The last FSGW monthly program of the season will be presented on Friday, June 14 at 8:30 p.m. at the Ethical Society, 7750 16th St., N.W. Washington, D.C. FSGW members will be admitted free and non-members for $1.50.

Our performer this month is Dan Gellert, a native of Indiana, who plays all sorts of instruments. He plays banjo—mostly blues oriented, mandolin, guitar, fiddle, and Cajun accordion, among others. He was definitely a surprise hit at the National Folk Festival last year. He's top notch as an entertainer, similar, sort of, to Roscoe Holcomb, but then, he plays a variety of types of music. Dan is currently living in Elkart, Indiana.

The first fall program will be on the 2nd Friday in October. The September Newsletter will announce what great events are in store for you then.

NEW FSGW EXECUTIVE BOARD - 1974/1975

Here's a list of the 1974/75 Executive Board members along with their phone numbers:
President - Helen Schneyer 949-4552  
Vice President - Debbie Hutton 270-2217  
Treasurer - Rich Galloway 864-0723  
Secretary - Pat Chambers 337-0960  
Program - Jonathan Eberhart 667-0778  
Special Events - Bill Destler 699-5816
Membership - Don Nichols 751-3162  
Publications - Nan Goland 332-0232  
Publicity - Betty Hamman 933-3295  
Members-at-Large - Mary Cliff 536-6900  
Lars Hanslin 543-0956

OPEN SING

This month's open sing will be Friday, June 7 at 9:00 p.m. at the Ethical Society. Admission is $1.00 for both members and non-members. This month the subject of the sing is TRANSPORTATION under the direction of Marv Reitz. Bring along all your songs of trains, trucks, ships, mule trains, wheel barrows -- whatever.

The Open Sings will continue during the Summer months as usual -- on the 1st Friday's of each month. Hopefully the topic for each month could be picked, appointed or volunteered at the preceding month's Open Sings.

SACRED HARP AND POT LUCK SUPPER

Singing from the Sacred Harp and potluck supper will be held this month on Sunday, June 30, beginning at 4:00 p.m. at the home of Mary Helen Shortridge, in the Brookmont area of Glen Echo Heights, Maryland. Phone 229-1412 for directions and food ideas.
There aren't any plans yet for Sacred Harp sings to be held in July or August. If you're interested in hosting one or want to find out if there is going to be one, call Arlene Rodenbeck at 337-4353.

**FSGW ANNUAL PICNIC**

The FSGW annual Picnic will be held on Sunday, June 23 at Lake Accotink in Virginia. Everyone is welcome. This year the picnic will be pot luck — as there is not going to be someone coordinating the food, here's hoping we don't all bring the same thing. Be creative, and bring enough for at least four. If you have any questions, call Dick Rodgers at 363-6620.

There's going to be some entertainment. The Black Thorn Stick Ceilidh Band will be playing in the afternoon. Everyone else will be picking and singing the rest of the day. According to Dick, there will also be a bodacious co-ed softball game starting about 11:00 a.m.

**BLUEGRASS OPEN SING**

The Ethical Society presents a bluegrass open sing on the third Friday of every month at 9:00 p.m. at the Ethical Society. A donation of $1.00 is requested to cover wine and other refreshments. If you have any questions concerning the bluegrass open sing, call Nan Goland at 332-0232.

**FSGW EXECUTIVE BOARD MEETING**

The last meeting of the lame-duck Board will be on Tuesday, June 4 at 8:00 p.m. in Room 718, upont Circle Building, 1346 Connecticut Ave., N.W. New Board members are urged to attend this meeting also. There will be Board meetings in July and August as well as a budget meeting sometime, but they'll all have to be fit in between festivals and vacations, so Board members will be contacted as to the dates.

**FESTIVAL OF AMERICAN FOLKLIFE**

The Annual Festival of American Folklife will be July 3-7 and July 10-14. It will be held on the Mall near the Reflecting Pool. The Festival is sponsored by the Smithsonian Institution and the National Park Service. Events will be from 10:00 a.m. to 5:00 p.m. with many evening concerts.

There will be 4 theme areas, 700 participants representing 8 nations of the world, 15 Indian tribes and 9 labor organizations and unions. The first week the State of Mississippi will be honored; the second week the Gulf Coast Region.

The Indians are from the Far West, California and the plateau areas. The labor organizations and unions cover the communication fields — postal workers, graphic arts, telephone workers, broadcasters, etc. The countries represented will be Finland, Norway, Sweden, Tunisia, Greece, Nigeria, Trinidad and Brazil. There will be canoe races in the Tidal Basin and a number of other sports and games. Music will include blues, sacred harp, steel band, fife and drum and bluegrass, including a display of ancient instruments from some of the foreign countries. Along with all the international foods, there will be salmon cakes, cat fish fries, and southern fried chicken.

All of this has been brought together by about 30 scholars, specialists and field researchers in the fields of folklore, history, sociology, anthropology, labor studies, ethnology, ethnomusicology and dance in an attempt define Americans -- to show what comprises American life.

Volunteers are needed to help with the festival, especially if anyone has expertise in any of the areas mentioned. Those interested should contact Helen Stanford as soon as possible at 537-8373.
NATIONAL FOLK FESTIVAL

This year the National Folk Festival will be held August 1-4 at Wolf Trap Farm Park in Vienna, Virginia. As in past years, the festival will feature a cross section of America's best traditional musicians, dancers and craftsmen from throughout the country. An added dimension to the festival this year will be a special Children's Day, on Thursday, August 1 from noon until 3:00 p.m., with music, games, dancing and puppets. The festival continues with a concert Thursday evening at 8:00 p.m. and workshops Friday, Saturday and Sunday from 11:00 a.m. to 5:00 p.m. with evening concerts at 8:00 p.m. In between the workshops and concerts each evening will be a dance party featuring dance bands from various cultures. The public is invited and urged to participate.

Dance bands will form an important part of this year's festival. Dancing will range from contra dance music of the Canterbury Orchestra to the square and round dancing of the Appalachians and the two-steps and waltzes of the Louisiana Aces to the polkas of the Mike Enis Family, and Papago Indians from southern Arizona.

The crafts portion of the festival will again focus on musical instrument construction and repair, including guitar, dulcimer, banjo and fiddle makers. There will also be traditional woodcarvers from across the country.

The Sunday evening concert will feature a group of performers who will be departing on a tour of Central and South America immediately after the festival. This tour is an educational and cultural exchange project proposed by the NFFA to the Cultural Affairs Presentation Office of the State Department, referred to now as Folk Festival - USA.

The concert, in effect the tour group, will present a sampling of traditional American music and dance. It includes the Highwood String Band, playing old time country music; the Louisiana Aces, a Cajun band; Martin, Sogan and Armstrong, a black string band from Chicago; Luis Catala and friends, a Puerto Rican band from New York City; and the Bannerman Family, presenting clog and round dancing from North Carolina. Jim Griffith, a ballad singer from Tucson, Arizona, will MC the Sunday concert and the Latin American tour. Andy Wallace is directing the tour.

Volunteers are needed to help with the National Folk Festival. There is a great variety of work which will need to be done on each day of the Festival. If you're interested in helping out, please contact Betty Braymer or Nan Goland at the NFFA offices (296-5322).

Sweeney Todd Presents Alice and Hazel

Alice Gerrard and Hazel Dickens will be in concert on Friday, June 21 in Baltimore at St. John's Church, located at St. Paul and 27th Streets. Admission for the concert is $1.50, and it begins at 8:30 p.m. Alice and Hazel sing ballads and hymns along with their own compositions.

VIRGINIA FOLKLORE SOCIETY

The Virginia Folklife Society, founded in 1913, announces that it is beginning a period of increased activity in the field of folklore in Virginia. Plans are now being made for an all-day meeting in Charlottesville in the Fall, 1974; a newsletter began publication in April; and a journal is planned for later in 1974. Individuals interested in getting on the Newsletter mailing list should write: Charles L. Perdue, Jr., Archivist/Editor, Department of English, 115 Wilson Hall, University of Virginia, Charlottesville, Va. 22903
WANTED ADS

Wanted - Dobro Mandolin; mandocello. Write Robert A. Black, P.O. Box 2326, Berkeley, California 94702.

Want to be the first on your block to find out what the FSGW activities are going to be every month? The FSGW needs a couple people to be responsible for mailing this Newsletter every month which includes addressographing, postage metering, etc. beginning with the September 1974 Newsletter. It takes only a few hours once a month. Also, it would be helpful (but not necessary) for you to be available during the day. The work is done in the National Folk Festival Association office at Dupont Circle. If you're interested, call Arlene Rodenoeck at 337-4353 or leave your name at the FSGW phone number, 920-2067.

Want to volunteer to work for the Smithsonian? They are looking for volunteers for their Music Docent program. The volunteers will demonstrate folk instruments in the elementary schools in the area. Songs used are simple ones. All you need to work is one or two mornings a month. Interest is the most important factor if you're considering this. Those interested should contact Bruce Hutton (270-2217) who is co-chairman for 1974/75.

AROUND TOWN

Red Fox Inn, 4940 Fairmont Ave., Bethesda, Md.

Monday night hootenannies are continuing throughout the summer months. Attendance at these hoots has been increasing. If you want a seat, we suggest that you come early. The program begins around 8:00 p.m. If you want to play, check with Bruce Hutton, the MC, when you come in.

Psyche Delly, 4846 Cordell Ave., Bethesda, Md.

The Psyche Delly has begun having some folk music a couple nights a week. Bruce Hutton will be playing there Tuesday, June 25. The typ of music played does vary. If you want to know who is playing, call 654-5330.

TRAVELIN' BLUES WORKSHOP

There will be more Travelin Blues Workshops during the Summer at the Sylvan Theatre on the Monument Grounds. On June 15 at 8:30 p.m. will be Mother Scott, Archie Edwards and Chief Ellis. On June 16 at 8:30 p.m. will be Libba Cotton, John Jackson and Flora Molton. All concerts are free. They are sponsored by Summer in the Parks, National Capitol Parks.
BOOK REVIEW


This anthology offers something from most of the senior practitioners of structural analysis including a specially tailored version of "The Deduction of the Crane" in which Claude Levi-Strauss proposes a generative logic for some Brazilian Indian myths. Alan Dundes is represented by "The Making and Breaking of Friendship as a Structural Frame in African Folk Tales" in which he compares North American and African trickster tales while setting up a motiveme sequence for the latter. These two essays provide complementary examples from two divergent schools of structural analysis.

"The Interpretation of Myth" by Julien Greimas proposes to test an earlier Levi-Strauss interpretation of a Bororo myth, while "Kimil: A Category of Andamanese Thought" by Edmund Leach reviews observations made by Radcliffe-Brown in an attempt to distinguish between structuralist and "functional" analysis. Dell Hymes, Roberto DaMatta, and other interpreters of oral tradition are also represented.

Editor Elli Königás Maranda includes her own "Logic of Riddles" which examines the relationship of metonymy, metaphor, and analogy in the Finnish riddle and offers a formula for the generation of the riddle form.

Each time a pen is raised in the name of structural analysis the ground rules must be rehearsed, and it is a rare instance when the reader is not surprised by some new terminology or initiated into a hitherto unsuspected category of thought. The Marandas advance three criterial rules they consider indispensable to a structural analysis. The phrasing of these rules owes much to the language of structural linguistics.

First, structural studies require "the rejection of eclectic data such as 'striking moments' in folk tales." Both Levi-Strauss and Leach agree on the primacy of this requirement. Leach's own words are that "the underlying presuppositions... are of a mathematical-logical kind, and the investigator relies only marginally on psychological intuition." The thrust of structural analysis, then, points away from subjective individual and class judgments.

The second rule of the editors is that the process rests on identifying "transformations" in narrative communications similar to those Chomsky describes as taking place in sentences. The distinction of Saussure between langue and parole underlies their further elaboration of rule two as seeing "under every performance... a process in which some materials, such as inherited or international tale plots or actual experience, are transformed to fit the deep...structures of the culture."

The third rule is that it is necessary to "cut" or determine narrative units based on the sense of the completed narrative. Such a unit is the "function" defined by Vladimir Propp as "an act of dramatis personae...from the point of view of its significance for the course of action of a tale as a whole." The procedure of determining functions (interdiction, violation, attempted escape, etc.) is analogous to discovering semantic units in structural linguistics; that is, they are neither given nor evident and must be construed from the corpus itself.

Although these rules are unexceptionable, they are not cast in particularly revelatory language. I am not sure every folklorist scholar would agree that the language of linguistics and semantics is as indispensable as Königás and Maranda or as Julien Greimas would imply. Levi-Strauss, for instance, revels in difficult prose but usually eschews linguistic terminology for logical and philosophic discourse. From that point of view he often goes on to make observations about language, but his arguments are self-referential and do not depend upon a familiarity with an academic shorthand.

Levi-Strauss and Dundes distinguish between two types of structural analysis. They divide the world between themselves as the principal living exponents of one or the other school. Dundes' school, which derives from Propp's Morphology of the
Folktale and is enunciated in his own Morphology of the North American Indian Folktales, tries to discover linear, sequential structure expressed in terms of functions or motifemes. This type of study, which Levi-Strauss has termed as "syntagmatic," assumes that the sequence of motifs in any given folk text expresses the latent content and the formal organization of the text. Of the dozen or so authorities included in the present volume, only Alan Dundes is an advocate of this point of view. Dundes, however, is both prolific and accessible to American students of folklore. By giving an example of his method as contrasted with that of Levi-Strauss, one can perhaps delineate the span of activities in structural analysis.

In his interpretation Dundes establishes five functions for the African folk tale: Friendship, contract, violation (such as by means of deceit), discovery (of violation), end of friendship. He relates these functions to the pattern of African society when he observes that the American trickster violates an interdiction with a supernatural sanction while the African violates a contract made with another character in the tale. This, observes Dundes, may reflect differences between American and African concepts of law, crime and punishment being a secular matter for Africans and supernatural for Americans.

The more widely embraced and more speculative type of structural analysis (termed "paradigmatic" by Levi-Strauss and referred to as the "rearrangement" school by Dundes) holds that the elements of the text must be taken out of their given order and arranged according to a binary principle of opposition which operates in the generation of language as well as in the generation of myth. This oppositional structure springs from the logical necessity of polar significances (such as life/death, sky/earth, male/female) for the creation of meaning. Thus, thought of all kind is dependent upon the establishment of polarities and the construction of analogies between sets of polarities.

male/female sky/earth--- impregnating winds, mother earth, heavenly Father, son of God as mediator

"The Deduction of the Crane" enunciates the credo of "proper social-scientific verification" as Levi-Strauss calls for "the regular application of certain logical procedures, which it is a primary task of analysis to discover and name." In the present instance Levi-Strauss identifies two procedures: empirical and transcendental deduction. Empirical deduction occurs "whenever a myth attributes a function, value, or symbolic meaning to a natural being because of an empirical judgment durably associating the being with the attribution." Thus the tree frog is associated with rain because it lives in the hollow of a tree filled with rain water while the bee is both identified and opposed to the tree frog because it lives in the dry hollow of a tree. The frog constructs resinous cells in which to deposit eggs, and the bee constructs them for honey. Bees are associated with the dry season. The frog's milieu is wet.

But how is it that the jaguar is the first owner of the honey festival or that the frog is the mother of jaguars? The answer is, by virtur of transcendental deduction.

The frog is the master of water. This generates the opposition: The jaguar used to be the master of fire---because man is now the master of fire, and fire is opposed to water. And if by empirical deduction the frog is already opposed to the bee, then transcendental deduction concludes that the jaguar must possess honey. That, at least, is a parody of the binary principle in operation. Levi-Strauss' own definition of transcendental deduction speaks of it as the "awareness of a certain logical necessity, that of attributing certain properties to a given being because empirical deduction has previously connected this being with others on the basis of a set of correlative properties."

Suffice it to say that if an analysis is consistent, plausible, and leading I think the reader is justified in feeling impatient with the question of competing methodolgies. I offer the case of Bertel Nathhorst (Formal or Structural Studies of
Traditional Tales, 1969) who takes the leading structural analysts to task, one by one, for their failure to live up the principles of the "hypothetic-deductive method." At the conclusion of his study all are found lacking. And yet their ingenious categorizing of the elements of oral tradition remains one of the most exciting intellectual adventures open to students of the humanities.

Adrian Birney
Washington, D.C.

CALENDAR

June 4 Tuesday FSGW Executive Board Meeting, 8:00 p.m.
June 7 Friday FSGW Open Sing, 9:00 p.m.
June 14 Friday FSGW Program - Dan Gellert, 8:30 p.m.
June 14-15 June Days, Folk Music Society of Northern New Jersey, West Orange, N.J.
June 15 Saturday Travelin Blues Workshop, 8:30 p.m.
June 16 Sunday Travelin Blues Workshop, 8:30 p.m.
June 21 Friday Bluegrass Open Sing, 9:00 p.m.
June 21 Friday Sweeney-Todd Presents Alice and Hazel, 8:30 p.m.
June 21-23 Friday Mariposa Folk Festival, Toronto, Canada
June 23 Sunday FSGW Annual Picknic, Lake Accotink, all day
June 28-29 Sunday Middletown Folk Festival, Middletown, N.J.
June 30 Sunday FSGW Sacred Harp and Pot Luck Supper, 4:00 p.m.
July 3-7,10-14 Festival of American Folklife, Mall, near the Reflecting Pool
July 4-7 8th Annual Berryville Bluegrass Music Festival, Watermelon Park, Berryville, Va.
July 19-20 Midsummer Night Festival, 4pm til July 20 at 4pm, Fox Hollow Petersburg, N.Y.
August 1-3 Mountain Dance Folk Festival, Asheville, North Carolina
August 1-4 National Folk Festival, Wolf Trap Farm Park, Vienna, Va.
August 8-11 Fox Hollow Folk Festival, Petersburg, N.Y.
August 10-11 South Street Seaport, N.Y.C. Bluegrass and Old Timey Festival

FSGW MEMBERSHIP

FSGW membership may now be renewed for a 3-year period. It may be to your benefit to renew now for the 3-year period as dues may be raised in the Fall. With your membership you get free admission to monthly programs, reduced rates at Special Events, first-class postage on the Newsletter, access to the tape archives and exchange publications.

the Summer should contact Don Nichols at 751-3162. These workshops will be held in Alexandria.

MEMBERSHIP FORM

I (We) wish to join the Society; enclosed is $5.00 (1-yr. individual)____;
$15.00 (3 yr. individual)____; $7.50 (1 yr. family)____; $22.50 (3 yr.
family)____, for membership. Renewal______. Address change______.

Name:______________________________________ Phone:_________________
Addre
Address:___________________________________ Zip:_________________

Would you be interested in helping the Society in any way?______________
JOE HICKERSON APPOINTED HEAD OF THE ARCHIVES OF FOLK SONG

Joe Hickerson has been appointed as Head of the Archives of Folk Song replacing Alan Jabbour who left the Library of Congress on April 15, 1974, to be head of the Folk Arts Program with the National Endowment for the Arts. Joe has been at the Library of Congress for eleven years, his last job being as Reference Librarian in the Archives of Folk Song.

The Archives of Folk Song is looking for volunteers to do such jobs as searching, filing, cataloging, and a number of others. Anyone interested should call Joe at 426-5510.

OLA BELLE REED SONG BOOK

A song book of lyrics to folk songs written and sung by Ola Belle Reed is now available. The book was prepared and printed by members of the Zeta Nu Upsilon sorority at Goldey Beacom College in Wilmington, Delaware. Some of you may remember Ola Belle; she performed for us at one of our monthly programs.

The lyrics of many hard-to-find old time songs like "Rueben's Train," "I've Always Been a Rambler," and "Ranger's Song" plus many of her original compositions like "I've Endured," "High on a Mountain" and "My Epitaph" are included. Words to over 40 songs in all.

The cost of the booklet is $1.00 plus 25c handling charges payable to Goldey Beacom College's Zeta Nu Upsilon sorority (10 & Jefferson Sts., Wilmington, Delaware). The sorority is a non-profit organization and the book of Ola Belle's songs is being sold to provide money for school-related activities.

As this is the last issue of the year, I would like to thank those people who very regularly supplied me with all the information for these Newsletters. It has been a real experience, and occasionally a pleasure working on this Newsletter. Next Fall you will have a new editor, Nan Goland, who, I am sure, will continue to develop and create a new and entertaining Newsletter which I merely began to do over the last few issues.

Have a good Summer!

Maritza A. Plank

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