life."⁵⁶ Jim Garland demonstrated traditional music's relationship to topical song with his "I Don't Want Your Millions, Mister," a union song whose words he had written in the 1930's and set to the traditional tune of "East Virginia." He followed this with "The Ballad of Harry Sims," another of his compositions set to a traditional ballad melody.

In 1964 and 1965, workshops on freedom songs and broadsides continued to examine the roots of contemporary protest songs.

Blues Workshops

Blues programs were especially popular with the festival audience. Each year, the festival featured both white

⁵⁵ Josh Dunson, "Workshops Key to Newport '63," Broadside, No. 31 (Sept. 1963), p. 8.

⁵⁶ Dunson, p. 7.

city youngsters who had learned Negro blues style from recordings made in the 1920's and 1930's and some of the "surviving architects of these styles."⁵⁷

In 1963, a Saturday afternoon blues workshop, featuring John Lee Hooker, Mississippi John Hurt, Brownie McGhee and Sonny Terry, and John Hammond, Jr., had a tremendous impact on many in the audience. Peter Knobler was at the festival with thirty other fifteen-year-olds from Camp Kokosing in Vermont. He recalls:

That was one of the most overwhelming afternoons I had had in my life, and probably have had since. Some of these people I'd heard of, like John Lee Hooker. He did "Boom, Boom, Boom" and I just thought I'd died and gone to heaven. That this was just--this was it, as far as I was concerned, it could end right here.

John Hammond, Jr. made a tremendous splash for being so incredibly intense about his music. He did "No Money Down," the Chuck Berry song and I was awestruck. . . . He played beautiful harmonica; I played nothing. And, I mean, here was a white guy playing the blues, and there was a lot of question as to whether indeed a white guy could or should sing the blues and on and on and on. And Hammond came up and did it. There was absolutely no question whether he could or should--he did. And it was proof positive that we were on the right track. That was just absolutely wonderful.⁵⁸

⁵⁷ Phrase borrowed from Leroy F. Aarons, "Folk Festival Growing Enough to Endanger Seams," Washington Post, 2 Aug. 1964, Sec. G, p. 4.

⁵⁸ Personal interview with Peter Knobler, 29 Jan. 1982.

Robert Shelton also noted the surface incongruity of having the twenty-year-old white blues player on a program with so many of "the real blues men who had lived and thought blues for a whole lifetime."⁵⁹ Yet he also observed that

At the end of the first blues song by Hammond, no one could question the authority of his style, the mastery of the deep blues idiom, the intuitive grasp of the language of the blues. The applause at the end of his first song was electric. Mississippi John and Sonny and Brownie and John Lee were smiling appreciatively. Mississippi John said that he had wanted to do a jig, but there wasn't enough room on the stage. They knew this kid was singing out of his heart and singing well. They knew this kid knew what the blues were all about.⁶⁰

The 1963 blues workshop was noteworthy as the first major public appearance of Mississippi John Hurt, well-known to many in the audience from recordings he had made many years before. In introducing Hurt, Dick Spotswood, a Washington, D.C. blues collector who had played a vital role in "rediscovering" the seventy-year-old songster, explained the process:

⁵⁹ Bob Shelton, "John Hammond: Young Giant of the Blues," Hootehanny, 1, No. 1 (Dec. 1963), p. 51.

⁶⁰ Shelton, "John Hammond," p. 51.

We brought two guitars with us today. The twelve string was just an old beat-up Stella, the best one we could run upon, but I thought maybe some of you would like to hear John play the twelve string. When we found him this spring he hadn't played one for forty years, but he picks it up now and plays it like a champ. I've been asked to say a few words about John so I'll make it as brief as possible.

He was born in 1894 in Tiock, Mississippi in the Carola County area there, where he's lived and been raised up and grown and played and worked all his life. He was the youngest of eleven children. His ancestors were from the Alabama regions. When he was eight years old, he learned how to play guitar. He heard a few songs from William Henry Carlson, a few other itinerant guitarists that were passing through the area. But he will tell you very stoutly that he taught himself how to play and that there were no influences on his style.

He recorded in 1928. He made twelve sides for the Okeh Company that are now very obscure collector's items. I know myself, in twelve years of hunting old blues records, I have been able to find two of John's records and both of these are wrecked. This spring, Tom Hoskins, my friend, went down to Avalon, Mississippi after we had decided that there was a good chance John might be there. He heard his old record of Avalon Blues and on there was a line, "Avalon's my home town, always on my mind." Putting two and two together, we decided there must be a Avalon, Mississippi. We went there. The first person we asked knew where he was, he played a few notes for us and that's all.⁶¹

In their book, Baby, Let Me Follow You Down, Eric von Schmidt and Jim Rooney describe how von Schmidt was moved

⁶¹ Dick Spotswood, recorded 27 July 1963, FOHA/SUNY, 018 (7 1/2 ips, 7" reel).

by Hurt's performance:

It was unreal. John Hurt was dead. Had to be. All those guys on that Harry Smith Anthology were dead. They'd all recorded back in the twenties and thirties. They'd never been seen or heard from since. But there was no denying that the man singing so sweet and playing so beautifully was the John Hurt. He had a face--and what a face. He had a hat that he wore like a halo. In another place, in another time, Eric might well have got on his knees, but he didn't. After the workshop was over, he went up to Mississippi John Hurt, shook his hand, and said, "Mister Hurt, I just want to tell you how much I enjoy your music. You know, one time I built a boat, and I named it after you." John Hurt smiled, looked at Eric with Jiminy Cricket eyes, and said, "Oooh? Thass NICE!"⁶²

The 1964 festival featured a particularly impressive array of country blues artists.⁶³ By far the most popular workshop was a Saturday afternoon blues program hosted by Sam Charters and Willis James. The workshop was the first major public appearance of Skip James, who blues enthusiasts had rediscovered in Mississippi only a month before; but it was young Dave van Ronk who received the afternoon's only standing ovation.

⁶² Eric von Schmidt and Jim Rooney, Baby, Let Me Follow You Down: The illustrated story of the Cambridge folk years (Garden City, NY: Anchor, 1979), p. 189.

⁶³ Featured were Elizabeth Cotten, Willie Doss, Sleepy John Estes with Yank Rachel and Hammy Nixon, Mississippi John Hurt, Skip James, Fred McDowell, Reverend Robert Wilkins, and Robert Pete Williams.

In 1965, an entire workshop area was designated "Bluesville." Resident artists performed there throughout the day and hosted special sessions on blues guitar, harmonica, "The South," and "The City." Again, the largest crowds gathered when the younger white artists took the stage.

Some of the directors were displeased that younger performers often received more attention than the veterans. As host-narrator of a session on "Blues: Origins and Offshoots," Alan Lomax challenged the Paul Butterfield Blues Band, an electric blues band from Chicago, to prove themselves capable of playing the blues. A member of the audience recalls:

Alan Lomax got up on stage and went into a five or ten minute introduction--like, "Used to be a time when a farmer would take a box, glue an axe handle to it, put some strings on it, sit down in the shade of a tree and play some blues for himself and his friends. Now here we've got these guys, and they need all of this fancy hardware to play the blues. Today you've heard some of the greatest blues musicians in the world playing their simple music on simple instruments. Let's find out if these guys can play it at all."⁶⁴

When Lomax left the stage, Albert Grossman, the band's booking agent, took him to issue for his remarks, and the two settled their dispute with a fistfight in the dust. The band proved themselves to be "an exciting present-day

⁶⁴ As recalled by Paul Rothchild in von Schmidt and Rooney, p. 253.

link in the long chain of the blues."⁶⁵

Workshop Hosts

Most workshop hosts played a vital role in helping the artists communicate about their lives and music, acting as a liaison between the performers and the audience. In a 1964 workshop on singing styles, host Ralph Rinzler showed

. . . how the vocal style and fiddle playing of Dewey Shepherd of Kentucky were actually extensions of each other. Mr. Shepherd justified the comparison by then singing in a scraping, catgut voice and bowing in a melancholy tenor.

Mr. Rinzler virtually reenacted the role of the folk field collector, interviewing the Rev. Robert Wilkins on the origins of his music. Perhaps the most graphic contrast in singing styles was the interpretation of a single spiritual, "Lonesome Valley," by half a dozen performers.

John Davis of the Georgia Sea Islands singers intoned it in the "classic" rural Negro fashion, long surging phrases almost aching with sadness. Almeda Riddle of the Ozarks sang it in a bell-like white mountaineer soprano--nasal, ornamented, almost cheerful.

Mary Travers of Peter, Paul and Mary recast the spiritual as a union song, and Joan Baez reworked it as a song about Mississippi today.⁶⁶

⁶⁵ Robert Shelton, "Folklorists Give Talks at Newport," New York Times, 24 July 1965, Sec. 1, p. 12.

⁶⁶ Robert Shelton, "Newport Studies Folk-Song Styles," New York Times, 25 July 1964, Sec. L, p. 10.

Other Types of Workshops

Ballad sessions were also a prominent aspect of each year's program. In 1965, an oak in the middle of Festival Field was designated "The Ballad Tree." Throughout the weekend, fans gathered beneath its branches to hear singers from the United States, Newfoundland, and the British Isles exchange songs.

The 1965 festival featured more instrumental workshops than in previous years. Included for the first time were sessions on blues harmonica, folk wind instruments, and psaltery. The psaltery workshop was the only one in which one performer (Bob "Fiddler" Beers) was given an entire hour to talk to the audience and demonstrate his art.

Daytime Concerts

Daytime concerts were often more musically satisfying than their evening counterparts. With less attention to lighting and staging, the performers were better able to relax and develop a rapport with the audience. A religious concert was held on Sunday morning of the festival each year, as was a Saturday afternoon concert for children. Following the success of the 1963 topical song/new songwriter workshop, very similar Sunday afternoon programs were held in subsequent years.

The Sunday afternoon concerts were often the liveliest programs of the weekend, combining the informality of the workshop and its longer time per performer with the concert advantages of better staging and miking. The concerts featured performers who were either new to folk music performance or represented a new trend.⁶⁷

In 1964, Jose Feliciano, Buffy Sainte-Marie, Tom Paxton; and the Jim Kweskin Jug Band drew the most critical acclaim. In 1965, Dick and Mimi Fariña demonstrated their staying power when the skies opened up midway through their set. Mimi, intent on the music, didn't know what was happening:

I thought people were getting up to leave . . . I thought, "Oh, no we can't be that awful--my pessimistic point of view--and I was looking at him to see if we should stop because I thought people were splitting 'cause we weren't doing that well. 'Cause we were the newcomers and so on. But he went on playing, and then he went on introducing another song--and I thought, "How could he do this? They're fed up!" And then people started taking their clothes off and I realized it was raining and people were dancing.⁶⁸

"I want to make one point very clear: it's not raining!" host Peter Yarrow told the crowd. "It's very simple. God

⁶⁷ As explained in a note on the "Concert Program," 1966 NFFPB, p. 45.

⁶⁸ As recalled in von Schmidt and Rooney, p. 260.

is very moved and he's weeping a bit."⁶⁹ Yarrow advised the crowd to sit down and keep dry, but on their feet and soaked to the skin, they hollered for more, and the music kept on, "hotter and stronger."⁷⁰

Non-Musical Sessions

Although they were not as popular, talk sessions were designed to provide background on folk music theory and practice. At the opening seminar in 1963, approximately seventy-five fans listened as some of the directors aired their views about the popularity of folk music.

Moderator Theodore Bikel set the tone of the discussion by observing that folk music's popularity was more than just "fickleness or a fad." He said it represented "a rebellion by a younger generation against 'canned' recreation and culture and a return to do-it-yourself recreation."⁷¹ Clarence Cooper pointed out that the popularity of folk music could be viewed historically as evidence of a "coming of age" of a country with a culture of its own. "We've reached a point where we are willing to sing country songs without being a-

⁶⁹ Peter Yarrow, recorded 25 July 1965, FOHA/SUNY, 197, (7 1/2 ips, 7" reel).

⁷⁰ As described in Pete Seeger, The Incompleat Folksinger (New York: Simon & Schuster, 1972), p. 296-97.

⁷¹ As quoted in William H. Young, "Folk Music's Future Discussed," Providence Journal, 27 July 1963, Sec. 1, p. 5.

shamed that they are from the country," Cooper said.⁷² Pete Seeger expressed his concern about the power of television to popularize one art form--using Kentucky banjo-picking as an example--to the exclusion and detriment of other forms. "It will take a fight," Seeger said, "to make a place in the mass media for minority tastes. Unless we fight seriously for the right of minority tastes to survive there is a great danger they will be wiped out."⁷³

On Saturday, Elliot Hoffman led a discussion on the topic of "Folk Music and the Copyright Law," and in a session on Sunday, Alan Lomax described his experiences "Collecting Folk Music."

Attentive audiences at these sessions proved the depth of public interest in the manifold aspects of folk music, but they were gradually phased out. In 1964, at what was billed as an "academic" workshop, a panel comprised of Herbert Halpert, Willis James, Alan Lomax, Tristram P. Coffin, and D.K. Wilgus exhorted an audience of 750 to go beyond the music and, as they said, "collect the people to learn about their lives and needs."⁷⁴ In 1965, Sam Bayard, Willis James, A.L. Lloyd, Alan Lomax, and Charles Seeger talked to

⁷² As quoted in Young, p. 5.

⁷³ As quoted in Young, p. 5.

⁷⁴ Robert Shelton, "'64 Folk Festival Ends in Newport," New York Times, 27 July 1964, Sec. 1, p. 22.

the audience about "The Scholar and the Performer." No such seminars were held at subsequent festivals.

Screenings of folk music films were scheduled in 1963 and 1964. The lack of available information on what films were shown and how they were received suggests that the movies were not a priority among the organizers, nor were they of interest to reviewers. It is not surprising that no film sessions were scheduled after 1964.

The Evening Concerts: High Drama

With sell-out crowds paying anywhere from \$3-\$5.50 each for reserved seats, the evening concerts were clearly the festival's financial backbone. Most of them were organized as samplers of the types of music featured at the festival and the musical acts that performed varied widely in tempo and temperament.

1963

That the 1963 festival came to be known as "the year of the topical song" was not a surprise to those who attended the opening evening's concert.⁷⁵ Despite fine performances by the likes of Doc Watson and Bill Monroe and

⁷⁵ Attributed to Bernice Reagan, one of the Freedom Singers, in Josh Dunson, Freedom in the Air: Song Movements of the Sixties (New York: International, 1965), p. 99.

the Bluegrass Boys, the evening's show stoppers were Bob Dylan and Peter, Paul and Mary, who had specifically drawn members of the crowd to the festival.⁷⁶ Anticipating the impact of these performers, the organizers scheduled the trio just before the intermission and Dylan at the program's end.

As with the Kingston Trio's appearance in 1959, the uproar at the end of Peter, Paul and Mary's performance was tremendous. This time, instead of giving in to the audience's demands for more, the festival officials told the crowd that the group would reappear at the end of the evening. Following a solo performance by Dylan, Peter, Paul and Mary, along with Pete Seeger, Joan Baez, Theodore Bikel, and the Freedom Singers, joined him on stage in the first of many rousing finales that soon became a trademark of the Newport festival. As Stacey Williams, editor of the festival's record series, reported:

⁷⁶ The festival was always well-publicized, due to the popular appeal of many of the artists who performed there. About three weeks prior to the 1963 festival, it had received an unusually effective plug on prime time national television. On July 7, millions of Americans heard John Charles Daly, moderator of the popular CBS-TV program, "What's My Line?" explain that his mystery guests (Peter, Paul and Mary) would be appearing at the Newport Folk Festival in Rhode Island, July 26th through 28th. As noted in "Jazz Festival Called Most Successful Ever," Newport Daily News, 8 July 1963, Sec. 1, p. 1.

The great shouts for "more" which followed "Blowing In the Wind" led those on stage to improvise a moving performance of the final song, "We Shall Overcome." The Freedom Singers stepped forward and took the vocal lead in this, "The Marseillaise" of the integration movement, while all the performers linked arms with those on either side of them and slowly swayed in rhythm to the music. It was musically and visually⁷⁷ the climax of the Newport Festival, 1963.

Throughout the weekend, the more eclectic performers continued to prove most popular. The Saturday night program featured less big-name artists than the previous evening's concert and thus received less acclaim, despite fine performances by more "exotic" groups such as the Albuquerque Intertribal Dancers and the Georgia Sea Island Singers. Akin to, but lacking the emotional drive of the Friday evening finale, the Sunday evening concert and the festival closed in a moment of genuine celebration, when host Pete Seeger led the audience and over a hundred performers on-stage in a rousing rendition of Woody Guthrie's "This Land Is Your Land."

1964

The 1964 festival opened with a Thursday evening concert of traditional music, produced by Alan Lomax. Its

⁷⁷ Stacey Williams, Jacket Notes, The Newport Folk Festival--1963, The Evening Concerts, Vol. 1, Vanguard, VRS-9148/VSD-79148, [1963].

twofold purpose was to introduce fans to the vocal and instrumental traditions that were the backbone of the more popular folk music featured at the festival, and to prompt the realization that songs survive because there are folk cultures to maintain them. Although poorly attended, it was noteworthy as one of the few performances that had continuity and meaning as a whole, rather than as a series of acts. It examined the roots of Anglo-American and Afro-American song traditions, scanned various aspects of each, then combined and contrasted them.⁷⁸

This and subsequent evening concerts Lomax produced involved a considerable amount of preparation. A few days before such a production,

. . . Lomax would get all the musicians together in one room in one of those huge Newport mansions and he'd sit down with a script-writer, a stopwatch, and a staff; sound people, and work out miking, timing, repertoire,⁷⁹ and introductory comments right there.

Despite objections to some of Lomax's introductions, and a feeling that a little too much may have been presented a little too fast, the evening as a whole was considered a fine example of how a tremendous range of music and his-

⁷⁸ Traditional Music Concert To Open 1964 Newport Folk Festival, Newport Folk Foundation Press Release, [1964], RR/NP.

⁷⁹ Personal interview with Ralph Rinzler, 20 May 1981.

tory might effectively be displayed on the concert stage.

Perhaps because there was no box office draw, or perhaps because it was held on a Thursday evening, before most fans arrived in Newport, the concert played to only three or four thousand. Many who attended came on free passes, for when slow ticket sales had indicated there would be rather sparse attendance, festival officials had given the Chamber of Commerce twenty-two hundred tickets to disperse free of charge.⁸⁰ They, in turn, gave the tickets to sailors from the naval base and cruise destroyer force stationed in Newport.

In contrast, fifteen thousand fans filled every seat and covered every blade of grass in Freebody Park for the concerts held on Friday, Saturday, and Sunday evenings. Yet these programs featured so many performers that few were able to present more than random sampling of their material. Naturally, the seasoned performers fared best under such conditions. The audience, most familiar with the performance styles of Joan Baez, Judy Collins, and Peter, Paul and Mary, and many of them sharing the views expressed in these performers' songs about civil rights or the dangers of nuclear war, applauded them most enthusiastically.

⁸⁰ See James T. Kaull, "Festival Opens in Drizzle Before 4,500 Ardent Fans," Providence Journal, 24 July 1964, Sec. 1, p. 1; 12.

Once again, the festival closed in a symbolic finale merging music and social meaning, as Odetta led other performers and the audience in two songs of the integration movement. "The social commitment of folk music blended with its esthetic core in a triumphant conclusion," Robert Shelton wrote. "There was a democratizing spirit about this fusion of Negro and white musical forms and about the people who are the conveyor belts of these traditions that was little short of utopian."⁸¹

1965

Although different performers and traditions were featured, the evening concerts in 1965 were similar to those of previous years. However, many of them were terribly paced, and often left spectators with "the feeling that whoever was in charge of planning had figured that the talent would carry the evening automatically, like a helium filled balloon."⁸²

South African pennywhistler Spokes Mashiyane was one of the few performers who was able to do so. Pete Seeger had met Mashiyane--one of South Africa's leading instrumentalists--on a world tour the previous year and had

⁸¹ Shelton, "Symbolic Finale," p. 9.

⁸² Jackson, "Newport," p. 12.

pressed for his inclusion in the festival. During the Saturday evening concert, Mashiyane cajoled "incredible sounds" out of his pennywhistle, as Bruce Jackson recalls:

He was joined by Pete Seeger and shortly afterwards by George Wein. George was beaming at the piano and Pete, directly under an overhead spot, was hopping back and forth across an increasing area on his long legs, and Spokes was dancing around the mike and the whole thing just came alive for everyone there. It was simple, wordless, music, what it was all about, where it was really at. Grooving. One of those moments that for all the non-sense and all the flapping and all the pushing and shoving and tiredness made it all come home what Newport was supposed to be: music.

The atmosphere at the Sunday evening concert was much different. The Paul Butterfield Blues Band warmed the crowd up; but Pete Seeger set the keynote when, instead of singing, he opened the concert by playing a tape of a baby crying:

Pete dedicated the program to his new citizen of the world, asking what kind of world that baby would grow up in and what the singers that night would sing to that baby about. Seeger's own view seemed to be that they would sing that it was a world of pollution, bombs, hunger and injustice, but that PEOPLE would OVERCOME.⁸⁴

⁸³ Jackson, "Newport," p. 14.

⁸⁴ von Schmidt and Rooney, p. 261.

Ronnie Gilbert followed Seeger's lead and sang Bob Dylan's "Masters of War" and a Phil Ochs song about freedom. Bob Dylan, who emcee Peter Yarrow introduced as "the person who has, in a sense, changed the face of folk music to the American public," broke the mood midway through the evening, when he took the stage wearing an electric guitar and accompanied by a four-piece back-up band.⁸⁵

Although it has been most succinctly described as the night Dylan "electrified one half of his audience and electrocuted the other," there are several versions of how the organizers and the audience reacted to Dylan's performance.⁸⁶

As Dylan himself knew, "there was a lot of hypocrisy all around, people saying it had to be either folk or rock."⁸⁷ To the dismay of many in the folk field, Dylan had cast his vote on the side of rock in his most recent album,

Bringing It All Back Home, which was half acoustic and half

⁸⁵ Peter Yarrow, recorded 25 July 1965, FOHA/SUNY, 202 (7 1/2 ips, 7" reel).

⁸⁶ Quote from David A. De Turk and A. Poulin, Jr., in their The American Folk Scene: Dimensions of the Folksong Revival (New York: Dell, 1967), p. 13. Dylan's performance is preserved on tapes at FOHA/SUNY, 202-203 (7 1/2 ips, 7" reels). See also Paul Nelson, ["Newport Folk Festival, 1965"], Sing Out!, 15, No. 5 (Nov. 1965), pp. 6-8; rpt. in Bob Dylan: A Retrospective, ed. Craig McGregor (New York: William Morrow, 1972), pp. 73-76; Anthony Scaduto, Bob Dylan (New York: Castle, 1971), pp. 212-15; and Irwin Silber, "What's Happening," Sing Out!, 15, No. 5 (Nov. 1965), pp. 3-6; rpt. in McGregor, pp. 71-72.

⁸⁷ As quoted in Scaduto, p. 175.

electric.⁸⁸ Al Kooper, who played in Dylan's back-up band that Sunday evening, recalls that his "'Like a Rolling Stone' was blasting out of every transistor radio smuggled onto the festival grounds, and Dylan wanted to make the penetration blatant."⁸⁹

In one version of the events, Theodore Bikel summed up the feelings of those who thought Dylan's electric performance was inappropriate, saying: "you don't whistle in church--you don't play rock and roll at a folk festival."⁹⁰ Yet in Paul Rothchild's account of the scene backstage, Bikel appears to be more tolerant, and a calming force on other board members who were irate:

I was on the left side of the stage. Albert was there. Theo Bikel was there. Pete Seeger was there. George Wein was there. The band got on stage and started to play. All of the old folk mafia were saying, "Get them off stage! This is a violation of what this festival is all about! This is pop music! This can't happen!" And Albert was saying, "Hey, you can't do that. They're really great. Look at the audience." Pete Seeger was livid. He ran back somewhere and came back with an axe, and he said, "I am

⁸⁸ See Bob Dylan, Bringing It All Back Home, Columbia, CL-23281/CS-9128, 1965.

⁸⁹ Kooper, p. 59.

⁹⁰ "Newport: The Short Hot Summer," Broadside, No. 61 (15 Aug. 1965), [p. 9].

going to chop the power cables if you don't take them off the stage right now!" Theodore Bikel, who was on the board of directors, said, "You can't do that! Pete, you can't stop the future. Look at those people! They are going to learn the music we want them to know through these young musicians. Leave them alone. It's okay." I was surprised, but Theo was choosing to blow with the winds of change, whereas the others were trying to hold on to their ⁹¹sanctuary.

Dylan's performance caused commotion not only backstage, but in the audience. Applause mixed with boos and cries for Dylan to rid himself of the band. Eric von Schmidt claims that the audience began yelling simply because the sound was poorly mixed:

I was in about the twelfth row, and during the first song, which was "Maggie's Farm;" you couldn't hear Dylan even from where I was. And immediately several people, including me, started to holler, "We can't hear Dylan! Turn up the mike!"⁹²

Such cries quickly mixed with boos, and clearly out of control of the audience, Dylan and his band left the stage after playing only three songs. "The most dramatic thing I've seen," Paul Nelson wrote in his notebook later that

⁹¹ As quoted in von Schmidt and Rooney, p. 261.

⁹² von Schmidt and Rooney, p. 262.

evening:

Dylan walking off the stage, the audience booing and yelling, "Get rid of that electric," Peter Yarrow trying to talk the audience into clapping and trying to talk Dylan into coming back, Yarrow announcing Dylan was coming back, George Wein asking Yarrow in disbelief "Is he coming back?", Dylan coming back with tears in his eyes and singing "It's All Over Now, Baby Blue," a song that I took to be his farewell to Newport, an incredible sadness over Dylan and the audience finally clapping now because the electric guitar was gone, etc.

Backstage, Pete Seeger gathered musicians for a unifying finale.⁹⁴ The result was a ghastly conclusion in which "practically all forms of Social Significance ran completely out of control in a sickening display of egomania and a desperate grabbing for publicity and fame."⁹⁵ When the concert was over, Mel Lyman "made an attempt to heal the wound of the evening with his own powerful brand of folk mysticism."⁹⁶ Lyman asked Pete Seeger and George

⁹³ Paul Nelson, "fes'ti·val (fes'ti·val)," in The Festival Songbook, comp. David Gahr, Paul Nelson, and Tony Glover (New York: Amsco, 1973), p. 18.

⁹⁴ See David King Dunaway, How Can I Keep From Singing: Pete Seeger (New York: McGraw-Hill, 1981), p. 247.

⁹⁵ Nelson, "Newport Folk Festival, 1965," p. 76.

⁹⁶ von Schmidt and Rooney, p. 264.

Wein if he could go on stage and play "Rock of Ages" on his harmonica:

Neither of them thought it was a good idea, and told him that neither of them had the authority to tell him to do it. That was up to the Board of Directors.⁹⁷ So Mel did it anyway.

"~~Maybe I only imagined the tension~~" as the audience filed from the field, one reviewer wrote, but

. . . from a lone mike on stage, the thin plaintive cry of a harp sobbed "Rock of Ages." "Rock of ages, cleft for me. . ." it sang, over and over, the same simple chorus, the same refrain, and the audience fell in step. It was a plea, a hymn, a dirge, a lullaby. Twenty times, thirty, more, and always the same beseeching, stroking, praying, pleading; then slower, softer, and as the supplication trailed away, the park was empty and people were on their way home.⁹⁸

An Eye to the Future

When the directors met to evaluate the festival on Monday morning, Bonnie Gilbert suggested that they begin to work more closely with young urban performers to pro-

⁹⁷ von Schmidt and Rooney, p. 265.

⁹⁸ Robert J. Lurtsema, "On the Scene," Broadside of Boston, 18 Aug. 1965, p. 11.

vide them with career guidance.⁹⁹ The directors were aware that many young performers had begun to view invitations to perform at the festival as folk music's equivalent to a "Good Housekeeping Seal of Approval."¹⁰⁰ As Bruce Jackson later noted, one difficulty facing the festival was that

. . . some of the younger performers do not realize what Newport is all about. For them it is a place to star, a place to make it, a chance to break out of the coffeehouse circuit and opt for the big time.¹⁰¹

Jackson discounted the myth of Newport as a star-making situation, noting that

. . . plenty of performers have had tremendous impact onstage at Newport but have gone nowhere afterwards; others have completely blown their sets, yet come out with undamaged careers.¹⁰²

He acknowledged the impact of a Newport appearance on Mississippi John Hurt's career, but disputed both the story that Joan Baez exploded into national stardom as a result of her appearance at the 1959 festival and Phil Ochs'

⁹⁹ Board meeting, 26 July 1965, Newport, RI, RR/NP.

¹⁰⁰ The Board, Letter to "Friends," 14 Dec. 1965, RR/NP.

¹⁰¹ Jackson, "Newport," p. 8.

¹⁰² Jackson, "Newport," p. 9.

assertion that his 1964 performance changed him from a coffeehouse to a concert performer. Still, the myth persisted.

As the majority of the festival's audience were college students who had been raised on pop music and were living in a society swept by Beatlemania, the directors were concerned that the festival preserve its integrity as a folk, not a pop, festival. They felt that the size of the festival had become both its "pitfall and ultimate saving grace."¹⁰³ The directors wondered whether they should stick with the Newport formula of using big-name commercial artists to attract huge audiences and subsidize the appearance of non-commercial traditional performers; they questioned whether they were assuming too high a level of audience sophistication in their presentations. During a workshop at the 1964 festival, old-time fiddler Clayton "Pappy" McMichen had challenged the audience:

What are you people doing here? You don't know anything about the music. You're the easiest audience in the world to play for, because you don't want anything from us. I could play the worst fiddle in the world, and you'd still applaud. You just like us because we're old.¹⁰⁴

¹⁰³ Jackson, "Newport," p. 9.

¹⁰⁴ Paraphrased by Paul Nelson in his "Newport: The Folk Spectacle Comes of Age," Sing Out!, 14, No. 5 (Nov. 1964), p. 7.

As the directors considered various ways of improving the program, they took numerous criticisms to heart. They debated whether there should be more or less workshops, how many performers should be featured, and whether there should be more traditional music at the festival and/or more contemporary music. Suggestions made by Mike Seeger, Pete Seeger, and Ralph Rinzler proved to be most influential in determining the future direction of the festival.

Mike Seeger suggested that subsequent festivals feature Wednesday night performances and several small-scale programs on other weeknights, in which it would be possible to experiment with "new more natural modes of presentation."¹⁰⁵ He felt that the role of emcees should be minimized and that the "all hands on stage" Sunday finales be revised or abandoned.¹⁰⁶ Seeger noted that the festival had been relying on the same big-name "draws" each year, even though the folk music scene had changed considerably. He felt that it was necessary for the festival to present pop aspects of rhythm & blues and country & western music, just as it presented more popular "folk" acts, but recommended that performers be invited only if they had some "connection in form and content to what we in general call the traditions of folk

¹⁰⁵ Mike Seeger, Letter to the Board, 19 Aug. 1965, RR/NP.

¹⁰⁶ Mike Seeger, Letter to the Board, 19 Aug. 1965, RR/NP.

music."¹⁰⁷

Pete Seeger's suggestions included a "Ten Commandments for the 'Grand Evening Mix-It-Up' Programs":

1. No more than 10 performers or performing groups on any evening program.
2. Some Blue Grass or mountain string music.
3. Some Blues.
4. Some Ballads.
5. Some religious and/or political songs.
6. Some songs in a foreign language.
7. Some Dance.
8. A balance between male and female.
9. A balance between young and old.
10. A balance between famous and ¹⁰⁸infamous.

He recommended that the festival feature more workshops, preferably patterned after the Ballad Tree or Bluesville, or like Fiddler Beers' workshop, in which an entire hour was devoted to one artist.

Ralph Rinzler's ~~ideas~~ reflected his knowledge of and interest in the folklife studies movement gaining momentum in the United States. In a position paper which foreshadowed his subsequent role as initial director of the Smithsonian Institution's Festival of American Folklife,

¹⁰⁷ Mike Seeger, Letter to the Board, 19 Aug. 1965, RR/NP.

¹⁰⁸ Pete Seeger, Letter to the Board, [1965], RR/NP.

Rinzler advised that

the Newport Folk Festival should be what its name implies rather than solely a folk music festival. As the nation's largest folk festival with the broadest point of view on talent selection, we have a responsibility to maintain an appropriately liberal perspective on the meaning of the term "folk festival."¹⁰⁹

Rinzler further recommended changes that would

. . . make more effective use of the talents of our performers, particularly those who acquired their folk songs in folk communities. Bessie Jones could do a workshop on folktales single-handedly. Ed Young could have taught a group of people how to make cane fifes and any of the Cape Breton singers at the '65 festival could have knitted a salmon or a herring net or neatly assembled a lobster trap for the edification of a few hundred interested spectators.¹¹⁰

C. FURTHER EXPERIMENTATION AND THE FESTIVAL'S DEMISE

In the festival's final years, the directors increased their efforts to develop the festival as an educational tool. Children's days and crafts exhibits were added to the schedule, to help people "understand that folksong is really part of a broad cultural web rather than something that exists on LPs and in coffeehouses and folk festivals

¹⁰⁹ Ralph Rinzler, Draft of a program book article on folk crafts, [1966], p. 1, RR/NP.

¹¹⁰ Rinzler, Draft of crafts article, p. 1.

only."¹¹¹ Dance workshops and hootenannies helped to increase audience participation. Sunday morning religious programs were expanded. In 1967, the workshop schedule was expanded from four to fifteen areas; in 1968 and 1969 workshops were scattered among fifteen to twenty areas of the field. Most were unamplified, to prevent the "bleeding" of sound from one area to another and to keep the crowds at any one workshop limited to normal hearing distance. As in the past, some of these sessions were devoted to a particular type of instrument, song, or style. Other sessions were programmed for the music of one performer or group. Jam sessions were scheduled for bluegrass, blues, and contemporary musicians.

Children's Days

Children's concerts had been a regular Saturday afternoon feature at previous folk festivals. Jean Ritchie, Sam Hinton, Ed McCurdy, and Pete Seeger had been on the 1963 program. Ritchie sang lullabies her mother had sung to her as a child, Hinton demonstrated hand games, and McCurdy told the story of "Old Zip Coon," an eccentric violinist who would play only one song. Pete Seeger's story about a tea kettle that could sing like people was an allegor-

¹¹¹ Point made by Bruce Jackson, in his "Newport '66--Good Music, Diabolical Programming," Sing Out!, 16, No. 5 (Nov. 1966), p. 17.

ization of his belief in the importance of the folk festival to provide a forum for folk music.¹¹²

At children's concerts in 1964 and 1965, other performers had told stories and sung songs they had learned as children. Both children and adults in the audience joined in the singing and dancing.

In 1966, the festival opened with an entire day of events for children, including morning and afternoon concerts, afternoon workshops, and crafts demonstrations.

) Community outreach efforts by the foundation resulted in the attendance of over two thousand children. Most of them came in groups from summer camps and day programs sponsored by state educational officials. A few hundred others came as a part of federally funded programs for culturally and economically deprived children. In addition, many families came to the festival with picnic baskets, blankets, cameras, and strollers. Based on the enthusiastic turnout in 1966, children's days became one of the festival's regular features.

Crafts

Like folk music, folk crafts had long been the subject of study, collection, and revival activities on the part of

¹¹² Pete Seeger, recorded 27 July 1963, FOHA/SUNY, 010 (7 1/2 ips, 7" reel).

scholars and enthusiasts. But consistent with the festival's aim to present the rural roots of the urban revival, the 1966 crafts exhibit featured only craftspeople from the United States and Canada who had "learned their techniques in folk communities directly from more experienced workers, either through verbal instruction or through observation and imitation."¹¹³ Most had learned their craft as a part of their work, rather than for recreational or amusement purposes.

As early as 1964, Robert Shelton had suggested that the festival incorporate "graphic folk arts and crafts."¹¹⁴ At that time, however, no one on the board had the interest in or enthusiasm for expanding the festival's offerings. The 1966 shift developed primarily out of Ralph Rinzler's personal interest in traditional crafts and his constant exposure to folk objects while in the field. As he explains, often while

. . . listening to people sing, I'd sit down on a folk chair or put my foot on a folk basket; or kick over a folk table or something. Everything was really beautiful and rough-hewn and handmade and you'd find that stuff at everyone's houses, somewhere. A lot of it might be thrown out or burned or gotten rid of, but back in the country you'd still find a lot of it.¹¹⁵

¹¹³ Rinzler, Draft of crafts article, p. 5.

¹¹⁴ Shelton, "Symbolic Finale," p. 9.

¹¹⁵ Personal interview with Ralph Rinzler, 20 May 1981.

Rinzler began exploring ways in which festival audiences might also come to view crafts as "a material extension of a folk esthetic."¹¹⁶ During an evening concert in 1965, he had singers from Cape Breton Island, Nova Scotia demonstrate the connection between the music and crafts of a region by singing as they milled cloth on a table. As the singers came on stage, Alan Lomax explained how, in the Hebrides, people sang as they worked wool into "great Scottish tweed."¹¹⁷ Rinzler linked this practice to "milling frolics" that were held in Cape Breton. He explained that some of the rhythmic songs which were sung as the cloth passed from hand to hand dated

. . . back to the time when the Scottish kings had their very own palaces in the Hebrides. And when a king died, they would row his body in state back to the islands. Some of the rowing songs which were used at the time are some of the very same tunes and texts that are now used for milling songs.¹¹⁸

In the 1966 demonstration of textile production, "From Sheep to Loom," craftspeople from Cape Breton exchanged

¹¹⁶ Rinzler, as quoted in Robert Shelton, "Newport Starts Its Folk Festival," New York Times, 22 July 1966, Sec. 1, p. 20.

¹¹⁷ Alan Lomax, recorded 23 July 1965, FOHA/SUNY, 180 (7 1/2 ips, 7" reel).

¹¹⁸ Ralph Rinzler, recorded 23 July 1965, FOHA/SUNY, 180 (7 1/2 ips, 7" reel).

methods and ideas with weavers from elsewhere. Malcolm Angus MacLeod, his wife, and his sister worked with Taft Greer, a weaver from Johnson City, Tennessee, and Scots weaver/ballad singer Norman Kennedy, in the shearing of sheep, and the washing, carding, spinning, and weaving of the wool into cloth. MacLeod also demonstrated the knitting of nets and assembling of traps for lobstering.

Craftspeople from the South fashioned a variety of household objects. Ora and Willard Watson demonstrated their talents as a quilter and woodcarver, respectively. Willard carved traditional children's toys: paddle dancers, balancing sawyers, and pecking chickens. Also featured were Selmer Thomas, a basket and chairmaker from western Tennessee, and Norman Miller, a potter from south central Alabama.

Native American arts were demonstrated. Michael Saclamana, an Eskimo from King Island, Alaska demonstrated the traditional style of ivorycarving that he had learned from his father. Most of his carvings were of animals or hunting scenes. A group of Seminole Indians from Florida demonstrated decorative patchwork sewing.

A second crafts exhibit was organized in 1967. It featured woodworkers, cornhusk dollmakers, basketmakers, a mason, a dulcimermaker, and a rughooker.

The crafts exhibits were a novelty, rather than an

integral part of the festival. Ralph Rinzler felt that the festival's reputation as a showcase hindered any serious attempts to develop it as an educational forum. When he was asked to coordinate a tribute to grassroots America at the Smithsonian Institution in 1967, Rinzler dubbed it a "folklife" festival, and split the emphasis equally between music and crafts. The folklife festival audience was more receptive than the fans at Newport had been:

Essentially what was amazing to people was that what the grassroots craftsmen were doing on the Mall was identical to what craftsmen a century or two earlier had done to make the objects in the cases in the museums in front of which this was happening.¹¹⁹

In 1968, when Rinzler left the Newport organization to become director of the Smithsonian's Festival of American Folklife, crafts exhibits at Newport were discontinued.

Dance

Although only a handful of earlier performers had been dancers and participatory dancing had been featured only once previously, the 1967 talent roster boasted an impressive array of the nation's top folk dance instruc-

¹¹⁹ Personal interview with Ralph Rinzler, 20 May 1981.

tors. Among those featured were May Gadd, national director of the Country Dance Society of America, Margot Mayo, founder of the American Square Dance Group, and Mary Ann and Michael Herman of the Folk Dance House in New York City.

The 1967 festival opened with an informal dancing and demonstration session on a Monday evening. On Tuesday, contras, squares, and international dances were demonstrated all day long. The instructors discussed the cultural and historical meaning of the dances and explained how the steps or the use of hands were influenced by local customs, habits, and dress. Other dance events were interspersed throughout the weekend program.

Dancing had never been and never became an integral part of the program. In 1959, the festival featured two groups representing the New England Country Dance Society, one of the nation's oldest and most active groups dedicated to keeping traditional American, English, and Scottish dances alive through practice and demonstration. In 1960, a Nigerian group performed to the sounds of gourds, anklet bells, and drums played by the Ducarons African Trio. They proved to be one of the weekend's most exciting acts and were awarded a thunderous ovation at the Saturday evening concert.

The Albuquerque Intertribal Dancers were the only

dancers featured in 1963. With members drawn from tribes scattered widely throughout the country, they carefully orchestrated their performance to demonstrate, as few other performers at the festival were able to, the universal yet specific qualities of their traditional forms of expression. Each member of the group sang at least one song representing his or her tribe, to which the others danced, and then they sang together those songs common amongst all the tribes.

Two southern Appalachian dance groups, the Blue Ridge Mountain Dancers and the Hindman [Settlement] School Dancers performed squares and reels in both afternoon and evening programs at the 1964 festival. The 1964 festival also featured the first Newport workshop devoted exclusively to traditional dance.

Not until the following year were festival audiences given a chance to participate in the dancing. In 1965, the Blue Ridge Mountain Dancers and the New England Contra Dancers co-hosted an afternoon "teaching workshop and general free-for-all dance session" in which they broke down the movements of their routines, and taught some of the steps and figures to members of the audience.¹²⁰ The Ishangi Troupe (West African music and dance) was the only other

120

Ted Holmberg, "It's Folk Festival Time," Providence Journal, 18 July 1965, Sec. W, p. 1.

dance group featured that year.

Dancing was noticeably absent from the 1966 program, perhaps because so much time was devoted to planning the crafts exhibit, that year's largest non-musical component. As with the crafts, the 1967 dance program appealed to only a small percentage of the festival audience. In its later years, dancing again became an almost inconspicuous aspect of the program. Square dancing was a regular feature on children's days. In 1968, a square dance preceded each evening concert and a day-long workshop on folk dance vied for an audience with over a dozen musical sessions. In 1969, only two hours of square dancing were scheduled. No performance groups were featured either year.

Hootenannies

Afternoon hootenannies gave fans a chance to participate in the festival. As early as 1960, festival organizers had hosted an audience participation hootenanny but these did not become a regular feature until 1967. Oscar Brand, who claims responsibility for their inclusion, realized that audience members wanted to be heard. Brand explains that often when he gave a concert at a college or in a town hall,

The audience would ask questions and sometimes their questions were ridiculous. What they really wanted was for me to notice that they existed. So that they would feel that there would be a hole when they died. Everybody wants some kind of little bit of feeling of importance, of mortality in a way. And to be recognized by somebody¹²¹ they considered important was vital.

Brand suggested that the directors host an activity similar to an amateur night, in which randomly chosen audience members could perform. Judy Collins and Jim Rooney were hosts in 1968, and Brand and Pete Seeger emceed the final year's event. Brand felt it was particularly important that "somebody of some importance" be at each hootenanny:

Whether it was Judy Collins just becoming important, whether it was Manny Greenhill, the agent, or Maynard Solomon of Elektra, or Jack Holzman--whoever we could get of some importance to make these people feel they had been heard and they had been judged by someone of importance. So that was also of vital significance--that Newport not only brought you people that they wanted you to hear, but they let you be heard as well.¹²²

Hundreds of fans attended these sessions and registered their own approval or disapproval of the lucky thirty or

¹²¹ Personal interview with Oscar Brand, 27 Jan. 1982.

¹²² Personal interview with Oscar Brand, 27 Jan. 1982.

forty participants. Each was allowed only one song.

While most sang and played guitar, an occasional dulcimer or autoharp was heard.

Religious Programs

The Sunday morning religious programs were more like hymn-singings than concerts, as performers of diverse religious backgrounds came together on stage to celebrate their faith. These programs took on an added dimension in the festival's final years, under the skillful guidance of Father James Meyer. As Ralph Rinzler explained to the Sunday morning audience in 1968, Meyer's tenure as emcee was the result of a mistake. After the religious concert in 1965, Rinzler had been approached by a priest who offered to come back the following year and introduce the performers in exchange for free passes. Rinzler agreed:

"Well, okay," I said, "go on along--the passes will be at the box office."

And I looked out--just like I'm doing now--about eleven o'clock on Sunday morning and there was a man in clerical garb sitting in one of the box seats! So I rushed out and said, "Good morning, I'm really glad to see you. I'm glad you could help us out this morning, come right up on the stage."

And he did. He emceed the whole concert. And it wasn't until he was finished that I realized he wasn't the man I had given the passes to. He had no intention

of emceeing the concert when he got there.
He did such a good job of it, he's done
it ever since.¹²³

Father Meyer helped to keep the program "dignified and impressive."¹²⁴ As he introduced Sippie Wallace in 1967, he spoke of the strong influence of the Wesleyan revival on Negro spiritual singing.

The performers themselves helped to create the atmosphere of a service. In 1966, Cape Bretonners sang the twenty-third psalm in both English and Gaelic; Reverend Pearly Brown sang and read from a braille Bible; and the Dorothy Love Group, dressed in red choir robes and silver shoes, almost brought the house down with their rousing renditions of "Every Day Will Be Sunday By and By," "Lord, You've Been Good To Me," and "Let's Come Into The House Of The Lord."¹²⁵ In 1967, Moishe Bresler

. . . sang a portion of a Hebrew folk service, written in 300 B.C. Pete Seeger read the English translation in well modulated tones and the text went on rhythmically "be

¹²³ Ralph Rinzler, recorded 28 July 1968, FOHA/SUNY, 322, (7 1/2 ips, 7" reel).

¹²⁴ See Ruth Tripp, "Religious Program Presented," Providence Journal, 17 July 1967, Sec. 1, p. 3.

¹²⁵ See Edwin Safford, "Religious Music Concert Ecumenical, Marvelous," Providence Journal, 25 July 1966, Sec. 1, p. 5.

gracious to us and teach us . . . inspire us to understand . . . make us walk upright to our land." And then Moishe Bresler sang it for us. He sat part of the way through and as he reached the climax, he stood and the finale was a revelation of true devotion.¹²⁶

In 1968, the program was heated up by the preaching of Reverend Frederick Kirkpatrick, who told the tale of Jesus and a sick man at the pool of Bethesda. He described both himself and Jesus as "hippies," meaning they were "hip" to what was happening in the world around them. He urged the audience to join the hippies in spreading love around the world:

I want to know this morning: how many of you are ready to go down to the pool and get your hearts right?

This man's soul--he had a conviction. He got up off of that bed and walked all over Jerusalem because he wanted to.

I want to know this morning: do you want to eradicate hate in this society? Do you want to help take care of the poor in this society? Do you want to correct the evils in this society?

All you gotta do is watch the hippies. They will teach you the way to do it....

The definition of soul is the ability to cooperate. The definition of soul is the ability to love. The definition of soul is the guts to fight evil all over the land. Yeah, Lord.

Jesus did these things. That day in the pool of Bethesda only one could be made

126 Tripp, p. 3.

well. All you got to do today is to go out and begin to talk with people and try and be sincere and right there you've found the pool of Bethesda.¹²⁷ Thousands can get saved right now.

Folk music and workshop were tied together in other ways during the 1968 festival. After the Saturday night concert, several hundred fans attended a large outdoor folk Mass held at a Little League field near the festival grounds. The service included the singing of folksongs and a reading of Lawrence Ferlinghetti's poem, "I Am Waiting." On Sunday morning Pete Seeger sang for the congregation at Trinity Church and Reverend Peter Allen, an Anglican priest from Cambridge, England, celebrated an original folk Mass at St. John's Church.¹²⁸

Expanded Workshop Schedule

In the early years of the festival, the workshops often fell short of their potential. There were few opportunities for actual instruction or questions and many times the workshop sessions developed into small concerts.

The directors continually tried to enhance the day-

¹²⁷ Reverend Frederick Kirkpatrick, recorded 28 July 1968, FOHA/SUNY, 322, (7 1/2 ips, 7" reel).

¹²⁸ See William D. Gillen, "Priest Looks to Folk Music," Providence Sunday Journal, 29 July 1968, Sec. 1, p. 2.

time opportunities for listening and learning. On Friday afternoon in 1967, workshops were scattered around fifteen areas of the field. None were amplified, in the hope that the audience would not grow too large at any one area. The spectators were encouraged to ask questions or comment and often a dialogue developed between them and those on stage.

In a 1967 workshop on vocal styles, Mike Seeger interviewed several performers, asking them how they had learned to sing and who their models had been. Elder James Hunter of the True Vine Singers explained the differences between Holiness singing and other singing styles:

The reason we sing the way we do is because of the convictions of our worship. The Scripture tells us that our God is a living God and we are to sing to Him joyfully and serve Him joyfully. And the singing is just not something we do for entertainment but we do it as a part of worship. What we do is really the way we feel in our heart. And this is why we sing so loud and this is why we clap so, because we have something to be joyful about.

Actually, the difference between the Protestant churches is not that much. Maybe in some of the Catholic churches and other churches they sing more of a hymn style but the Baptist churches and the Holiness and the Pentecostal churches all sing in the same type of a free style.¹²⁹

¹²⁹ Elder James Hunter, recorded 15 July 1967, FOHA/SUNY, 249 (7 1/2 ips, 7" reel).

Dewey Balfa responded to a question about the characteristic yell in Cajun singing. Balfa displayed his unique brand of Cajun humor as he recalled that one time someone had asked Jimmy Newman, another Cajun performer, what he meant when he yelled:

"Well," he says, "back in Louisiana, in the bayous, among the bayous and the woods, whenever you hear a yell like that," he said, "somebody yell back." And he say,¹³⁰ "You can be sure that he's lost too."

Balfa's own interpretation was that "it just come from your heart when you play this type of music. To us it's very warm music and when you yell like that, you're just letting your heart out."¹³¹

There were twenty-two workshop areas in 1968; fourteen in 1969. Recognizing that not every session need be called a "workshop" and that some performers were more popular than others, the directors scheduled mini-concerts by the New Lost City Ramblers, Buffy Sainte-Marie, and Muddy Waters and Big Mama Thornton. There were banjo, fiddle, and guitar instruction sessions and entire areas were set aside for jam sessions by contemporary, blues,

¹³⁰ Dewey Balfa, recorded 15 July 1967, FOHA/SUNY,
249 (7 1/2 ips, 7" reel).

¹³¹ Dewey Balfa, recorded 15 July 1967, FOHA/SUNY,
249 (7 1/2 ips, 7" reel).

and bluegrass musicians--these were open to fans and participants alike. Although schedules were published in the program book, the participants in the workshop sessions were not announced until the day of the event. Performers were also encouraged to stroll around the festival grounds and contribute to workshop programs at random.

Although the changes produced satisfying results in some cases, there were notable exceptions. On Sunday afternoon in 1968, the entire daytime program deteriorated as a result of amplification provided for the electric blues of Junior Wells and Buddy Guy. Soon after the first blasts, fans from all over the park flocked to the area where they were playing. A few devotees stayed by performers in other areas of the field:

Way in the back of the field one could actually hear Ralph Stanley and the Clinch Mountain Boys doing some beautiful bluegrass for an audience of maybe twenty people. In another corner, the Charles River Boys seemed to be trying to fit their songs in during the breaks up on the main stage. It was sad to see Elizabeth Cotton sitting with a group of not more than fifteen people trying to play "Freight Train" over a jug band that had followed Buddy Guy on the main stage. After a while most of the genuine workshops folded.¹³²

¹³² Jon Landau, "The Newport Folk Festival," Rolling Stone, 24 Aug. 1968, p. 16.

Evening Events

Evening presentations were also diversified. Previously, most of the evening concerts had been organized as samplers of the talent featured at the festival. In the festival's final years most of the major concerts on Friday, Saturday, and Sunday were programmed thematically. More informal programs were presented earlier in the week or concurrently at Rogers High School.

1966

Alan Lomax designed and wrote scripts for the evening programs in 1966. On his suggestion, Irish folksinger, actor, and director Tom Clancy and his brother, Liam, were engaged to produce the concerts. On the whole, it seemed that they gave more attention to staging than to music-making. Pedantic attitudes and bombastic prose robbed the presentations of their entertainment value. Although there were rare moments in the concerts in which the script, lighting, and music were merged effectively, "so many references were made to each program's being a spectrum or kaleidoscopic view, it made one fear that a spectrum was haunting Newport."¹³³

¹³³ These problems were pointed out by Robert Shelton in his "A Fare-Thee-Well for Newport Sing," New York Times, 25 July 1966, Sec. 1, p. 23.

As in the past, the opening concert was an overview of the types of music to be heard throughout the weekend. The Friday night program was a series of competitions based on traditional modes of musical exchange. "The Battle of Music" opened with a re-creation of a southern old-time fiddlers' convention. This segment was followed by a blues "carving session" and a ballad swapping session amongst singers representing Irish, Caribbean, Ozark, and northeast American traditions. The concert concluded with a gospel music battle. Although cleverly designed to make the audience focus on the performers in comparative terms, the presentation suffered from the presence of a panel of judges who were supposed to select winners in each category but wound up giving awards to all who participated. Moreover, the overall design of the program sometimes hindered the artists' abilities to communicate the subtleties of their styles--such as when Skip James, Son House, and "Bukka" White were each asked to sing only one verse of the same song.

Saturday night's program, entitled, "A Patchwork of American Music," traced the evolution of contemporary music from the musical heritage of Irish, English, Scottish, African, French, and Spanish settlers. The script, written by Alan Lomax and delivered by Tom Clancy, was "pure schmaltz."¹³⁴

¹³⁴ Point made in Jackson, "Newport '66," p. 17.

Within the confines of the script, traditional performers were rushed on and off stage in rapid succession; in the second half of the program, which featured city performers, no script was used.¹³⁵ The artists were introduced and each permitted to sing several songs, leading one to believe that the management doubted whether the traditional performers or their music could speak for themselves.¹³⁵ The festival closed on Sunday with a hootenanny hosted in a refreshingly off-the-cuff manner by Pete Seeger. It featured a segment of game-singing by Newport schoolchildren.

1967

The directors continued to build the evening concerts around central themes in 1967. This festival was the first to stretch a full week long and in addition to a Monday evening dance program, folklorist Henry Glassie hosted a Tuesday evening program devoted to "Tales, and Tunes" of Yiddish, Scottish, Appalachian, and Ozark traditions.¹³⁶

A Thursday night concert of "Topical Songs '76 - '67"¹³⁷ included the first Newport appearance of El Teatro Campesino

¹³⁵ Point made by Jackson, "Newport '66," p. 17.

¹³⁶ See Ruth Tripp, "Tales, Tunes from Past Are Offered at Newport," Providence Journal, 12 July 1967, Sec. 1, p. 21.

(literally translated as the Farm Workers' Theater). This troupe, composed of current and former farmworkers, sang songs in both Spanish and English about "La Huelga," the twenty-two-month-old strike of the Mexican-American grape pickers of the Delano Valley in California. They also performed an "acto" to "explain what the union and the huelga and the fighting for a contract is all about."¹³⁷ Called "La Quinta Temporata," or "The Fifth Season," the "acto" portrayed the relationship of the farmworkers to the seasons and illustrated the tenuous nature of their existence. "It isn't only the small farmer that worries about the condition of the weather in relation to his crops," they explained, "it's also the farmworker. If it's cold, if it snows, if it's the off-season, he's going to starve-- literally--or go to welfare to beg for money."¹³⁸ The troupe used no scenery or scripts and instead of the usual type of character development, they hung signs around their necks to indicate the character portrayed: the "Boss," the "Labor Contractor," the "Striker," or the "Scab."

On director Julius Lester's suggestion that one night of the festival be programmed around the music of one city, the Friday evening program provided a sampling of New York

¹³⁷ Luis Valdez, recorded 13 July 1967, FOHA/SUNY,
235 (7 1/2 ips, 7" reel).

¹³⁸ Luis Valdez, recorded 13 July 1967, FOHA/SUNY,
235 (7 1/2 ips, 7" reel).

City folklore. The program was notable as an attempt to demonstrate that the term "folk" did not apply exclusively to rural populations but to all types of tradition-oriented people, including city dwellers. This concept was illustrated aptly by the inclusion of several different ethnic groups in the concert. Antonio Mosquera, a native of Galicia, led the bagpipers and drummers of Los Gallegos D'Espana down the aisle and onto the stage to open the evening's second set. Mezzo-soprano Chang Ming Quang was accompanied by the Chinese Music Ensemble of New York.

The Glinka Russian Dancers performed a sword dance and a harvest dance, and enacted the tale of a Russian Don Juan.

A more avant-garde demonstration of the unified code of behavior, dress, and world view which characterizes folk groups was supplied by the Bread and Puppet Theater. This "band of singers, dancers, musicians, actors, and creative aspirants held together by the magical personality and committed social vision of German-born Peter Schumann," enacted the story of Chicken Little.¹³⁹ The form of their presentation shifted back and forth from puppetry to dance to music. The cast included sixteen-foot-tall puppets, masked actors, and fingerpuppets. At the end of their performance, twenty Newport schoolchildren helped the troupe march an eighty-foot smoke-breathing dragon across the stage.

¹³⁹ Silber, p. 1.

On Saturday, the directors heeded Mike Seeger's suggestion of 1965 and designed a program of country music and blues. Featured on the program were Grand Ole Opry performers Grandpa Jones and Dave Dudley and the Road Runners. Sara and Maybelle Carter sang on stage together for the first time in twenty-four years. They were given a bouquet and a single red rose from Pete Seeger and Joan Baez.¹⁴⁰ Baez, a late and incongruous addition to the program, was, as usual, one of the most popular performers. The driving music of the Muddy Waters Blues Band and the Chambers Brothers also drew enthusiastic responses. Thousands stood on their chairs or danced on the grassy slope to the rear of the field when the latter group took the stage.

Only the Sunday night show was organized similar to the samplers of previous years. Joan Baez, who appeared in place of the Buffalo Springfield, one of whom had tonsillitis, sang alone and was accompanied on several numbers by her sister, Mimi Farina, and Judy Collins. On this night, Baez shared the spotlight with Arlo Guthrie, son of legendary folksinger Woody Guthrie. Guthrie had received tremendous ovations for his composition, "Alice's

¹⁴⁰ See James T. Kaull, "Country Sound Turns on 17,000," Providence Sunday Journal, 16 July 1967, Sec. 1, p. 1.

Restaurant," at Saturday's topical song workshop and Sunday's New Directions concert:

Mr. Guthrie's delivery was so wry and dry, his timing so keenly calculated and the simple tune so maddeningly memorable that¹⁴¹ it captivated one audience after another.

Pete Seeger, realizing that the "socially relevant, existential 'Alice's Restaurant' captivated and synthesized the mood of the festival," had pressed for Guthrie's inclusion on the final evening's program.¹⁴² Over thirty performers joined him on stage for the song's final choruses.

Subsidiary Concerts

In addition to the main stage productions, the directors organized auxiliary concerts at Rogers High School in 1968 and 1969. Some performers and fans came to Newport "seeking to offer or gain what cannot ever be properly presented on the main stage," Ralph Rinzler had pointed out shortly after the 1967 festival.¹⁴³ Drawing on his knowledge of presentational techniques used by other festival coor-

¹⁴¹ John S. Wilson, "Newport Is His Just For A Song: Arlo Guthrie Festival Hero With 'Alice's Restaurant,'" New York Times, 18 July 1967, Sec. 1, p. 30.

¹⁴² Silber, p. i.

¹⁴³ Ralph Rinzler, Letter to the Board, 29 Sept. 1967, BJ/NP.

dinators, he suggested that Newport emulate England's Keele festival, which presented three concomitant concerts each night. He suggested that the Newport festival feature "An Evening of Tales Sung and Told by Jimmie Driftwood and Richard Chase," "An Evening of Blues with Julius Lester," or "An Evening of Country Music with Mike Seeger or Bill Clifton."¹⁴⁴ Although none of these were produced, three subsidiary concerts were presented in 1968 and 1969.

Both the musicians and their materials seemed to thrive in the family-like atmosphere that pervaded these concerts. Ticket sales were limited to one thousand spectators for a 1968 program devoted exclusively to ballads. A Friday evening program in 1969 was entitled "Fiddle Around the World." It featured a Turkish cabaret orchestra, a New Hampshire family of French-Canadian background, a Pennsylvania Tambouritza Orchestra, and a number of older fiddlers from Galax, Virginia. On Saturday, Carlton Haney and Ralph Rinzler built a survey of bluegrass around the career of Bill Monroe.

Monroe and current and former members of his Bluegrass Boys traced the growth of bluegrass through highlights in his career. Others illustrated the musical sources upon which he had drawn in creating his own style. Jean Ritchie

¹⁴⁴ Ralph Rinzler, Letter to the Board, 29 Sept. 1967.

sang traditional mountain songs similar to those Monroe recalled his own mother singing:

Her young son joined her in playing guitar accompaniments for one of the songs and here, with no fanfare or long explanations, was direct evidence of how this music has ¹⁴⁵ endured from generation to generation.

Brownie McGhee sang and played blues guitar in a style similar to that which may have been played by Arnold Schultz, a black guitarist and fiddler who Monroe had played with as a youth. "Monroe's singing style derived largely from attendance at church singing schools," Bill Malone has noted, and the fifteen-voice Cook County Convention was brought on to sing the shape-note hymns that had been a part of Monroe's religious upbringing. ¹⁴⁶

Format Changes Not Enough

There were further innovations in 1968. Although the festival had always been run "with the utmost of planning," Jim Kweskin, who joined the board in 1968, felt that

¹⁴⁵ Ruth Tripp, "Mountain Music a Feature In Concert at Rogers High," Providence Journal, 20 July 1969, Sec. N, p. 2A.

¹⁴⁶ Bill C. Malone, Country Music U.S.A.: A Fifty Year History, American Folklore Society, Memoir Series, Vol. 54 (Austin: University of Texas Press, 1968), p. 311.

such planning confined and restricted performers.¹⁴⁷ Hoping to create an environment conducive to spontaneity, he decided that there would be no schedule, format, or program for that year's Thursday night "happening." Kwaskin's idea was based upon the school of thought in musical circles that spontaneity "may be risky, but if it works, it's transcendent."¹⁴⁸ Unfortunately, the concert was a bit uneven and, at times, resembled "Counselor's Stunt Night at Camp Runamuck":

It developed that the performers were having a party onstage and we were all invited, according to Jim Kwaskin, who restrained himself from tiresome introducing of all the acts and numbers, since most of us presumably knew each other.

People wandered on and off, drinking from paper cups and smoking cigarettes.

Remarks filtered to the microphones:
"Shall we do another?"¹⁴⁹ "Another what?"
"Who drank my beer?"

Although several performers graced the stage, Richie Havens was the star attraction and the audience, "hungry for someone they knew," gave him a standing ovation and called him

¹⁴⁷ Jim Kwaskin, "The Thursday Night Happening," (2 Program Notes: Getting Back To People), 1968 NFFPB, p. 12.

¹⁴⁸ Robert Shelton, "Newport Offers 'Free Form Folk,'" New York Times, 26 July 1968, Sec. 1, p. 21.

¹⁴⁹ James T. Kaull, "The Party's Informal as Folk Festival Bows," Providence Journal, 26 July 1968, Sec. 1, p. 1.

back for two encores.¹⁵⁰

The second half of the Sunday evening program was a tribute to the late Woody Guthrie. The tribute was a reverent, slow-moving, and "pleasant affair which accomplished its purpose of having old friends reminisce in song and story about a departed colleague."¹⁵¹ Alan Lomax and Lee Hays read some of Guthrie's prose, Bernice Reagon read from his autobiography, and many of his songs were sung. Near the end of the evening, a tape was played of the late Cisco Houston telling Lee Hays about Guthrie during his time as a Merchant Marine. Most of the lead singing was left to Jack Elliott and Arlo Guthrie, "the two best interpreters of Woody around."¹⁵² The audience joined in the singing of several of Guthrie's songs, including a finale of "So Long, It's Been Good to Know You." Arlo Guthrie gave a solo encore performance and led them in the singing of "Amazing Grace." A similar tribute to Negro folksinger Huddie "Leadbelly" Ledbetter was organized for the final evening concert in 1969.

Yet despite these innovative presentational strategies,

150 Willis, p. 89.

151 Dick Reuss; "Conclusion of Dick Reuss' letter to Broadside on the 1968 Newport Tribute to Woody Guthrie," Broadside, No. 97 (Mar.-Apr. 1969), p. 11.

152 Dick Reuss, "Report on the Newport Folk Festival, Part One," Broadside, No. 94 (Sept.-Oct. 1968), p. 6.

it had become obvious that the festival continued to suffer from problems inherent in its overall design. As part of the plan to decrease annually the number of big-name performers used to attract fans to the festival, appearances by Pete Seeger, Judy Collins, and Theodore Bikel were supposed to be the board's only concession to commercial folk music in 1967. However, lagging tickets sales indicated that a program heavily weighted with traditional artists would not attract enough of an audience to cover the festival's production costs. Only a few days before the festival, Joan Baez had been added to the program, helping to transform what was potentially a financial disaster into only a minor calamity.¹⁵³ The directors tried to recoup their financial losses the following year by featuring well-known blues-rock singer Janis Joplin on the Saturday night program. Income from this concert--which was nominally devoted to country music--totaled over sixty-one thousand dollars.

In addition, the 1968 festival suffered from the type of "orgiastic hero worship" that superstars like Joplin inspired.¹⁵⁴ Fans waited in the parking lot for hours when rumors circulated that a star might stage an unscheduled performance there. The deterioration of the Saturday after-

¹⁵³ As pointed out by Silber, p. 1.

¹⁵⁴ Willis, p. 88.

noon workshop program was one way in which this spirit was manifested. One reviewer noted that the 1968 festival failed because instead of camaraderie there was tension and instead of participation there was consumership.¹⁵⁵ Similar observations were made in 1969. One photographer, having noticed British guitarist Van Morrison sitting alone backstage, began taking pictures of him: "Pretty soon another photographer saw me, and he started taking pictures. In fifteen minutes, there were half a dozen photographers and three writers edging in for the kill."¹⁵⁶

The Festival Ends

Precautions taken after riots broke out at the 1969 jazz festival detracted from the performances at that year's folk festival. Only a week prior to the festival's opening, the Newport City Council decreed that it could be held only if

- no rock music were played;
- a heavy wire fence were installed around the field;
- additional, security guards were hired;

¹⁵⁵ Willis, p. 87.

¹⁵⁶ As quoted in Rolling Stone, The Book of American Music Celebrations: Festival! (New York: Macmillan, 1970), p. 69.

- seating were limited to eighteen thousand at each evening concert;
- all concerts would end by 12:15 a.m.¹⁵⁷

As a result, the 1969 festival opened amidst an aura of suspicion and fear. Taj Mahal, who was to have been featured in the Friday night concert, was noticeably absent. George Wein denied that there had been any change of plans, but the press speculated that Mahal had been uninvited when the city council suggested that he might be too "heavy" a performer.¹⁵⁸ Based on disturbances that had occurred at other festivals during the year, the directors devised a contingency plan in case members of the audience tried to take over the stage. Local police, state troopers, and private security officers patrolled in and outside of the festival grounds and enforced curfews that kept both residents and visitors off of the city's beaches between midnight and 7:00 a.m.

Ironically, it was at this festival that traditional music scored notable successes. Ralph Rinzler was particularly impressed that the crowd at the Thursday night concert responded enthusiastically to the Old Timers, three

¹⁵⁷ As noted in John S. Wilson, "Ban On Rock Clouds Newport Festivals," New York Times, 18 July 1969, Sec. 1, p. 15.

¹⁵⁸ James T. Kaull, "Big Mama Thornton Makes Debut at Newport Festival," Providence Journal, 19 July 1969, Sec. 1, p. 14.

country musicians:

"They were playing a raw form of music," Mr. Rinzler pointed out, "but that big audience opened up to them."

Similarly, the B.C. Harmonizers, a Gospel group from Rochester, captivated 16,000 on Saturday, when Arlo Guthrie, Joni Mitchell and the Everly Brothers were the best-known attractions.¹⁵⁹

At the Sunday afternoon new talent concert the audience gave an extended standing ovation to dulcimer player and singer Frank Proffitt, Jr. of North Carolina. The festival featured Near Eastern music as performed by a group of Armenian, Greek, and Turkish-Americans, the Swedish fiddling of Ole Hjorth and Bjorn Stabi, and African music as performed by singer and guitarist Jean-Bosco Mwenda.

Once again, the festival incurred tremendous financial losses. Although performers were still paid only fifty dollars for each day of participation in the festival, travel and housing costs always made a dent in the foundation's treasury. In 1969, bringing Mwenda to the festival from Africa cost the foundation two thousand dollars. The festival did not attract as large a crowd as officials had anticipated. Many attributed the small crowds to the riots

¹⁵⁹ John S. Wilson, "Folk Fete Shines Without Superstars," New York Times, 22 July 1969, Sec. 1, p. 32.

at the jazz festival the week before.

Moreover, the restrictions that the city had imposed virtually depleted the folk foundation's funds. The folk and jazz festivals split the cost of the mile long chain link fence that was installed around Festival Field: a fourteen thousand dollar expenditure for each. The additional security guards that were hired raised the total policing cost for the folk festival from fifteen thousand to twenty-five thousand dollars.

The lack of funds curtailed the foundation's non-festival operations and cut short plans for a festival in 1970. The foundation incurred an additional fifteen thousand dollar debt in 1971, when riots at that year's jazz festival caused the cancellation of the folk event only a week before it was scheduled to open. Instead of declaring bankruptcy, the foundation borrowed eight thousand dollars from its board of trustees to pay off its most immediate creditors. Two benefit concerts were held in Carnegie Hall in July of 1972 to raise the additional thirty thousand dollars needed to pay off its debts. The foundation settled its outstanding accounts and was dissolved.¹⁶⁰

In 1979, Frank J. Russo, a rock promoter with no prior association with the folk festival, attempted to revive it.

¹⁶⁰ See Gent, p. 42.

Tom Rush, Mary Travers, Peter Yarrow, and other "revivalists" were scheduled to appear in Newport over the Labor Day weekend. Russo spent twenty thousand dollars advertising the festival in major newspapers and on radio shows in New England and New York. By mid-August only 780 of the twenty-five thousand available tickets had been sold and the festival was cancelled.

Although the lack of interest in the festival's revival caused at least one observer to suggest that "folk music is dead," its former directors are quick to note the vitality of many grassroots traditions that were supported and encouraged by the Newport Folk Foundation.¹⁶¹ The directors themselves deserve recognition as pioneers in the development of a presentational format that could accommodate a wide variety of performers and appeal to both general and special interest audiences, while overseeing educational programming of many types. The following chapter describes some of the directors' attempts to expand the festival's impact through the sponsorship of folk cultural research and presentations.

¹⁶¹ Samuel Almis, "No Folk in Newport: Festival Revival Fails for Want of an Audience," Washington Post, 23 Aug. 1979, Sec. D, p. 1.

IV

OFF-STAGE AND IN THE FIELD:
THE WORK OF THE NEWPORT FOLK FOUNDATION

During the 1960's, the Newport Folk Foundation was the only institution solely devoted to the perpetuation and presentation of grassroots American culture. Today, former directors of the foundation speak enthusiastically about what they regard as their most successful undertakings: the revival of interest in traditional Cajun music in Southwestern Louisiana; the continued production of traditional ware at the Jugtown Pottery in North Carolina; and the phenomenal success of the Foxfire Project in Rabun Gap, Georgia. Yet beyond this small group, the guiding principles and the work of the foundation are virtually unknown. Because records of its operations are scarce, and its annual reports highly subjective, it is difficult both to determine how many of the foundation's projects came to fruition, and to assess the importance of those which its directors viewed as their crowning achievements.

The overview which follows identifies the assumptions which prompted the establishment of the foundation

and discusses the various means by which its directors sought to achieve their goals. It is hoped that the presentation of this material will prompt others to come forth with their knowledge of the foundation's accomplishments or failures in encouraging the study, appreciation, and perpetuation of folk music and other folk arts.

Funding With a Focus

As outlined in its original charter, the Newport Folk Foundation began operating with a broad mandate to promote and stimulate interest in folk music and related arts.¹ In its first two years, the foundation funded a wide range of projects. Based on the success of several of these, and guided by Alan Lomax's plea for help in revitalizing traditional cultures, the board resolved in 1965 that the

¹ The foundation's certificate of incorporation states that its purpose was "to promote and stimulate interest in the arts associated with folk music; to co-ordinate 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, and 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 purposes by scholarships or otherwise, to individuals, institutions and organizations." RR/NP.

work of the foundation should be channeled more exclusively toward encouraging the live performance of folk music regionally. Pete Seeger most eloquently explained the reason for this in a letter to his fellow directors:

But there can't be any Newport Folk Festival if we can't keep the music alive at the grass roots. I don't feel so worried as George Wein is about so few new "stars" being developed in the field. I am very concerned with the slow, dying-out of some very wonderful musicians who are not being replaced, so I'd like to cast my vote for any project however humble, by which some one or another tradition can be kept alive in its home grounds.

While most of the foundation's efforts were directed toward the preservation of folk music regionally, there were exceptions. Naturally, each member of the board had his own interests and concerns, and the foundation's informality allowed its members a very unique and tolerant arena in which to develop and test their ideas. While Ralph Rinzler's interest in traditional crafts preceded his involvement with Newport, the foundation supported him in exploring the connections between the folk music and crafts of a region and in helping to save a traditional pottery that was struggling to survive. In

² Pete Seeger, Letter to the Board, [1965], RR/NP.

a clear departure from the stated objectives of the foundation, Pete and Toshi Seeger gained support for the construction of a Hudson River sloop. The primary purpose of the sloop was to encourage environmental awareness rather than cultural conservation.

The bulk of the foundation's projects were, in fact, vehicles for broadening interest in folk cultural traditions. Accordingly, the majority of its financial awards deliberately were made in small amounts so the funds could be dispersed to the greatest number of recipients. Many seemingly "drop-in-the-bucket," grants were made with differing rationales and differing results. In 1964, the foundation responded to Rhode Island Senator Pell's request for a donation of a few guitars to a Newport-based Portuguese priest, hoping that the priest could use the instruments in his homeland to create a ripple of interest in Portuguese folk music; the effects of such a benevolent gesture are indeterminable.

At the other extreme, a similarly modest five hundred dollar award to the Foxfire Project at the Naccoochee School in Rabun Gap, Georgia was crucial in launching a multi-million dollar cottage industry that has sent great waves of interest in local culture and traditions across North America:

What began as an effort to help students master language arts and communication skills

has developed into a highly successful and meaningful project. Through tape-recorded interviews with grandparents and other elders of the Appalachians, plus cameras to capture the spirit and detail of these personalities and their lives FOXFIRE magazine is an effort to record Appalachian culture and heritage.³

In addition to its own expansion [see Page 205], the Foxfire project has inspired the establishment of many similar projects in cultural journalism.

The foundation derived all of its funds either directly or indirectly from the annual presentation of the Newport Folk Festival. Ticket sales alone generally brought in over \$100,000 each year, peaking at \$252,347 in 1968. The issuance of licenses for recording the festival, the sale of program books, and similar business ventures produced supplemental income. After setting aside a substantial amount for the production of the following year's festival, the foundation used the remaining profits to finance their own projects and give out grants to others. From a modest beginning of eleven thousand dollars in 1963, funds spent on non-festival activities usually totaled between thirty and forty-five thousand dollars annually.

The foundation supplemented its own research and educational efforts by serving as a clearinghouse for information on traditional cultures, and establishing an

³ Foxfire Fund, Inc., Untitled Brochure, [1983], LC/AFC.

equipment loan program for fieldworkers. By demonstrating the need for these services, the foundation contributed to the establishment of the Folk Arts Program at the National Endowment for the Arts (1974), the American Folklife Center at the Library of Congress (1976), and the Smithsonian Institution's Office of Folklife Programs. (1977).⁴

Limiting Academic Support

Although the foundation was in a good position to encourage dynamic people in the field, the board chose to limit support of scholarly research. The foundation's objectives clearly distinguished it from academic organizations such as the American Folklore Society, which "never attempted to interest itself in any event having to do with folk music as an active event."⁵ As Ralph Rinzler wrote to a rejected applicant in 1965:

In discussing a general orientation for awarding grants, the Board of Directors felt that while many educational institutions and cultural foundations made money available for scholarship, virtually no funds are available for work to re-

⁴ The Archive of Folk Song at the Library of Congress, which had previously sponsored fieldwork, was hampered from the mid-1950's through the early 1960's by limited staff and the Library's unwillingness to commit itself to the future of the Archive. See Peter T. Bartis, "A History of the Archive of Folk Song at the Library of Congress: The First Fifty Years," Diss. University of Pennsylvania 1982.

⁵ Bruce Jackson, "Newport," Sing Out!, 16, No. 4 (Aug.-Sept. 1966), p. 10.

vitalize folk traditions in the few folk communities that have survived. It was with this thought in mind that the Board has made funds available for this type of project rather than in the equally valid but more frequently subsidized areas of scholarship and collecting.⁶

Consistent with this policy, numerous very worthwhile projects were denied funding. The foundation turned down Richard Reuss's request for funds to organize and catalog the People's Songs library, owned by Sing Out! magazine and considered the most important collection of labor and union songs in the United States. The foundation felt it improper to spend funds on a collection that would not be open to the public. Similarly, the board denied Francis Utley's request for funds to help Ohio State University (OSU) purchase the Jose Hilmer collection of primitive and ethnic music on 78 rpm records. Since OSU had already allocated a substantial sum for the purchase of LP records, the board recommended that Utley request a portion of this fund be used to obtain the Hilmer collection. The foundation declined a request by Assistant Professor Ellen Stekert of Wayne State University to sponsor classroom performances by ethnic artists. The board felt it would

⁶ Ralph Rinzler, Letter to Adele Margolin, 18 Feb. 1965, RR/NP. During the 1960's, folklore scholars could obtain limited funding from the American Council for Learned Societies, the American Philosophical Society, and the Wenner-Gren Foundation. (Personal conversation with Kenneth S. Goldstein, 2 Aug. 1982).

establish a bad precedent by funding an activity that logically called for a university sponsor. Similar criteria were used in evaluating other grant requests.

Yet, consistent with the foundation's mandate to encourage study and research in the folk arts, a few academic institutions received support. In 1964, five thousand dollars was used to facilitate the initial operations of the John Edwards Memorial Foundation (JEMF) at UCLA. An organization established in 1960 to promote research in American country or hillbilly music, the JEMF received additional funding over the years, as it expanded its operations. Also in 1964, the foundation earmarked one thousand dollars for the purchase of two Ampex tape recorders to be used in establishing a folk music archive at the University of Pennsylvania.

Establishing Selection Procedures

The foundation was further distinguished by the informality of its application, review, and awarding procedures. During its first five years, the foundation was completely devoid of a formal application and review procedure. During this period, at least one potential applicant was told that a grant request was to be accompanied by a detailed description of the project in general terms, noting its relation to a specific field such as music, sociology, or

anthropology, and including a project budget and letters of recommendation from five or six scholars in the field of interest.⁷ Yet grant requests were almost always from individuals known to members of the board and included much less formal detail.

Occasional correspondence among board members indicates a continual concern about the rather arbitrary distribution of funds. As Mike Seeger advised in a 1963 letter to other members of the board:

We must start acting like a Foundation and for our own ease as well as for our responsibility to the field, we must initiate some standard procedures in the use of machines and giving of grants. . . . Grants should be regularly read, acknowledged, boiled down and presented to the board for decision.⁸

It was not until Bruce Jackson joined the board that the grant awarding procedures began to resemble those of academic foundations. At his urging, an information sheet on the grants program was prepared for distribution to interested parties and a grants committee established to screen requests. As a matter of policy, the foundation considered a grant absolute and did not check up on any of

⁷ Ralph Rinzler, Letter to Mike Michaels, 7 Aug. 1964, RR/NP.

⁸ Mike Seeger, Letter to the Board, 19 Aug. 1965, RR/NP.

its grantees. The foundation expected that upon a project's completion, a letter describing the project and copies of any resulting publications would be submitted. Excerpts from several of the project summaries also were published in the festival program books.

The Foundation's Projects

The Foundation preferred to make grants of money to existing organizations capable of managing specific projects. However, the board members also coordinated other presentations which were designed to educate the public about folk traditions.

In the spring of 1965, the foundation produced an educational concert series called "The Folksong Trail." The series was sponsored by folk music organizations in major Northeastern cities: the Club 47 in Cambridge, Massachusetts; the Friends of Old Time Music and the New School for Social Research in New York City; and the Philadelphia Folk Song Society. The series consisted of four concerts, two concentrating on Anglo-American traditions, two on Afro-American. One Anglo program focused on "The Folk Professional," the other on the "The Mountaineer." The first Afro concert featured "Shouts, Songs, and Jubilees from the Georgia Sea Islands," and the other Afro program included "Ballads, Rhyming Songs, Polyrhythmic

Guitar from Andros Island, Bahamas."⁹ Detailed program notes on the featured performers and their performance styles enhanced these presentations. The foundation also sponsored two free concerts at the Delacourt Theater in New York's Central Park during the summer of 1965. Although these had no overtly educational dimension, the concerts helped performers such as the McGee Brothers realize that there was a large and enthusiastic audience for their music in the North, an important development in their performing careers.¹⁰

Another of the foundation's projects was to establish a touring folk company, which it felt could be both the nation's "greatest ambassador and most valued export."¹¹ By selecting performers who would illustrate the diversity of folk traditions extant in the United States, the foundation hoped to gain State Department support for international performances by the troupe. On the domestic scene, it was hoped that the troupe would provide incentive for backcountry singers and musicians to practice old songs or to resume playing instruments they had long neglected.

⁹ See The Folksong Trail, program booklet, [1965], RR/NP.

¹⁰ As noted in Burt Goldblatt and Robert Shelton, The Country Music Story: A Pictorial History of Country and Western Music (Indianapolis: Bobbs-Merrill, 1966), p. 230.

¹¹ Board meeting, 17 Sept. 1964, New York, NY, RR/NP.

The board thought that efforts to recruit musicians for the troupe might prompt the revival of older community gatherings, such as fiddler's contests, all-night sings, and musical picnics. After a modest festival was organized by Jimmie Driftwood in Mountain View, Arkansas, the local singers and musicians had become so accustomed to attending Friday night rehearsals at the courthouse that they continued to show up every week. After a couple of years, hundreds were gathering weekly to play music and sing. Although the touring company plan never came to fruition under the auspices of the foundation, Ralph Rinzler pursued the idea and helped the U.S. State Department send such a troupe to Mexico City in 1968. Other tours by folk artists have since been sponsored by the National Council for the Traditional Arts.

The foundation also undertook the production of a Newport Folk Festival songbook and experimented with various uses of audio and visual recordings of the festival. Published in 1965 by the Alfred Music Company, the songbook featured one song of each of fifty-seven artists who had performed at the 1963 and 1964 festivals, with descriptive notes for each song and biographical sketch of each artist.¹²

¹² Jean Ritchie, ed., The Newport Folk Festival Songbook (New York: Alfred Music, 1965).

Festival!, an independent feature film, documents much of the activity on and off-stage at the 1963-66 festivals. Produced in cooperation with the foundation by Murray Lerner, the two-hour documentary was released in 1967. Although the film was nominated for, but did not receive an Academy Award that year, at the San Francisco Film Festival in October, "a sell-out crowd burst into applause more than 25 times in 95 minutes, and gave this motion picture an unprecedented ovation."¹³ Film critics also were quick to note the film's importance as both a historical document and entertainment:

Rarely, if ever has a tribute to the beauty and timelessness of a form of music been so brilliantly expressed. . . "Festival" is a song to folk music; its performers, its philosophies and feelings, its validity, its power and exquisite articulations.¹⁴

Although more than a little top-heavy with performances by big-name artists, the film also presents clogging by the Blue Ridge Mountain Dancers, gospel singing by the

¹³ Quoted from MLE Productions, Inc., Untitled information sheet on Festival!, sent to the author, 28 Jan. 1982.

¹⁴ In addition to the previously noted information sheet on Festival!, I received several photocopied, undated press reviews of the film from MLE Productions, Inc. The quote above is from John L. Wasserfman, "Folk Festival Film Beautiful," San Francisco Chronicle, [28 Oct. 1967]. Charles Champlin also praised the film in his review, "'Festival'--Joyous Look at World of Folk Music," Los Angeles Times, 15 Nov. 1967, Sec. 4, p. 1.

Swan Silvertones, and "cheek slapping" by Cousin Emmy. Lerner cleverly contrasts the traditional blues as played on an acoustic guitar by Son House with an electric performance of similar material by the Butterfield Blues Band, including observations by House, members of the Butterfield band, and others as to the role of folk music in their lives and why they came to the festival. The film captures the festive air of Newport in July: the impromptu jam sessions on street corners and the crowds of young people sleeping on the beaches.

The foundation's tape library included recordings of performances at the Newport Folk Festival and a unique collection of field recordings. For several years the tapes were stored in George Wein's office in New York City, but the set-up there was hardly the equivalent of a functioning archive. By 1967 the collection numbered well over two hundred seven-inch reels. Although the foundation planned to turn copies over the Archives of Traditional Music at Indiana University, where they would be accessible to researchers and enthusiasts, this was never done. In 1968, having discovered tapes setting next to a heater in Wein's office, Bruce Jackson negotiated for their transfer to the State University of New York at Buffalo, where they remain as a part of a folklore and oral history archive housed in his office. Ralph Rinzler has retained many of the original field recordings, but copies of many of these

have been accessioned into the collection of the Archive of Folk Culture at the Library of Congress.¹⁵

Originally, the directors thought that commercial recordings of the festival might prove a valuable source of income for both the foundation and the featured performers. The Vanguard Recording Company issued several recordings from the 1963, 1964, and 1965 festivals. [See Appendix C for a complete listing of commercially available festival recordings.] These albums were organized as samplers of evening concerts, or of blues, bluegrass, and other genres, but never sold well, as fans seemed to prefer buying a full LP of a single performer.¹⁶ Nonetheless, as part of its recording agreement with Vanguard, the foundation received unedited, professional quality recordings of workshop and concert presentations, even in later years when there were no commercial releases. Over 350 tapes of the festival are housed in the Buffalo archive and except for a few cataloguing notes by the Vanguard and Newport staffs, are unannotated. The recordings of workshop ses-

¹⁵ See Ralph Rinzler, Recordings made for the Newport Folk Foundation of Cajun folk music from Louisiana, Scottish Gaelic folk music from Cape Breton, Nova Scotia, and ballads from Newfoundland, [1964-1966], LC/AFC, AFS 13,681-13,702 (7 1/2 ips, 22 10" reels); Ralph Rinzler, Recordings of French (Cajun & Zydeco), Spanish, and Choctaw music from Louisiana, [1964-1965], LC/AFC, AFS 15,075-15,076 (7 1/2 ips, 2 10" reels); and Ralph Rinzler et al., Recordings of Doc Watson and family, Clarence Ashley, Fred Price, Clint Howard, Gaither Carlton, Garley Foster, Bill Monroe, and others, at home concerts, festivals, and workshops in North Carolina, Virginia, Tennessee, and Kentucky, 1960-1965, LC/AFC, AFS 19,559-19,600 (7 1/2 ips, 42 10" reels).

¹⁶ According to Vanguard President Maynard Solomon, as quoted in Jackson, p. 8.

sions in which performers discussed the backgrounds of their materials and the development of their performance styles, are a particularly rich but neglected source of material for folksong scholars.

Most of the field recordings housed in the Buffalo archive and the Archive of Folk Culture were made by Ralph Rinzler at local festivals and on field trips sponsored by the foundation and had been submitted to the board with recommendations for each year's program. The board realized that much of the material would be of interest only to scholars as examples of cultural survivals or variants of items previously collected. The archive contained a particularly extensive collection of Cajun music recorded in southwestern Louisiana. Some of its rarest recordings were of unaccompanied Newfoundland ballad singers and Cape Breton Island Gaelic "milling" or "waulking" singers, as well as music collected from blacks in southern Alabama, including spiritual, sacred harp, and gospel singing, blues, children's game-singing, and panpipes performance. The foundation considered various ways of publishing these recordings but never released any.

In 1965, the foundation also began producing a series of thirteen half-hour radio programs, which it planned to make available to nonprofit stations for the mere price of dubbing tape. Using both field recordings and unreleased

tapes of the 1963-65 festivals, each of the shows would explore a particular aspect of folk music. Among others, segments on "religious group singing," "secular group singing," "banjo accompaniment and the folk aesthetic," and "city performers and their sources" were planned. The series was never completed.

As a part of its mandate to promote and assist in the production of musical and folk entertainments, the foundation often gave or loaned money to festivals

and festival coordinators. In 1965, the foundation supported three very different types of festivals. The UCLA Folk Festival, directed by Professor D.K. Wilgus, received a \$6,075 loan to produce their third annual tradition-oriented, nonprofit event. Five hundred dollars was loaned to the Atlanta Folk Music Society to launch the first Georgia Festival of Folk Music. The foundation also supported a festival at Wayne State University which featured a variety of ethnic groups. The following year, Mack McCormick received a fifteen hundred dollar grant to locate talent for the 1966 Texas Heritage Festival. A grant from the foundation helped to establish the Northeast Fiddler's Association, which coordinated the 1966 Vermont Fiddler's Convention. This event stimulated local interest in traditional fiddling and resulted in requests for fiddlers to perform at functions throughout northern Vermont.¹⁷

Many festival organizers turned for guidance in talent selection, programming, and technical coordination to the foundation, a recognized leader in folk festival production. In 1965, Roger Abrahams and Américo Paredes, English professors at the University of Texas at Austin, asked the foundation for advice when students approached them with

¹⁷ "Field Reports: Bob Clarke reports," 1966 NFFPB, p. 54.

the idea of organizing a folk festival.¹⁸ In 1966, when James R. Morris, soon to be head of the Performing Arts Division of the Smithsonian Institution, took on the responsibility of producing a tribute to grassroots America, he contacted Ralph Rinzler, then employed by the foundation, for advice and assistance.¹⁹ In 1969, Don West requested financial assistance and guidance in organizing a second annual folk festival and workshop in southern mountain folk music at the Appalachian South Folklife Center in West Virginia.²⁰

First Financial Awards

Of the foundation's first financial awards, announced in January of 1964, most were to organizations and publications the directors felt had already "distinguished themselves by dedicated service to the world of folk arts."²¹ The John C. Campbell Folk School in Brasstown, North Carolina and settlement schools in Hindman, Kentucky and Pine Mountain,

¹⁸ Roger D. Abrahams and Américo Paredes, Letter to the Board, 9 Aug. 1965, RR/NP.

¹⁹ James Morris, "Division of Performing Arts," Smithsonian Year, 1968 ed., p. 71.

²⁰ Don West, Letter to the Board, 6 Jan. 1969, BJ/NP.

²¹ Newport Folk Foundation Grants, Newport Folk Foundation Press Release, 6 Jan. 1964, RR/NP.

North Carolina each received two hundred and fifty dollar donations. The Little Sandy Review, a folksong magazine published in Minneapolis, was given two hundred and fifty dollars and Broadside magazine, chronicler of the topical song movement, received an equivalent donation, in the form of one hundred one-year subscriptions. The Cooperative Recreation Service in Delaware, Ohio was awarded two hundred and fifty dollars for the printing of five thousand folksong books to be used by members of the Peace Corps. The Old Town School of Folk Music in Wilmette, Illinois received five hundred dollars for the purchase of library materials in folklore. Five hundred dollar grants were also made to the Council of Southern Mountains in Berea, Kentucky and Boston's educational radio station, WGBH, and two hundred dollars was donated to the Institute of American Indian Arts in Santa Fe, New Mexico.

Grassroots Focus

Despite the breadth of their interests, the board felt from the outset that its most substantial and lasting contribution might be to revitalize, document, and preserve grassroots musical traditions. As Ralph Rinzler explained in a 1964 essay reviewing its initial expenditures, the foundation viewed support of existing institutions as "an obvious point of departure," but that

Looking deeper into community problems it became evident that, unlike some Socialist countries, where the government assumes responsibility for the collection, stimulation and preservation of folk creation and culture, we live in a situation where the product of folk culture nets millions of dollars annually in the entertainment industry but neither the industry nor the government has sought to conserve its natural resources in this area.²²

As its initial show of concern, the foundation gave tools of the trade to two of the grassroots performers at the 1963 festival. Veteran folksinger and writer Dorsey Dixon was given a Wollensack tape recorder to collect songs in his community and help him improve his own singing and playing.²³ Mississippi John Hurt took home a brand-new Guild guitar.

Two five hundred dollar grants given to Guy Carawan to organize folk festivals on John's Island, South Carolina seem to have been the most influential in shaping the future direction of the foundation's operations. These festivals were designed to ease the collection of folk songs and tales in the region, to identify potential performers for the Newport Folk Festival, to help the islanders realize the value of their unique cultural heritage, and to interest them in

²² Ralph Rinzler, "The Newport Folk Foundation: Keeping the Roots of Music Alive," 1964 NFFPB, p. 5.

²³ In a poem by Dixon, entitled "The Newport Folk Foundation," he expresses his gratitude to the foundation. See Archie Green, "Dorsey Dixon: Minstrel of the Mills," Sing Out!, 16, No. 3 (June-July 1966), p. 10.

keeping their traditions alive. The local enthusiasm for these events convinced members of the board that they should begin to develop similar strategies for revitalizing traditional cultures in other rural areas.

The chain^D of islands along the coast of South Carolina and Georgia was an ideal spot in which to launch a pilot project in cultural advocacy. The islands have long been regarded as a prime location in which to study traditional Afro-American culture, as their isolation from the mainland contributed to the preservation of a way of life and style of singing that had died out in much of the South. Indeed, the interest of the outside world has helped to preserve the traditional culture of the islanders. The Coastal Singers of St. Simon's, organized in the 1920's by Mrs. Maxfield Parish, wife of the famous painter, have dedicated themselves to preserving the singing styles of ante-bellum Georgia Negroes. They sing rowing songs, longshoreman's songs, ring games, and shouts that are over one hundred years old. Alan Lomax became familiar with the singing group while on collecting trips to the area and, in the 1950's, helped to launch Bessie Jones on a solo singing career. Subsequently, she and other members of the group--who came to be known as the Georgia Sea Island Singers--began to perform around the country, first appearing at the Newport Folk Festival in 1963.

In the islands, however, only a minority of the population appreciated the older songs and singing styles. Researchers in the area continually found that most of the residents--particularly the young people--were ashamed of the traditional ways of expressing themselves. Guy and Candie Carawan, who began documenting the way of life of the Sea Islanders off the Charleston, South Carolina coast in the early 1960's, attributed the widespread disregard for traditional culture to the "mainstreaming influence" of commercial media, churches, and schools. Noting the 1963 success of the Sea Island Singers at the Newport festival and the local interest it generated, both the Carawans and the foundation began to explore ways in which to further stimulate interest and pride in the old music.²⁴

The local festivals they organized had the dual benefit of having a positive impact locally and helping to uncover new performers for the Newport Folk Festival. The foundation continued to support the production of nonprofit community festivals in the Sea Islands for several years; eventually these became self-supporting and locally controlled. In addition, money was given to help organize a conference on Negro folklife, which brought together scholars, collectors, and community organizers to develop ways to link cultural revitalization work with the larger freedom movement gaining momentum throughout the South.

²⁴ See Guy Carawan, "Negro Folk Roots Kept Alive in the Sea Islands," (Newport Field Report: 3), 1965 NFFPB, pp. 8-9, 50.

Field Operations

Soon after the first Sea Islands festivals, the foundation set aside an additional five thousand dollars to finance a field program with very similar objectives. One of its purposes was to locate "the best, most representative and most exciting" artists for the 1964 festival.²⁵ Another objective was to help further the foundation's nascent program of cultural advocacy by highlighting rural areas like the Sea Islands where the foundation might institute similar local folk festivals "to stimulate the interest of the folk in the remnants of local folk culture which exists in their own communities."²⁶

The field program was primarily the brainchild of Alan Lomax. It reflected his dual interests in increasing the number of traditional performers featured at the festival and in allocating the foundation's human, financial, and organizational resources to encourage the revitalization of grassroots folk culture. Soon after joining the board in 1964, Lomax and fellow director Mike Seeger recommended that the foundation hire Ralph Rinzler to locate traditional artists, prepare them for a Newport appearance, and, at the

²⁵ Alan Lomax and Mike Seeger, Memorandum to the Board, [1964], RR/NP.

²⁶ Ralph Rinzler, Letter to Richard A. Reuss, 28 Sept. 1964, RR/NP.

same time, pinpoint areas where Newport-sponsored local festivals might help revitalize traditional cultures. As they pointed out in the memorandum recommending Rinzler, Lomax and Seeger believed that

If Newport interests itself professionally in the destiny of American folk artists themselves, through trained personnel such as this scout, the Foundation can greatly benefit the whole field. . . . We can lay our plans well, produce a better festival, learn much about the field and its needs, and be ready next year to launch a broad program of work in this field.²⁷

Lomax and Seeger outlined specific areas which Rinzler should visit, as well as specific duties that he should perform. Foremost they recommended that he investigate local traditions in the following regions:

- the Maritime Provinces in Canada;
- French Quebec;
- the foreign minority neighborhoods of Detroit, Chicago, and Pittsburgh;
- the Mexican Southwest;
- Cajun Louisiana;
- backwoods Alabama.²⁸

In these and in other areas he visited, Rinzler was to work with all festival invitees--both his own "discoveries"

²⁷ Lomax and Seeger memorandum.

²⁸ Lomax and Seeger memorandum.

and "already-known" performers--to prepare them for a Newport appearance. He also was responsible for arranging each performer's travel, accommodations, and care at the festival. Because many of these musicians had never before left home or performed in the usual sense of the word, Rinzler was to work with these performers during a two-day period prior to the festival to help them program their material most advantageously for the stage.

Rinzler, who joined the foundation's staff in February of 1964, was singularly suited to the position. As Robert Shelton pointed out in 1965:

His catholicity of taste is something rare in a field where likes and dislikes tend to be dogmatic and immovable. One day recently, after raving to a visitor about a banjo-player who was coming to Newport, Rinzler waved the visitor to a chair to hear gospel tapes and then started to unwrap some disks of sitar players from India. This typifies the range and ²⁹ enthusiasm of Rinzler's musical interests.

To Rinzler, his role as fieldworker for the Foundation was not only to infuse the festival with new life, but also to take stock of and draw attention to the traditional expressions he found extant in communities throughout the

²⁹ Bob Shelton, "The People Behind the Scenes: Ralph Rinzler," 1964 NFFPB, p. 34.

country. The nature of the festival changed with the introduction of the field program, he explains, because prior to 1964 it had }

. . . just a token representation of traditional material . . . nobody had really started looking to see what other kinds of traditional materials were really available. . . . People sort of coasted on the assumption that the Library of Congress had really covered the field in the '30's and '40's and that there really wasn't that much left--it was slim pickings. Individuals like Mike Seeger and John Cohen, George Mitchell, down in Georgia, Mack McCormick, had all looked into different regional traditions wherever they happened to be, or in areas that they happened to be interested in. They'd come back with a wealth of material, just really good musicians and good instrumentalists. And it was evident that if you looked, you could find materials anywhere. So Newport--as Alan realized³⁰ and other people suspected--Newport's real mission was to try to start collecting again as they did in the '30's and find some of that material.

Rinzler collaborated with Mike Seeger and Alan Lomax to develop the bulk of his fieldwork strategy. As Rinzler recalls, Alan Lomax

. . . sat down with me in his living room and rambled over the continent in his mind and said, "Back in the '30's I went here and I went there and the best stuff was in this town and --" he just came up with an incred-

³⁰ Carole Henderson, Personal interview with Ralph Rinzler, 22 Mar. 1971, MUNFLA, C3958 (cassette).

ible number of things. "Go see this person here and that person there --" and I started with what Alan knew and went on to what I knew and called all kinds of people on the phone and laid out a map, a route, and went out and found it.

Mike Seeger also had a tremendous impact on the direction that Newport took . . . he always came up with ideas from his own field-work, for Newport. Newport would support fieldwork of his occasionally, if he felt he needed support, and he was probably better acquainted with the cultural map of the South at the time than Alan Lomax was. Most of Alan's contacts were from the '50's and '60's. And I think more than anyone else, Mike was responsible for a lot of the field directions that Newport took. He and I had been friends for years and together we would develop strategies and approaches. In fact, more often than not, I'd stop at Mike's house on the way up from a field trip and go over all the stuff with him and we'd decide together what we liked and what we'd want to present to the board.³¹

Rinzler also received a wealth of information and assistance from experienced collectors and folklorists, including Richard Allen, Samuel Charters, Jimmie Driftwood, Kenneth Goldstein, Harry Oster, and John Quincy Wolfe. They gave him information about communities in which they had done research, introduced him to local singers and musicians, and helped him to locate others, like the Coon Creek Girls, who had been recorded years before.

³¹ Personal interview with Ralph Rinzler, 20 May 1981.

On the Road

Between March and July of 1964, Rinzler traveled some 12,000 miles. Using a Nagra tape recorder purchased by the foundation, he recorded more than four dozen tapes of solo musicians and groups in eight states, Nova Scotia, and parts of French Canada. He also took extensive notes on local traditions in these areas.

Based on the recordings and other background information he supplied, the board decided to bring several of Rinzler's discoveries to Newport in 1964. Among these were Dewey Sheperd and his son, O.C., fiddlers from David, Kentucky; a group of Cajun musicians from southwestern Louisiana, including Dewey Balfa; Sacred Harp Singers from northern Alabama; panpipe or "quill-player" Joe Patterson and blues singer/guitarist Willy Doss, neighbors from southern Alabama; and a group of musicians and singers from Cape Breton Island, Nova Scotia. Among the already-known performers he worked with in the field were singer/songwriter Jimmie Driftwood of Arkansas; banjo player/maker Frank Proffitt of North Carolina; blues singer Robert Pete Williams from Louisiana; the singing Phipps family of Kentucky; cowboy singer Glenn Ohrlin of Arkansas; ballad singer Almeda Riddle of the Ozarks; blues guitarist Fred McDowell and his wife, Annie Mae, of Mississippi; and well-known country fiddler Clayton (Pappy) McMichen.

After the 1964 festival, the foundation launched a more comprehensive field program and hired Rinzler as full-time talent coordinator and permanent member of the staff. Prior to the 1965 festival, Rinzler took two field trips, covering more than 14,000 miles and resulting in a variety of new performers for the festival, including a prison worksong group from Texas and traditional singers from Rocky Harbour, Newfoundland.. .

Just as actors and actresses modify their presentational techniques when moving from stage to screen, the amateurs selected to appear at Newport were coached on how to present themselves in a formal entertainment context. In addition to style, performance content also was reviewed carefully. Among the reasons for this was that the directors wanted to ensure that the country blues musicians and Appalachian ballad singers they were presenting would indeed play traditional blues or sing Child ballads. Rinzler's advance work with each performer was particularly important, he explains, in avoiding

... the classic problems that you always have when a folklorist works with a traditional musician, a traditional informant. A craftsman can make something that looks like something he's just seen in a newspaper, thinking that that's what's the latest thing. So he'll copy a crockpot that's mass produced and sold at K-Mart because that's what he sees in the paper . . . Doc Watson wanted to

play Eddie Arnold songs and Chet Atkins songs because he knew that Nashville was a symbol of success and he figured that for him to be successful he had to sing what was popular.³²

Knowing also that a successful festival appearance might help a participant interested in a musical career, Rinzler felt that part of his responsibility was to work with those performers and "educate" them

. . . so that they can know what to do to become popular. Doc, being an imitation of a Nashville performer, would never have been as successful as he was being himself. And that took time and fieldwork The educational role there of a folklorist, myself as an employee of Newport or Alan Lomax, who would work with a performer sometimes, was to take out the deepest cut of tradition that they were in contact with through their family or community and encourage them not to imitate pop Nashville or pop Cajun or rock musicians but to play the grassroots stuff that was unique and distinctive regionally and familiarly.³³

While it is my belief that such efforts have contributed to the perpetuation of some of the older forms, I would also suggest that presentations which limited the traditional artists' repertoires to only the "deepest cuts of

³² Personal interview with Ralph Rinzler, 20 May 1981.

³³ Personal interview with Ralph Rinzler, 20 May 1981.

"tradition" also may have contributed to the perpetuation of distorted and idealized views of folk culture.

In addition to preparing performers for the festival, Ralph Rinzler spent much of his time, as he says, "community organizing around cultural ideas."³⁴ A report submitted to the board in November of 1965, which details Rinzler's activities of the previous eight weeks, suggests the scope of his responsibilities and provides insight as to the foundation's priorities.³⁵

He began the trip in late September, attending and recording a convention of black sacred harp singers of northern Florida and Alabama. Although Rinzler had previously thought that waning interest in sacred harp singing might be stimulated if The Colored Sacred Harp were reprinted, his attendance at the convention led him to believe that reprinting the book would do little to effect a revival of interest among young people. He did, however, note that the tapes of the convention were the only recordings of black sacred harp singing to have been made on modern recording equipment and thus were a valuable addition to the foundation's archive.

³⁴ Personal interview with Ralph Rinzler, 20 May 1981.

³⁵ Ralph Rinzler, Report on Field Trip, 24 Sept. - 7 Nov. 1965. Appended to minutes of the Board meeting, 8 Nov. 1965, RR/NP.

Next, Rinzler, along with fellow board members Alan Lomax and Julius Lester, attended a Conference for Southern Community Cultural Revival held at the Highlander Center in Knoxville, Tennessee. The purpose of the conference was twofold:

- to bring together cultural workers from throughout the South to share experiences and exchange ideas on projects that would focus the attention of communities on their own cultural heritage and traditions (like the cultural revival work Guy Carawan had undertaken in the Sea Islands);
- to make plans to put a folk music revival program into action on a South-wide basis.

The participants made plans for a national organization to direct such activities and outlined specific plans for eight festivals.³⁶

After the conference, Rinzler traveled extensively throughout the South. He stopped twice in Nashville. The first time, he took Deford Bailey to several music supply and repair shops to have his fiddle and banjo repaired. "His harmonica playing has lost none of its soulful appeal and it is hoped that with practice his banjo picking and fiddling will be brought into focus for his probable appearance at Newport this summer," Rinzler wrote.³⁷ When he returned to Nashville a few weeks later, Rinzler made tentative arrangements with Roy Acuff and with Lester Flatt and Earl Scruggs to perform at the 1966 festival in Newport. He settled an account with festival organizers in Greenwood, Mississippi and advised on preliminary arrange-

³⁶ Alan Lomax et al., "Report on the Conference for Southern Community Cultural Revival," 1-3 Oct. 1965. Appended to minutes of the Board meeting, 8 Nov. 1965, RR/NP.

³⁷ Rinzler, Report on Field Trip.

ments for a Christmas festival to be held in southwestern Mississippi. He also stopped in Mountain View, Arkansas to see Jimmie Driftwood's Friday night courthouse spectacular. "The Mountain View project is an ideal example for us to follow," Rinzler wrote with enthusiasm.³⁸ He noted that Driftwood had agreed to undertake a similar project in the area of Boone, North Carolina the following spring, with the aid of Doc Watson and Frank Proffitt. He further recommended that

If we could succeed in doing exactly what Jimmy has done in a few dozen communities across the country, the future of folk song would be immeasurably brighter and a few thousand people would be back in the swing of music which they loved³⁹ for years but abandoned for poor reasons.

In Boone, North Carolina, Rinzler purchased an early nineteenth century loom, which he hoped to use in a crafts display at the 1966 festival. In his report, containing the first recorded reference to presenting crafts at the folk festival, Rinzler gave a brief overview of the purpose of such an exhibit and outlined his plans for organizing it:

³⁸ Rinzler, Report on Field Trip.

³⁹ Rinzler, Report on Field Trip.

Such a display could add another dimension to the program and bring to the attention of the folk song enthusiast another aspect of folk arts. A potter, weaver, basket maker, group of quilting ladies, folk toy maker etc. could be set up, each with a separate booth to display the process of making their wares as well as to sell them. If this is to be included in the Festival, we should contact crafts guilds, museums and other such organizations and obtain recommendations and mailing lists. In this way, we could draw to the Festival another group of people who are more interested in crafts than in music. The educational value of such a display for children is an additional factor. Perhaps we could arrange for summer camps and schools in the area of Newport to come⁴⁰ to daytime sessions at special group rates.

Rinzler's trip also included a visit with Willis James in Atlanta, where he recorded a talk on the roots and types of Afro-American music. Rinzler recommended that the tape be made available to Folkways Records, for production and distribution as a teaching tool of particular value to fieldworkers in black music. The entire text of Dr. James' talk was transcribed and included, along with a bibliography and discography, as notes in the record jacket when it was released.⁴¹

On this, as on subsequent field trips, Rinzler also spent several days in the area of Mamou, Louisiana, assisting with local efforts to gain acceptance for and recognition of

⁴⁰ Rinzler, Report on Field Trip.

⁴¹ Willis James, Afro-American Music: A Demonstration and Lecture Recording by Dr. Willis James, Folkways, AA-702, (2 12" discs), 1970.

the area's indigenous cultures. As noted previously, the Newport Folk Foundation felt that a part of its cultural mission was to help stimulate local interest and pride in regional cultures and thus save their traditions from extinction. In doing so, the foundation chose to work with groups--similar to those in the Sea Islands--that had what Richard Dorson has identified as

. . . the stereotypical qualities associated with the carriers of folklore: remoteness, isolation, illiteracy, poverty, and the nobility of heart engendered by a life close to the earth.⁴²

However, they were not always successful. The foundation's attempts to establish a cultural organization which would help to revive interest in gaelic songs and language among young people in Cape Breton, Nova Scotia was never accomplished. As was feared, many of the best singers in the North Shore region have died recently, often without having imparted their knowledge of local songs and traditions to younger generations.⁴³

42

Richard M. Dorson, "Folklore in the Modern World," in Folklore and Fakelore: Essays toward a Discipline of Folk Studies (Cambridge: Harvard University Press 1976), p. 43.

43

See Mick Hill and Ralph Rinzler, "Cape Breton: Its Music and Way of Life," 1965 NFFPB, pp. 21-22, 63.

Preserving Traditions: Louisiana

Only in Cajun communities of southwestern Louisiana did the foundation's assistance have a lasting impact on the revitalization of perpetuation of indigenous cultural forms.⁴⁴ However, despite claims which suggest that the foundation was the principal force behind a cultural revival in the region, scholars had been collecting and researching Cajun traditions for over half a century.⁴⁵ In addition, the bicentennial celebration of the Acadian exile also had spurred new interest in the Cajun culture and language shortly before Newport turned its attention to the area.

Having settled in Louisiana following their expulsion from Nova Scotia in 1755, Acadians had retained their pre-industrial way of life in the new location. Geographic and cultural isolation made it difficult for them to conform to the mainstream culture, with the result that many people, caught up in the "melting pot" philosophy, denounced everything Acadian--including their traditional

⁴⁴ "Cajun" is derived from "Acadian."

⁴⁵ A brief review of the interest of folklorists in Cajun culture is included in Richard M. Dorson, Buying the Wind: Regional Folklore in the United States (Chicago: University of Chicago Press, 1964), pp. 229-34. See also Barry Jean Ancelet, "Cajun Music: A Louisiana French Tradition," in 1983 Festival of American Folklife Program Book, ed. Thomas Vennum (Washington, DC: Smithsonian Institution, 1983), pp. 39-42.

music. The traditional instruments, such as the accordion, violin, and triangle, were drowned out and replaced by steel guitars and drums. Older aspects of the music itself were rejected by the younger generation.

Newport involvement with Cajun culture began in 1964. Because of his own interest in the region, southwestern Louisiana was one of the first areas Alan Lomax suggested the foundation's fieldworker visit. Harry Oster, a folklorist at Louisiana State University, also had begun recording Cajun music, ranging from unaccompanied ballads to contemporary dance tunes. His collection, which stressed the evolution of the music, further contributed to the foundation's interest in documenting and preserving Cajun music.⁴⁶

Based on the success of the revival in the Sea Islands, the foundation's directors realized that the endorsement of Cajun music by outsiders might help it regain status locally. When Ralph Rinzler first visited the area in 1964, he selected a group of musicians from the region to play old-style Cajun music at the Newport festival. Dewey Balfa, one of the members of the group, recalls people in his community asking, "Why are those boys going up there? Nobody wants to listen to that

⁴⁶ As noted by Ancelet.

chenka-chenk music! . . . They thought that it's so backward, so old, that it shouldn't be done."⁴⁷

The Cajun music was enthusiastically received by the huge crowds at the ~~festival~~. Moreover, "the invitation of the Cajun band to Newport had the desired effect of giving stature to traditional Acadian music played on traditional instruments."⁴⁸

After the festival, Balfa began working at home among his friends and family to preserve the music, language, and culture. The Newport Folk Foundation designed and set up a Louisiana Folk Foundation to help Balfa, other local musicians, academics, and state and local politicians to coordinate their efforts in this regard. Successive grants made by the Newport Folk Foundation helped its Louisiana counterpart to organize traditional music contests and concerts at local agricultural fairs.⁴⁹

The Newport Folk Foundation's further involvement in the revitalization of Cajun culture was largely the result of Ralph Rinzler's initiative. When Rinzler visited the

⁴⁷ As quoted in Joe Wilson and Lee Udall, Folk Festivals: A Handbook for Organization and Management (Knoxville: University of Tennessee Press, 1982), p. 164.

⁴⁸ Paul C. Tate, Letter to the Board, 19 May 1965, RR/NP.

⁴⁹ See Paul C. Tate, "Newport Grant Brings State Recognition to Music of Louisiana Acadians," (Newport Field Report: 5), 1965 NFFPB, p. 11.

area in October of 1965, he attended three of the music competitions, recorded over forty tapes of French language music sung and played by whites, blacks, and Indians, and identified musicians who might be invited to Newport. On Rinzler's recommendation, two of the Negro performers, fiddler/singer Canray Fontenot and accordion player/singer Alphonse "Bois Sec" Ardoin, were selected to perform at Newport in 1966.

Rinzler also attended several meetings. Some of these concerned the establishment of an integrated festival of folk music at the University of Southwestern Louisiana (USL) at Lafayette. Students were to locate talent for the festival

in their home communities and bring it for consideration to Richard Wagner, a trained folklorist both on the faculty at USL and the board of the Louisiana Folk Foundation. A variety of local blues, jazz, and Cajun musicians were to be included in the two-day program. At a meeting of state education officials, state politicians, and French teachers, called by Hosea Phillips, a French professor at USL, on behalf of the Folk Foundation and the Société de France Amerique, Rinzler and others laid the groundwork for reinstituting French as a part of the curriculum in primary schools in the French-speaking areas of the state. Although French was spoken in many homes, children were punished for speaking it at school, with the result that the language was disappearing and with it, the music. The State Department of Education, although it did not oppose the teaching of French, had no interest in spending funds on textbooks and teacher training. The Louisiana Folk Foundation helped the large but often disorganized southwestern French-speaking faction press for a change in policy.

Within a decade, many of these ideas had become realities. In 1968, the state of Louisiana, under pressure from former U.S. Congressman James Domeneaux, supported the Council for the Development of French in Louisiana (CODOFIL) to work on political, psychological, and educational fronts to erase the stigma Louisianans had long attached to the French language and culture. French classes

were instituted in elementary schools. In 1974, CODOFIL organized the first Tribute to Cajun Music festival, where Dewey Balfa's message of cultural self-esteem was received by an audience of over 12,000. Now an annual event, this festival has not only provided exposure for musicians but, in presenting them as cultural heroes, has helped to re-validate the music. 50

Miscellaneous Projects: Civil Rights to Smithsonian

The Newport Folk Foundation clearly distinguished itself as an activist organization, in contrast to academic foundations which were concerned primarily with supporting disinterested scholarly research. Particularly in the late 1960's, when questions of "relevance" contributed to major changes in academic programs across the country, the board showed little interest in supporting projects that were not designed to encourage social change. While the discussion which follows is limited by the lack of available information on some of these projects, others have had a dramatic and lasting impact.

As a by-product of its interest in local traditions, the foundation used its cultural resources to encourage com-

50 As noted by Ancelet.

munity involvement in the civil rights movement. The Newport-sponsored festivals in the Sea Islands, designed to preserve the oldest and purest Afro-American music known to exist, inspired cultural workers in the South to find and utilize native folk talent. In 1965, Guy Carawan reported that civil rights workers visiting the John's Island festival

. . . 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 to⁵¹ offer (culturally as well as politically).

Subsequently, the Newport Folk Foundation supported other festivals and events designed to enrich the music of the freedom movement. In 1964 and 1965, it sponsored the participation of the Georgia Sea Island Singers, Alan

51 Carawan, p. 9.

Lomax, Dock Reese, and Ed Young in festivals of Negro folk music and freedom songs held in Atlanta, Georgia and Edwards, Mississippi. The foundation's most ambitious undertaking in this regard involved organizing and sponsoring musical activities for the 1968 Poor People's March on Washington. In March of that year, Dr. Martin Luther King, Jr. had urged the nation's poor to assemble in the capital to dramatize the severity of their economic plight and press for social change. The Newport board, which believed that the foundation had "benefitted so greatly from the musical traditions of the very people making that march," donated a considerable amount of time and money to organizing musical activities by and for the participants.⁵² As explained by Bruce Jackson, the real purpose of Newport's involvement was to ensure

. . . that the music going on at the March will be music of the people, rather than stars brought in from outside their world. It will be possible for stage performers to appear (jazzmen, Belafonte, etc.), but they won't create a situation in which the only music around is what is being given to the marchers--the main source of music will come from the marchers themselves.⁵³

⁵² The Board, Draft of a letter to organizations that it was hoped would co-sponsor musical events for the Poor People's March, [1968], BJ/NP.

⁵³ Bruce Jackson, Letter to Elliot Hoffman, 12 May 1968, BJ/NP.

At the outset, the foundation donated five thousand dollars to help finance a program that would feature performers from American Indian, Puerto Rican, Negro, and Mexican communities in the United States. The musical program Reverend Frederick Kirkpatrick subsequently developed in conjunction with current and former Newport directors Bruce Jackson, Alan Lomax, and Ralph Rinzler was considerably broader in scope. For the march itself, the foundation provided the main contingents in Chicago and Mississippi with experienced coordinators such as Bernice Reagan and Jimmy Collier, who led the people in singing protest songs relevant to their cause. An assortment of activities, including dances, concerts, and jam sessions, helped to occupy the marchers during their stay in Washington.

At one board meeting in the fall of 1968, two ten thousand dollar loans were approved for projects whose objectives went beyond the foundation's usual sphere of influence. The first of these was to Country Roads, Inc. to purchase and revitalize the Jugtown Pottery in North Carolina. The other loan was to Pete and Toshi Seeger to build a Hudson River sloop that would inspire public awareness of the environmental pollution of the river. Both loans later were repaid in full.

Country Roads, Inc. a nonprofit corporation, had been established by Nancy Sweezy and Ralph Rinzler in 1966 for

the purpose of

. . . developing and promoting handicrafts in the U.S. with particular, though not exclusive,⁵⁴ emphasis on Appalachian & SE Indian crafts.

The Jugtown Pottery was one of the last remaining traditional country potteries. Yet despite the demand for wares produced at Jugtown, the property was in disrepair and required considerable improvement to reach a modest level for working and living. The young Owens brothers who were running the pottery were considering abandoning it for jobs in a nearby factory.

Believing that

. . . it was economically feasible to produce and sell handicrafts at a profit--through efficiency, discipline, and informative promotional efforts--without resorting to the deadening effects of mass production processes,

Country Roads used the Newport Folk Foundation's loan along with money from other sources to purchase Jugtown and increase the pottery's production to a profitable level.⁵⁵ This included building two new walk-in kilns,

⁵⁴ Nancy Sweezy, Report on "Jugtown Pottery," 15 Jan. 1969, p. 1, BJ/NP.

⁵⁵ Nancy Sweezy and Ralph Rinzler, "Proposal for the Development of Jugtown Pottery in the Community of Jugtown, Moore County, North Carolina," 10 June 1968, p. 1, BJ/NP.

experimenting with local clays, reorganizing the clay processing system, examining the pottery's current forms to determine which should be produced in quantity and which should be discontinued, exploring wholesale marketing possibilities, and establishing a system of apprenticeship in which some forty apprentices were trained between 1968 and 1982. The Owens brothers continued to work at the pottery and in 1982, with the production of Jugtown-ware entirely self-supporting, Country Roads sold it back to them. Sweezy describes the foundation's loan as "critical" in helping to attain the desired end of having the pottery re-emphasize traditional forms and continue to produce good ware in tradition.⁵⁶ Jugtown has greatly influenced other potteries in the region and effectively demonstrated that "a fully creative, and therefore satisfying way of life can be economically successful."⁵⁷

The foundation's loan to Pete and Toshi Seeger to help build a Hudson River sloop was based partially on the grounds that the craft would be used to conduct festivals and increase folk music activity in the Hudson Valley. Beginning in the winter of 1968-69, Pete Seeger and others

⁵⁶ Personal conversation with Nancy Sweezy, 15 April 1983.

⁵⁷ Sweezy and Rinzler, p. 2.

gave concerts to raise more money for building the sloop and helped in the formation of Sloop Clubs in a number of cities and towns, to organize local shows to raise money for the project.

However, the Clearwater, as the sloop was named, was built primarily to be a floating museum, a symbol of a time when the river was a source of pleasure, its beauty not marred by its usefulness. Ultimately, the sloop helped to inspire a public awareness of and concern with environmental pollution and prompted communities in the Hudson River Valley to participate in what is an ongoing effort to clean up the river and conserve its resources. A further outgrowth of these activities was the Hudson River Revival, a folk music festival with an environmentalist orientation, that began as a community picnic and folksong gathering.

Other projects had more overtly educational objectives. In January of 1969, the foundation gave the Southern Folk

Cultural Revival Project (SFCRP) twenty-four hundred dollars to finance a "Music and History Program" in public schools in and around Atlanta, Georgia. Based on the belief that "one of the greatest assets of American culture is the music that has its roots in the South," and that this music should be a part of a child's education, the SFCRP helped educational institutions in the South utilize the cultural resources of the region.⁵⁸ Toward this end, three classroom programs were organized. The first, on "Mountain Life and Song," was designed by Anne Romaine and Esther Lefecer to present southern mountain music as a history of a people, a collective experience and an individual reaction to that experience. Bernice Reagan designed a series on "Black History Through Music," to teach the unwritten culture of the black American in music, dance, folktales, and language. All three co-ordinators collaborated on the final program, entitled, "Music of the Grassroots South," which focused on the historical development of Southern folk music from English ballads and religious music, and included worksongs, blues, industrial songs, and topical songs of the twentieth century. By all accounts--those of performers, teachers, and students--the program was highly successful.⁵⁹

⁵⁸ 'Music and History', The Southern Folk Cultural Revival Project Brochure, [1969], BJ/NP.

⁵⁹ Letters from teachers and students were appended to the Final Report on "'Music and History': Southern Folk Cultural Revival Project," [1969], BJ/NP.

A grant made in the spring of 1968 to Eliot Wigginton of Foxfire magazine was, as Bruce Jackson points out, the foundation's "best investment."⁶⁰ In 1966, Wigginton, an English teacher in a 250-pupil high school in the Appalachian mountains of northeastern Georgia, had begun a project in cultural journalism. Students participating in the project interviewed people in the community about their traditional customs and beliefs and published a magazine featuring articles based on the materials they had collected. The foundation became aware of the Foxfire project in 1968, when Wigginton, using an army surplus printing press, was struggling to keep the operation afloat. Thinking it a splendid way to help people in the area come to appreciate their own heritage and to make outsiders aware that such a heritage existed, the foundation offered its assistance. In addition to loaning the project a tape recorder for interviewing purposes, the foundation also donated a couple of cases of recording tape, film, printing paper, and five hundred dollars. As Wigginton enthusiastically wrote to the board in March of 1968, its assistance was crucial in carrying the project through the summer and beyond:

⁶⁰ Personal conversation with Bruce Jackson, 24 Feb. 1982.

. . . by damn, it just looks like we're going to make it. You wanted to give us breathing room--you've done more than that. You've really put us on top of the world.⁶¹ I can't see any way to stop us now.

Foxfire is not without critics, however. The principal contention, as summarized by Richard M. Dorson, is that Wigginton

. . . could have developed his concept more fruitfully with the advice of trained folklorists, who could have led students to the library as well as the field to learn of similar cultures, counseled them on traditions they might search for, and advised them on editing the magazine and the book so they would avoid romantic stereotypes⁶² of backwoods folks practicing old-timey ways.

Wigginton is recognized for his development of a bold and innovative educational project. Even Dorson has admitted that "properly channeled, the Foxfire concept can lead into valuable fieldwork and interpretation of local cultures."⁶³ In addition to the magazine, Foxfire has now expanded to include seven other divisions in which the high school students participate. These are: Foxfire Press, Foxfire

⁶¹ Eliot Wigginton, Letter to Bruce Jackson, 25 Mar. 1968.

⁶² Richard M. Dorson, "Folklore, Academe, and the Marketplace," in Folklore and Fakelore: Essays toward a Discipline of Folk Studies (Cambridge: Harvard University Press, 1976), p. 25.

⁶³ Dorson, "Folklore, Academe," p. 25.

Video and Community Television; Foxfire Records; Environmental Studies and Outdoor Education; Photography; Bookkeeping and Circulation; and Community Development.⁶⁴ As a successful cottage industry, the Foxfire operation has made a tremendous economic, as well as cultural, impact in the region. It has fostered the development of similar programs nationwide.

The foundation also laid the groundwork for the successful presentation of a folk festival on the National Mall in Washington, D.C. The Festival of American Folklife (FAF), which Ralph Rinzler began producing at the Smithsonian Institution in 1967, drew heavily on fieldwork he had done for Newport and on Newport-sponsored fieldwork of others.⁶⁵ As Rinzler explains, the FAF's production techniques were wholly the result of the Newport board's efforts to develop folk festivals as educational tools:

The idea all came out of Newport, out of the successes and the failures, the production ideas, the tender loving care ideas. Newport was an excellent training ground for anyone

⁶⁴ Foxfire Fund, Inc., n.p.

⁶⁵ In 1968, the foundation co-sponsored and provided recording tape and equipment for Ethel Raim to use in conducting a field survey of the cultural traditions of immigrant groups in the New York, Philadelphia, Pittsburgh, Chicago, and Baltimore-Washington metropolitan areas. This formed the basis of the "Old Ways in the New World" segment subsequently introduced into the FAF.

who wanted to come work in a museum and do a living museum presentation.⁶⁶

In addition to fostering the development of numerous state and local festivals, the production of the FAF also led to the establishment of an Office of Folklife Programs at the Smithsonian. The staff of this office engages in scholarly research and documentation of folk cultural traditions. The FAF also has inspired the awarding of National Heritage Fellowships, through which the Folk Arts Program of the National Endowment for the Arts, in the spirit of Newport, annually

. . . recognizes and honors some of the many master traditional artists who have contributed to the shaping of our artistic traditions and to the preserving of our cultural diversity and vitality.⁶⁷

In retrospect, though some of the Newport Folk Foundation's projects never progressed beyond the planning stage and others have made little impact on the folk field, there are notable exceptions which testify to its important role in both encouraging interest in and helping to per-

⁶⁶ Personal interview with Ralph Rinzler, 20 May 1981.

⁶⁷ National Heritage Fellowships Program Booklet, 1983, [p. 2].

petuate folk traditions. Festivals continue to be held, and local traditions thrive, in the Georgia Sea Islands. The foundation helped to institute a major cultural revitalization in Cajun communities of southwestern Louisiana. French is taught in the schools and the local festivals are more successful than ever. The self-supporting Jugtown Pottery continues to produce wares using traditional materials, tools, methods, and forms and since January 1983 is owned by master potter, Vernon Owens. The Foxfire corporation has successfully marketed its seventh book and has fostered the development of numerous other programs in cultural journalism. The Festival of American Folklife at the Smithsonian Institution, which has recently concluded its seventeenth annual production, has helped to gain political support for folklore and make public funds available for folk arts research and presentations.

CONCLUSION

The Newport Folk Festival was an important cultural institution which became a model for the organization and production of many subsequent folk festivals. In 1959 George Wein and Albert Grossman reworked the successful format of the Newport Jazz Festival to appeal to the growing market of folk music fans. When the folk festival was reorganized as a nonprofit venture in 1963, it both resembled the folk festivals they had produced in 1959 and 1960, and differed considerably in approach. The artists-run Newport Folk Foundation was established to oversee production of the festival and to redistribute its income to individuals and organizations involved in developing the folk arts at the grassroots. Foundation fieldworkers sought out and worked with traditional artists in communities throughout North America, and the size and scope of the festival expanded as increasing numbers of these performers were brought to Newport. The directors of the foundation continually experimented with ways of illustrating the idea that "folk music grows out of living."

Although the festival was an important forum for folk musicians, there were numerous problems inherent in its

design. In its first years, most presentations were held in a municipal sports stadium before several thousand spectators. Artists unaccustomed to performing in such a vast arena had difficulty adjusting to the new environment. They were often overpowered by more seasoned performers, with the result that the festival developed a reputation as an annual showcase for pop folk entertainers. The festival's organizers were criticized for using big-name folk artists to attract large audiences, despite the fact that their inclusion helped to subsidize the appearance of lesser-known grassroots artists.

As the juxtaposition of big-name and lesser-known performers continued to be problematic, the directors stepped up their efforts to develop the festival as an educational forum. After the festival was revived as a nonprofit and artists-run venture in 1963, the evening concerts remained its financial backbone; but the strength of the reorganized festival was its greatly expanded daytime program of workshops, concerts, and non-musical sessions. In these, participants were allowed more time to demonstrate and explain their skills.

By 1969 it was evident that the festival had run its course. It had accomplished its goals of helping folk musicians gain entry into the commercial music industry, introducing followers of the folksong revival to the

bearers of tradition, and using profits from the festival to foster the preservation and perpetuation of folk music traditions at the grassroots level. As the festival's unsuccessful experiments with the presentation of folk crafts and dance had made apparent, the Newport audience's interest in folk music was only as a kind of entertainment; further attempts to educate the public about the breadth and variety of folk traditions would be best accomplished elsewhere.

The spirit of Newport survives in numerous projects initiated or sponsored by the Newport Folk Foundation. The foundation provided crucial financial backing for the John Edwards Memorial Foundation, Foxfire, Inc., and the Jugtown Pottery. Most of the foundation's efforts were directed toward keeping folk music alive at its grassroots and, toward this end, it sponsored, advised, and supported numerous festivals and folk music gatherings throughout North America. It supported the revitalization of traditional cultures in the Sea Islands off the coast of Georgia and South Carolina, and played a major role in instigating a similar revival in Cajun communities in southwestern Louisiana. Former directors of the foundation continue to perpetuate, preserve, and document folk cultural traditions. Notably, the Smithsonian Institution's Festival of American Folklife, established by Ralph Rinzler, is a direct outgrowth of the research conducted by him under the auspices of the foundation. Many projects

undertaken by the Smithsonian's Office of Folklife Programs are the result of ideas which were introduced but never fully developed at Newport.

This study points to the need for further examination of the goals and accomplishments of folk festivals and other vehicles designed to preserve and disseminate information about folk cultural traditions, with particular regard to their impact on audiences and participants.

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- A. Interviews and Conversations;
- B. Correspondence (letters, memorandums);
- C. Manuscripts (Board meeting minutes, miscellaneous papers);
- D. Recordings;
- E. Newport Folk Festival Program Books;
- F. Periodicals (Newspapers, news magazines, special interest magazines, journals)
 - 1. 1959-1960
 - 2. 1963-1965
 - 3. 1966-present;
- G. Books and Miscellaneous Publications (press releases, articles in program books);

Section II includes other materials used in the preparation of this work. The groupings of entries in this section are similar to those in Section I:

- A. Interviews and Conversations;
- B. Recordings;
- C. Periodicals;
- D. Books and Miscellaneous Publications.

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APPENDIX A

Schedules of Events for each Festival

JULY 11-12, 1959

| | DAYTIME | | | | | | | EVENING |
|--------------------|---------------------|---|-------------------|-------------------|-------------------|-------------------|-------------------|--------------|
| | 10:00-11:00 A.M. | 11:00-12:00 A.M. | Noon-1:00 P.M. | 1:00-2:00 P.M. | 2:00-3:00 P.M. | 3:00-4:00 P.M. | 4:00-5:00 P.M. | 8:00 P.M. |
| SATURDAY: | | | | | | | | |
| Main Park | | | | | | | | Concert |
| Rogers High School | | | | | | Folk Song Swap | | |
| SUNDAY: | | | | | | | | |
| Main Park | | | | | | Concert | | Concert 8:30 |
| Rogers High School | | Seminar: "What Is American Folk Music?" | | | | | | |

JUNE 24-26, 1960

| | DAYTIME | | | | | | | EVENING |
|-----------|---------------------|---------------------|-------------------|-------------------|-------------------|-------------------|-------------------------------|-----------|
| | 10:00-11:00 A.M. | 11:00-12:00 A.M. | Noon-1:00 P.M. | 1:00-2:00 P.M. | 2:00-3:00 P.M. | 3:00-4:00 P.M. | 4:00-5:00 P.M. | 8:00 P.M. |
| FRIDAY: | | | | | | | | |
| Main Park | | | | | | | | Concert |
| SATURDAY: | | | | | | | | |
| Main Park | | | | | | | Concert: "I Come For To Sing" | |
| SUNDAY: | | | | | | | | |
| Main Park | | | | | | Motenanny | | Concert |

JULY 26-28, 1963

DAYTIME

EVENING

| | 10:00-11:00 A.M. | 11:00-12:00 A.M. | Noon-1:00 P.M. | 1:00-2:00 P.M. | 2:00-3:00 P.M. | 3:00-4:00 P.M. | 4:00-5:00 P.M. | 8:30 P.M. |
|-----------------|---------------------|-----------------------|----------------------|---------------------|------------------------------|------------------------------------|--------------------|-----------|
| FRIDAY | | | | | | | | |
| Main Park | | | | | | | | Concert |
| Newport Casino: | | | | | | | | |
| Porch 1 | | | | Whither Folk Music? | | Folk Music Movies | | |
| Porch 2 | | | | | | | | |
| Theatre | | | | | | | | |
| SATURDAY | | | | | | | | |
| Main Park | | Bluegrass Bands | | | Children's Concert | | | Concert |
| Newport Casino: | | | | | | | | |
| Porch 1 | | Riddles | | | Blues | | | |
| Porch 2 | | Non-English Language | | | Old Banjo Styles | | | |
| Theatre | | Songs | Ballads | | Folk Music and Copyright Law | | | |
| SUNDAY | | | | | | | | |
| Main Park | | Gospel and Religious | | | Concert | | | Concert |
| Newport Casino: | | | | | | | | |
| Porch 1 | | American Indian | | | Autoharp | | Whither Folk Music | |
| Porch 2 | | All Kinds of Banjos | All Kinds of Guitars | | Children's Concert | Topical Songs and New Song Writers | | |
| Theatre | | Collecting Folk Music | | | Movies | | | |
| | | | | | | | | |

JULY 23-26, 1964

DAYTIME

EVENING

| | 10:00-11:00 A.M. | 11:00-12:00 A.M. | Noon-1:00 P.M. | 1:00-2:00 P.M. | 2:00-3:00 P.M. | 3:00-4:00 P.M. | 4:00-5:00 P.M. | 8:00 P.M. |
|-------------------------|---|---------------------|-------------------------------|-------------------|---------------------------------|-------------------|-------------------|--|
| THURSDAY | | | | | | | | |
| Main Park | | | | | | | | Concert of Traditional Music 7:30 P.M. |
| FRIDAY | | | | | | | | |
| Main Park | | | | | | | | Concert |
| St. Michael's School | | | | | | | | |
| Area 1 | Singing Styles | | Broadside (Topical Songs) | | Freedom Songs | | | |
| Area 2 | Autoharp and Dulcimer | | Guitar | | Banjo, Bluegrass and Oldtime | | | |
| Area 3 | | | Films | | | | | |
| SATURDAY | | | | | | | | |
| Main Park | | | | | | | | Concert |
| St. Michael's School | | | | | | | | |
| Area 1 | String Bands | | Blues | | Traditional Dance | | | |
| Area 2 | International Songs | | Play Party & Children's Songs | | Country Music | | | |
| Area 3 | Negro Group Singing & Rhythmic Patterns | | Fiddle | | | | | |
| SUNDAY | | | | | | | | |
| Main Park | Religious Music Concert | | | | Afternoon Concert | | | Concert |
| St. Michael's School | | | Academic Workshop | | | | | |
| | | | | | | | | |
| | | | | | | | | |

JULY 22-25, 1965

| | DAYTIME | | | | | | EVENING | | | |
|-----------------|-------------------------------|--|--|---------------------------------|---|----------------------------------|-------------------|-----------|--|--|
| | 10:00-11:00 A.M. | 11:00-12:00 A.M. | Noon-1:00 P.M. | 1:00-2:00 P.M. | 2:00-3:00 P.M. | 3:00-4:00 P.M. | 4:00-5:00 P.M. | 8:00 P.M. | | |
| THURSDAY | | | | | | | | | | |
| Main Stage | | | | | | | Concert | | | |
| FRIDAY | | | | | | | | | | |
| Main Stage | | Negro Group Singing and Rhythmic Patterns | | Poultry | | | Concert | | | |
| Area 1 | | String Band | | | Group Singing Style | | | | | |
| Area 2 | | Broadsides: Past and Present | | Banjo: Oldtime and Bluegrass | | Banjo Accompaniment Part 1 | | | | |
| Bluesville | | Blues Guitar | | | Blues: Origins and Offshoots | | | | | |
| Ballad Tree | | Ballad Swapping | | | | | | | | |
| SATURDAY | | | | | | | | | | |
| Main Stage | | Children's Concert | | Banjo Accompaniment Part 2 | | Dulcimer | Autoharp | Concert | | |
| Area 1 | | International Songs | | | Dance: Squares and Reels and Contras | | | | | |
| Area 2 | | Contemporary Songs | | Fiddle and Mandolin | | | | | | |
| Area 3 | | Folk Wind Instruments | | Country Guitar | | | | | | |
| Bluesville | | The South | | The City | | Harmonica | | | | |
| Ballad Tree | | Ballad Swapping | | | | | | | | |
| SUNDAY | | | | | | | | | | |
| Main Stage | Concert of Religious Music | | | | Concert | | Concert | | | |
| Area 1 | | | Panel Discussion: "The Scholar and the Performer" | | | | | | | |
| C | | | | | | | | | | |

JULY 21-24, 1966

DAYTIME

EVENING

| | 10:00-11:00 A.M. | 11:00-12:00 A.M. | 12:00-1:00 P.M. | 1:00-2:00 P.M. | 2:00-3:00 P.M. | 3:00-4:00 P.M. | 4:00-5:00 P.M. | 8:00 P.M. |
|-------------|---------------------|---|--------------------|----------------------------|--|-------------------|--------------------------------------|-----------|
| THURSDAY | (Children's Day) | | | | | | | |
| Main Stage | | Concert | | Workshops | | | Concert | Concert |
| Crafts Area | | | | Continuously | | | | |
| FRIDAY | | | | | | | | |
| Main Stage | | Steel Guitar | Mandolin | Negro Religious Song | Afro-American Singing Styles and Musical Forms | | Concert: Battle of Music | |
| Area 1 | | Banjo | | Guitar | | Fiddle | | |
| Area 2 | | Vocal Styles | | Folktales | | Ballads | | |
| Area 3 | | Mississippi and Its Derivatives | | Instruments Made With Love | | Marimba | | |
| Crafts Area | | Continuously (Wool Process, "From Sheep to Loom" at 11:00, 12:00, 1:00, 2:00, 3:00) | | | | | | |
| SATURDAY | | | | | | | | |
| Main Stage | | Negro Instrumental Styles | Piano | | Negro Song Writing | | Concert: Patchwork Of American Music | |
| Area 1 | | Dulcimer | Autoharp | | Country Music | | | |
| Area 2 | | | Ballad Swapping | | International Songs | | | |
| Area 3 | | | Contemporary Songs | | Topical Songs | | | |
| Crafts Area | | Continuously (Wool Process, "From Sheep to Loom" at 11:00, 12:00, 1:00, 2:00, 3:00) | | | | | | |
| SUNDAY | | | | | | | | |
| Main Stage | Religious Service | | | | New Directions Concert | | Concert | |
| | | | | | | | | |
| | | | | | | | | |

JULY 10-16, 1967

DAYTIME

EVENING

| | 10:00-11:00 A.M. | 11:00-12:00 A.M. | Noon-1:00 P.M. | 1:00-2:00 P.M. | 2:00-3:00 P.M. | 3:00-4:00 P.M. | 4:00-5:00 P.M. | 8:00 P.M. |
|------------------|---------------------|------------------------------|--|-------------------|----------------------|-------------------|--------------------------|------------------------------------|
| MONDAY | | | | | | | | |
| Main Stage | | | | | | | | Informal Dancing & Demonstration |
| TUESDAY | | | | | | | | |
| Main Stage | Contra Dancing | | Square Dancing | | Lancers, Quadrilles | Jam Dance Session | Concert: Tales and Tunes | |
| Area 1 | Balkan Dancing | | Country Dance Society of America Teaching & Demonstration | | International | | | |
| WEDNESDAY | (Children's Day) | | | | | | | |
| Main Stage | | Concert | Workshops | | Concert | | | |
| THURSDAY | | | | | | | | |
| Main Stage | | | | | Boozehappy | | | Concert: Topical Songs--'76 to '67 |
| FRIDAY | | | | | | | | |
| Main Stage | | | | | | | | Concert: New York, New York |
| Area 1 | | | Ballad Tree | | | | | |
| Area 2 | | | Odd Instruments | | Galam String Band | | | |
| Area 3 | | | Bluegrass Jam Session | | Mother's & Children | | | |
| Area 4 | | British Isles Song Swap | | | | | | |
| Area 5 | | Banjo | | Country Music | Robert Pete Williams | | | |
| Area 6 | | | Fiddles | | Bluegrass | | | |
| Area 7 | | Country Blues | Gospel: Sippie Wallace | | Piano | | | |
| Area 8 | | Tiddish Folk Songs & Stories | | | International Songs | | | |

JULY 10-16, 1967 (Cont.)

| | DAYTIME | | | | | | | EVENING |
|-----------------|---------------------|-----------------------------------|--------------------|--------------------------------------|-------------------|-------------------|-----------------------------------|-----------|
| | 10:00-11:00 A.M. | 11:00-12:00 A.M. | Noon-1:00 P.M. | 1:00-2:00 P.M. | 2:00-3:00 P.M. | 3:00-4:00 P.M. | 4:00-5:00 P.M. | 8:00 P.M. |
| FRIDAY | | | | | | | | |
| Area 9 | | | Prison Songs | | | Storytelling | | |
| Area 10 | | | | Contemporary Jam Session | | | | |
| Area 11 | | | | Blues Jam Session | | | | |
| Area 12 | | | | Bread & Puppet Theater | | | | |
| Area 13 | | | Contemporary Songs | Teatro Campesino | | | | |
| Area 14 | | | | | Crafts | | | |
| Area 15 | | Dulcimers, Hammered & Strummed | | Chill | | Bluesy Songs | | |
| SATURDAY | | | | | | | | |
| Main Stage | | | | | | | Concert: Country Music & Blues | |
| Area 1 | | Guitar | | Banjo | | Auto- harp | Dulci- mer | Fiddle |
| Area 2 | | Vocal Styles | | Gospel | | | Blues | |
| Area 3 | | International Songs | | International Songs | | Topical Songs | | |
| Area 4 | | Crafts | | Bread & Puppet Theater | | | | |
| SUNDAY | | | | | | | | |
| Main Stage | | Religious Music | | Songwriters & The Contemporary Scene | | | Concert | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |

JULY 24-28, 1968

DAYTIME

EVENING

| | 10:00-11:00 A.M. | 11:00-12:00 A.M. | Noon-1:00 P.M. | 1:00-2:00 P.M. | 2:00-3:00 P.M. | 3:00-4:00 P.M. | 4:00-5:00 P.M. | 8:00 P.M. |
|----------------------------|---------------------|-------------------------|------------------------|-----------------------------|---------------------|-------------------|-------------------|------------------------------|
| WEDNESDAY (Children's Day) | | | | | | | | |
| Main Stage | | Welcoming Concert | | Workshops | | Closing Concert | | Concert: Sing In The Evening |
| THURSDAY | | | | | | | | |
| Main Stage | | | | | Bootananny | | | Concert: Free Form Folk |
| FRIDAY | | | | | | | | |
| Main Stage | | | | | | | | Concert: Streets & Mountains |
| Area 1 | | | Ballad Tree | | | | | |
| Area 2 | | Country Blues | | City Blues | Blues Accompaniment | | | |
| Area 3 | | Children's Songs | | International Songs | | | | |
| Area 4 | | | Hoot | | | | | |
| Area 5 | | Harmonica 1 | Dulcimer & Autoharp | | Chall & Flute | | | |
| Area 6 | | | Bread & Puppet Theater | | | | | |
| Area 7 | | Banjos: Bluegrass | | Banjos: Old-Timey & Country | | | | |
| Area 8 | | Guitar: Country | | Guitar: Blues | | | | |
| Area 9 | | | Fiddle | | Fiddle Instruction | | | |
| Area 10 | | | Gospel | | Flame | | | |
| Area 11 | | | Onward Brass Band | | Odd Instruments | | | |
| Area 12 | | Indian Song and Story | Eastern Music | | Modality | | | |
| Area 13 | | British Songs & Ballads | British Instrumental | | Gaelic | | | |

Square Dancing at the rear of the field prior to each evening concert

JULY 24-28, 1968 (Cont.)

DAYTIME

EVENING

| | 10:00-11:00 A.M. | 11:00-12:00 A.M. | Noon-1:00 P.M. | 1:00-2:00 P.M. | 2:00-3:00 P.M. | 3:00-4:00 P.M. | 4:00-5:00 P.M. | 8:00 P.M. |
|-----------------------|---------------------|---------------------|------------------------------------|-----------------------------------|-------------------------|------------------------|-------------------|--|
| FRIDAY | | | | | | | | |
| Area 14 | | | Accompaniment Techniques | | Harmonica 2 | | | |
| Area 15 | | | | Blues Jam Session | | | | |
| Area 16 | | | Contemporary Jam Session | | | | | |
| Area 17 | | | | Contemporary | | Freedom Songs | | |
| Area 18 | | | | Folk Dance | | | | |
| Area 19 | | | | Songs of Woody Guthrie | | Songs of Jimmy Rodgers | | |
| Area 20 | | | | | Bawdy Songs and Stories | | | |
| Area 21 | | Banjo: Longnecks | | Banjo: Rag & Jazz | | Banjo: New Directions | | |
| Area 22 | | | Instruction: Banjo | | Instruction: Guitar | | Dulcimer & Harp | |
| SATURDAY | | | | | | | | |
| Main Stage | | | | | | | | Concert: Country music for City Folks |
| Rogers High School | | | | | | | | Concert: Ballads |
| Areas 1 - 22 | | | The same as Friday except Area 21: | | | | | |
| Area 21 | | | | Noy Acuff & Band: Songs & Stories | Steel Guitar | | | |
| SUNDAY | | | | | | | | |
| Main Stage | | | Religious Concert | | Fresh Faces | | | Closing Concert and Tribute to Woody Guthrie |
| | | | | | | | | |
| | | | | | | | | |

JULY 16-20, 1969

DAYTIME

EVENING

| | 10:00-11:00 A.M. | 11:00-12:00 A.M. | Noon-1:00 P.M. | 1:00-2:00 P.M. | 2:00-3:00 P.M. | 3:00-4:00 P.M. | 4:00-5:00 P.M. | 8:00 P.M. |
|-------------------------------|---------------------|------------------------------|-------------------------------|----------------------------|-----------------------------------|-------------------------------------|-------------------|----------------------------------|
| WEDNESDAY (Children's Day) | | | | | | | | |
| Main Stage | | Welcoming Concert | | Workshop | | Closing Concert | | |
| THURSDAY | | | | | | | | |
| Main Stage | | | | | Rootsberry | | | Concert |
| FRIDAY | | | | | | | | |
| Main Stage | | | | | | | | Concert |
| Rogers High School | | | | | | | | Concert: Fiddle Around the World |
| Area A | | | Guitar Styles and Instruction | | | | | |
| Area B | | | Ballad Tree | | | | | |
| Area C | | | | Canadian Songs | | Fretless Banjo, Chalil, Dulcimer | | |
| Area D | | Children | | | | Sacred Harp | | |
| Area E | | The Pentangle | New Lost City Ramblers | | Contemporary Country | | | |
| Area F | | Riddim Styles | | | | | | |
| Area G | | Banjo Styles and Instruction | | | | | | |
| Area H | | String Bands | Square Dancing | | Bluegrass | | | |
| Area I | | Religious and Gospel | Piano and Ragtime | | Muddy Waters Big Mama Thornton | | | |
| Area J | | | Junkaroo | Field Songs | Harmonica | | | |
| Area K | | | Buffy St. Marie | Everly Bros. Ike Everly | | | | |
| Area L | | | Len Chandler | Topical Songs | | | | |

JULY 16-20, 1969 (Cont.)

DAYTIME

EVENING

| | 10:00-11:00 A.M. | 11:00-12:00 A.M. | Noon-1:00 P.M. | 1:00-2:00 P.M. | 2:00-3:00 P.M. | 3:00-4:00 P.M. | 4:00-5:00 P.M. | 8:00 P.M. |
|---------------------------|---------------------|------------------------|--------------------|-------------------|---------------------|-------------------|-------------------|------------------------------|
| FRIDAY | | | | | | | | |
| Area M | | | Blues Styles | | | | | |
| SATURDAY | | | | | | | | |
| Main Stage | | | | | | | | Concert |
| Rogers High School | | | | | | | | Concert: The Bluegrass Story |
| Area A | | | Guitar Instruction | | | | | |
| Area B | | | Ballads | | | | | |
| Area C | | | Root | | | | | |
| Area D | | | Children | | | | | |
| Area E | | Junkaroo | Pentangle | | Songs of Liberation | | | |
| Area F | | | | | | | | |
| Area G | | | | | | | | |
| Area H | | | Country Blues | | | | | |
| Area I | | | Bluegrass | | Strings | | | |
| Area J | | New Lost City Ramblers | | | | | | |
| Area K | | | Contemporary | | Black Roots | | | |
| Area L | | | | | | | | |
| Area M | | | | | | | | |
| Goat Island Causeway Pier | | | Hudson Sloop Group | | | | | |

JULY 16-20, 1969 (Cont.)

DAYTIME

EVENING

| | 10:00-11:00 A.M. | 11:00-12:00 A.M. | Noon-1:00 P.M. | 1:00-2:00 P.M. | 2:00-3:00 P.M. | 3:00-4:00 P.M. | 4:00-5:00 P.M. | 9:00 P.M. |
|------------|---------------------|---------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-----------|
| SUNDAY | | | | | | | | |
| Main Stage | | Religious Concert | | Young Performers | | | | Concert |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |

APPENDIX B

Proposal for the Newport Folk Festival to be held
in Newport July 1963 on the 26th, 27th and 28.1

Corporate structure and general organizational outline:

1. The corporation will be a non-profit corporation set up under the corporate laws of the State of New York. This idea, of course, is subject to change depending upon the advice of legal counsel.

2. All artists participating in the folk festival will receive a minimum fee and expenses as agreed upon by the Directors, said fee not to be less than union minimum scale.

3. Directors: A committee of seven will govern the affairs of the festival. This committee will be a rotating committee with three new members appointed each year, and therefore there will always be a mixture of old blood and new.

The members of this committee will be representative of every branch of the folk world. This first year members of the committee will be performers but in future years there is no need for this restriction. There are many people who have devoted their lives to folk music who are not known

¹ Verbatim text, RR/NP.

as performers. They have a right to be represented on this committee.

4. Expenses and Profits: The budget and all expenses for the festival will be approved by the committee, and all profits will be controlled and disbursed by this committee. It is conceivable that a festival of this sort can make anywhere from \$30,000 to \$50,000 per year; with possible income from television, recording and movies, this figure could be much higher. One of the thoughts that has already been discussed is to use this money to underwrite research of ethnic material. This material, of course, is the life blood of folk music. The committee will not be restricted as to the use of the profits with the understanding that such use shall be to the benefit of the entire field of folk music.

5. Technical Production: The actual technical production of the festival will be handled by the Newport Jazz Festival staff, including ticket sales, field coordination, office personnel, headed by George Wein. However, George Wein will have the assistance of an associate producer, public relations department, program department, and other individuals in the field of folk music whose employment by the festival will be approved by the committee.

6. Officers of the Corporation: A permanent set of officers must be determined for this corporation. The officers will be in technical control of the festival and will be accountable to the committee at all times.

7. Financing: The problem of financing a venture such as this is not difficult. For the first year, Newport

Festival Productions, Inc. which produces the Newport Jazz Festival, will advance whatever money is needed. This, however, probably will not be necessary. Once the festival is announced, the record companies alone will, undoubtedly, advance more than enough capital for the rights to record their artists at the festival. If this is done, it means that the Newport Folk Festival will be self-sustaining from its inception.

Possible Type of Programming for the Newport Folk Festival

This is a prospectus for a folk festival to be held in Newport, Rhode Island in July 1963 on the 26, 27 and 28 days of the month. This initial proposal is a result of discussion between Peter Seeger, Theodore Bikel and George Wein.

1. Three big evening performances, as before, combining a bit of the best of all, unknowns as well as "stars." The evening performances will be held in Freebody Park, but the afternoon events will be held on a beautiful estate in Newport which will be made available to the folk festival by the Newport Preservation Society.

2. Eight to fifteen small musical or workshop sessions during the days, each concentrating in one kind of music-- but planned and programmed just the same in advance so the audience can decide in advance where they want to go. Such subjects as:

| | |
|--------------------|---------------------------|
| Banjos and Fiddles | Movies of the Past Greats |
| Ballads | Instrumental Specialties |
| Blues | International Folk Music |
| Storytelling | "Old Time Songs" |

Square Dance

Irish Music

Technique of strums

Folk-Religious: Gospel songs,
Plainsong, Sacred Harp Singing,
Chassidic.

Listening sessions to recorded music (material).

Any specialty available that year, whether Jewish, Spanish or other non-English music or dance. In sum, these smaller events would be opportunity for fans of one particular performer or idiom to really soak up all they want, and for the performer to really give more than a superficial glance at what they can do. Outdoors, or under awnings or tents.

3. /One or two medium-sized daytime "hootenannies" where anyone who wants can get a chance to do one number, and a little bit of everything might be heard.

4. About two or three jawtalk contests, where those who want to ask or answer why or how can get a chance to argue. Could also be under awnings or tents.

5. Dozens of impromptu sessions around town or lawns, beaches, in homes, restaurants or bars--encouraged by the festival. Street dancing, food vendors, signs and bunting, all giving that festival atmosphere, so that the festival is more than just a few interesting programs.

6. A full and complete festival program booklet, better than anything we have seen before, with not only pictures and bios of performers, but first rate articles on the different kinds of music being performed, history, present conditions, and outlook for the future. Something to remain permanently on everyone's shelf. Book-size, but paper covered. Advertisements carefully controlled to

make format not only understandable but beautiful. Perhaps also in song-book form, reprintings from various existing publications who would underwrite this cost.

7. Eventually, if not right away, movie or television coverage from some quarter (if not the major networks, get ETV or independents, or Canada or BBC coverage).

8. Recordings of the performances, some to be issued for pop market, some by smaller companies for limited audiences. Each record company should have the opportunity to issue a record of its own artists appearing on the concert. One company might do the recording for everyone. This has been done in the past. Regarding unknown performers, the recording companies could come to an agreement on those, and perhaps divide them up between themselves in order to make the festival package. Recording can be a great source of revenue to the festival, and in effect will be the means by which the festival will be self-sustaining from the beginning.

9. Booths and exhibits of many sorts: Record and book companies, instrument companies, folklore societies, historical displays, pictures, photos, old prints and broadsides. Thus those attending can find many things to look at while wandering around.

All of the above to show within a concentrated space and time, the variety and richness and excellence of some of the folk music existing in America today, from amateur to professional. No one festival could show it all, but over a period of years, a tremendous range of music could be presented.

A program scheme should be drawn up by listing certain categories who should be represented at every festival. Approximately thus:

75% of the program, country string music, old fashioned and new singing in English of old and new ballads and folksongs, blues, gospel music.

25% remaining, at least two items of some American traditional music, in the older (non English-speaking groups, American-Indian, Hawaiian, Eskimo, Louisiana French, Southwestern Spanish, Pennsylvania Dutch or of the newer immigrant groups: German, Jewish, Italian, Russian, Polish, various other Slav dialects, Armenian, Greek, Syrian, Puerto Rican, Scandinavian and Asian.)

And there would be nothing wrong in having one visitor from outside USA either from an English speaking one: Great Britain, Ireland, Australia, or New Zealand, Canada, or a non-English speaking guest from: French Canada, Latin America, Africa, Asia, Europe.

Selecting the performers would, of course, be crucial. An attempt should be made to balance well-known name performers with the kind of people they learned from--unknown folk musicians, good even if more limited. Selecting the order of performance would also be crucial. The evening programs should not go beyond the absolute maximum of three and a half hours. They should be produced with the same care devoted to a major TV spec. The content of each

artist's performance should be carefully taken into consideration by the Exec. Comm. when planning the order of the artists' appearance.

APPENDIX C

Newport Folk Festival Recordings

Below is a listing of commercially available recordings of the Newport Folk Festival.

Excerpts from the 1959 and 1960 festivals have been released on three labels. These differ significantly in scope and perspective. The Vanguard Recording Company issued three festival albums in 1959 and two albums in 1960. These have been called "The Crowd Pleasers" of Newport, for the series editor "carefully culled the tapes for those performances which won the greatest audience response."¹ Because some of the most popular artists (the Brothers Four, the Gateway Singers, the Kingston Trio, and Sabicas) were under exclusive contract to other recording companies, selections by them are not featured. Elektra Records issued an LP which featured four of their artists, as recorded at the 1960 festival. Later in 1960, Moses Ashe, president of the Folkways Recording Company, scoured the remaining unissued material and compiled a two-volume

¹ Irwin Silber, Liner notes, The Folk Music of the Newport Folk Festival: 1959-1960, Folkways, FA-2431, FA-2432, 1961, p. 2.

set which he wryly entitled The Folk Music of the Newport Folk Festival: 1959-1960.

The Vanguard Recording Company issued several albums of recordings made at the 1963, 1964, and 1965 festivals. There were no commercial releases of festival recordings made at later Newport Folk Festivals.

Elektra

Newport Folk Festival, 1960

EKL-189

Theodore Bikel, Oscar Brand, Will Holt, Oramim Zabar Troupe

Folkways

The Folk Music of the Newport Folk Festival: 1959-1960

FA-2431, FA-2432

O.J. Abbott, Fleming Brown, Guy Carawan, Pat Clancy, John Greenway, Frank Hamilton, Brownie McGhee and Sonny Terry, Alan Mills, New Lost City Ramblers, Mike Seeger, Pete Seeger, Willie Thomas and Butch Cage, Frank Warner

Vanguard

Folk Festival at Newport, Vol. 1 (1959)

VRS-9062 & VSD-2053²

Leon Bibb, Pat Clancy, Tom Makem, Martha Schlammme, Pete Seeger

² Vanguard recordings with a "VRS" prefix are monaural. The same recording in stereo is catalogued with a "VSD" prefix.

Folk Festival at Newport, Vol. 2 (1959)

VRS-9063 & VSD-2054

Barbara Dane, Bob Gibson and Joan Baez, Brownie McGhee and Sonny Terry, The New Lost City Ramblers, Odetta, Mike Seeger

Folk Festival at Newport, Vol. 3 (1959)

VRS-9064 & VSD-2055

Oscar Brand, Cynthia Gooding, Frank Hamilton, Ed McCurdy, John Jacob Niles, Jean Ritchie, Earl Scruggs, Frank Warner

The Newport Folk Festival, Vol. 1 (1960)

VRS-9083 & VSD-2087

Jimmy Driftwood, John Lee Hooker, Tom Makem, Alan Mills and Jean Carignan, The New Lost City Ramblers, Pete Seeger

The Newport Folk Festival, Vol. 2 (1960)

VRS-9084 & VSD-2088

Lester Flatt, Earl Scruggs and the Foggy Mountain Boys, Bob Gibson and Bob Camp, Cisco Houston, Ed McCurdy, Peggy Seeger and Ewan MacColl

Newport Broadside (1963)

VRS-9144 & VSD-79144

Joan Baez, Bob Davenport, Bob Dylan, The Freedom Singers, Jim Garland, Sam Hinton, Peter La Farge, Ed McCurdy, Phil Ochs, Tom Paxton, Pete Seeger

Blues at Newport (1963)

VRS-9145 & VSD-79145

Rev. Gary Davis, John Hammond, Jr., John Lee Hooker, Brownie McGhee and Sonny Terry, Mississippi John Hurt, Dave Van Ronk

Country Music and Bluegrass at Newport (1963)

VRS-9146 & VSD-79146

Clarence "Tom" Ashley, Clint Howard, Jim and Jesse and the Virginia Boys, Tex Logan, The Morris Brothers, The New Lost City Ramblers, Fred Price, Doc Watson, Mac Wiseman and The Country Boys

Old Time Music at Newport (1963)

VRS-9147 & VSD-79147

Clarence "Tom" Ashley, Dock Boggs, Maybelle Carter, Jenes Cottrell, Dorsey Dixon, Clint Howard, Fred Price, Doc Watson

The Newport Folk Festival--1963The Evening Concerts, Vol. 1

VRS-9148 & VSD-79148

Joan Baez, Bob Dylan, Jack Elliott, The Freedom Singers, Sam Hinton, Mississippi John Hurt, Ian and Sylvia, The ~~Rooftop Singers~~

The Newport Folk Festival--1963The Evening Concerts, Vol. 2

VRS-9149 & VSD-79149

Theodore Bikel, Jean Carignan, Judy Collins, Bob Davenport, The Georgia Sea Island Singers, Jean Redpath, Pete Seeger, Dave Van Ronk, Jackie Washington

The Blues at Newport--1964, Part 1

VRS-9180 & VSD-79180

Sleepy John Estes, Fred McDowell, Hammy Nixon, Yank Rachel, Doc Reese, Robert Pete Williams

The Blues at Newport--1964, Part 2

VRS-9181 & VSD-79181

Elizabeth Cotten, Willy Doss, Mississippi John Hurt,
Skip James, Rev. Robert Wilkins

Traditional Music at Newport--1964, Part 1

VRS-9182 & VSD-79182

Ken and Neriah Benfield, Cajun band, Gaither Carlton,
Willy Doss, Georgia Sea Island Singers, Sarah Gunning,
Elgia Hickok, Fred McDowell, Moving Star Hall Singers,
Chet Parker, Joe Patterson, Sacred Harp Singers, Hobart
Smith, Bill Thatcher, Arnold Watson, Doc Watson

Traditional Music at Newport--1964, Part 2

VRS-9183 & VSD-79183

Seamus Ennis, Georgia Sea Island Singers, Hindman School
Dancers, Mississippi John Hurt, Clayton McMichen, Glenn
Ohrlin, Phoeba and Roscoe Parsons, Phipps Family, Frank
Proffitt, Almeda Riddle, Edna Ritchie, Jean Ritchie, Rev.
Robert Wilkins, Robert Pete Williams

The Newport Folk Festival--1964The Evening Concerts, Vol. 1

VRS-9184 & VSD-79184

Sleepy John Estes, Jose Feliciano, Jim Kweskin and the Jug
Band, Hammy Nixon, Phil Ochs, Frank Proffitt, Yank Rachel,
Rodriguez Brothers, Buffy Sainte-Marie, Pete Seeger

The Newport Folk Festival--1964The Evening Concerts, Vol. 2

VRS-9185 & VSD-79185

Joan Baez, Theodore Bikel, Jesse Fuller, The Greenbriar
Boys, Hamza El Din, Phipps Family, Staples Singers

The Newport Folk Festival--1964
The Evening Concerts, Vol. 3

VRS-9186 & VSD-79186

Cajun band, Gaither Carlton, Koerner, Ray and Glover,
Fred McDowell, Tom Paxton, Judy Roderick, Swan Silvertones,
Arnold Watson, Doc Watson, Merle Watson, Hedy West

Festival: The Newport Folk Festival, 1965

VRS-9225 & VSD-79225

Paul Butterfield Blues Band, Chambers Brothers, Maria
D'Amato, Son House, Ishangi Troupe, Bill Keith with Jim
Rooney, John Koerner, Lilly Brothers with Tex Logan and
Don Stover, Mel Lyman, Moving Star Hall Singers, Geoff
Muldaur, Eric von Schmidt

APPENDIX D

Alphabetical Participant Listing

The following is a listing of all the participants in the Newport Folk Festival that I have been able to identify. The information was gleaned primarily from schedules, program books, recordings, record notes, and reviews of the festival. It is possible that some who were scheduled did not perform, and that there were other unscheduled participants. Some last minute changes have been noted: neither Bo Diddley nor Josh White performed at the 1959 festival, although biographies of both are included in that year's program book. In regard to George Wein and others who were regularly involved in the behind-the-scenes operation of the festival, I have listed only the years in which they were scheduled for on-stage participation.

The listing proceeds alphabetically and includes the names of both individuals and "acts" that participated in the festival. An individual entry lists the years of participation and any group affiliations, as follows:

Seeger, Mike

1959 w/ the New Lost City Ramblers.

Group entries include the dates of participation and the names of members I could identify, as follows:

New Lost City Ramblers

1959 (John Cohen, Tom Paley, Mike Seeger)

When I was unable to discern all of the members of a group, I listed those I knew and indicated the existence of other members, as follows:

Albuquerque Intertribal Dancers

1963 (Sonny Tuttle et al.).

If I was unable to determine any of the group members, I indicated such, as follows:

Ancient Mariners of Guilford, Connecticut

1965 (Members unknown).

There are no entries for "acts" whose members can be easily identified in perusing the listing: i.e. the "Chambers Brothers" is not listed separately because individual listings are included for George, Joe, Lester, and Willie Chambers.

A

Abbott, O.J.

1960 w/Pete Seeger

Abyssinian Baptist Choir

1960* (Members unknown)

Acuff, Roy

1968 w/the Smokey Mountain Boys

Agopyan, Grabis

1969 w/the Turkish Cabaret Orchestra

Albin, Peter

1968 w/Big Brother and the Holding Company

Albuquerque Intertribal Dancers .

1963 (Sonny Tuttle et al.)

Alcorn, Alvin

1968 w/the Onward Brass Band

Almanac Singers

1968 (Millard Lampell et al.)

Ancient Mariners of Guilford, Connecticut

1965 (Members unknown)

Andersen, Eric

1966

Anderson, Jack

1967

Andrew, David

1969 w/the B.C. Harmonizers

Andrew, Sam

1968 w/Big Brother and the Holding Company

Ardoin, Alphonse

1966 w/the Cajun band

Arnold, Jerome

1965 w/the Butterfield Blues Band

Asch, Moses

1959

Ashley, Thomas Clarence

1963 w/Clint Howard, Fred Price, and Doc Watson

Aunaper, Captain Allan

1969 w/the Hudson River Sloop Singers

Aysel

1969 w/the Turkish Cabaret Orchestra

B

B.C. Harmonizers

1969 (David Andrew, Charles Fields, Steve
McLeary, Theron McLeary, Benjamin Miller,
and Walter Murphy)

Baez, Joan

1959 w/Bob Gibson
1960
1963
1964
1965
1967
1968

Bailey, Deford

1966

Baillargeon, Helene

1963

Balfa, Burke

1967 w/the Balfa Freres

Balfa, Dewey

1964 w/the Cajun band
1967 w/the Balfa Freres

Balfa, Harry

1967 w/the Balfa Freres

Balfa, Rodney

1967 w/the Balfa Freres

Balfa, Will

1967 w/the Balfa Freres

Barbarin, Paul

1968 w/the Onward Brass Band

Barker, Danny

1968 w/the Onward Brass Band

Barker, Horton

1965

Barry, Margaret

1965 w/Michael Gorman

Bayard, Samuel

1965

Beers, Bob "Fiddler"

1965 w/the Beers Family

Beers, Evelynne

1965 w/the Beers Family

Beers, Martha

1965 w/the Beers Family

Belios, Bozinos

1969

Bellamy, Peter

1967 w/the Young Tradition

Benfield, Kenneth

1964 w/Neriah Benfield

Benfield, Neriah

1964 w/Kenneth Benfield

Benton, Herman

1967

Benton, Jessie

1968 w/the Lyman Family

Berline, Byron

1965 w/Lue Berline

1967 w/Bill Monroe and the Blue Grass Boys

Berline, Lue

1965 w/Byron Berline

Berry, Chuck

1966

Bibb, Leon

1959

Big Brother and the Holding Company

1968 (Peter Albin, Sam Andrews, David Getz,
James Gurley, and Janis Joplin)

Bikel, Theodore

1960

1963

1964

1965

1967

1968

1969

Black Bird Puppet Theater

1969 (Michael Nikolaides, Amy Trompetter,
and Andy Trompetter)

Bligen, Benjamin

1965 w/the Moving Star Hall Singers

Bligen, Ruth

1965 w/the Moving Star Hall Singers

Bloomfield, Mike

1965 w/the Butterfield Blues Band

Blue Ridge Mountain Dancers

1964 (Joe Bly et al.)

1965 "

Blues Project

1966 (Roy Blumenfeld, Danny Kalb, Steve Katz,
Al Kooper, and Andy Kulberg)

Blumenfeld, Roy

1966 w/the Blues Project

Bly, Joe

1965 w/the Blue Ridge Mountain Dancers

Bobo, William

1966 w/the Dixie Hummingbirds

Boggs, Dock

1963

1966

Boguslav, Raphael

1960

Bok, Gordon

1969 w/the Hudson River Sloop Singers

Boone, Steve

1966 w/the Lovin' Spoonful

Botkin, Benjamin

1967

Bradford, Alex

1959 w/the Bradford Specials

1960 ~~w/~~the Alex Bradford Singers

Brand, Oscar

1959

1960 w/the Shanty Boys

1965

1966

1967

1969

Bread and Puppet Theater

1967 (Peter Schumann et al.)

1968 "

Bressler, Moishe

1967

Brickman, Marshall

1963 w/the Tarriers

Brock, James Earl

1963 w/Jim and Jesse McReynolds and the Virginia Boys

1966 "

Brooks, Mephistophelean Harvey

1966 w/Eric Andersen

Brothers Four

1960 (Bob Flick, Dick Foley, Mike Kirkland,
and John Paine)

Brotman, Stuart

1968 w/the Kaleidoscope

Brown, Fleming

1960

Brown, Herb

1959

1960 w/Bob Gibson

Brown, Hylo

1959 w/the Timberliners and Earl Scruggs

Brown, Reverend Pearly

1966

Buchanan, Inez

1967 w/the Buchanan Family

Buchanan, James D.

1963 w/Jim and Jesse McReynolds and the Virginia Boys

1966 "

Buchanan, Lizzie

1967 w/the Buchanan Family

Buchanan, Will

1967 w/the Buchanan Family

Buckley, Tim

1968

Bud and Travis

1960 (Bud Dashiell and Travis Edmonson)

Buffalo Springfield

1967 (Richie Furay, Dewey Martin, Bruce Palmer,
and Neil Young)

Bull, Sandy

1964

1968

Bulut, Tarik

1967 w/Saz Takimi

1969 w/the Turkish Cabaret Orchestra

Bush, Roser

1964 w/the Kentucky Colonels

Butler, Joe

1966 w/the Lovin' Spoonful

Butler, Talmadge

1969 w/the Main Street Baptist Church Choir

Butterfield, Paul

1965 w/the Butterfield Blues Band

C

Cadwell, Paul

1964

Cage, Butch

1960 w/Willie Thomas

Cagnolatti, Ernie.

1968 w/the Onward Brass Band

Cajun band

1964 (Dewey Balfa, Louis "Vinice" LeJeune,
Revon Reed, and Gladdy Thibodeaux)

1966 (Alphonse Ardoin, Canray Fontenot,
Isom J. Fontenot, Adam Landreneau,
and Cyprien Landreneau)

Cameron, John Allen

1969

Camp, Bob

1959

1960 w/Bob Gibson

Camp, Hamilton

1965

Cantu, Felipe

1967 w/El Teatro Campesino

Cape Breton singers

1965 (Sandy Keany, Alec Kerr, Tommy MacDonald,
Malcolm Angus MacLeod, and Dan Morrison)

1966 (Allister MacDonald, Annie Mae MacLeod,
Malcolm Angus MacLeod, Josie Samways,
and Dennis Smith)

Carawan, Guy

1960

1963

1964 w/the Freedom Group

1965

Carey, Bob
1960 w/the Tarriers

Carey Gospel Singers
1968 (Members unknown)

Carignan, Jean
1960
1963

Carlton, Gaither
1964 w/the Watson family

Carmichael, Jeannie
1959 w/the New England Dance Group

Carroll, Howard
1966 w/the Dixie Hummingbirds

Carter, June
1969 w/the Johnny Cash group

Carter, Maybelle
1963
1965
1967

Cash, Johnny
1964
1969 w/June Carter, Doug Kershaw, Carl Perkins

Chambers, George
1965 w/the Chambers Brothers
1967 "

Chambers, Joe

1965 w/the Chambers Brothers
1967 "

Chambers, Lester

1965 w/the Chambers Brothers
1967 "

Chambers, Willie

1965 w/the Chambers Brothers
1967 "

Chandler, Dillard

1967

Chandler, Len

1964
1965
1969 w/the Hudson River Sloop Singers

Chang, Tsuan-Nien

1967 w/the Chinese Music Ensemble of New York

Chapin, Louis

1959 w/the New England Dance Group

Charles River Valley Boys

1965 (John Cooke, Jim Rooney, Bob Siggins,
and Joe Val)

Charters, Sam

1963
1964 w/Dave van Ronk and Jug Band

Chavlovich, Nick

1969 w/the Pennsylvania Tambouritza Orchestra

Cherubim and Seraphim

1959 (Members unknown)

Child, Marilyn

1960

Chin, Charlie.

1969

Chinese Music Ensemble of New York

1967 (Tsuau-Nien Chang, Stanley Chiu, Yat Pang Chu, and Hau Man Lee)

Chisholm, Angus

1966 w/Harvey MacKinnon

Chiu, Stanley

1967 w/the Chinese Music Ensemble of New York

Chu, Yat Pang

1967 w/the Chinese Music Ensemble of New York

Clancy, Liam

1960 w/the Clancy Brothers and Tommy Makem

1964 "

1966 w/Tom Clancy

Clancy, Patrick

1959 w/Tommy Makem

1960 w/the Clancy Brothers and Tommy Makem

Clancy, Tom

1960 w/the Clancy Brothers and Tommy Makem
1964 "
1966 w/Liam Clancy

Clayton, Paul

1963

Cleveland, Sara

1968

Clifton, Bill

1963

Cockerham, Fred

1969 w/the Oldtimer's String Band

Coffin, Tristram P.

1964

Cohen, John

1959 w/the New Lost City Ramblers
1960 "
1963 "
1965 "
1967 "
1969 "

Cohen, Leonard

1967

Cohen, Mike

1960 w/the Shanty Boys

Coleman, Charlie

1965 w/the Texas worksong group

Collier, Jimmy

1966 w/the Movement Singers

1968 w/Reverend Frederick Kirkpatrick

Collins, G.F.

1967 w/the Galax String Band

Collins, Judy

1963

1964

1966

1967

Connecticut Fife and Drum Corps

1965 (Ed Olsen et al.)

Connor, William

1964 w/the Swan Silvertones

Cook, Bill

1968

Cook County Convention

1969 (Alonzo Day, Reverend Cornelius Varnado et al.)

Cooke, John

1965 w/the Charles River Valley Boys

Coon Creek Girls

1966 (Lily May Ledford Pennington et al.)

Cooney, Michael

1968

Cooper, Clarence

1960 w/the Tarriers
1963 "
1964
1966

Cornelius, Art

1967

Cotten, Elizabeth

1964
1968

Cottrell, Jenes

1963

Cottrell, Louis, Jr.

1968 w/the Onward Brass Band

Cousin Emmy

1965

Cox, Terry

1969 w/the Pentangle

Crane, Andrew

1965 w/the Texas worksong group

Creed, Kyle

1967 w/the Galax String Band

Crowdog, Chief Henry

1968

D

D'Amato, Maria

SEE Muldaur, Maria

Damron, Allen

1966

Dane, Barbara

1959

Dangerfield, Sebastian

1965

1967

Daniels, Les

1966 w/the Double Standard Stringband

Darling, Erik

1960 w/the Weavers

1963 w/the Rooftop Singers

1969 w/the Weavers

Darlington, Jeanie

1966 w/Sandy and Jeanie

Darlington, Sandy

1966 w/Sandy and Jeanie

Darten, Brenda

1964 w/the Freedom Group

Dashiell, Bud

1960 w/Bud and Travis

Davenport, Bob

1963

1967

Davis, Reverend Gary

1959

1965

Davis, James

1966 w/the Dixie Hummingbirds

Davis, John

1963 w/the Georgia Sea Island Singers

1964 "

Davis, Peter

1963 w/the Georgia Sea Island Singers

1964 "

Day, Alonzo

1969 w/the Cook County Singing Convention

Dekich, Steve

1969 w/the Pennsylvania Tambouritza Orchestra

Dickens, Hazel

1966 w/Hazel and Alice

Dildine, John

1969

Dillard, Dean

1963 w/the Dillards

Dillard, Doug

1963 w/the Dillards

Dillard, Rodney

1963 w/the Dillards

Dixie Hummingbirds

1966 (William Bobo, Howard Carroll, James Davis,
Beechie Thompson, Ira Tucker and James
Walker)

Dixon, Dorsey

1963

Dixon, Willie

1965 w/Memphis Slim

Donovan

1965

Doss, Willy

1964

Double Standard Stringband

1966 (Les Daniels, Martin Mull et al.)

Driftwood, Jimmy

1959

1964

1966

1967

Ducarons African Trio

1960 (Michael Olatunji et al.)

Dudley, Dave
1967 w/the Road Runners

Dylan, Bob
1963
1964
1965

E

East, Alfred Paul
1965 w/the Texas Worksong group

Eberhart, Jonathan
1969 w/the Hudson River Sloop Singers

Edmonson, Travis
1960 w/Bud and Travis

El Din, Hamza
1964

Eliran, Ron
1964

Ellicot, Gus
1965 w/the New England Contra Dancers

Elliott, Jack
1963
1966
1968
1969 w/the Hudson River Sloop Singers

Elza, Charlie

1959

Ennis, Seamus

1964

Estes, Sleepy John

1964 w/Yank Rachel

1969 w/Hammy Nixon and Yank Rachel

Eugene, Wendell

1968 w/the Onward Brass Band

Everly, Don

1969 w/the Everly Brothers

Everly, Ike

1969

Everly, Phil

1969 w/the Everly Brothers

F

Faier, Billy

1959

Fariña, Dick

1965 w/Mimi Fariña

Fariña, Mimi

1965 w/Dick Fariña

1967

1968

Feliciano, Jose

1964

Fields, Charles

1969 w/the B.C. Harmonizers

Fields, Monroe

1963 w/Jim and Jesse McReynolds and the Virginia Boys

1966

Fikes, Betty Mae

1964 w/the Freedom Group

1966

Flatt, Lester

1960 w/Earl Scruggs and the Foggy Mountain Boys

1966 "

Flick, Bob

1960 w/the Brothers Four

Flippin, Benton

1967 w/the Galax String Band

Fluharty, Russel

1967 w/Jerry Taylor

Foley, Dick

1960 w/the Brothers Four

Fontenot, Canray

1966 w/the Cajun band

Fontenot, Isom J.

1966 w/the Cajun band

Foster, Alice

1966 w/Hazel and Alice

Franklin, Eroll

1967 w/El Teatro Campesino

Frazier, Cie

1966 w/Billie and Dede Pierce and the Preservation Hall Band

Fredericks, Adam

1960 w/the Gateway Singers

Freedom Group

1964 (Guy Carawan, Brenda Darten, Betty Mae Fikes, Mrs. Fannie Lou Hamer, Rutha Harris, Cleopatra Kennedy, James Peacock, Bernice Reagon, Cordell Reagon, and Carlton Reese)

Freedom Singers

1963 (Bernice Johnson, Rutha Harris, Charles Neblett, and Cordell Reagon)

Fricker, Sylvia

1963 w/Ian and Sylvia

1965 "

Fuchila, Janet

1967 w/the Glinka Russian Dancers

Fuller, Dave

1965 w/the New England Contra Dancers

Fuller, Jesse

1960

1964

1969

Furay, Richie

1967 w/the Buffalo Springfield

G

Gadd, May

1967

Gagnier, Sean

1968

Gaines, Johnny

1966 w/Dorothy Love and the Original Gospel
Harmonettes

Galax String Band

1967 (G.F. Collins, Kyle Creed, Benton Flippin,
Raymond Melton, and Roscoe Russell)

Gallegos d'Espana, Los

1967 (Antonio Mosquera et al.)

Garland, Jim

1963

Garth, Willie Mae Newberry

1966 w/Dorothy Love and the Original Gospel
Harmonettes

Gateway Singers

1960 (Adam Fredericks, Marc Richards, Elmerlee
Thomas, and Jerry Walter)

Geisser, George

1965

Georgia Sea Island Singers

1963 (John Davis, Peter Davis, Mabel Hillery,
 Bessie Jones, Henry Morrison, Emma Ramsay, and
 Ed Young)

1964 "

Gerlach, Fred

1969

Getz, David

1968 w/Big Brother and the Holding Company

Gibson, Bob

1959

1960 w/Bob Camp

1966

Gilbert, Ollie

1964

Gilbert, Ronnie

1960 w/the Weavers

1964

1965

1969 w/the Weavers

Gill, Geula

1960 w/the Oranim Zabar Troupe

Glassie, Henry

1967

Glazer, Tom

1969

Glinka Russian Dancers

1967 (Janet Fuchila, Alexander Kosik, Mrs. Mary Kosik, Stephen Millian, and Richard Porada)

Glover, Tony

1964 w/John Koerner and Dave Ray

Goldberg, Barry

1965

Gomez, Margaret

1966 w/Newport schoolchildren

Gooding, Cynthia

1959

Gorman, Michael

1965 w/Margaret Barry

Graves, Buck

1966 w/Flatt and Scruggs

Green, Jerry

1968 w/the Onward Brass Band

Greenbriar Boys

1964 (John Herald, Frank Wakefield, Fred Weisz, and Bob Yellin)

Greene, Richard

1967

Greenhill, Mitch

1966 w/Jeff Gutcheon

Greenway, John

1960

Greer, Taft

1966

Grier, Lamar

1967 w/Bill Monroe and the Blue Grass Boys

Grinage, Leslie

1965 w/Odetta

Grisman, David

1966 >

Guard, Dave

1959 w/the Kingston Trio

Guerin, Richie

1968 w/the Lyman Family

Gunning, Sarah

1964

Gurley, James

1968 w/Big Brother and the Holding Company

Gutcheon, Jeff

1966 w/Mitch Greenhill

Guthrie, Arlo

1967

1968

1969

Guy, Buddy

1968 w/the Junior Wells Blues Band

H



Halpert, Herbert

1964

Hamer, Fannie Lou

1964 w/the Freedom Group

1965

1966

Hamilton, Frank

1959

Hamilton, George, IV

1968

Hammond, John, Jr.

1963

Haney, Carlton

1969

Hargrove, Linwood

1964 w/the Swan Silvertones

1966 "



Harrell, Bill

1969 w/Don Reno and the Bluegrass Cutups

Harris, Rutha

1963 , w/the Freedom Singers
1964 w/the Freedom Group

Hartford, John

1968
1969

Haun, Fred

1966 w/the Northwest Fiddlers

Hauser, Wayne

1966 w/Clark Kessinger

Havens, Richie

1966
1968

Hawes, Bess Lomax

1963
1968

Hays, Lee

1960 w/the Weavers
1969 "

Hazel and Alice

1966 (Hazel Dickens and Alice Foster)

Heany, Joe

1966
1968

Hellerman, Fred

1960 w/the Weavers

1969 "

Herald, John

1964 w/the Greenbriar Boys

Herman, Mary Anne

1967 w/Michael Herman

Herman, Michael

1967 w/Mary Anne Herman

Hester, Carolyn

1966

Hickok, Elgia

1964

Hillery, Mable

1963 w/the Georgia Sea Island Singers

1964 "

Hindman Settlement School Dancers

1964 (Members unknown)

Hinton, Sam

1963

1968

Hirdison, Leonda

1967 w/Muddy Waters

Hites, Boyl

1968 w/the Kaleidoscope

Hjorth, Ole
1969 w/Bjorn Stabi

Hoffman, Elliot
1963

Holcomb, Roscoe
1965

Holt, Will
1959
1960

Hooker, John Lee
1960
1963

Hopkins, Lightning
1965

House, Son
1964
1965
1966
1969

Houston, Cisco
1960

Howard, Clint
1963 w/Tom Ashley, Fred Price, and Doc Watson
1968

Howard, Mildred Miller
1966 w/Dorothy Love and the Original Gospel
Harmonettes

Howlin' Wolf

1966

Hubbard, Reverend Francis

1965

(Hudson River Sloop Singers

1969 (Captain Allan Aunaper, Gordon Bok, Len Chandler, Jonathan Eberhart, Jack Elliott, Louis Killen, Reverend Frederick Kirkpatrick, Don McLean, Pete Seeger, Fred Starner and Andy Wallace)

Hunter, Alberta

1967 w/the True Vine Singers

Hunter, Elder James *

1967 w/the True Vine Singers

Hunter, Janie

1965 w/the Moving Star Hall Singers

1966 w/Bessie Jones and Sea Island children

Hurt, Mississippi John

1963

1964

1965

Hyman, Stanley Edgar

1959

I

Ian and Sylvia

1963 (Ian Tyson and Sylvia Fricker)

1965

Ian, Janis

1968

Ishangi Troupe

1965 (Hassan Razak et al.)

J

Jackson, Bruce

1966

1967

Jackson, John

1965

James, Skip

1964

1966

James, Vida

1965

James, Willis

1959

1964

1965

1966

Jansch, Bert

1969 w/the Pentangle

Jarrell, Tommy

1969 w/the Oldtimer's String Band

Jayne, Mitchell F.

1963 w/the Dillards

Jenkins, Oscar

1969 w/the Oldtimer's String Band

Jeter, Claude

1964 w/the Swan Silvertones

1966

Johnson, Bernice

SEE Reagon, Bernice

Johnson, Louis

1964 w/the Swan Silvertones

1966 "

Jones, Bessie

1963 w/the Georgia Sea Island Singers

1964 "

1966 w/Janie Hunter and Sea Island children

Jones, Grandpa

1967

Jones, Louis

1967

Jones, Louise

1967

Jones, Ramona

1967

Joplin, Janis

1968 w/Big Brother and the Holding Company

K

Kalb, Danny

1964 w/the Dave van Ronk Jug Band and Sam Charters
1966 w/the Blues Project

Kaleidoscope

1968 (Stuart Brotman, Boyl Hites, David Linley,
Solomon, and John Vidican)

Kathy and Carol

1965 (Kathy Larisen and Carol McComb)

Katz, Steve

1966 w/the Blues Project

Kazee, Buell

1968

Keany, Sandy

1965 w/the Cape Breton singers

Keenan, Brian

1967 w/the Chambers Brothers

Keith, Bill

1964

1965

1966 w/the Kweskin Jug Band

1967 "

1968

Kennedy, Cleo

1964 w/the Freedom Group
1966 w/Dorothy Love and the Original Gospel Harmonettes

Kennedy, Norman

1965
1966
1967
1968

Kentucky Colonels

1964 (Roger Bush, Billy Ray, Clarence White,
and Roland White)

Kerr, Alec

1965 w/the Cape Breton singers

Kershaw, Doug

1969 w/Johnny Cash

Kessinger, Clark

1966 w/Wayne Hauser and Gene Meade

Key West Junkaroo Band

1969 (Members unknown)

Khan, Ali Akbar

1966

Killen, Louis

1967
1968
1969 w/the Hudson River Sloop Singers

King, B.B.

1968

Kingston Trio

1959 (Dave Guard, Nick Reynolds, and Bob Shane)

Kirkland, Mike

1960 w/the Brothers Four

Kirkpatrick, Reverend Frederick

1968 w/Jimmy Collier

1969 w/the Hudson River Sloop Singers

Koerner, "Spider" John

1964 w/Dave Ray and Tony Glover

1965

1969 w/Willy Murphy

Kohlman, Freddie

1968 w/the Onward Brass Band

Kooper, Al

1965 w/Bob Dylan

1966 w/the Blues Project

Kornfeld, Barry

1959 w/Reverend Gary Davis

1964 w/the Dave Van Ronk Jug Band and Sam Charters

Kosik, Alexander

1967 w/the Glinka Russian Dancers

Kosik, Mary

1967 w/the Glinka Russian Dancers

Kossoy, Ellen

1959 w/the Kossoy Sisters

Kossoy, Irene

1959 w/the Kossoy Sisters

Kubinyi, Laszio

1969 w/the Turkish Cabaret Orchestra

Kulberg, Andy

1966 w/the Blues Project

Kweskin, Jim

1964 w/the Kweskin Jug Band

1965 "

1966 "

1967 "

1968 w/the Lyman Family

L

LaFarge, Peter

1963

Lampell, Millard

1968 w/the Almanac Singers

Landreneau, Adam

1966 w/the Cajun band

Landreneau, Cyprien

1966 w/the Cajun band

Langhorn, Bruce
1965 w/Odetta

Larisen, Kathy
1965 w/Kathy and Carol

Lathum, Billy Ray
1964

Laufman, Cynthia
1965 w/the New England Contra Dancers

Laufman, Dudley
1965 w/the New England Contra Dancers

Lay, Sam
1965 w/the Butterfield Blues Band

Leake, Lafayette
1965

Ledford, Lillie Mae
SEE Pennington, Lillie Mae Ledford

Lee, Bill
1959
1963 w/Theodore Bikel

Lee, Hau Man
1967 w/the Chinese Music Ensemble of New York

Leibman, Robert
1967 w/the Northeastern Folk Dance Ensemble

LeJeune, Louis Vinis
1964 w/the Cajun band

Lester, Julius
1967

Lewis, George
1966 w/Billie and Dede Pierce and the Preservation Hall Band

Lightfoot, Gordon
1965
1967

Lilly, Bea
1965 w/the Lilly Brothers

Lilly, Everette
1965 w/the Lilly Brothers

Lindley, David
1968 w/the Kaleidoscope

Lineberger, Don
1965

Lipscomb, Mance
1965

Lira, Augustin
1967 w/El Teatro Campesino

Lloyd, A.L.
1965

Logan, Tex

1963

1965

1966

1969

w/the Lilly Brothers

Lomax, Alan

1959

1963

1964

1965

Love, Dorothy

1966 w/the Original Gospel Harmonettes

Lovin' Spoonful

1966 (Steve Boone, Joe Butler, John Sebastian,
and Zal Yanovsky)

Lyman, Mel

1964 w/the Kweskin Jug Band

1965 "

1966

1968 w/the Lyman Family

M

MacColl, Ewan

1960 w/Peggy Seeger

MacDonald, Allister

1966 w/the Cape Breton singers

MacDonald, Tommy
1965 w/the Cape Breton Singers

MacFadyen, John
1965

Mackey, James
1965 w/the Moving Star Hall Singers

MacKinnon, Harvey
1966 w/Angus Chisholm

MacKinnon, Raun
1963

MacLeod, Annie Mae
1966 w/the Cape Breton Singers

MacLeod, Malcolm Angus
1965 w/the Cape Breton Singers
1966 "

Mahal, Taj
1968
1969

Mahoe, Noelani
1964 w/Kaupena Wong

Mahon, Virginia
1967 w/the True Vine Singers

Main Street Baptist Church Choir
1969 (Talmadge Butler et al.)

Makem, Tommy

1959 w/Patrick Clancy
1960 w/the Clancy Brothers

Manes, Almon

1966 w/the Northwest Fiddlers

Manes, Virginia

1966 w/the Northwest Fiddlers

Martin, Dewey

1967 w/the Buffalo Springfield

Mashiyane, Spokes

1965

Mayo, Margot

1967

1968

McAllester, David P.

1963

McComb, Carol

1965 w/Kathy and Carol

McCormick, Mack

1965

McCurdy, Ed

1959

1960

1963

McDowell, Annie Mae
1964 w/Fred McDowell

McDowell, "Mississippi" Fred
1964 w/Annie Mae McDowell
1968

McGee, Kirk
1965 w/Sam McGee and Arthur Smith

McGee, Sam
1965 w/Kirk McGee and Arthur Smith

McGhee, Brownie
1959 w/Sonny Terry
1963 "
1969 "

McGriff, Lillian
1966 w/Dorothy Love and the Original Gospel Harmonettes

McLean, Don
1969 w/the Hudson River Sloop Singers

McLeary, Steve
1969 w/the B.C. Harmonizers

McLeary, Theron
1969 w/the B.C. Harmonizers

McMichen, Clayton "Pappy"
1964

McReynolds, Jesse

1963 w/Jim McReynolds and the Virginia Boys
1966 "

McReynolds, Jim

1963 w/Jesse McReynolds and the Virginia Boys
1966 "

McShee, Jacqui

1969 w/the Pentangle

Meade, Gene

1966 w/Clark Kessinger

Melton, Raymond

1967 w/the Galax String Band

Memphis Slim

1959
1965 w/Willie Dixon

Meyer, Father James

1966
1968

Miller, Benjamin

1969 w/the B.C. Harmonizers

Miller, Louis

1967

Miller, Norman

1966

Millian, Stephen

1967 w/the Glinka Russian Dancers

Mills, Alan

1960

Mitchell, Chad

1964 w/the Chad Mitchell Trio

Mitchell, Joni

1969

Monk, Azell

1964 w/the Swan Silvertones

Monroe, Bill

1963

1965 w/the Blue Grass Boys

1967 "

1969 "

Moore, Doyle

1966

Morris, Wiley

1963 w/the Morris Brothers

Morris, Zeke

1963 w/the Morris Brothers

Morrison, Dan

1965 w/the Cape Breton singers

Morrison, Henry

1963 w/the Georgia Sea Island Singers
1964 "

Morrison, Van

1969

Mosquero, Antonio

1967 w/Los Gallegos d'Espana

Moss, Buddy

1969

Moving Star Hall Singers

1964 (Benjamin Bligen, Ruth Bligen, Jane Hunter,
James Mackey, Isabel Simmons, and Bertha
Smith)

1965 "

Muldaur, Geoff

1964 w/the Kweskin Jug Band
1965 "
1966 "
1967 "
1968 w/Maria Muldaur

Muldaur, Maria

1964 w/the Kweskin Jug Band
1965 "
1966 "
1967 "
1968 w/Geoff Muldaur

Mull, Martin

1966 w/the Double Standard Stringband

Murdock, Bruce

1968

Murphy, Walter

1969 w/the B.C. Harmonizers

Murphy, Willy

1969 w/John Koerner

Mwenda, Jean-Bosco

1969

Myles, John

1964 w/the Swan Silvertones

1966 "

N

Neblett, Charles

1963 w/the Freedom Singers

Nelson, Louis

1966 w/Billie and Dede Pierce and the Preservation Hall Band

Nelson, Paul

1964

New England Contra Dancers

1965 (Gus Ellicot, Dave Fuller, Cynthia Laufman,
> Dudley Laufman, Jack O'Connor, Loring Puffer,
Mrs. Loring Puffer, Rob Robinson, Mrs. Rob
Robinson, Joseph Ryan, Jack Sloanaker, Ethan
Tolman, Mrs. Ethan Tolman, Harvey Tolman,
Mrs. Harvey Tolman, Newton F. Tolman, Arthur
Williams, and Mrs. Arthur Williams

New England Dance Group

1959 (Jeannie Carmichael, Louis Chapin, et al.)

New Lost City Ramblers

1959 (John Cohen, Tom Paley, and Mike Seeger)

1960 "

1963 (John Cohen, Tracy Schwartz, and Mike Seeger)

1965 "

1967 "

1969 "

Newport schoolchildren

1966 (Margaret Gomez et al.)

Nicolle, Arthur

1965 w/Annie Walters

Nikolaides, Michael

1969 w/the Black Bird Puppet Theater

Niles, John Jacob

1959

1960

Nixon, Hammy

1964 w/Sleepy John Estes and Yank Rachel

Northeastern Folk Dance Ensemble

1967 (Robert Leibman, Arthur Saltzman et al.)

Northwest Fiddlers

1966 (Almon Manes, Virginia Manes, Fred Haun, and Bill Yohey)

Nubin, Katie Bell

1967 w/Sister Rosetta Tharpe

O

Obomsawin, Alanis

1968

Ochs, Phil

1964

1966

O'Connor, Jack

1965 w/the New England Contra Dancers

Odetta

1959

1960

1964

1965

Ohrlin, Glenn

1964

Olatunji, Michael

1960 w/the Ducarons African Trio

Older, Larry

1965

Old Fiddlers Club of Rhode Island

1969 (Members unknown)

Old Time Fiddling Band

1965 (Members unknown)

Oldtimer's String Band

1969 (Fred Cockerham, Tommy Jarrell, and Oscar Jenkins)

Olsen, Ed

1965 w/the Connecticut Fife and Drum Corps

Onward Brass Band

1968 (Alvin Alcorn, Paul Barbarin, Danny Barker, Ernie Cagnolatti, Louis Cottrell, Jr., Wendell Eugene, Jerry Green, Freddie Kohlman, and Clem Tervalon)

Orange, James

1966 w/Jimmy Collier and the Movement Singers

Oranim Zabar Troupe

1960 (Geula Gill et al.)

Osborne, Bobby

1964 w/the Osborne Brothers

Osborne, Sonny

1964 w/the Osborne Brothers

Oster, Harry

1960

P

Page, Ralph

1967

Paine, John

1960 w/the Brothers Four

Paley, Tom

1959 w/the New Lost City Ramblers
1960 "

Palmer, Bruce

1967 w/the Buffalo Springfield

Parker, Chet

1964

Parsons, Phoebe

1964 w/Roscoe Parsons

Parsons, Roscoe

1964 w/Phoebe Parsons

Patterson, Joe

1964

Paxton, Tom

1963

1964

1966

Peacock, James

1964 w/the Freedom Group

Pekmezian, Dicran

1969 w/the Turkish Cabaret Orchestra

Pennington, Lillie Mae (Ledford)

1966 w/the Coon Creek Girls

Pennsylvania Tambouritza Orchestra

1969 (Nick Chaylovich, Steve Dekich, Matt Prigarac,
and Tom Prigarac)

Pennywhistlers

1966 (Ethel Raim et al.)
1968 "

Pentangle

1969 (Terry Cox, Bert Jansch, Jacqui McShee,
John Renbourn and Danny Thompson)

Perkins, Carl

1969 w/Johnny Cash

Peter, Paul and Mary

1963 (Peter Yarrow, Paul Stookey and Mary Travers)
1964 "
1965 "

Phipps, A.L.

1964 w/the Phipps Family

Phipps, Kathleen

1964 w/the Phipps Family

Pierce, Billie

1966 w/Dede Pierce and the Preservation Hall Band

Pierce, Dede

1966 w/Billie Pierce and the Preservation Hall Band

Pinetop Band

1969 (Members unknown)

Porada, Richard

1967 w/the Glinka Russian Dancers

Presnell, Edd

1967

Presnell, Hattie

1967

Price, Fred

1963 w/Tom Ashley, Clint Howard, and Doc Watson

1968 w/Doc Watson

Prigarac, Matt

1969 w/the Pennsylvania Tambouritza Orchestra

Prigarac, Tom

1969 w/the Pennsylvania Tambouritza Orchestra

Proffitt, Frank

1964

Proffitt, Frank, Jr.

1968

1969

Prothro, Lee

1965 w/the Texas worksong group

Puffer, Loring

1965 w/the New England Contra Dancers

Puffer, Mrs. Loring

1965 w/the New England Contra Dancers

Q

Quang, Chang Ming

1967 w/the Chinese Music Ensemble of New York

R

Rachel, Yank

1964 w/Sleepy John Estes and Hammy Nixon
1969 w/Sleepy John Estes

Raim, Ethel

1966
1967
1968 w/the Pennywhistlers

Ramsey, Emma

1963 w/the Georgia Sea Island Singers
1964

Ray, Billy

1964 w/the Kentucky Colonels

Ray, Dave

1964 w/John Koerner and Tony Glover

Razak, Hassan

1965 w/the Ishangi Troupe

Reagon, Bernice (Johnson)

1963 w/the Freedom Singers
1964 w/the Freedom Group
1965
1968

Reagon, Cordell

1963 w/the Freedom Singers
1964 w/the Freedom Group

Redpath, Jean

1963

Reed, Revon

1964 w/the Cajun band

Reese, Carlton

1964 w/the Freedom Group

Reese, Reverend Doc

1964

1965 w/the Texas worksong group

Renbourn, John

1969 w/the Pentangle

Reno, Don

1969 w/Bill Harrell and the Bluegrass Cutups

Reynolds, Malvina

1964

Reymonds, Nick

1959 w/the Kingston Trio

Richards, Marc

1960 w/the Gateway Singers

Richmond, Fritz

1964 w/the Kweskin Jug Band
1965 "
1966 "
1967 "
1968 "

Riddle, Almeda

1964

Riendeau, Dolores

1969 w/the Riendeau family

Riendeau, Henry

1969 w/the Riendeau family

Riendeau, Larry

1969 w/the Riendeau family

Riendeau, Louis

1969 w/the Riendeau family

Rinzler, Ralph

1963
1964
1965
1966
1967
1969

Ritchie, Edna

1964

Ritchie, Jean

1959

1963

1964

1965

1966

1967

1968

1969

Robertson, Eck

1965

Robinson, Rob

1965 w/the New England Contra Dancers

Robinson, Mrs. Rob

1965 w/the New England Contra Dancers

Roderick, Judy

1964

Rodriguez, Arsenio

1964 w/Quique Rodriguez

Rodriguez, Quique

1964 w/Arsenio Rodriguez

Rogers, Grant

1966

Rooftop Singers

1963 (Erik Darling, Bill Svanoe and Lynne Taylor)

Rooney, Jim

1965 w/the Charles River Valley Boys
1968
1969 w/the Blue Velvet Band

Rose, Arthur

1964 w/the Dave van Ronk Jug Band and Sam Charters
1966 w/the Pennywhistlers

Rosmini, Dick

1959
1960

^

Rowan, Peter

1965 w/Bill Monroe

Rubio, Gilbert

1967 w/El Teatro Campesino

Rush, Tom

1966

Russell, Roscoe

1967 w/the Galax String Band

Ryan, Joseph

1965 w/the New England Contra Dancers

C
S

Sabicas

1960

Saclamana, Mike

1966

Sacred Harp Singers

1964 (Members unknown)

Sainte-Marie, Buffy

* 1964

1966

1967

1969

Saletan, Tony

1963

Saltzman, Arthur

1967 w/the Northeastern Folk Dance Ensemble

Samways, Josie

1966 w/the Cape Breton singers

Sandy and Jeanie

1966 (Sandy Darlington and Jeanie Darlington)

Schlammie, Martha

1959

Schumann, Peter

1968 w/the Bread and Puppet Theater

Schurtik, Bill

1967

Schwall, Jim

1967 w/the Siegel-Schwall Blues Band

Schwartz, Tracy

1963 w/the New Lost City Ramblers
1965 "
1967 "
1969 "

Scruggs, Earl

1959 w/Hylo Brown and the Timberliners
1960 w/Lester Flatt and the Foggy Mountain Boys
1966 "

Sebastian, John

1966 w/the Lovin' Spoonful

Seeger, Charles

1965

Seeger, Mike

1959 w/the New Lost City Ramblers
1960 "
1963 "
1964 "
1965 w/the New Lost City Ramblers
1966
1967 w/the New Lost City Ramblers
1969 "

Seeger, Peggy

1960 w/Ewan MacColl

Seeger, Pete

1959

1960

1963

1964

1965

1966

1967

1968

1969

Seminole Indians

1966 (Members unknown)

Settle, Mike

1963

Shane, Bob

1959 w/the Kingston Trio

Shanty Boys

1960 (Oscar Brand, John Cohen et al.)

Shelton, Raymond Allen

1963 w/Jim and Jesse McReynolds and the Virginia Boys

1966 "

Sheperd, Dewey

1964

Shuffler, George

1969 w/Don Reno and Bill Harrell

Siaponides, Anastasios

1969 w/the Turkish Cabaret Orchestra

Siegel, Corky

1967 w/the Siegel-Schwall Blues Band

Siggins, Bob

1965 w/the Charles River Valley Boys

1968

Silber, Irwin

1960

Simmons, Isabel

1965 w/the Moving Star Hall Singers

Sky, Patrick

1965

Sloanaker, Jack

1965 w/the New England Contra Dancers

Smith, Arthur

1965 w/Sam and Kirk McGee

Smith, Bertha

1965 w/the Moving Star Hall Singers

Smith, Dan

1968

Smith, Dennis

1966 w/the Cape Breton singers

Smith, Diane

1966 w/Jimmy Collier and the Movement Singers

Smith, Hobart

1964

Smith, J.B.

1967

Snow, Jim

1966 w/Kilby Snow

Snow, Kilby

1966 w/Jim Snow

Solomon

1968 w/the Kaleidoscope

Sorrels, Rosalie

1966

Spann, Otis

1964 w/the Muddy Waters Blues Band

1967

Spence, Joseph

1966

Spoelstra, Mark

1965

Stabi, Bjorn

1969 w/Ole Hjorth

Stanley, Carter

1959 w/the Stanley Brothers

1964 w/the Stanley Brothers and the Clinch
Mountain Boys

Stanley, Frank

1964 w/the Stanley Brothers and the Clinch
Mountain Boys

Stanley, Ralph

1959 w/the Stanley Brothers

1964 w/the Stanley Brothers and the Clinch
Mountain Boys

1968 "

Staples, Cleotha

1964 w/the Staple Singers

1967 "

1969 "

Staples, Mavis

1964 w/the Staple Singers

1967 "

1969 "

Staples, Purvis

1964 w/the Staple Singers

1967 "

1969 "

Staples, Roebuck

1964 w/the Staple Singers

1967 "

1969 "

Starner, Fred

1969 w/the Hudson River Sloop Singers

Stearns, Marshall

1959

Stookey, Paul

1963 w/Peter, Paul and Mary
1964 "
1965 "

Stover, Don

1964
1965 w/the Lilly Brothers
1969

Strachwitz, Chris

1965

Sullivan, Red

1967 w/the Young Tradition

Sumlin, Hubert

1966

Svanoe, Bill

1963 w/the Rooftop Singers

Swan Silvertones

1964 (William Connor, Linwood Hargrave,
(Claude Jeter, Lewis Johnson, Azell Monk,
John H. Myles, and Jerry Weaver)
1966 (Linwood Hargrave, Claude Jeter, Louis
Johnson, and John Myles)

T

Takas, Bill

1967 w/Theodore Bikel

Tarlton, Jimmy

1966

Tarriers

1960 (Bob Carey, Clarence Cooper, and Eric Weissberg)

1963 (Marshall Brickman, Clarence Cooper, and Eric Weissberg)

Taylor, Conny

1967 w/Marianne Taylor

Taylor, James

1969

Taylor, Jerry

1967 w/Russel Fluharty

Taylor, Lynne

1963 w/the Rooftop Singers

Taylor, Marianne

1967 w/Conny Taylor

Teatro Campesino, El

1967 (Felipe Cantu, Eroll Franklin, Augustin Lira, Gilbert Rubio, and Luis Valdez)

Tennessee Three

1969 (Members, unknown)

Terkel, Studs

1959

1960

Terry, Sonny

1959 w/Brownie McGhee
1963 "
1969 "

Trevalon, Clem

1968 w/the Onward Brass Band

Texas worksong group

1965 (Charlie Coleman, Andrew Crane, Alfred Paul East, Lee Protho, and Rufus Williams)

Tharpe, Sister Rosetta

1967 w/Katy Bell Nubin

Thatcher, Bill

1964

Thibodeaux, Gladdy

1964 w/the Cajun Band

Thomas, Elmerlee

1960 w/the Gateway Singers

Thomas, Selmer

1966

Thomas, Willie

1960 w/Butch Cage

Thompson, Beechie

1966 w/the Dixie Hummingbirds

Thompson, Bobbie

1966 w/Jim and Jesse McReynolds and the Virginia Boys

Thompson, Danny

1969 w/the Pentangle

Thornton, Big Mama

1969

Threadgill, Ken

1968 w/the Hootenanny Hoots

Tolman, Ethan

1965 w/the New England Contra Dancers

Tolman, Mrs. Ethan

1965 w/the New England Contra Dancers

Tolman, Harvey

1965 w/the New England Contra Dancers

Tolman, Mrs. Harvey

1965 w/the New England Contra Dancers

Tolman, Newton

1965 w/the New England Contra Dancers

Toro, Yomo

1966

Toromanides, Tommy

1969 w/the Turkish Cabaret Orchestra

Tracey, Andrew

1966 w/Paul Tracey

Tracey, Paul

1966 w/Andrew Tracey

Traum, Artie

1968 w/Happy Traum

1969

Traum, Happy

1968 w/Artie Traum

1969

Travers, Mary

1963 w/Peter, Paul and Mary

1964 "

1965 "

Travis, Merle

1964

1967

Trinidad Tiger

1966

Trivett, Elsie

1967

Trompetter, Amy

1969 w/the Black Bird Puppet Theater

Trompetter, Andy

1969 w/the Black Bird Puppet Theater

True Vine Singers

1967 (Elder James Hunter, Albertha Hunter, and Virginia Mahon)

Tucker, Ira

1966 w/the Dixie Hummingbirds

Tulluch, Jake

1966 w/Flatt and Scruggs

Turkish Cabaret Orchestra

1969 (Grabis Agopyan, Aysel, Tarik Bulut, Laszio Kubinyi, Dicran Pekmezian, Anastasios Siaponides, Tommy Toromanides, and Orhan Yeginsoy)

Tuttle, Sonny

1963 w/the Albuquerque Intertribal Dancers

Tyson, Ian

1963 w/Ian and Sylvia

1965 "

UV

Val, Joe

1965 w/the Charles River Valley Boys
1968

Valdez, Luis

1967 w/El Teatro Campesino

van Over, Beth

1965 w/the Reverend Willard Frances Hubbard

van Ronk, Dave

1963

1964 w/Jug Band and Sam Charters

Varnado, Reverend Cornelius

1969 w/the Cook County Singing Convention

Vidican, John

1968 w/the Kaleidoscope

von Schmidt, Eric

1965

1968

W

Wakefield, Frank

1964 w/the Greenbrier Boys

Walker, James

1966 w/the Dixie Hummingbirds

Walker, Jerry Jeff

1969

Walker, Peter

1967

Wallace, Andy

1969 w/the Hudson River Sloop Singers

Wallace, Sippie

1967

Walter, Jerry

1960 w/the Gateway Singers

Walters, Annie

1965 w/Arthur Nicolle

Ward, Clara

1960 w/the Ward Singers

Ward, Geraldine

1967 w/Wilma Ward

Ward, Wilma

1967 w/Geraldine Ward

Warner, Frank

1959

1960

1968

1969

Warren, Paul

1966 w/Flatt and Scruggs

Washington, Jackie

1963

1968

Waterman, Dick

1966

Waters, Muddy

1964 w/Blues Band and Otis Spann
1967 w/Blues Band
1969 "

Watson, Arnold

1964 w/the Watson family

Watson, Doc

1963 w/Tom Ashley, Clint Howard, and Fred Price
1964 w/the Watson family
1968

Watson, Merle

1964 w/the Watson family.

Watson, Ora

1966 w/Willard Watson

Watson, Rosa Lee

1964 w/the Watson family

Watson, Willard

1966 w/Ora Watson

Weaver, Jerry

1964 w/the Swan Silvertones

Weavers

1960 (Erik Darling, Ronnie Gilbert, Lee Hays,
and Fred Hellerman)
1969 (Erik Darling, Ronnie Gilbert, Lee Hays,
Fred Hellerman and Pete Seeger)

Wein, George

1965 w/Spokes Mashiyane
1966

Wein, Joyce

1967

Weissberg, Eric

1960 w/the Tarriers
1963 "

Weisz, Fred

1964 w/the Greenbriar Boys

Wells, Junior

1968 w/Blues Band and Buddy Guy

West, Hedy

1964
1967

Wheat, Dave

1959

Wheeler, Billy Ed

1969

White, Booker "Bukka"

1966

White, Clarence

1964 w/the Kentucky Colonels

White, Jerry

1965

White, Josh

1959

1965

White, Roland

1964 w/the Kentucky Colonels

1967 w/Bill Monroe and the Blue Grass Boys

Wilgus, D.K.

1964

Wilkins, Reverend Robert

1964

Williams, Arthur

1965 w/the New England Contra Dancers

Williams, Mrs. Arthur

1965 w/the New England Contra Dancers

Williams, Robert Pete

1960

1964

1967

Williams, Rufus

1965 w/the Texas worksong group

Wiseman, Mac

1963 w/the Country Boys

1969

Wolfe, Conrad

1967

Wong, Kaupena }
1964 w/Noelani Mahoe }

Wood, Heather
1967 w/the Young Tradition

Wood, Royston
1967 w/the Young Tradition

XY

Yanovsky, Zal
1966 w/the Lovin' Spoonful

Yarrow, Peter
1963 w/Peter, Paul and Mary
1964 "
1965 "
1966 "

Yeginsoy, Orhan
1969 w/the Turkish Cabaret Orchestra

Yellin, Bob
1964 w/the Greenbriar Boys

Yohhee, Bill
1966 w/the Northwest Fiddlers

Young, Ed

1963 w/the Georgia Sea Island Singers
1964 "
1965 w/the Southern Fife and Drum Corps
1966 "
1968 "

Young, Israel G.

1969

Young, Neil

1967 w/the Buffalo Springfield

Young, Steve

1969

Young Tradition

1967 (Peter Bellamy, Heather Wood and Royston Wood)

Z

Zardis, Chester

1966 w/Billie and Eddie Pierce and the Preservation Hall Band

