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MARYLAND FOLKLORE RECORDED IN MARYLAND: A GUIDE TO THE OLD LINE STATE

By Esther K. Birdsall

DURING THE GREAT DEPRESSION OF THE THIRTIES, a group of writers and assistants under auspices of the federal government engaged in the interesting project of gathering material for a five volume American guide. According to The American Guide Manual of 1935 prepared by Henry G. Alsberg, director of the Federal Writers' Project, the purpose of the project was to give information about the various states not readily available, "an understanding of the native and folk backgrounds of rural localities," and a compact series of reference books for tours of various states. The American Guide was never published, but the information gathered by the group was turned over to the states and municipalities for various publications such as the American Guide Series.

These guides followed the originally planned format in that each guide contains some introductory essays on topics like education, Indians, commerce, folkways, and religion. However, not every state guide contains essays on the topics mentioned. For example, Maryland: A Guide to the Old Line State does not contain an essay on folklore and folkways, but devotes much of an essay entitled "Maryland, My Maryland" to these topics. Other folklore in the Maryland guide is found, as in all the other guides consulted, in the second section which consists of essays on the principal cities and in the so-called tours of the state.

The reader in search of folklore in the guides is generally disappointed. In the earlier guides, folklore and lover's leaps with their Indian maidens seemed to be synonymous. But the editors of some of the later guides became disenchanted with the plethora of Indian maidens to such an extent that the editors of the Georgia guide stated in the introduction that such legends would not be included.

However, one feels deeply sympathetic toward the compilers of the guides and their problem with folklore, for the directions they were given for gathering this material were not too clear. They were given directions mainly for collecting examples of folkways, which, according to the American Guide Manual, consisted of folk festivals, pageants, celebrations of "annual or periodic recurrence (such as Tilting Tournaments in Virginia)," folk dramatic performances, barn dancing, peculiar wedding or other ceremonies, annual festivals, Indian festivals, and the like. Directions for collecting verbal folklore, with which I am the most familiar, are found under the categories of literature and music. Under literature, the workers were asked "What books are there compiling legends peculiar to your region? (Ex. Paul Bunyan tales of Washington and Oregon, Indian legends)." Under music, the compilers were asked to discuss folk songs and folk dancing. Furthermore, in a section on homes or birthplaces of famous people the field workers were urged to check the accuracy of conflicting information. If they could not validate the information, they were to add "believed to be" or some similar statement to their report.

These directions for collecting purely verbal lore leave much to be desired. For example, no mention is made of the local hero or of the teller of tall tales, both of whom figure prominently in American folklore. Furthermore, the directions certainly did not encourage the workers to go among the folk for material; instead they were encouraged to consult books. However, they were to feel free to consult experts. Interestingly enough, although Whitney and Bullock's Folk-lore from Maryland (1925) is listed in the bibliography, I did not recognize any professional folklorists among the consultants in the Maryland guide.

With these drawbacks in mind, one approaches the study of folklore in the American Guide Series with a certain amount of misgiving, which unfortunately is justified for many of the guides. However, the most unsatisfactory aspect turns out to be the homogeneity of style. Whatever vitality a ghost tale had, for example, has been sapped either by the compilers of the written sources or by the editors of the various guides.

IF ANY ONE GENRE OF VERBAL LORE PREDOMINATES IN THE MARYLAND GUIDE, it is the ghost tale. This impression is confirmed in the introductory "Maryland, My Maryland" essay which introduces the reader to "one of Maryland's few claims to a unique ghost" (p. 6). This uniqueness, one gathers from the guide's usual insipid account, is the ghost's trying to expiate a sin discovered after his death, the moving of a boundary marker in Western Maryland. However, in the guide most Maryland ghosts behave like other ghosts, often appearing without any motivation or simply searching for treasure. Thus the ghost of Anne Chew dressed in gray with a flowing scarf walks in the garden of the family home completed in 1778 (p. 456). In another old house near California, the ghost of Aunt Melie Hazel walks looking for hidden gold. Mysterious lights are seen during her wanderings, and the lights will disappear when she has found the gold (p.484). Mary Perkins' ghost walks in the graveyard on the eve of her death, January 8. The writers speculated that "perhaps she was the young woman of the legend who, after leaping safely from a window of the house to elope, ran down the lane, fell, and struck her head on a rock, dying instantly. From that time until the stone was removed by a road crew 'bloodstains' showed on the rock in spite of repeated efforts to remove them. Why any one wanted to remove them is not explained by those who tell the tale" (pp. 365-366).

Near Elkton, the ghost of Dr. John Gilpin walks about the farm with the same gun he had used to shoot a prowling Negro in the shrubbery during the Civil War. The compilers added, "For years before his death it is said that Negroes passing between the house and barn at night would whistle to let the doctor know their intentions were good" (p. 320). Although the editorial commentary on the ghostlore is not always too illuminating, sometimes the reader becomes downright impatient with the editors for adding some tantalizing information without any explanation. For example, why is the ghost of a lady from the Purnell house who tripped and broke her neck "a source of concern to the Negroes who live there" (p. 449)?

On the other hand, the story of Lincoln's ghost in Baltimore county would make little sense if the editors had not informed the readers that John Wilkes Booth attended Lamb's School in Philopolis.¹ According to this story, Lincoln appears rather frequently in the company of John Wilkes Booth. Lincoln's ghost follows that of Booth to the schoolhouse and points his finger accusingly at his assassin, who "bows his head in shame" (pp. 8-9).

Because the ghost stories cited in the previous sections are told in connection with certain names and places, they could be called local legends. However, they are in a sense part of a larger category, namely, the migratory legend, the motifs of which are attached to a specific locale and are modified to fit the conditions of the new location. The motif of saving a town through a ruse is an excellent example of a migratory legend, one of which is included in the Maryland guide. According to this legend, Mt. Ephraim was saved from destruction by the British either during the Revolutionary War or the War of 1812 or by pirates when the occupants and slaves paraded around carrying guns and cornstalks to simulate a large group of defenders (p. 445). Although the legend is attached to a specific place and the cornstalks reflect the local material available to effect the ruse, the motif was already known to ancient Irish storytellers.

In fact, most of the local legends found in the guide contain widely disseminated motifs. Perhaps the best example is the story of the revived corpse from the Eastern

¹Wilkes Booth was born and raised in Bel Air, just north of Baltimore. Philopolis, with Lamb's School, apparently has since vanished from the map. *Editor.*

Shore. "It is told," according to the writers, that the wife of a refugee French Huguenot was buried in the churchyard. The night after her burial two strangers came to steal her jewelry. Unable to slip a valuable old ring from her finger, they cut off the finger. The cutting revived her; she got up and ran to the rectory where she lived for several years (p. 400). According to Richard Dorson, this tale has appeared 77 times in the Irish folklore archives and has become part of English, French, and Spanish traditions in North America. Dorson also has collected a Negro version (Buying the Wind, pp. 310-311).

Another tale with widely disseminated motifs is one found about a mule, a Negro, a ruse, a ghost, and a drunkard's conversion on the Eastern Shore. According to this account, there was a white mule so stubborn that every attempt to harness him failed. One day a Negro decided to resort to a ruse -- the ruse unfortunately is not described -- to harness the mule. The Negro sank to the ground in a coma and the mule started roaming the countryside. People decided that the mule was the devil incarnate, and a posse drove him into the marshes. He sank from sight, but his ghost later appeared to the town drunkard who was so frightened that he gave up drinking and became a parson (p. 407).

BURIED TREASURE IS ANOTHER MOTIF FOUND IN THE MARYLAND GUIDE, as well as in guides to many states in different parts of the country. According to "a rumor," Captain Kidd buried treasure in a hill in Baltimore. So numerous were the treasure seekers that their activities had to be curtailed for safety reasons (p. 248). According to another legend, a guest in a tavern buried a chest of jewels in a mountainside near Braddock. While trying to recover the chest in a storm, he was fatally injured. On his deathbed he confessed that he had stolen the jewels. The landlord also tried to recover them but failed. However, people maintain that some day the chest will be found (p. 333). Both tales contain the standard motifs and structures of buried treasure tales in that the first part tells of the hiding, the second of the search, and the ending of the failure to find the treasure. (This treasure tale structure has been pointed out by Gerard T. Hurley in Western Folklore, X, 1951.)

Places alone do not attract legends; the great and near great also become the subjects of legends. Although these legends usually transform the human to the almost superhuman level, legends about people in the Maryland guide have more modest aims: to glorify a place or a person. Glorifying a resident of Sinepuxent Neck certainly is the aim of the brief story about a Mister Fassit who supposedly killed Braddock, the British general during the French and Indian War (p. 448). Prospect Hall near Frederick is the burial place of George Washington's favorite horse, Blueskin, according to legend (pp. 346-347). Betsy Ross, while living near Rising Sun, received her inspiration for the five-pointed star for the American flag from a room with a chimney cutting diagonally across the corner in the form of a pentagon (pp. 301-302). According to tradition, Henry Clay attracted a very large crowd when visiting Ellicott City. When the crowd demanded a speech, Clay raised his arms to silence it. Just then the church bell sounded, and Clay called out: "My friends and fellow citizens, the notes of yonder church bell remind me that this is a day for prayer and not for public speaking." He then raised his arms again in benediction (p. 329).

Because Negroes are singled out in the "Maryland, My Maryland" essay for their folkways and folklore, one could turn from a type emphasis to a group emphasis. According to the essay, "Kotchin' Marse's Christmus gif" was a custom dating back to slavery and perpetuated by old family retainers. The servants competed with one another for the honor of being the first to shout "Christmus gif', Christmus gif'." After the presents were distributed, the Negroes would entertain their employers with songs and dancing. According to the writers, the songs were either old favorites or new versions "with flattering personal comments directed toward the master, his wife, and his children" (p. 5). "Pattin' the Juber" is then given as an example of such a song:

Juber do, an' Juber don't,
Juber will, an' Juber won't;
Juber up an' Juber down,
Juber all aroun' de town.

Sif' de meal an' gimme de husk,
Bake de cake an' gimme de crus,'
Fry de pork an' gimme de skin,
Ax me when I'se comin' agin.
Juber, Juber, Juber-ee!

Although this is an example of an authentic Negro folksong, it is not an example of a flattering one. It certainly shows how uncritical the writers were in not noticing the bitter irony in the meal and husks phrase, for example. Nor did they notice the barb in the following example of a typical older type of Maryland Negro work-song:

De Jack Snipe said unto de Crane,
I wish to de Lawd dere would come rain;
De wile Goose said unto de Swan,
De comin' winter'll be sharp an' long.

Dey say ole Marse is sick again;
He suffer many a' ache an' pain;
When my old Marse's dead an' gone,
Dis ole nigger'll stop huskin' corn.

O, my ole Marse is good to me,
An' when he dies, he'll set me free,
We've possum fat an' taters too,
Good enuf fo' me an' you.

From this introductory essay one is led to believe that considerable Negro folklore would be scattered through the guide; actually there is not much. The Eastern Shore tour section mentions a Samson Harmon who was noted for his "great prowess, both muscular and amatory." Nothing is said to substantiate the latter, but his strength is documented by noting his running down a buck deer after an all day chase (p. 446). Near Snow Hill there lived a young Negro whose laziness infuriated his master, Judge Ara Spence. One day the judge ordered the child's father to "Take him down to the shore, tie a rock to him, and dash him in the bay." The child "thought fast and protested, 'Bless Gawd, Mass' Ara, don' drown me -- I ain't had ma breffas' yit'" (p. 445). Readers familiar with Negro folklore recognize this as an example of the fairly widely disseminated tale in which the Negro using his wits outsmarts the whites. In the Frederick region, Negroes had their Snallygaster, "a fabulous reptilian bird of vast size that preys on poultry and Negro children after nightfall" (p. 348). Unfortunately, the information is too scanty for any meaningful analysis. The compilers must have realized this for they added that the Snallygaster was probably borrowed from the Germans in the area who had a "Schnelle Geist" (fast spirit).

The writers' statement that "probably the richest body of lore and language that is peculiarly Maryland's has sprung from the Eastern Shore, and is still current there" is as true almost thirty years later as it was then. Illustrating their observation are mostly superstitions such as, "It's bad luck to swear while fishing;" "Don't go fishing in the sign of the Crab; fish won't bite then;" "If you would catch oysters, sing: if fish, be still." Weather lore is recorded in a stanza beginning, "When the wind is from the north,/ Sailors don't go forth." The Eastern Shoreman's colorful dialect is illustrated by "fly-up-the-creek" for a flighty person, and "as poor as gar broth." Gar broth denotes extreme poverty for the gar is an almost meatless fish (pp. 4-5).

AS HAS BEEN PREVIOUSLY STATED, NEITHER A WORKING DEFINITION OF FOLKLORE nor explicit instructions for collecting the lore were given to those employed by the Federal Writers' Project under the WPA. Under these circumstances, one must admire the workers who produced the Maryland guide for their attitude toward folklore. Unlike writers of Kansas' guide who relegated crop and weather superstitions to the distant

past because agronomists and meteorologists could ascertain ideal planting and weather conditions more accurately than by the movement of the moon, the Maryland writers generally reported the folklore objectively and considered it as an integral part of man's cultural environment. It is true that they were sometimes carried away by the "uniqueness" of Maryland folklore and that they did not have enough knowledge to interpret the data meaningfully, but they could recognize triteness as seen in the following entry:

On Will's Mountain...is the lover's leap of this vicinity, a limestone cliff rising more than 1,000 feet. the legendary lovers were, as usual, Indians.

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BOOK NOTICES AND REVIEWS:

The Study of American Folklore: An Introduction. [By] Jan Harold Brunvand. New York: W.W. Norton & Company, Inc., 1968. xiii, 383 pp. Illustrations, Map, Bibliographic Notes, Index. Appendices: The Taming of the Shrew Tale in the United States, by Jan Harold Brunvand; The Folklore of Academe, by J. Barre Toelken; The Types of the Southern Mountain Cabin, by Henry Glassie. \$6.50

First drought, then deluge. For decades no single volume has shown forth as an adequate introduction to the study of folklore. Now we have at least three, beginning with Alan Dundes' The Study of Folklore, Tristram Coffin's Our Living Traditions, and now the volume under review. All three have been needed; all three are intelligently compiled; but Brunvand's effort is, in several respects, the best of this trilogy. For its audience, it is the best book of its kind to appear.

Teachers of folklore have long been in need of a text which delineates and describes this very squiggly science. Early efforts, such as Alexander Krappe's, were the products of literature professors and have shown a decided literary bent. Brunvand is a card-carrying folklorist who devotes his attention to those areas which are of interest to folklorists today. His analysis is evenly sound and current, and he attempts to bring some order out of a very amorphous discipline.

One may not agree with the author's division of folklore into verbal, partly verbal, and non-verbal, but one has to admit that in this book it works, and one has to admire the logic with which each chapter is composed. The important aspects of riddles, for instance, are listed, discussed, and exemplified, but so artfully that one is not painfully aware of reading a textbook.

Perhaps most impressive is the author's eminently readable and anecdotal style. Each category is illustrated by authentic folk materials which always seem appropriate, tasteful, and functional. This is, after all, a text to introduce the bounds of folklore to neophytes, but it is also a book that one can read with pleasure, and which can be recommended to friends who despise reading textbooks. Brunvand's good sense, good taste, and good style are perhaps the strongest points; he fulfills the Renaissance ideal of entertaining while educating.

In speaking of the limitations of The Study of American Folklore, one is only complaining that it does not exceed its subtitle, "An Introduction." Do not expect to find much that is new or revolutionary or very profound; Brunvand only presents what is known (though with three suggestive and mature, original essays in an appendix) But he has written a text around which teachers of folklore can build a course. The text itself, as every teacher wants, is not definitive, but is highly suggestive. Each chapter is followed by a useful bibliography to aid the student who wants to know more about the material he has just read.

We are living in a kind of folklore explosion these days where the demand to know

more about Das Volk has made such a book as Brunvand's necessary; now that we have it even more students will be able to discipline their fascination for American traditions.

Bruce A. Rosenberg
University of Virginia

Cecil Sharp: His Life and Work. By Maud Karpeles. Chicago: The University of Chicago Press; London: Routledge & Kegan Paul Ltd., 1967. Summary by A.H. Fox Strangways. xii, 228 pp. Photographs, List of Publications. \$5.95; 40s.

Maud Karpeles, for a long while Cecil Sharp's assistant in many ventures, then Honorary Secretary of the English Folk Dance Society, and currently Honorary President of the International Folk Music Council, has completely and commendably rewritten the biography of this great Englishman. Based on two previous editions which combined commentary by Dr. Karpeles and A.H. Fox Strangways, it has become an even more fascinating account of an unusually active and influential figure in the study and popularization of Anglo-American folk music.

Most fascinating is the blow-by-blow account of Sharp's meteoric rise to become the central figure of English folksong and dance collection and promulgation. Within a few months of "collecting" his first set of Morris Dances at the age of forty in 1899, he was engaged in heated controversies with many of the active collectors already on the scene, on the one hand, and his less exacting colleagues in the realm of popular practice, on the other.

Of great interest to American readers are the descriptions of Sharp and Karpeles' forty-six weeks in Appalachia during the 1916-18 period and the latter's visits there in 1950 and 1955. These passages make clear the pair's purpose, to retrieve examples of the older surviving songs and melodies from a group of people which Sharp praised as being "just exactly what the English peasant was one hundred or more years ago" (p. 146). Our own recent interests in native traditions and innovations in Appalachia are found of little value in the book, for they saw only "that the continuity of rural life had been disturbed by the coal industry" (p. 166) and that more recently "the serpent, in the form of radio, has crept in, bearing its insidious hill-billy and other 'pop' songs" (p. 170).

Even in England, Sharp's collecting interests were necessarily narrow, as he decried "the tiresome business of having first to listen to popular music-hall or drawing-room songs of fifty years ago before extracting the genuine traditional music" (p. 150).

It was in the realm of English dance that Sharp was most active and exacting. His insistence on strict adherence to traditional dance styles contrasted with his belief that the traditional singer carried nothing important for revival purposes save the essential text and melody of a song. Again, our later experience counters this, but we have also developed, hopefully, beyond the full pendulum swing to the opposite persuasion, so that our admonition of these positions of Sharp is fully tempered by a feeling for the essential values and magnitude of his work, both in its temporal context and for our own times.

This sympathetic, but not overly adulatory biography of Cecil Sharp will assist admirably in a mature evaluation of this dynamic person and his seminal work.

J.C.H.

The Myths of the Rhine. Illustrated by G. Doré. Translated from the [1875] French of X.B. Saintine by Prof. M. Schele DeVere. Rutland, Vermont, and Tokyo: Charles E. Tuttle Co., 1967. 400 pp. Publishers Foreword. \$2.75.

About half-way through this volume, X.B. Saintine writes: "My purpose in writing this work was nothing more than to try and collect along the banks of the Rhine all the curious myths which have survived the ancient creeds of Europe" (p. 213). And a charming collection it is indeed! However, in the early part of the book, the author could

not resist an impulse toward scholarship which strikes the modern reader as antiquated. He has the Scandinavians pause on the Rhine on their way from India to the chilly North!

But Saintine lived during the so-called Indianist period when India was considered the home of the Indo-European language and the source of most folktales. Linguistics and folklore were companion studies as exemplified by the works of the brothers Grimm. At Oxford, the fanatical Max Müller was beginning to show that myths were greatly misunderstood because the once pure Indo-European language had become corrupted. Just as Müller's etymologies make amusing reading today, so do the few attempts at etymologizing by Saintine.

The scope of The Myths of the Rhine reflects the nineteenth-century attitude toward myths. The Grimms, along with others, felt that folktales such as Märchen were simply remnants, poor ones at times, of ancient venerable myths. Thus Saintine includes not only those tales dealing with a world prior to ours and properly called myths, but also tales of the great "Sleepers" such as Frederick Barbarossa whose red beard grew through the table. He also tells the story of the Lady of Kynast, who after having caused the death of two noble brothers by giving them some impossible tasks to perform to prove that they were worthy of her hand, flung herself from her tower after the third brother avenged their deaths and humiliated her publicly.

By far the best section of the book is Saintine's retelling of the Edda, the Bible of Norse mythology. The Edda, to my way of thinking, presents the materials rather clumsily, and most translations perpetuate all its stylistic infelicities and add a few of their own. Not so The Myths of the Rhine. Here those ancient deities come to life. There is Thor trying his best to kill a giant with his trusty hammer Mjöllnar. One weeps again over the death of Balder by the mistletoe, the only plant that did not promise to protect him. And the sick humor inherent in the episode of Tyr's losing his hand in his attempt to capture Fenris, the dreadful wolf of Norse mythology, comes through. As Voluspa utters her mournful prophecies concerning the Götterdämmerung, one almost hears Heimdall's horn announce the woeful day when the giants will cross Bifrost, Fenris will break his bonds, and chaos will return. This whole section is marvelous, in every sense of the word.

Finally, one must mention the Doré illustrations. They enhance the mood of the tales and contribute much to this scholarly antiquated but permanently charming retelling of half-forgotten myths and tales.

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A Collection of Folklore by Undergraduate Students of East Tennessee State University.
Edited by Thomas G. Burton and Ambrose N. Manning. Monograph No. 3, September 1966.
The Institute of Regional Studies, East Tennessee State University, Johnson City,
Tennessee. v, 80 pp. Paper, \$1.00.

This slim volume is the first folklore offering in a monograph series recently initiated by East Tennessee State University. It also is, as far as folklorists are concerned, a great step in the wrong direction. In the previous edition of this Supplement I suggested three possible ways in which student collections may be of value: as a method for making students aware of the nature of oral tradition; as a help to the professional collector in uncovering hidden pockets of folklore; and as a means of bringing together the folklore from a particular region. With the qualified exception of the last item, this monograph fails dismally.

There is little indication in these eighty pages that the undergraduates who wrote the papers or the editors who compiled them for publication knew much about the discipline of folklore. They call their work "a collection" but they make no effort to capture the oral utterance of the folk. Instead, they present us with a shabbily arranged grouping of tales from semi-oral and written sources, a jumble of essays on quaint sounding subjects (for example, "Gases or Ghosts"), a long list of riddles and superstitions, an interminable catalog of autograph verse, plus other miscellanea. Not one single item in the book bears the mark of documentation or analog. Either the

editors know nothing of the folklorists' tools such as the Type and Motif Indexes or else they are just plain lazy. I surmise the latter. Furthermore, they offer virtually no controlling data for these "collections." Sometimes, we are told of informants, sometimes we are not. When informants are listed, their addresses are vague. Sometimes, there are dates of collection; usually not. Never do we read of the circumstances surrounding the collecting experience: the milieu, the informant's style, the function of the lore in the community, the people's own evaluation of their traditions. Indeed, if there is a rich vein of folklore in Tennessee, and this book does hint at such, the professional collector would really have to scratch to follow the meagre leads these ill-prepared students have provided. He might just as well go elsewhere and begin anew.

And as if this were not enough, one of the editors possesses the naiveté to say of his collaborator: "Professor Manning has not retained a copy of all of these collections, not even of all the better ones; however, the following papers are representative of the research in folklore that has been made by undergraduate students of East Tennessee State University" (p. v). What has Manning done? Given the folklore back to the folk? Has he not used this core of material to begin an archive at the university? If this is the best we can do with student collections, all I can say is God help us -- and the misled undergraduates at East Tennessee State University.

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The East Tennessee State University Collection of Folklore: Folksongs. Edited by Thomas G. Burton and Ambrose N. Manning. Musical Notations and Analysis by Annette Wolford. Monograph No. 4. November 1967. The Institute of Regional Studies, East Tennessee State University, Johnson City, Tennessee. vi, 114 pp. Index of Titles and First Lines, Index of Singers. Paper, \$1.00

You have probably been wondering why a folksy state like Tennessee has not had its Frank C. Brown, Vance Randolph, or somebody else's great big collection of folksong. I could tell you why, but it would take many words and, besides, probably be libelous. So instead I shall confine myself to reviewing the present volume.

This is a humble beginning toward a published collection of materials traditional in Tennessee. Real (that is, Middle) Tennesseans may regret its limitation to East Tennessee sources; but that doesn't matter much in a book of a hundred songs from seventeen informants.

What I like best about this book is its simplicity. The editors understand that anybody who cares can probably borrow or buy the source books and write his own critical notes. They have devoted their time to the transcription of tapes for the use and enjoyment of people who can not get to the Carroll Reece Museum to listen to them.

By way of simplicity, each tune is written in C or the appropriate mode having no sharps or flats. Church modes are indicated, and there is a usable system of classification for pentatonic tunes (adapted from Cecil Sharp). The book is musicologically uncluttered. It lacks any indication of the pitch used by the informant (one minus), and it omits both guitar chords and capo directions (two plusses).

The editors seem to have transcribed some tapes of concerts, or, at least, long sessions, by fairly well-known performers (for example, the late Clarence Ashley). This is worth doing; the material, however, is not necessarily traditional. One finds familiar Child items. (Who would have thought them old boys had Richard Dyer-Bennet records way up in Morristown?) Some of the material, on the other hand, is quite fresh. This is particularly true of the 1860's to 1930's sentimental and broadside pieces.

If the book is to serve the purposes stated in its introduction, to "promote a perpetual collection, encourage the contributions of other collectors, and thus aid in producing a reservoir of primary sources in regional folklore" (p. v), I can think of a couple of improvements. One would be a loose-leaf format, so that later publications

in the series could be bound with the first group. (The present book is bound like a tablet of cheap typewriter paper; my copy already has four or five loosepages.)

It might be possible to revise the plates for this book and use it as the nucleus for a really extensive publishing venture over a period of several years. There are at least a thousand more Tennessee songs already transcribed, but unpublished, in various large and small collections around the state. Somebody is bound to publish them, sooner or later. I would like to see it happen in my lifetime.

Richard H. Hulan
Belle Meade Mansion
Nashville, Tennessee

Fact, Fiction and Folklore of Southern Indiana. By Margaret Sweeney. Foreword by Kenneth Clarke. New York, Washington, Hollywood: Vantage Press, 1967. xix, 389 pp. Illustrations, Music, Bibliography, List of Informants. \$6.50.

Popular books on folklore have a penchant for acquiring alliterative titles, which fulfill the function of attracting the eye of the prospective reader. Unfortunately, the proper function of a title may suffer somewhat in the process, as is the case with the present book. The Southern Indiana here referred to is a rather exclusive term. Five of the eight chapters in the book deal with Floyd or Clarke County, concentrating on the Jeffersonville, New Albany, and Clarkesville complex. The opening chapter is about Old Vincennes and the closing chapter about Washington County, with a chapter tucked in on the life of George Rogers Clarke, whom the author feels history has treated unfairly. There are no footnotes or similar impedimenta, so it is not always certain what is fact and what is fiction. However, the folklore is clearly indicated as such, with name and background of the informant supplied for each entry.

Actually, the book is a scrapbook of material which Miss Sweeney has gathered over the years as a high school teacher in Jeffersonville, Indiana, augmented with knowledge from her background as member of a prominent shipbuilding family. Given these circumstances, the reader must be prepared to be charitable about frequently abrupt changes of subject.

The author is at her best when she is writing about her personal and family involvement in the early life of a river town. The section entitled "Our Home" is a warm treatment of the everyday trivia so richly evocative of an era, much removed from the present, when swinging was usually done on the front porch or at a square dance.

All genres of folklore are represented to a greater or lesser degree, since Miss Sweeney was not a specialized collector but simply recorded whatever material came her way. She collected extensively from her students, and as her reputation for being interested in folklore grew, other informants were brought to her attention. A number of songs are included in the book, most of them with both text and tune, and in some cases there is a discussion of other versions.

There is much information in the book which will probably be of little interest to the folklore-oriented reader, who may not share the author's detailed interest in churches and schools of the area, the layout of various towns, or the names and dimensions of boats built in Jeffersonville in the years 1888-1900. There may be those, however, whose taste extends to the slightly fusty, turn-of-the-century turn of phrase, who may wish to judge the merits of the book first-hand, and who may find it an entertaining experience.

Mary Meade
Fairfax, Virginia

The Fiddle Book. By Marion Thede. The Comprehensive Book on American Folk Music Fiddling and Fiddle Styles, Including More Than 150 Traditional Fiddle Tunes, Compiled from Country Fiddlers. New York: Oak Publications, 1967. 160 pp. Illustrations, Music, Index to Fiddle Tunes. \$7.95.

Although somewhat inaptly titled, this work comprises the most important collection of fiddle tunes published in the last twenty years. Perhaps a less ambitious title,

such as "A Fiddle Book" or "The Oklahoma Fiddle Book" would have been more appropriate, since over ninety-five percent of the tunes included in the book were collected in Oklahoma.

Marion Thede, a native of Oklahoma, has been collecting fiddle music since 1928 when a chance encounter made her aware of the existence of such tunes. Now, after nearly forty years, she has published some of the results of her collecting in a volume of 150 fiddle tunes, including interspersed texts, metronome tempos, and some interesting comments on bowings and fiddle tunings. The tunes and texts represent the renditions of sixty-eight fiddlers: sixty-three Oklahomans residing in forty-five counties of the state, four from neighboring Scott County, Arkansas, and one Californian. Approximately thirty-five percent of the collection is from Pottawatomie County, Oklahoma, where the majority of the tunes were played by members of the Collins family.

Among the most useful aids to the collection are Mrs. Thede's notations for selections tuned in cross-keys (violin tunings using other than natural flat, GDAE, or A-minor, AEAE). For each selection played in a cross-tuning, she has provided the tuning at the upper left of the notation. In addition, she has furnished a transposed notation of the piece in natural flat. Ten different cross-key tunings are found in the collection.

It is most unfortunate that the author has failed properly to annotate each tune or provide any biographical data on musicians. Collecting in a day when old-time fiddlers abounded, but scholarly interest in them did not, her notes on the fiddlers, their experiences and their tunes would probably have had as much value to the researcher as the tunes themselves. No collecting dates have been provided for any of the tunes, making it impossible to determine when a tune was collected between the time frame 1928-1966. More than thirty photographs of fiddlers have been included in the book, but, mysteriously, only three are of musicians whose tunes are notated therein.

It is this reader's assumption that the publishers have been at least partially responsible for the lack of documentation and the inclusion of irrelevant materials in the book, in an attempt to make the work more attractive, in their opinion, to the general public.

*Guthrie T. Meade
National Archives*

Playing the Guitar. [By] Dan Morgan. New York: Bantam Books (P3444), 1967. Originally published in Great Britain by Corgi Books, 1965. vi, 169 pp. Illustrated, Music. Paper, \$1.00

"Now is the time! This is the book! Tune up and turn on to the swingingest music today!" on the cover of a book is almost enough to make anybody seriously interested in playing the guitar turn off and go back to the Folksinger's Guitar Guide. However, my interest began to grow when I found, in the first chapter, that the author (apparently, a British studio-type guitarist and part-time instructor) rather than claiming, as in many method books, that this book would teach you to play guitar, states flatly that "No one can teach you how to play the guitar." What he offers is a collection of hints, based on his experiences as a self-taught guitarist, to keep the prospective student from making too many wrong turns in learning to play. I should point out, as anyone reading this probably is interested almost exclusively in learning folk styles, that the book covers just about every guitar style I have heard and only a small portion (though no smaller than any other portion) is devoted to folk guitar.

Section One deals with such basics as selecting the proper guitar (nylon or steel string, flat or arched top, solid or hollow body electric, twelve-string, what have you) with hints on what to look for in the way of quality in each, as well as recommendations as to what type of instrument to use for the type of music you want to play. Tunings, playing positions, use (or not) of picks, and recommendations for strings are covered here.

Now the author gets down to the nitty-gritty: learning chords. As in most folk-oriented guitar instruction books (and this isn't) the author stresses that most songs can be accompanied with two or three chords and starts right off with a song after a word

about how to interpret his chord diagrams, which are fairly standard. I have been a believer in the theory that a student will learn faster, even though he has to concentrate on more things at once, if he starts out by working on a song accompaniment rather than just chord exercises. The author points out that this gives the student some feeling for rhythm even though he does not know any complex picking styles (score one for him). After several chapters of chord instructions (three main chords in the keys of C, G, D and A in that order and I recommend learning them in exactly opposite order), he goes on to minor chords, then a chapter on diminished and augmented chords. A word of instruction is included in the section on diminished and augmented chords on where and where not to use them, an item almost always omitted from chord lists.

The average student could stop here and go on by himself, which goal is the aim of the author. However, the next several chapters are devoted to little techniques in various styles which might be of interest. The slur, common in blues guitar playing, for instance, is hidden among "Foot Pedal Volume Controls" and "Tremolo Arms" in the "Electric Guitar" section, while an arpeggio style commonly used in folk guitar is buried in the "Spanish Guitar" department. Don't forget to read the chapter on "Electric Bass Guitar." Here you can learn how to play a good, though elementary, bass line behind a blues singer or mouth-harp player. Just remember that the bottom four strings of your guitar are tuned just like a bass.

Just for fun, there is a section on the use of a tape recorder for special effects, over-dubbing and multi-tracking, and just plain practice. The last section covers reading music, a bit of music theory, and does a pretty good job of relating the theory to what you have already, hopefully, learned.

I don't think this book is the one book to buy if you want to learn to play the guitar. However, I feel that it is an excellent guide as to where to go once you have decided to learn to play. Anyone who already plays guitar even a little probably will not get much other than a bit of inspiration out of it. But, even for the experienced guitarist, this inexpensive book would probably be enjoyable reading.

Mike Rivers
Arlington, Virginia

A Woody Guthrie Bibliography: 1912-1967. Compiled by Richard A. Reuss. New York: Guthrie Children's Trust Fund, 1968. v, 94 pp. Author Index. Paper, (No price given).

It must have been about two years ago when Richard Reuss came to a party at my house and displayed a curious interest in poking through my files of miscellaneous trivia. He was mainly interested in whatever related to Woody Guthrie. A Woody Guthrie Bibliography is the result of this and similar poking around in hundreds of nooks and crannies and other people's files of miscellaneous trivia in search of every item written by and about Woody Guthrie.

Reuss' aim is the listing of "every known item in print relating to Woody Guthrie." He has not fallen very far short of that goal but there are, no doubt, a few items by and about Woody Guthrie which may never turn up. Items that were mimeographed in a few copies and not widely circulated, for example, are difficult to retrieve. Reuss has unearthed over 500 items for the Bibliography, up to and including nine obituary notices (Woody died just as the book was going to press and publication was held up so as to include these obituaries). About one-fourth of the items are by Woody and the remainder are about him.

Woody Guthrie was a lot of things to a lot of people. The problem is to figure out the real Woody -- if this is possible. He was a prodigious writer who composed some of the best (and some of the worst) songs written in America; he was a man with great concern for the "little man" but who at times sorely tried the patience of friends and family; he used and was used by friends and causes too numerous to mention.

Woody was a folksinger and a song writer but it remains to be seen whether any of his songs will become folksongs. He has become a hero to the younger generation of contemporary song writers. Phil Ochs says, "Guthrie's work now stands as a model of technique for the new writers that have taken over his task" (Mainstream, August 1963, p. 35). Ochs

misses the point completely! Woody's "technique" was a result of his "folk" origins; the time and place that produced him; the tragedy that followed him all his life; and the particular portion of the human gene pool of which he was composed. If one is to be a folksinger and write folksongs (or what may become folksongs), he sings and writes within the bounds of his own tradition.

Perhaps the complete story of Woody Guthrie and his contribution to, and effect upon, the American folk music scene cannot be written for another generation when time may provide a more objective view. The time to begin the story, however, is now when most of Woody's family, friends and associates are still with us and can furnish the details needed to round out the somewhat skewed picture presented by the published material. Reuss' Bibliography is the starting point for whoever would begin this task.

John Greenway says (Journal of American Folklore, Vol. 81, No. 319, January-March 1968, p. 64), that the one thing about Woody which is sure to endure is "a handful of magnificent songs...and since these will endure, their composer will endure, and he will be the man he must have been to write them." Amen!

Chuck Perdue
University of Pennsylvania

A Guide for Collectors of Oral Traditions and Folk Cultural Material in Pennsylvania. By MacEdward Leach and Henry Glassie. Harrisburg: Pennsylvania Historical and Museum Commission, 1968. Foreword by S.K. Stevens. Acknowledgements by Donald H. Kent. vii, 70 pp. Illustrations, Music, Suggested Readings. Paper, (No price given).

Henry Glassie is editor of Keystone Folklore Quarterly, an American authority on material folk culture, and -- perhaps more relevant to the future of folklore in the United States -- Pennsylvania State Folklorist, employed by and serving that state as folklorist.

Since the Pennsylvania State legislature late in 1966 established the Ethnic Culture Survey and employed its folklorist, Glassie has arranged folk music concerts, appearances by members of the folk community in elementary schoolrooms, an annual Middle States Conference on Folk Culture, and has prepared this Guide for collectors. The Guide is a gift not only from the State of Pennsylvania, but also from MacEdward Leach, who helped see that enabling legislation for the Survey was passed and that a trained folklorist was hired. Leach died in July, 1967, sadly before his extensive plans for retirement -- including preparation of this Guide -- were fully put into action.

It was while MacEdward Leach was conferring with the legislature (trying apparently to disabuse some legislators of the notion that "ethnic" means only "Negro") that he casually asked when we were going to get started in Maryland. With this nudge, the know-how and determination of Delegate John Stuart McInerney of Montgomery County, and the testimony of George Carey of the University of Maryland before the Natural Resources Committee, one of whose members recognized him, coat and tie notwithstanding, from a collecting trip on the Eastern Shore ("Didn't I give you a ride on my boat out to Smith Island last summer?"), the Maryland State legislature early this year passed a joint resolution calling for a study commission on the need for an archive to preserve Maryland folklife. Subsequently, Governor Agnew signed the resolution and appointed the commission. The group has broad representation including George Carey; William Voss Elder III, Baltimore Museum of Art; Herbert Hilliard, Anne Arundel County Board of Education; Harold R. Manakee, Maryland Historical Society; William A. Parr, Department of Forests and Parks; Morris L. Radoff, State Archivist; Mary-Carter Roberts, Department of Economic Development; and this reviewer.

The Pennsylvania Guide should be of interest to this commission in its work, since political and cultural boundaries are never, well, hardly ever the same. For example, there is a Mennonite community near Loveville in Southern Maryland. Also, the Guide is an excellent introduction to folklore and folklife in general and, in particular, to that of Pennsylvania and its environs. In fact, its "Suggested Readings" could well serve as the American folklorist's basic five-foot shelf.

The method in the booklet is discursive: folklore is tales, songs, dances and games, riddles, proverbs and speech, beliefs, customs, and material culture. There is an

explanation of each genre, and, in the second section, examples are given of each, culled from Pennsylvania collections. It is unfortunate that the examples are not individually referenced, though the sources in mass are cited in the acknowledgements. Such referencing could have been done unobtrusively and to the effectiveness of the Guide. In this regard, an index also would have been helpful.

This definition by genre is fairly clear -- and safe. But there's difficulty with, "Remember that a good test of things which are genuinely folk is whether or not they are found at different times in different places" (p. 3). Many items -- a coke bottle if the times are not too different -- meet this test. Closer to the mark is: "Distinctive folk qualities like these the collector senses and finds....This sense of the genuine is built up through a long and close association with the genuine" (p. 2): This reminds one of Kenneth S. Goldstein's statement in the other book on your how-to-collect-folklore shelf, A Guide for Fieldworkers in Folklore: "Interestingly enough, though they [folklorists] rarely agree, they also rarely have any difficulty in comprehending each other" (p. 1).

On the definition of "folklore," one wishes sometime that he were in that magic wood where things had no name and Alice walked with her arm lovingly about the neck of a fawn. It is due to the popular conceptions of this term that a name such as "Ethnic Culture Survey" was chosen for the Pennsylvania agency and that the currently good word "folklife" was used in the Maryland resolution. It may be noted that "folklore" does not occur in the title, and is infrequently used in the text of the Pennsylvania Guide. This caution, it seems, also is represented in the refreshingly conservative approach in the Guide. The authors clearly state that the tradition under concern is necessarily vertical in time, and that all oral material is not necessarily folk.

Another attraction of the booklet is its line drawings. Though the artist is not identified, the attention to detail and completeness point to the hand of Henry Glassie.

*George A. Simpson
Bethesda, Maryland*

RECORD NOTICES AND REVIEWS:

"These records recreate the memorable moments of Fox Hollow, 1967, when the rains came down," says Bob Beers on the liner notes of "Pitter, Poon, the Rain Come Doon" - Vol. 1, and "Clitter, Clatter, Down Come the Water" - Vol. 2 from Fox Hollow Records (R.D. 1, Petersburg, New York). Well, almost. While all the music on the record is even more delightful when heard in warm, dry surroundings, the most memorable moments usually occurred offstage. The records do, however, communicate the marvelous spirit of the hard-bitten ballad singers who defied the elements to sing...and high water came!

Fox Hollow definitely is the ballad singer's festival and in spite of the difficulties of recording in the inclement weather, Bob has managed to have many represented. Two Washington area performers are among the group, Howie Mitchell with hammered dulcimer, and one song by Joe Hickerson. Both of their families and the Dildines sing with the greatest of the pickup singing groups, The Golden Ring.

This set, at \$4.00 individually and \$7.00 the pair, indeed is a remarkable effort to preserve the magic moments of the 1967 Fox Hollow Festival by the remarkable producer of both the festival and the records, Bob Beers.

*Richard L. Rodgers
Frostburg, Maryland*

At a time when major companies release only stereo records, and even the independent producers are turning more to stereo, Joe E. Bussard of Fonotone Records, Frederick, Maryland, states that he plans gradually to retire his LP catalog, and concentrate on what has been his staple, the 78 rpm single.

To Joe Bussard, this action, it seems, is a reaffirmation of basic values. His taped radio shows on which he plays old-time country and blues records draws encouraging letters from fans in Western Maryland, Virginia, and West Virginia. His motto on the show: "Country music and other music are worlds apart; country music comes from the heart." Listening to some of the records he produces, one is impressed with their captivating

enthusiasm and lack of forced effect. The music, especially that of revival groups, comes close in spirit to the 1940's Asch recordings of Woody Guthrie, Pete Seeger, and others. Bussard has recorded not only revival performers but has taken his equipment into the field and recorded W.E. and W.R. Barnes' mouth-harp and guitar in a boiler room in Richmond, Kentucky; Ruben H. Cabbage and His Round Top Mountain Boys on Cabbage's front porch in Stanley, Virginia; the fiddling Whitacre family in Pleasantdale, West Virginia; Negro singer and banjoist Clarence Fross in Moorefield, West Virginia, and the Welch Brothers with fiddle and a brilliant up-and-down-the-fingerboard banjo in Petersburg, West Virginia.

Scanning the catalog other interesting items include "Blue Eyes Run Me Crazy" by Joe Bussard, Oscar Myers and Uncle Bud Taylor, "Fate of the Submarine Thresher" by Bussard and Ted Kreh, "We Need More Rattle Snakes!" by Kreh, "Borrow Love and Go" by Jolly Joe's Jug Band, "Victory Rag" by Birmingham Bill, and "Death of John Kennedy" and "Vandy Vandy," both by Bob Coltman. For free catalog, send request to 503 Fleming Avenue, Frederick, Maryland 21701.

Another independent producer, which has been documenting folksong, folklore, and folk music, is Folk-Legacy records of Sharon, Connecticut, under the direction of Sandy and Caroline Paton, and Lee Haggerty. At hand is "Max Hunter of Springfield, Missouri" (FSA-11). Max Hunter is no star or super-star. What he is, and represents, is bedrock to the continuance of folksong tradition. He sings primarily traditional ballads in a widely established British Isles, white American style, reciting stories of high passion in a determined passionless manner.

He accompanies himself with a direct, unadorned and rhythmic guitar. Particularly fine are his versions of "Edward," "Lady Margaret," and "The Dewie Dens of Yarrow." The record, with concise notes by Mary Celestia Parler and Vance Randolph, is available for \$4.98 from Folk-Legacy, Sharon Mountain Road, Sharon, Connecticut.

George A. Simpson

THE SUMMER'S CROP OF FOLK FESTIVALS...A GLEANING:

(Of the Newport Folk Festival, Ed Badauxa while back in Sing Out! wrote that the spectacle moves on. Well, if the spectacle has moved on, the festival remains. And, in general, it seems as a firmly-entrenched American institution. Last year, the National Folk Festival Association published a sixteen-page "Festival Calendar" listing American festivals. This year the calendar was twelve pages in length, winnowing one suspects some festivals more representative of popular lore than folklore. Following are reports on some festivals, accessible to the Washington area residents, which some Society members and friends happened to attend. For other, somewhat different views of Newport 1968, see New York Broadside #94, September-October 1968, and the National Review, XX: 40, October 8, 1968.)

The Beers Family Festival of Traditional Music and Arts (Fox Hollow)...Michael Cooney said it well when he said, "There are performers who get up on stage and say 'listen to me.' There are other performers who say, 'I know this great song and I'd like to share it with you.' At Fox Hollow you only find the second kind of performer and that's what it's all about."

Fox Hollow was a dream before it was a place. I can remember Bob and Evelyne Beers talking about how great it would be to get all the people that they knew and loved together in one place at one time so that they could share each other and the music and the love that get so tangled up together. When the Beers bought their home near Petersburg, New York, Bob said, "I'm going to have a festival and we have the perfect place for it." He was right.

The Fox Hollow Festival is held in August in the woods of the Adirondack mountains. In 1966 it was cold, in 1967 it was unbelievably rainy, in 1968 it rained, it was hot a little, it was cold a little. The natural amphitheater was close to its capacity of 3,000 people on Saturday night when Owen McBride said, "You're an amazing audience, you really listen and at a festival that's rare!" That is one of the nicest things about Fox Hollow, people really care about what is happening and they aren't there just to be seen. When it starts to rain at Fox Hollow people don't run for cover, they make their own with plastic and canvas and tree branches. When it gets cold at Fox Hollow people don't leave, they just put on more clothes and huddle closer together. After all, there isn't any other place to go.

This year the festival began to take on an air of permanence. The chemical Jiffy Biffy's have been replaced with honest johns, a ten-holer at the festival diggings and a five-holer at the performers' campground. The volunteer labor force has continued to improve the terracing on the hillside of the amphitheater and the sophistication of the preparation for rain has risen to ingenious heights. Plans were being made for next year by the more or less permanent tenants of the booths where crafts and foods and records and instruments are displayed and sold. Fox Hollow has become an established part of the lives of the people who participate in it.

Fox Hollow is creating a group of people who have a sense of identity through common experience. Traditions are beginning to build up around the festival. Some people are becoming aware of their own worth to others through the encouragement of Fox Hollow. The quiet dignity of the music and the arts and the crafts of the people of Fox Hollow holds out some hope for the final dignity of man in this indignant time.

John R. Dildine

Berryville Blue Grass Festival...Carlton Haney's Third Annual Blue Grass Festival took place this year at Watermelon Park, Berryville, Virginia. Bluegrass festivals have become popular with promoters ever since the Warrenton festival two years ago attracted over 8,000 people. As a rule, without too much variation, bluegrass festivals have three or four bands: the Osborne Brothers, Ralph Stanley, Bill Monroe, Jimmy Martin, and so forth, and one or two lesser known local bands.

Carlton Haney, being a man of some vision, conceived of and brought about a festival to end all festivals, and one which stands out from all others because of the ideal behind it. Simply, it is this: Bill Monroe conceived of the music which we know as bluegrass music. In his style are all the elements which the bluegrass fan draws upon to define hard-core bluegrass music. Most of the well known artists of today started or at least performed with and were influenced by Bill, although as was inevitable and necessary, they broke away and established more personal and individual styles of their own. Specifically, therefore, it would be significant to present a festival using Bill and the many musicians he recorded and worked with to present, inasmuch as possible, a chronological history of bluegrass music. And more generally, it would be a chance for interchange of ideas and music -- a huge jam session.

The festival drew, at a guess, over 2,000 people on the weekend; campers came to spend the whole week, camping in the large field provided for that purpose; people came from as far away as Canada and from as nearby as Berryville. It was a week-long affair, the first few days being devoted to informal workshops with various artists teaching. On the weekend there were more formal concerts and workshops and on Sunday afternoon the festival was climaxed by "The Story of Bluegrass Music," a five- or six-hour marathon revolving around Bill Monroe. He combined with the Osborne Brothers, Red Smiley, Don Reno, Clyde Moody, and ended with his own current band: Kenny Baker, fiddle; Vic Jordan, banjo; Roland White, guitar; and James Monroe, bass.

Of all the festivals this one comes closer to being a convention of top bluegrass musicians. It is a constant combining and re-combining of musicians and musical styles, and one of some truly great moments. There is tremendous spirit among the musicians and audience, and Bill Monroe is never in greater form than when receiving this well-deserved recognition of his place in bluegrass music.

Alice Foster

Friendsville Fiddle Contest...Friendsville, Maryland (population 580) drew a crowd of 3,000 to hear nineteen fiddlers compete in this town on Maryland's western border on June 20. The fiddlers came from a radius of about fifty miles with the heaviest representation from Pennsylvania, generally from the Uniontown area. Maryland fiddlers all were from the area west of Cumberland. Stylistically, Pennsylvania and Maryland fiddlers were closer to northern tradition while the West Virginia entrants showed definite bluegrass influences. On October 12 the first Maryland State Fiddlers Contest was to have been held in Oakland in connection with a three-day festival.

Richard L. Rodgers

Festival of American Folklife... It was not so very long ago that the long hot summer in Washington, D.C., would slowly pass without any significant cultural event to relieve the tedium. However, this void has now been filled, unfortunately for only four brief days over the Fourth of July, by the Annual Festival of American Folklife sponsored by the Smithsonian Institution. All those who enjoyed this display of the diverse aspects of the cultural aspects of the folk cultural heritage of this country owe a debt of gratitude to the Smithsonian, particularly Secretary S. Dillon Ripley, Ralph Rinzler, and James Morris.

The success of this festival can be measured by the public response and the growth of the audience to more than double that of last year's first festival. In these times of conformity and uniformity, mass production and production for the masses, lack of encouragement for creativity, and loss of personal identity, it is reassuring that considerable effort is being made to preserve and acquaint the American people with some of the many traditions which form the background of our culture. Among craftsmen represented this year were basketmakers, woodworkers, carvers, potters, quilters, dollmakers, cotton processors, a blacksmith, a tinsmith, and a candy maker. Where else can a city-raised child or adult watch the entire process of converting raw wool into the finished product, from the shearing of the sheep to the carding, spinning, and the weaving (on hand-made looms).

The high point of the festival perhaps is the music. Again this year there was a diversity ranging from the primitive sound of the Lummi Indians to the contemporary electrified driving sound of the Muddy Waters Blues Band. An added bonus this year were the many afternoon workshops. But one suggestion I would offer would be to separate the music workshops from the crafts area, particularly to avoid the distraction of milling people and the constant obtrusive sounds emanating from the PA system.

There may be better folk music programs than this one, but I don't know where one can hear such a diversity of music of such fine caliber for so little expenditure (there is no charge for either the evening concerts or the workshops). I am looking forward to next year's presentation.

Alvin Rosen

Galax, Virginia, Old Fiddlers' Convention..... This festival, in case you've never heard of it, is one of the most easy-going and music-filled "folk festivals" around. For three days each August, fiddlers, banjo-pickers, guitarists, singers, dancers, and bands gather in a ball park in this little southwestern Virginia town to compete for \$1,000 in prizes and to hear and see and meet each other. The small stage faces the baseball grandstand and the bleachers are added to swell the seating capacity. The rest of the field, from around the pitcher's mound to the outfield, is a combination campground, parking lot, rehearsal area and jam session. It's no understatement to say that more music is made in the parking lot than onstage. I saw maybe a half-dozen people dancing (country flat-foot and clogging) to one impromptu band (fiddle, two banjos, one played by Washington's Reid Martin, and guitar). This scene was repeated throughout the park. If one band stopped or grew boring, you only had to walk twenty feet to hear another. And, although these were usually established bands, the sit-in rate (musical, not political) was high, and the spirit free-wheeling.

The music at Galax is based on the traditional dance and social music of the Appalachian mountains. Contestants are judged by strict rules based on the local variants of the style, but a wide range of styles are presented, notwithstanding. Bluegrass seems to be the most popular band music, but older instrumental styles ("clawhammer" banjo, several guitar styles, and a variety of singing styles) are also very evident. Only Galax, among the various festivals, offers a good chance for a working exposure to a variety of musical styles. By that I mean that, in the formalized concert-oriented festivals, an aspiring musician can hear many approaches to music, but there's little opportunity to learn close-up how to play them. Galax is different in that, though the range is much narrower (Joan Baez would be practically incognito at Galax, even if she didn't want to be), the relationship of performer to audience is much more informal.

Robert Clayton

Mediterranean Festival, Potomac, Maryland...The First Annual Mediterranean Festival at the Greek Orthodox Church of St. George, though misnamed since it actually was a Greek festival, was a success for those attending and, apparently, for those sponsoring. Perhaps next year the main tent should be larger, because as the wine and beer flowed and the bouzouki grew more insistent (the music was live), the troupe of professional Greek dancers was joined by almost everyone, and serpentine lines began to dance on the lawn outside the tent. The food too was excellent, giro (lamb), feta cheese and rich ripe olives. After eyeing the mezedakia, someone mentioned squid. Was that the fragrant white meat on the mezedakia platter? Maybe we'll try it next year.

Norman Oudeis

National Folk Festival...During the weekend of July 19-21, the air over Milwaukee was heavy with fumes from rotting alewives along the shore of Lake Michigan, the name of Father Croppi was frequently heard, and the city with a cannon blast at twelve noon on Friday and much attendant hoopla launched into its Summerfest celebration. In this atmosphere, the Thirty-First National Folk Festival was held, and, in conjunction, a convention for practitioners and scholars. Despite the noise, murmurings and stench, the city displayed hospitality which would rival anything available in the South. The meetings, performances and after-performance parties were marked with cordiality and zest, due primarily, it seems, to the character of the participants and the efforts of Alfred Sokolnicki of Milwaukee's Metropolitan Folk Group Activities Association and his local committee. This warmth was most in evidence at a dinner Thursday evening in honor of Sarah Gertrude Knott, who in 1934 founded the National Folk Festival and since then has fought the good fight and personally pulled together the national fête with dance, song, tales, instrumental music, customs, crafts, presenting representatives of different ethnic, later immigrant groups with those of earlier Americans, opening the festival with the native Amerindians, and always with accompanying conferences or workshops.

Milwaukee is a stronghold of ethnic dancing groups, and this year at the festival dance held sway. The local groups were aided by Ralph Case and his square dancers from Washington, D.C., and the most dazzling folk dance spectacle this reviewer has ever seen -- a group of 180 performers brought by the Canadian Folk Arts Council and representing eight of the ten Canadian provinces. The Ukrainian group was astounding as was the Greek, which with change of costume performed both northern and southern dances. All showed style, grace, agility and joy in a carefully paced performance. It was well the dance predominated, for the auditorium was like a gigantic barn. As a result, for example, the intricate banjo work of Town Hall and Dennie Slone of Kentucky came across as a solid sheet of sound. The most embarrassing moment of the festival was a display of gross intolerance by the audience which started a rhythmic clapping before Miramichi ballad singer Dalton Brown finished his version, of what seemed almost fifteen minutes length, of "The Beggar Man," a variant of "Hind Horn." When asked later if he had been able to finish the ballad, Brown said he had, but knowing it was long he purposely had deleted a number of verses from the version he usually sings!

A welcome and successful innovation this year was a Sunday morning religious music session, held fortunately (acoustically speaking) at the headquarters hotel, with Hall and Slone, Welsh Gymanfa Ganu, harmonica player and singer Dan Smith, and an Appalachian folk mass by Eusebia Simpson Hunkins.

Sol Pugida

Newport Folk Festival...The best things going at Newport this year were twenty-two simultaneous workshops on Friday and Saturday. It was here that people could get to see performers as people rather than as stage personalities. Here you could ask questions, exchange ideas, and learn something while being entertained. This is one thing Newport has over the Smithsonian Institution's festival. A prime example of this was the banjo-guitar workshop with Michael Cooney, Happy and Artie Traum, and Art Rosenbaum.

The evening concerts bring in the money which supports the festival. This year they did an excellent job. The festival was a success. Total attendance was over 70,000, rivalling the 1965 peak year.

Thursday's concert had a fresh format. Everyone on stage; everyone doing his thing; sometimes one at a time; sometimes in groups. It made for a spontaneity which is lacking in the usual concert approach, but it unraveled a little around the edges. Someone should have been in charge.

Saturday had two concerts: "Country Music" which I did not see but 17,000 others did, and a "Ballad Concert" which was filled to capacity. This concert, moderated by Pete Seeger, was all any traditionalist could ask for. Most of the "Fresh Faces" were unremarkable with the exceptions of the Kaleidoscope, an electric-near Eastern-rock-blues group, and Sean Gagnier, a Canadian ballad singer.

The festival ended with a tribute to Woody Guthrie. Words from Woody's writings formed a background for the singing of his songs. At the end, performers and audience joined in "Amazing Grace." It seemed appropriate.

Roni Bowie

Philadelphia Folk Festival...Those psychologically dependent on folksong are nearly saturated by the time of the Philadelphia festival, yet it consistently proves one of the most satisfying of the summer's experiences.

Philadelphia does not attempt to be as spectacular or innovative as Newport in its presentations and the difference between professional and volunteer organization is noticeable. In common with other large festivals, it has its highs, lows, conflicts, and hangups, but there is evidence of effort to improve.

As for the music, one delightful aspect of this year's festival was the exposure given to England's Young Tradition. They garnered many new admirers in their five appearances and a concert tour is in the making. Joan Baez appeared in a special one-hour concert early Sunday evening much to the delight of her fans. This was a new concept for Philadelphia and this reviewer applauds the decision both for the satisfaction of Baez fans and the pacing of the rest of the program. Philly's ceili, ballad session and children's workshops followed their pattern of excellence. The hoot was not really satisfactory, but better planning of time allotment would probably help.

As for the performers, the new group of Denver, Boise and Johnson (Johnny Denver's sequel to the Mitchell trio) is developing a good sound. Doc Watson was completely astounding as usual. Washington's John Jackson seems destined to grow in national stature, and very deservedly so. Phil Ochs established that among recorded politicians he does sing better than Everett Dirksen. The great triumvirate -- Norman Kennedy, Lou Killen and Joe Heaney -- again provided traditional music's finest hours. Michael Cooney won his first banjo contest and great appreciation throughout the festival. And much appreciation to many other performers too numerous to name.

As a final note, we would like to thank Perkiomen Creek, flowing through the festival grounds, for the moments of relief from the heat (though I'm sure little perkiomens are still growing on me)!

Richard L. Rodgers

Shenandoah Valley Folk Music Festival...They say that early in the last century a cartographer going through Virginia looking for names of topographic features asked a young slave the name of some local mountains. "Massa, nuttin'" was the reply. It was at Massanetta Springs at the foot of the Massanutten mountains that the Shenandoah Valley Folklore Society this October held its first folk music festival. The show -- it was more a concert than a festival -- was held in a pavilion, open to the balmy Indian Summer air. Performers included Blaine Smith, who has recorded for Bluebonnet; the Brushy River Boys, a bluegrass band from Galax, Virginia; Patrick Gainer, founder of the West Virginia Folk Festival; the Darcus Sisters, a rocking Negro group (singing spirituals, of course), and the Ethnics, a young male trio singing topical songs to the accompaniment of untuned guitars and, for the most part, at an unintelligibly fast pace.

George A. Simpson

POTOMAC PULSE: Douglas McMillan is now in the Department of English, University of Arkansas. Babies...First-born. John. to Howie and Ann Mitchell...Kurt Olaf to Eric and Joan Peterson.