

Folklore Society

P. O. Box 19174

of Greater Washington

20th St. Station, Wash., D.C. 20036

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Linda Brennan, Editor

WHISKEY-TOBACCO-ONE-EYED, RED-HEADED WOMEN

Chuck Perdue, President of the Society, will head the first in a series of monthly open sings to be held on the last Saturday of every month. This month's sing--October 30 at 8:30 p.m., Union Methodist Church, 814-20th St., N.W. -- is devoted to Whiskey-Tobacco and One-Eyed, Red-Headed Women. If you know a song about any of these and would like to participate in the sing, please contact Chuck at 273-0762, and bring your voices and instruments (yes, and even your one-eyed, red-headed woman--if you have one) to the sing on the 30th.

Members free - Non-members \$1.00 - Students 50 cents

CALENDAR OF COMING FSGW EVENTS

<u>Friday</u>	<u>Saturday</u>	<u>Event</u>
Nov. 12		Folk music on commercial "Race" and "Hillbilly" records, 1920-1940. Presented, with original recordings, by Guthrie T. Meade and Richard K. Spottswood.
	Nov. 20	Open Sing run by Ed Morris.
	Nov. 27	Bluegrass concert cancelled.
Dec. 10		Jewish folksongs and some Anglo-American counterparts. Tossi and Lee Aaron, Prestige recording artists, from Philadelphia.
Jan. 14		Reports on folklore research by students in the "Introduction to Folklore" course at the University of Maryland, along with their professors, Esther K. Birdsall and Douglas J. McMillan.
	Jan. 29	Open Sing.
		Meetings of the Executive Board are held on the first Wednesday of each month.

All events begin at 8:30 p.m. An 8:00 p.m. membership meeting precedes each program meeting. All Friday events on this list are held at Pierce Hall, behind All Soul's Unitarian Church, 16th and Harvard Rd., N.W., Washington.

All Saturday events are held at the Union Methodist Church (basement), 814-20th Street, N.W., Washington.

For further information see the FSGW newsletter or call 927-3442, June Silverman, Secretary of the Society.

On October 1st a roomful of people were at the Silverman's in College Park listening to tapes from the FSGW Archives. Subject was the McPeake Family concert, presented by the Society last March. During "intermissions" between reels of tape, there was conversation and socializing. The Archives will next be "unsealed" on Friday, October 15, when the tapes of January's Negro Blues and Spirituals Concert will be aired. All people interested in attending please contact Bob and June Silverman at 927-3442.

FSGW Member Films Flora Molton

On Monday, September 20th, scenes for a projected film on the life of a street singer were shot in the basement meeting room of Union Methodist Church. This film will feature Flora Molton (with Ed Green). The working title is "Flora". Both of these performers have appeared at Society events in the past.

Director Joel Jacobson and a crew of three filmed these local performers while they were performing for a small but enthusiastic audience. Flora Molton sang "My Mother Left Me on the Lonesome Highway", "Wondering Which Way to Go" and "Jesus Met the Woman at the Well" with Ed Green's guitar accompaniment as well as her own "knife" guitar. Together they sang "Crying Holy Unto the Lord". While Director Jacobson was taking shots of the audience, they did "Path to the Sea".

After doing some of the editing on his production, Joel said in an interview that he hoped to show the street singer's life in depth--with shots at home as well as at performances and on the street.

"Introduction to Folklore" Course Offered at Md. U.

The University of Maryland is offering an introductory folklore course in its night school curriculum. Offered each semester, the course is numbered English 157, "Introduction to Folklore," and is available to non-students as well as to regular Md. U enrollees. The location of the class varies from semester to semester, and Professors Esther K. Birdsall and Douglas J. McMillan, both Society members, are the teachers.

Information concerning time, place, and enrollment can be obtained from the Office of the Dean, University College, University of Maryland, College Park. Professors Birdsall and McMillan, incidentally, also offer this course during the regular fall and spring sessions at the University, and arrangements are being made for them and some of their students to present results of their folklore researches at the January 14th meeting of the Society.

THE CUCKOO AND THE RAIN CROW

by June Silverman

The cuckoo's call is a common image in folk lyrics. Apparently, the cuckoo whose call is so celebrated is *Cuculus canorus*, a species spread widely throughout the Old World.

Birdwatchers in the Washington area are more apt to spot one of the American species *ie.* the Black-billed Cuckoo and the Yellow-billed Cuckoo. These birds have also become celebrated in folklore for their calls--which are a series of low whistles or diminuendo clucking notes and also guttural gurgles.

The Black-billed has been observed* to gurgle and call on pitch dark summer nights when thunder clouds had gathered overhead (and also when the clouds were absent). For this reason, I expect, the bird has been named the rain crow by the folk. When they hear the bird's call, they expect rain, crediting the rain crow with the ability to forecast rainstorms.

*Bent, A. C., Life Histories of North American Birds

The K^ICK IN' MULE...

The following thoughts constitute number one of what I hope will be a continuing series of comments from FSGW presidents. I don't know what policy future presidents will follow but, as far as I am concerned, these comments will appear whenever time, newsletter space, and the inclination to comment are fortuitously juxtaposed. I will make little, if any, attempt to be objective, and whatever comments I make are purely my own.

ON THE PFF... this was the third year in a row that I have gone to the Philadelphia Folk Festival. Perhaps familiarity is breeding disenchantment, but I find it less exciting each year. This time there were larger audiences, higher prices for tickets, too much volume on the sound system (my ears are still ringing), and fewer ethnic and/or exciting performers. Out of approximately 24 "acts", two should not have been there at all. These were the Mitchell Trio and Paul Butterfield and his rhythm and blues band. There were six people that I would like to have heard more from: Tom Paxton, Tom Rush, Obay Ramsey, Arnold Storm, Grant Rogers, and Glen Ohrlin. The rest of the performers were all right, but I think I am suffering from a bad case of over-exposure to most of them. Whatever else one may say about the PFF, it certainly appears to be a money-making proposition.

AS FOR FOLK-ROCK...this is not a name for a newly discovered mineral but is the term which is being applied to the latest pop music fad--protest songs set to a rock-and-roll beat with electrified instruments and electrified singers. According to the well known folklore journal, TIME Magazine, it was all started by Bob Dylan (he was roundly booed at the last Newport Festival when he walked on stage dragging his extension cord--or should I say, existension cord--maybe it was his umbilical cord, I don't know). TIME is wrong. Linking rock-and-roll and protest is not new--I have been protesting rock-and-roll since the first time I saw Elvis about ten years ago.

CHUCK PERDUE
President

Almanac of Folk Music

The Denver Folklore Center published this year a combined catalogue and almanac which sells for \$1.00. It contains more useful (and some useless) information than many books for the price. Some of the items included are: 1) a discography of over 950 records, 2) a bibliography of 258 titles, 3) song indexes of several magazines such as Sing Out, Broadside of New York, etc., 4) a short history of the Martin Guitar Co., 5) a list of coffee houses and folk clubs in the U. S., and many other short articles and lists of interest. Don't wait! Act now! Sent \$1.00 to the Denver Folklore Center, 608 E. 17th Ave., Denver, Colorado 80203 for their Catalogue and 1966 Almanac of Folk Music. Published every year since 1965.

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