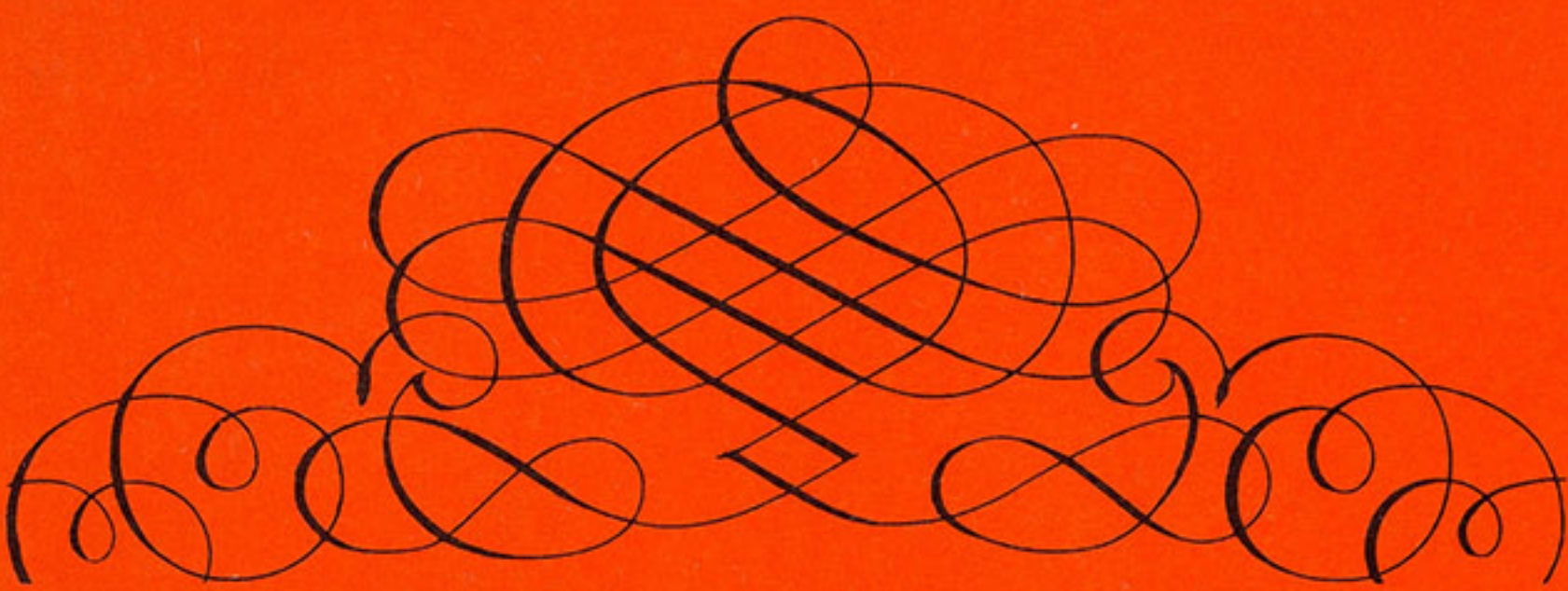
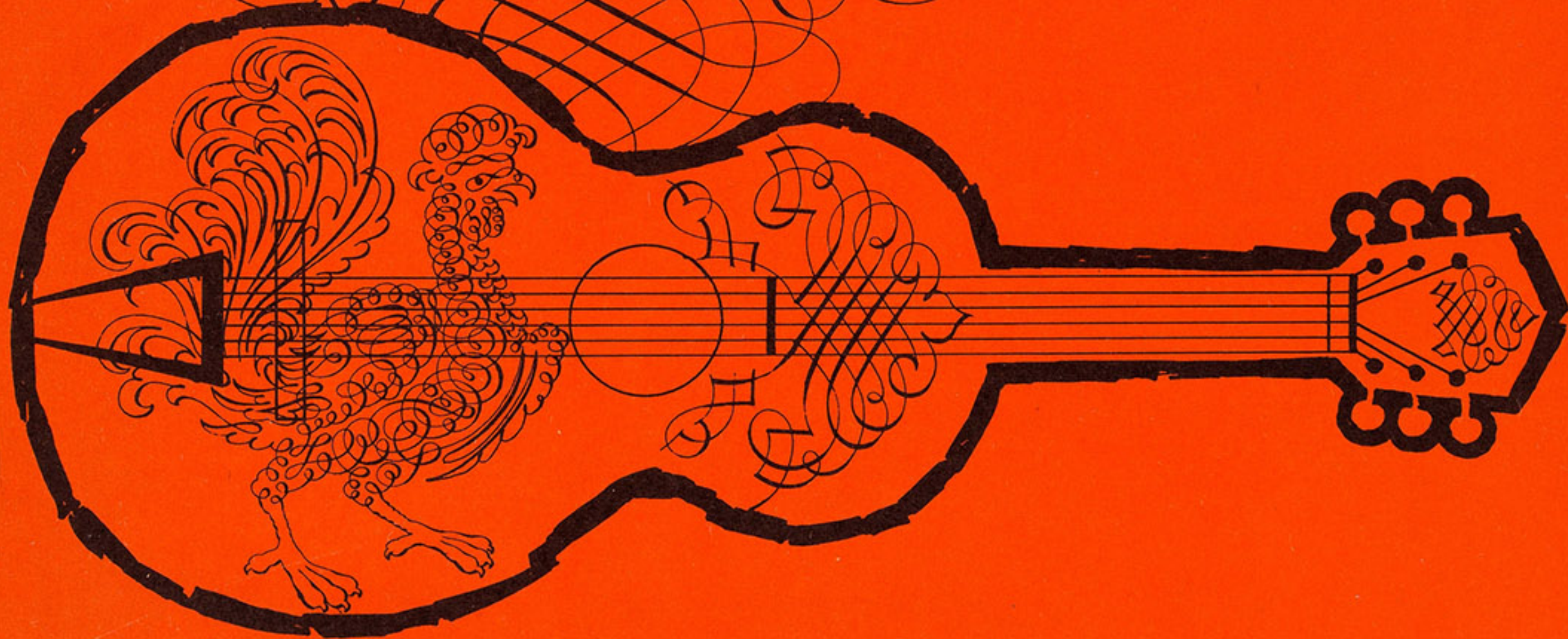




FIRST ANNUAL MONTEREY

FOLK FESTIVAL

MAY 17-18-19, 1963 ONE DOLLAR



A PRESENTATION OF THE MONTEREY JAZZ
FESTIVAL. "A Non-Profit Educational Corporation"

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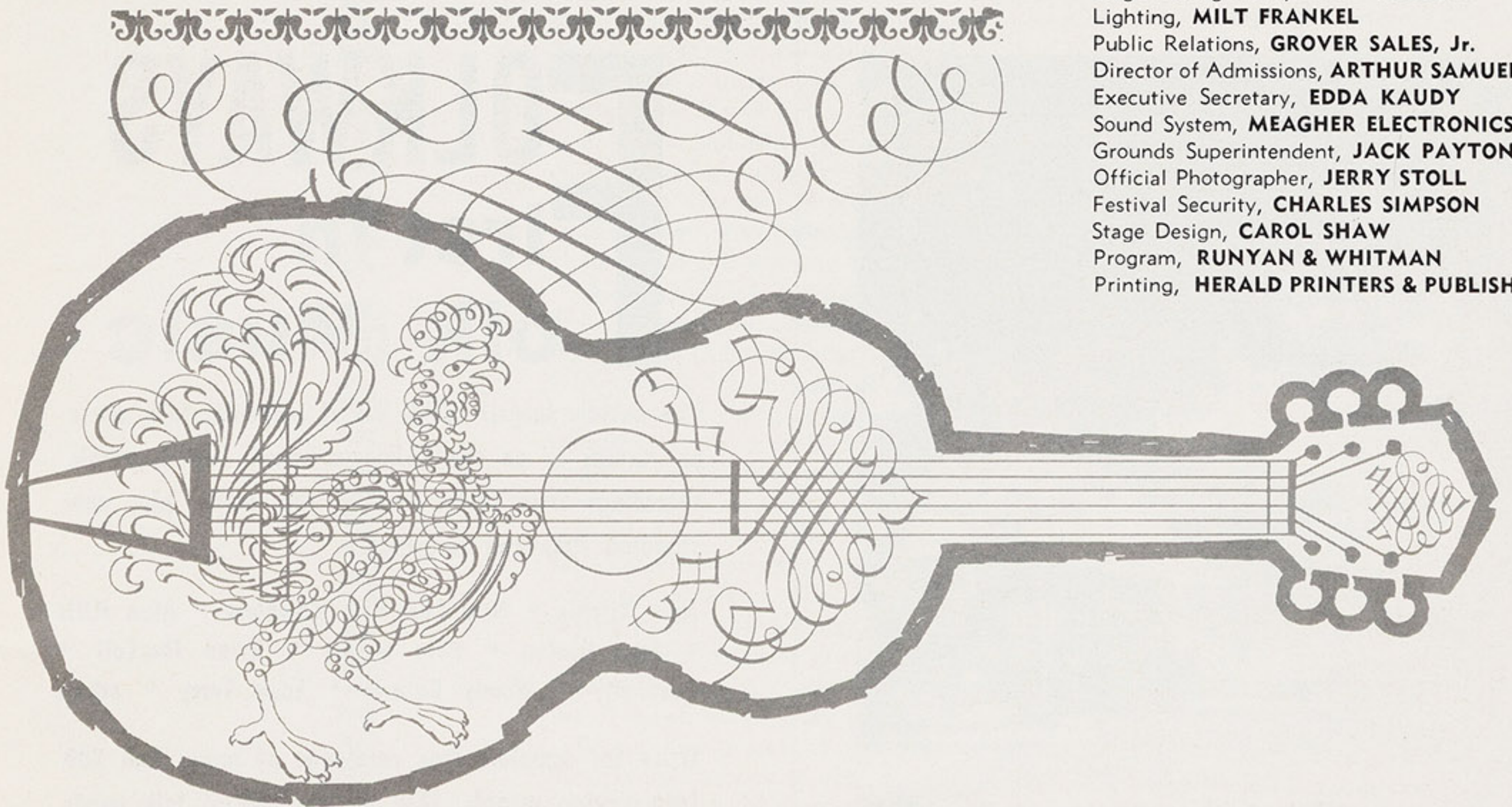
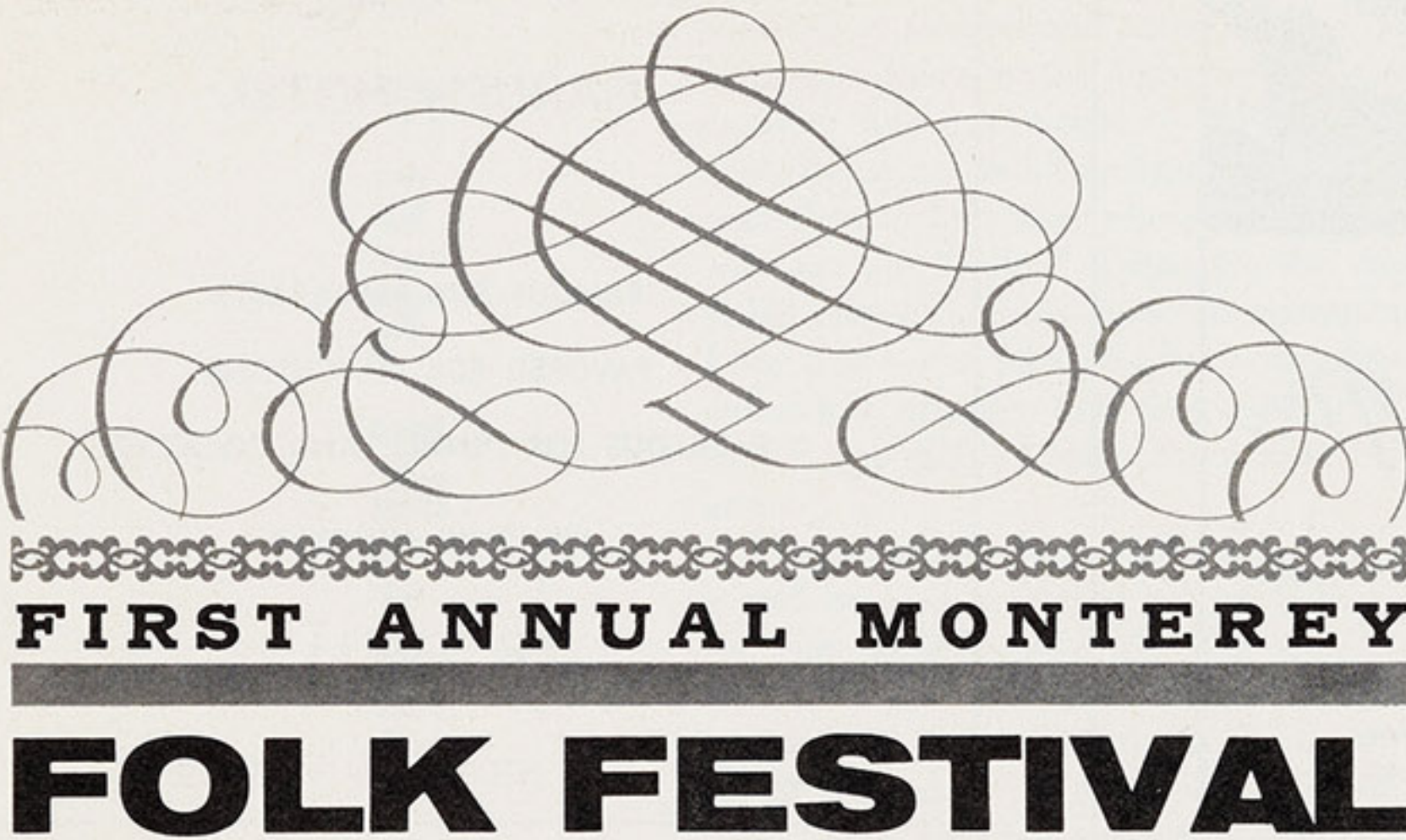
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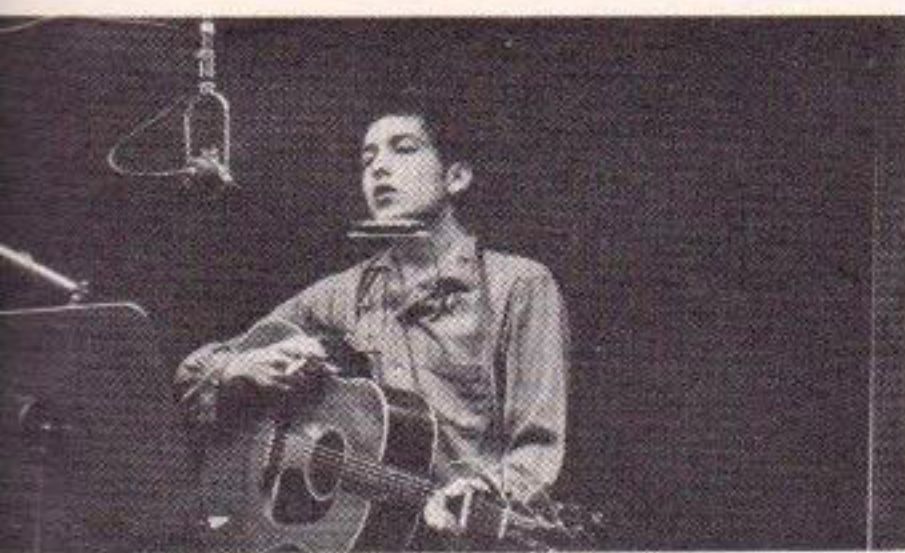




THE DILLARDS — A new group representing Bluegrass at its creative best. A foursome of musicians from the Ozarks, they bridge the gap between old-time and modern folk music as few other groups can do. They play with a rare inventiveness and musical honesty, and present their material with humor and charm. They have had several TV appearances (including two on the Andy Griffith Show), a number of concert and club engagements, and their first record will be issued shortly.



BESSIE JONES & THE GEORGIA SEA-ISLAND SINGERS — Bessie is a resident of St. Simon's Island in the Georgia Sea Islands, an area which has in many ways been isolated from the mainstream of American life since the Civil War. Of her repertoire Alan Lomax says: "These songs date back a century or more and are the master-type from which Negro folk-music grew." He describes her as having "the most interesting collection (of songs) of any Negro informant I have ever heard," and she sings them with a powerful and thrilling voice. She and her group sing a wide variety of songs, spirituals, and "shouts" many of which are accompanied by dances.



BOB DYLAN — Gallup, N.M. When you tour with the carnival at age fourteen playing piano and guitar, you're bound to learn a lot of life, land and of music. In the course of this learning process, Bob heard Woody Guthrie's "Dust Bowl Ballads" and headed east to meet the great Woody. Arriving in New York, he found that the city people referred to much of the music he had been playing and writing as folk music. To Bob this didn't matter. He's continued to write, sing and dress in a highly individual fashion. This has landed him an enviable record contract with Columbia and the publication by Leeds Music of a collection of his works. The songs he writes (often topical parodies or talkin' blues) and sings relate to what's he's heard and seen in America. The closest he comes to international material is the parody of an Israeli song, "Hava Ngilla." Plays jazzy blues piano, guitar and harmonica (often both at once).



Long-time patrons of Los Angeles' folk rendezvous, The Ash Grove, have come to expect the unusual, the unscheduled, and the exciting. One Thursday evening last Fall they were not disappointed. Heading the bill was that superb Bluegrass ensemble, The Greenbriar Boys, who were tearing the place apart as expected when Ralph Rinzler, sometime-spokesmen for the group, stepped up to the microphone and introduced Dian James. Carrying all of her ninety-seven pounds onto the stage, Dian joined The Greenbriars and the four did a Bluegrass set that still has aficionados talking. Prior to this appearance, Dian had been working on her own album for ELEKTRA, and we had approached The Greenbriar Boys to play some instrumentals behind her on three or four numbers, but the unique sound that emerged from that memorable evening deserved an entire album by itself. The result — "DIAN & THE GREENBRIAR BOYS."



LOUIS OVERSTREET was born on April 1, 1921, near Lakeland, La., where his parents lived and worked on a farm. He was baptised in the Baptist Church and began to hear and learn many of the songs he still sings today. At the age of twelve his mother had moved with him and his five sisters to Baton Rouge, La., and he started singing with quartets: "I sang quartets all my days, on up until I was called into the ministry, even after I was called. I had been in about seven different groups after I grew into manhood and none would ever stand, so the last quartet I was in — that was in De Quincy — we had some of the boys in there that wouldn't live up to what they were singing: one would gamble, another one would drink, so I told them that wouldn't do to serve the Lord and do these things, then go out and expect people to get happy and enjoy and shout at the singing. And I said I'm gonna quit you all, and I'm not going to sing any more quartets—and this was a prophecy, but I didn't know it. I said the Lord is going to bless me with four sons, and I'll have a group that will stay together. Down through the years the Lord blessed me with these four sons and they are a wonderful group."



MANCE LIPSCOMB is a 65-year-old great-grandfather who has spent his life farming in the Brazos bottoms, struggling to feed four generations of youngsters in an environment designed to keep him ignorant, subservient and poor.

It is therefore a remarkable discovery to find a man who can show a 50-year span of these traditions, a songster undiminished by age or the onslaught of industrial music.



MONTEREY FOLK FESTIVAL

Friday, May 17, 9:00 p.m.—Peter Paul and Mary headline our first concert. Also Greenbrier Boys, city Bluegrass musicians, and singer Dian; Barbara Dane and her guitar and Berkeley's Andrews Sisters; lightnin' Hopkins the giant of Texas Blues, and the Dillards, young Bluegrass musicians from the Ozarks.

Saturday, May 18, 1:30 p.m.—Folk Talent Show and Sing with Barbara Dane, Bess Hawes, Mike Seeger, Doc Watson, Ralph Rinzler, John Cohen, Country Boys, Dillards, The Rumrunners, young Houston college student winners of Mercury records national school folk talent search, and many others.

Saturday, May 18, 8:30 p.m.—World famous hit parade folk stars the Weavers headline. The newest young folk star Bob Dylan in his first major west coast appearance. The New Lost City Ramblers the pioneer city performers of old time music. New songstress Rita Weill, Mance Lipscomb and his songs of the Brazos Bottoms, Bessie Jones and Georgia Sea Island Singers, and introducing the Westwind Folk Ensemble of 60 members.

Sunday, May 19, 1:00 p.m.—Other performances by Westwind Folk Ensemble, Bessie Jones and Georgia Singers in traditional spirituals and childrens songs, Arizona street preacher Reverend Overstreet and the Overstreet Boys, Andrew Sisters gospel singers, Bessie Hawes, outstanding guitarist and folklorist and others.

Sunday, May 19, 4:30 p.m.—Longtime famed instrumentalist Erik Darling with his new group, the Rooftop Singers make their west coast premiere appearance. The Country Boys will appear, as will Kajsa Ohman, young guitarist singer; Clarence Ashley, Doc Watson and Band, traditional musicians of the Southern Appalachians; Roscoe Holcomb, Kentucky mountain folk artist; Lightnin' Hopkins and others.
(Programs subject to change)

Hootennanys: Both Friday and Saturday, immediately following the evening programs, a Hoot will be held in the Exhibition Hall (follow signs) with festival guests participating. Admission \$1.00.

Lecture-Demonstrations: (Exhibition Hall—Admission \$1.00).

Saturday Noon: "FOLKSONG REVIVAL," with D. K. Wilgus, UCLA professor with Ralph Rinzler, John Cohen, Mike Seeger, and others.

Sunday 11:30 a.m.: HISTORY OF FOLK MUSIC THROUGH THE PERFORMERS"
(1) BANJO: Ashley, Holcomb, Billy Roy, Doug Dillard, Seeger.
(2) GUITAR: Watson, Rod Dillard, Clarence White, Cohen.
(3) BLUES GUITAR: Lipscomb, Hopkins, Jones, Rinzler.

... And on Saturday and Sunday after the matinee performances we will feature song swapping sessions on the concession area stage.

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