

NEWARK

FOLK FESTIVAL 1964



Greetings from the Directors

THEODORE BIKEL

In my opinion, this is the year in which the wheat will be separated from the chaff. The "hootenanny" craze is all but over. Those of us who endured its gyrations, its fumbblings, its misrepresentations and its inability to tell the good from the mediocre or the genuine from the fake, will heave a sigh of relief. Hopefully, the public will have learned its lesson, too. Although cynics doubt the public capabilities in this direction, I am inclined to give the public credit for more sense than do some of my contemporaries. For I know for a fact that many who were first attracted to the folk field through the entertainment media have since found a genuine interest in, and an attachment to, our music.

Those who wandered in—and out again—as faddists do, who professed for a while to be folk fans, who made the "singalongs" into "clapalongs," will probably show their faces but little this summer at Newport. But the other kind—the people who picked up accidentally and then developed the genuine interest—they will be back. I venture to say that these—and there are many of them—will find a lasting quality in what the Festival seeks to present this year and in the years to come.

CLARENCE COOPER

Nowadays, when many people have adopted a "fashionable" attitude of non-involvement—with each other and with events—I find it encouraging and exciting to know that people can still communicate through the simple and powerful medium of folk music. The sight of a crowd singing "We Shall Overcome" is an eloquent tribute to both the vitality of the music and the spirit of the people singing it.

People singing together is folk music, and the current interest and enthusiasm for it is an integral part of our culture. No fad or craze, but a strong tradition, living in the events of the present and an understanding of the past. As long as there's news, and people can carry a tune, we'll have folk music, and hopefully, festivals at Newport.

Many thanks to everyone who came last year—and again this year; who played, watched, listened, and sang—and participated in the exciting tradition of folk music.

RONNIE GILBERT

A few months ago I had a glimpse of what I missed by not being at last year's folk festival. I saw a small piece of the film that was shot here last year. Joan Baez was framed in the spotlight, flinging "Oh, Freedom" out into the uncanny night stillness made by thousands of utterly rapt, silent people. There was Mississippi John Hurt, delight and amusement playing tag on his gentle face, while blond young Johnny Hammond played him his kind of music.

A stageful of people, assorted colors, shapes, styles, standing arms linked, telegraphing one to the other the million meanings of it—"We shall overcome." I do believe we shall overcome. The song swirls through the audience, filling throats, gathering the radiance of 5,000 tear-stained faces, surging spaceward. Surely that moment became a star in one of the galaxies.

I still don't dig crowds. But there's something special going on here, something more exciting than any of the fine things that will take place, more meaningful than all the words that will be used to try to describe the four days. Any time you have an atmosphere in which art, instinct and pure chance share the respect and gratitude of all, where painstaking historical scholarship lives joyously with healthy irreverence, where even stubborn selflessness and frank opportunism dwell together in peace, each making his own peculiar contribution and accepting the other's—any time you've got a set-up like that, you've got where it's at.

ALAN LOMAX

A naive listener at the first Newport Folk Festival (1959) might have supposed that the stream of traditionally performed music had almost dried up in America. Last year's Festival was a great improvement and gave hopes for the future. Traditional singers and players, whose art cannot be written down or imitated except through long years of earnest study, had a chance to display their subtle artistry for a big audience, and they were much appreciated. However, they did not get their fair share of time, due to the popularity of many recording stars.

This year's Festival has an even larger complement of these highly trained, traditional country artists. My hope is that the Festival will be a triumph for them. For most of them it is their only outlet. Furthermore, despite the fact that they are not all "smooth" entertainers from the point of view of city audiences, they are our only source for learning the art of American folk music, itself. Their more relaxed way of performing, which is sometimes mistaken for lack of accomplishment, is often simply a matter of another style and other standards. Their art lies hidden in these stylistic differences. It consists of more than the words, the tune and the fun of singing. It is, perhaps, our most important, serious and original contribution to world musical culture. These performers are its only carriers and they deserve to be listened to with respect and love and delight.



PHOTO BY DAVID GAHR

JEAN

It's the memories that count. Anticipation to bear. Now is usually such a frantic time, or the like, that the enjoyment of it is pushed in time to remember.

Newport Folk Festival, 1963, is to me a series of memories to list here but summarized perhaps in all those people came together and all those memories.

Ever since the day that last year's Festival joined with the ever-growing excitement of a Newport Folk Festival. The big difference is that I know it will be great.

For me, the memories and the anticipation of sadness: this is my last year as a member of the Festival. It has been a wonderful experience, but I know that I have many different ideas, takes my place. That's how new people who would bolster and rededicate the Festival by their experience, thus helping the Festival.

For change is important, and tradition is important. Very, very often they are the same, inseparable. Trying to exclude the new, for often the new is old and clarified by present events, exquisitely true that the old alone could no more do.

So, goodbye, I'll be around, though, never last year's Newsweek said,

MIKE

Along with the other board members, I have some part of all of our curiosities and tastes. I have the consequent advantage of being able to do what I previously unknown and/or less readily available. The more professional artists whose material I have seen, the board has tried to keep a sense of interest in discussing aspects of their work not possible on the stage. I can meet and talk to the performers.

The warmth that traditional American art has done much to convince them of the interest in the heritage of traditional music is best preserved (called in rural areas) is one in which any singer representative of his kind of music. It is a place where traditions are based on the same or a similar music. Newport, along with several other festivals, by financial assistance, is making one of its best contributions to the convention.

Having a hand in the production of this festival has meant a great deal to me. I still hope that the shop of all would be the one called: "A New Live." I leave that to your imagination, alone without whom there might never have been a

PETER

The Newport Folk Festival is a tribute to the art in the Festival is, to some extent, donating his

Newport is a recognition of:

—The importance of folk music as a dynamic

—The importance of a music that deals with the

tions; not with the market-researched, manufactured

—The importance of each man's selfless contribution

is about;

—The importance of the way a person feels and

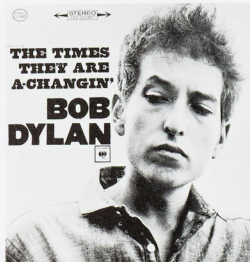
he stands for.

Newport is an opportunity for commercial and grass-roots singer from whom they have learned and will be tomorrow's giants as the scope and art

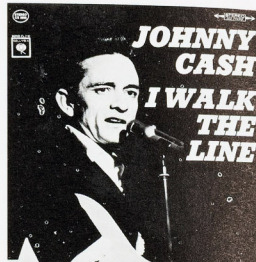
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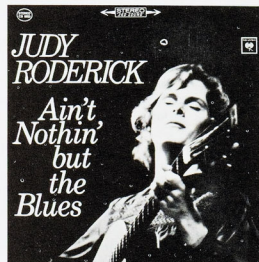
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CL 2155/CS 8955*

The year of the topical song

BY PHIL OCHS

DRAWINGS BY AGNES FRIESEN

In spite of the Fire and Police Research Association of Los Angeles and the Little Sandy Review, the topical-song movement has continued to expand beyond its phenomenal growth of last year.

Even the commercial groups are reflecting that it is time to think about the songs of our times. I wouldn't be surprised to see an album called "Elvis Presley Sings Songs of the Spanish Civil War" or The Beatles with "The Best of the Chinese-Indian Border Dispute Songs."

Broadside magazine (Box 193, Cathedral Station, N.Y. 25, N.Y.) has provided the main outlet for the new songs. It averages about four new subscriptions a day, and even though it comes out every two weeks, it's only able to print a small portion of the great volume of songs being sent in.



In the year since the last Newport Folk Festival, the main development in topical music, aside from its commercial success, has been the involvement on a personal level by many of the song-writers. This has been mainly with the integration and unemployment issues. Some of us have visited various areas of the South, and have come in contact with a real movement for the first time. The understanding and emotional involvement you get from real contact can't be achieved by reading about it through newspapers and magazines. It is also a challenge to sing your own songs to the people directly involved, and to see if they understand and appreciate what you've done. This is probably the greatest test of a protest song.





PHOTO BY ROBERT YELLIN

Program

NEWPORT FOLK FESTIVAL

JULY 23 TO 26, 1964

ALL PROGRAM WORKSHOPS FRIDAY AND SATURDAY IN
ST. MICHAEL'S SCHOOL, MEMORIAL BLVD. & RHODE ISLAND AVE.

THURSDAY EVENING — 7:30 P.M.

MAIN PARK (Freebody Park)

Concert of Traditional Music

Cajun Band
Elizabeth Cotten
Jimmie Driftwood
Seamus Ennis
Jesse Fuller
Elgia Hickok
Hindman Settlement School Dancers
Clayton McMichen
Mississippi John Hurt
Bessie Jones &
The Georgia Sea Island Singers
Fred & Annie Mae McDowell
Moving Star Hall Singers

Glenn Ohrlin
Chet Parker
Joe Patterson
Phipps Family
Doc Reese
Almeda Riddle
Sacred Harp Singers
Dewey Shepherd
Hobart Smith
Stanley Brothers
Bill Thatcher
Muddy Waters
Watson Family
with Doc Watson
Rev. Robert Wilkins
Robert Pete Williams

FRIDAY MORNING — 10:00 A.M.

ST. MICHAEL'S SCHOOL

Singing Styles

Ronnie Gilbert & Ralph Rinzier, Hosts
Joan Baez
Cajun Band
John Davis
Seamus Ennis
Ollie Gilbert
Fred & Annie Mae McDowell

Autoharp and Dulcimer

Mike Seeger & Jean Ritchie, Hosts
Ken & Neria Benfield
Elgia Hickok
Chet Parker
Phipps Family
Frank Proffitt
Doc Watson

Glenn Ohrlin
Almeda Riddle
Sacred Harp Group
Dewey Shepherd
Ralph Stanley
Mary Travers
Rev. Robert Wilkins

FRIDAY AFTERNOON — 1:30 P.M.

ST. MICHAEL'S SCHOOL

Broadsides (Topical Songs)

Pete Seeger, Host
Johnny Cash
Len Chandler
Jimmie Driftwood
Bob Dylan
Seamus Ennis
Sarah Gunning

Phil Ochs
Chad Mitchell Trio
Tom Paxton
Frank Proffitt
Malvina Reynolds
Rodriguez Brothers
Bill Thatcher
Hedy West

Guitar

Doc Watson & Ralph Rinzier, Hosts
Elizabeth Cotten
Willie Doss
Noelani Mahoe
Phipps Family

Films

Paul Nelson, Host
Shown in the theater

FRIDAY AFTERNOON — 3:30 P.M.

ST. MICHAEL'S SCHOOL

Freedom Songs

Guy Carawan, Host
Guy Carawan, Freedom Group and Dock Reese
(in addition to those on topical song workshop)

Banjo:

Bill Keith & Mike Seeger, Hosts
Bluegrass:
Billy Ray Latham
Ralph Stanley
Don Stover
Doc Watson

Old Time:

Gaither Carlton
Elizabeth Cotten
Ollie Gilbert
Hobart Smith
Ralph Stanley
Doc Watson
Arnold Watson

FRIDAY EVENING — 8:00 P.M.

MAIN PARK (Freebody Park)

Concert

Joan Baez
Johnny Cash
Cajun Band
Sleepy John Estes with
Hammie Nixon & Yank Rachel
Greenbriar Boys
Fred & Annie Mae McDowell
Clayton McMichen
Chad Mitchell Trio
Moving Star Hall Singers
Phil Ochs
The Watson Family with Doc Watson
Kaupena Wong & Noelani Mahoe

Hobart Smith
Muddy Waters
Clarence White
Rev. Robert Wilkins
Robert Pete Williams

SATURDAY MORNING — 10:00 A.M.

ST. MICHAEL'S SCHOOL

String Bands

Ralph Rinzier & Mike Seeger, Hosts
Sleepy John Estes with Hammie Nixon
& Yank Rachel
Greenbriar Boys
Clayton McMichen

Osborne Brothers
Phipps Family
Hobart Smith
Stanley Brothers
Watson Family

International Songs

Theo Bikel, Host
Joan Baez
Cajun Band
Clancy Brothers with
Tommy Makem
Ron Eliran
Hamsa El Din
Seamus Ennis
Kaupena Wong & Noelani Mahoe
Rodriguez Brothers

Negro Group Singing & Rhythmic Patterns

Alan Lomax, Willis James
& Pete Seeger, Hosts
Jesse Fuller
Mississippi John Hurt
Bessie Jones &
The Georgia Sea Island Singers
Fred & Annie Mae McDowell
Dock Reese
Moving Star Hall Singers

SATURDAY AFTERNOON — 1:30 P.M.

ST. MICHAEL'S SCHOOL

Blues

Willis James & Sam Charters, Hosts
Willy Doss
Koerner, Ray & Glover
Son House
Fred & Annie Mae McDowell

Judy Roderick
Hobart Smith
Dave Van Ronk
Robert Pete Williams

Play Party & Children's Songs

Jean Ritchie, Host
Joan Baez
Blue Ridge Mountain Dancers
Seamus Ennis
Hindman School Dancers
Bessie Jones
Almeda Riddle
Pete Seeger
Hedy West

Fiddle

Jimmie Driftwood, Host
Gaither Carlton
Louis Vinis LeJeune
Clayton McMichen
Dewey Shepherd
Hobart Smith

SATURDAY AFTERNOON — 3:30 P.M.

ST. MICHAEL'S SCHOOL

Traditional Dance

Jean Ritchie, Host
Blue Ridge Mountain Dancers
Hindman School Dancers

Country Music

D. K. Wilgus, Host
Jimmie Driftwood

Clayton McMichen
Carter Stanley
Doc Watson

SATURDAY EVENING — 8:00 P.M.

MAIN PARK (Freebody Park)

Concert

Theo Bikel
Blue Ridge Mountain Dancers
Judy Collins
Seamus Ennis
Jesse Fuller
Osborne Brothers

Peter, Paul, and Mary
Phipps Family
Frank Proffitt
Rodriguez Brothers
Swan Silvertones
Robert Pete Williams

SUNDAY MORNING — 10:00 A.M.

MAIN PARK (Freebody Park)

Concert of Religious Music

D. K. Wilgus, Host
Kentucky Colonels
Jimmie Driftwood
Moving Star Hall Singers
Phipps Family
Bessie Jones & The Georgia Sea
Island Singers
Sarah Gunning
Ollie Gilbert
Dock Reese

Almeda Riddle
Jean Ritchie
Rodriguez Brothers
Sacred Harp Group
Dewey Shepherd
Swan Silvertones
Hobart Smith
Stanley Brothers
Staple Singers
Watson Family
Rev. Robert Wilkins

SUNDAY AFTERNOON — 1:30 P.M.

Academic Workshop

ST. MICHAEL'S SCHOOL

(No Admission Charge)

Herbert Halpert

Willis James
Alan Lomax
Tristram P. Coffin
D. K. Wilgus

SUNDAY AFTERNOON — 2:30 P.M.

MAIN PARK (Freebody Park)

Afternoon Concert

Peter Yarrow, Host
Len Chandler
Hamsa El Din
Ron Eliran
José Feliciano

Koerner, Ray & Glover
Son House
Jim Kweskin and Jug Band
Tom Paxton
Judy Roderick
Buffy Sainte-Marie

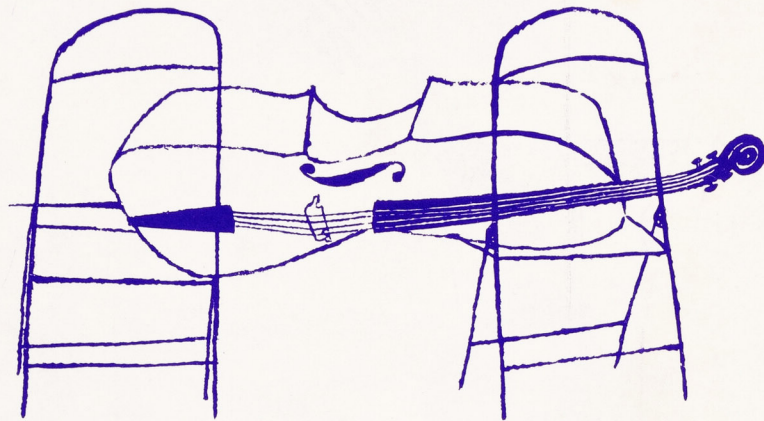
SUNDAY EVENING — 8:00 P.M.

MAIN PARK (Freebody Park)

Concert

Clancy Brothers and Tommy Makem
Bob Dylan
Freedom Group with Guy Carawan
Mississippi John Hurt
Kentucky Colonels

Odetta
Pete Seeger
Stanley Brothers
Staple Singers
Dave Van Ronk
and His Jug Band
Hedy West



gone man, gone...for **Gansett**



Narragansett Brewing Company, Cranston, Rhode Island