

FOLKLORE SOCIETY OF GREATER WASHINGTON - Executive Board Meeting

Tuesday, 5 January 1971 - 710 Dupont Circle Bldg., Washington, D.C.

Present: Joe Hickerson, Frank Daspit, Joan Peterson, Gene Anderson, Mike Rivers, Roni Bowie, Joel Shimberg, Kathy Goldman, Board members; Wayne Marra, Arlene Rodenbeck, guests.

Absent: Bob Clayton, Dick Rodgers; Bob Banks; George Carey

Meeting was called to order at 8:12 p.m. by President Joe Hickerson.

Minutes of December 1970 meeting were approved as read (silently) by group.

Vice President/Sergeant-at-Arms Report: Frank Daspit

On the assumption that FSGW is responsible for space in hall adjacent to auditorium, as well as auditorium area itself, Frank spent time picking up cigarette butts, etc., at December concert. His assumption was noted as correct.

Newsletter: Joan Peterson

Deadline for February Newsletter is Monday, 25 January.

Membership: Roni Bowie

As of 31 December 1970, memberships stood at 262 Individual and 201 Family = 643 total. (Note change in reporting date, for ease in computing.)

Special Events: Mike Rivers and Joe Hickerson

Mike Rivers reminded the Board of the Bessie Jones concert scheduled for Sunday, 17 January. A possible program presenting the High Level Ranters from England did not materialize due to the way the Ranters' tour schedule developed. Joe reported that in spite of misunderstandings and nonconveyance of information, a program will be scheduled for the evening of Sunday, 14 February, at Ford's Theater; it will probably start at 8:00 p.m.

Treasurer's Report: Gene Anderson

Net worth, 30 November 1970:	\$1,728.96
Income, December:	370.00 *
Expense, December:	<u>183.99</u>
Net worth, 31 December 1970:	\$1,914.97

* Income breakdown: \$271.50 memberships; \$9.00 program admissions; \$7.50 gift.

Publicity: Joel Shimberg for Dick Rodgers

Publicity for Ola Belle Reed and Bessie Jones concerts failed to get in news media due to confused communication among Publicity Chairman, his staff, and his staff's mother. Posters (for both?) are hot off the press today and are being put up (where?) at the last minute by the staff herself. Various Board members noted the following publications as publicity probabilities: "Do You Know" (D.C. Recreation Dept.); "Washingtonian" Magazine; "Uptown Citizen" weekly newspaper; "Capitol East Gazette" (now called "D.C. Gazette?"), bi-weekly newspaper. All of these have run FSGW publicity at one time or another. "Do You Know" will take phone-called publicity at the last minute before their deadline, although unofficially. (I.e., officialy they say it must be in writing.)

Old Business: Getaway

Bob Clayton, co-chairman of 1970 Getaway, was absent and had the financial report with him. President Joe Hickerson asked Roni Bowie, other co-chairman, to get the material and make official report to the Board at February meeting if Bob didn't arrive by the end of this meeting. (He didn't.)

Specifics of 1971 Getaway might be discussed now -- e.g., a Spring versus a Fall Getaway. The Board overwhelmingly favored a Fall Getaway, but no formal vote was taken. Location: Prince William Forest capacity is 165; Gainesville, Va. (Camp Glenkirk) capacity is 150. (See minutes of meetings Oct.-Dec. 1970, for explication.) We can put in a reservation for Prince William Forest Park now and let it sit around until the Park Service makes its decision.

Other Old Business

Joe Hickerson will send Secretary Kathy Goldman addresses of our Newsletter Exchange organizations in other cities so she can follow up on Reed Martin's suggestion (December meeting) that we send program announcements for inclusion in their newsletters. (They already receive our Newsletter monthly, but their memberships don't necessarily see all the information and each organization doesn't necessarily excerpt anything from it to put in their own newsletter.)

Joe Hickerson read Steve Winter's letter of resignation as Member-at-Large and Newsletter Editor. (See minutes of 6 October 1970 for details.) (Reading for record only, since Board had voted acceptance at December meeting.) Letter given to Secretary for files.

FSGW has not received official notice of acceptance from N.Y. Pinewoods Folk Music Club on reciprocal membership agreement they requested and FSGW Board approved (see minutes of 6 October for details), although their January 1971 Newsletter (attached) seems to assume reciprocal membership is now in effect. Secretary was instructed to write to Pinewoods again for their written acceptance of the conditions specified by the Board for reciprocal membership.

Following a note in the December minutes (see under "Old Business", pp. 2-3), concerning missing tapes from the archive, Gene Anderson will bring the Lou Killen tape to Secretary at Friday program (1/8/71); Joe had the returned tapes of Buddy Moss and gave them to Roni (1/5/71). Secretary asked about charge and policy for copying tapes for members, was told to check in old Board meeting minutes for past policy. As far as memory could serve, the policy was not to distribute copies on request, but rather to make one circulating copy to be sent out for a \$1.00 rental fee, upon renter's signing an agreement that he would not copy it. However it works, this service is available only to members.

In regard to WETA's folk music programming (see minutes of 1 December), Mike Rivers reported that Bob Clayton found out from Kathy Clucas that nothing much has happened or can happen, listener survey or no.

Old Business (continued)

Mailing permits revisited (see minutes of 6 October 1971, under "Newsletter Report"): We get charged by Batt Bates each month for a mailing permit. Is this for nonprofit organization 4th class bulk rate? Are we paying for this permit twice -- once to Batt Bates and once to the Post Office? President asked Gene Anderson and Frank Daspit, as present and past Treasurers, to investigate this and report to the Board.

New Business

Mike Rivers noted that Philadelphia Folk Song Society's newsletter is mailed third class, marked "Time Value, Please Expedite." President suggested to Newsletter Editor Joan Peterson that we try that with ours and see if it works.

The Society received a favorable review of the Getaway from the Folk Music Society of Northern New Jersey. Joe gave the review to Roni for Getaway files.

Joe read a mimeographed letter from Sing Out! signed by Josh Dunson. Shall FSGW sell or use Sing Out! in one way or another? No response from the Board.

A letter addressed to the "Greater Washington Folklore Society", c/o Joe Hickerson, was received from Sarah Gertrude Knott, NFFA, inquiring if the Society would be interested in putting on a weekly noon or evening program in the summer, in the same park each week, with different performers from the Society. Several counter-propositions were suggested, the most favored one being a monthly program rather than a weekly one, e.g., the second Friday of July, August, September, or a mid-weekly monthly date. Frank Daspit volunteered to represent the Board, at least as a beginning, will call Leo ~~Bernush~~ ^{Bernacie} at NFFA, discuss the matter, and report at the next Board meeting.

Wayne Marra suggested having a folk dance as a Special Event. Joe suggested that if someone would coordinate it, we could put on a program of demonstration dances from various countries. No one volunteered. Joe felt also that we should publish a list of folk dances and also a list of coffeehouses around the D.C. area, as a public folk service.

Mike Rivers mentioned that a Chesapeake Bay sloop a la Pete Seeger's Hudson River sloop Clearwater has been proposed -- Jon Eberhard is a co-chairman, along with a woman who runs a sailing school. Joe suggested Mike or Jon write a blurb for the Newsletter or the Journal.

Meeting was adjourned at 9:41 p.m. Next Board meeting will be Tuesday, 2 February 1971, same time, same place.

Respectfully submitted,

Kathy Goldman

Kathy Goldman, Secretary

6 November 1970
Chu Lai, RVN

Dear Joe,

It is with sincere regret that I submit my resignation as a member of the executive board (member-at-large) of the Folklore Society of Greater Washington. In the few short months that I participated in the society I found a friendliness and warmth among its members that will not be forgotten. However, to obtain an early release from the Army and my military obligation I am planning to return to Fordham University in New York City in January which, obviously, will move my wife and I away from the Washington area.

I do hope to say good bye personally when I return in January and perhaps even catch the FSGW's January program. I was also happy to hear that the Paton's finally got you on record.

I'm sorry I didn't submit this resignation sooner but I'm in a small dental unit and tooth decay is as rampant here as in America. Vietnam is a lovely, lush country but it is outrageous how bombs and running blood have destroyed much of that beauty.

Sincerely,

Steve Winters

Stephen J. Winters

046-36-3165
437th Dental Detachment
APO SF 96325

SP5 SJ WINTERS
D46-36-3165
437TH DENTAL DEPT
APO: SAN FRAN 96325

Free



MR. JOSEPH HICKERSON
FOLKLORE SOCIETY OF GREATER
WASHINGTON
P.O. Box 19303
20TH STREET STATION
WASHINGTON, D.C. 20036

Specimen

REGISTERED MAIL

N. Y. PINEWOODS FOLK MUSIC CLUB

JANUARY 1971

NEWSLETTER

Contributors:

Doug Dancis

Bob Rodriquez

Ed Savage

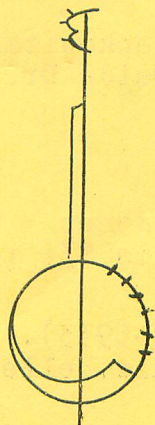
Peter DeSa Wiggins

Production help: Sharon Roundelay

Editor: Don Wade (212-NR 2-6399)

35-35 75th Street

Jackson Heights, NY 11372



N. Y. Pinewoods Club Activities

- BESSIE JONES** Fri, Jan. 8 8:30 PM
(songswap 7:30)
Bessie Jones was born and raised in the red hills of northeast Georgia. She learned a magnificent repertoire of songs from her grandparents which date back a century or more and are the master type from which Negro folk music grew. Those of us who were at Pinewoods Camp this summer know her tremendous strength and charm and don't want to miss Bessie Jones, and her friend (also a singer) Bessie Burk, in this evening of Georgia Sea Island black music, ring games, shouts, spirituals, and folk tales.
The concert will be on the third floor of the District 65 Center, 140 E. 8th St., (between B'way and 4th Ave.). Admission is \$2 or by series ticket. Note that the songswap will precede the concert at 7:30 PM.
- JEAN RITCHIE** Sat, Jan. 9 8:15-10:45
C.D.S.S. will present a dance-concert with Jean Ritchie singing together with southern mountain square dances called by Jim Morrison. At Metro-Duane Hall, 13th Street just west of 7th Ave. Admission is \$2.00 for all. For information call Country Dance & Song Society at (212) AL 5-8895
- MEETING** Wed, Jan 13 8:15PM
A meeting of the new, 1971, executive board during which new officers will be elected by the board. The meeting place is not known as this page is being printed but it may be given elsewhere in the newsletter. If not call for info.: Adele Harris, (212) OL 2-6689; Bob Witte (914) NE 2-0492; or the editor.
- FOLKSING** Sat, Jan. 23 8:30 PM
An evening of singing at the Schwartz's, 25 Minetta Lane, NYC (982-8751). The entrance to 25 Minetta Lane is just off 6th Ave. (east side), one block south of W. 3rd St. and one block north of Bleecker St. We'll collect about \$1 to help defray the cost of refreshments.
- FOLD-IN** Tue, Feb. 2 8:15 PM
Everybody show up to help ye olde editor (and the overworked crew who regularly show up) fold, staple and mail out the next issue of the newsletter. You'll be welcome to join us at CDSS Headquarters, 55 Christopher St, NYC (opposite the statue of general Sheridan in Sheridan Square Park). It's upstairs on the second floor. If you're lost call us that evening at AL5-8895.
- WEEKEND** Feb. 5-7
A flyer for our winter weekend is included with this newsletter. For more info. call Doug Dancis at (212) TA 2-0286. Send in your reservation right now! If you can post some of our flyers, write to the editor for a supply.
- PATONS** Fri, Feb. 12
Sandy and Caroline Paton are giving this concert of the Club's series. It will be at the District 65 Center, 140 E. 8th St. The remainder of the series is:
Mar. 12: Barbara Carns -- April 2: Ethel Raim

(continued next page)

Pinewoods Club Activities (continued)

- WEEKEND Our Spring Folk Music Weekend will again be at Camp Freedman, Falls
May 14-16 Village, Conn. Put aside these dates now but do not send in your
deposit until we are ready to receive it.
- PARTIES In the next few months we'll have singing parties at the Jankowitzs'
in Hastings-on-Hudson and the home of R. Fleissig on Riverside Dr.
Details and dates in the next newsletter.

Classes

- GUITAR Classes continue at Susan Parisi's, 121 E. 31 St. R. David Jones
Thursdays teaches beginners at 7PM and intermediates at 9. The fee is \$3½ per
lesson or \$12½ for 4. Info: call Dave at (201)477-2652.
- DULCIMER Richie Heller teaches at David Krevat's, 350 W. 51 St. (JU2-5933).
Wednesdays Fee is \$12½ for 4 lessons. For more information call Richie Heller
9:15 PM at (212) 295-7457.
- SIGHT Classes continue on Saturdays at noon. For info. about space, etc.
SINGING call the instructor, Jerry Epstein, 212-673-7850 (best before 10AM)
- SINGING Ros Silberstein wants to continue with a group of members who do not
perform before an audience so they can get together to perform for &
with each other. On a weekday night (prob. Thurs.) at Ros' apartment
in NYC. Phone Ros at 254-0683 for details and dates.
- AUTOHARP CDSS plans to start classes in autoharp this month. For info. call
& the instructor, Jim Morrison at CDSS, 55 Christopher St, NYC 10014
(AL 5-8895). Jim also wants to form a band to provide live music at
BAND Dances (Southern Mountain & Square). If interested contact Jim.

C.D.S.S. Activities

- Sat, Jan. 9 A Dance-Concert with Jean Ritchie singing & leading mountain games
8:15-10:45 and Jim Morrison calling Southern Mountain Squares; \$2
- Sat, Jan. 23 Country Dance for experienced dancers (at St. Lukes Hall, 487
8:15PM Hudson Street, NYC); \$2
- Tuesdays: Country and Contra Dances for all; \$1.75 (\$1 students)
- At Metro-Duane Hall, 13th St. & 7th Ave (except 1/23, as indicated). For info:
C.D.S.S., 55 Christopher St, NYC, NY 10014 (212-AL 5-8895)

Other Folk Clubs (reciprocal arrangements)

- Folk Music Society of Northern New Jersey holds concerts & songswaps on 3rd Sun.
at 8PM in the chapel of Upsala College, Prospect St, E. Orange, NJ; \$1½ adm (75¢
NYPFMC members). Also holds sings on the 1st Fri. FMSNNJ info: Box 694,
Maplewood, NJ 07040 or Julie Schneider at 201-763-7348.
- Philadelphia Folk Song Society holds concerts on the 2nd Sun. at 8:30 in the
First Unit. Church, 2125 Chestnut St (followed by sing & refresh.). Adm \$1½ (75¢
NYPFMC members). Next is 1/10 with Bob Cooper. Also: Sing on 1/17, 1PM at
World Control Studios, 5318 Germantown Ave. High Level Ranters Concert on 1/22,
8PM, Fine Arts Aud, U of P campus, 34 St, south of Walnut. Rosalie Sorrels
workshop on 1/23, 2PM, at World Control Studios. Ceilidh on 1/30-see listing
next page. Info: PFSS, 7113 Emlen St., Phila., Pa. 19119 (215-CH 7-4200)
- Folklore Soc. of Greater Washington holds concerts on 2nd Fri. at 8:30 in the
Smithsonian Inst.'s History & Tech. Aud, Constitution Av bet. 12 & 14 St, NW.
Next is 1/8 with Franklin George. Also other sings & workshops. Info: FSGW,
box 19303, 20 St. Station, Washington, DC 20036
- The Pickin' 'n Singin' Gatherin' holds sings 4th Sun. at the Cafe Lena, Phila
St., Saratoga, N.Y. (followed by pot-luck supper). Also workshops, etc. Also
Bessie Jones, Wed, 1/13 at 7:45PM in Albany Unitarian Church, 405 Wash. Ave.
Adm. \$1½ for all. Info: PSG, RD 1, Vorheesville, NY 12186 (518-765-4193)

Other Clubs from all over send us their newsletters! Nearby events are listed
on the next page. Or contact the editor who keeps a file of all the recent ones

Folk Music Around Town

(Events below are not run by the Club. Send new listings and corrections to the Editor.)

Coffee Houses: See the list on the next page. Also add the Lorien Coffee House on Saturday nights in Huntington, Conn. (75¢)

Mondays(*) Folklore Center concerts at the Washington Square Methodist Church, 135 W. 4 St. (bet. 6 Av. & MacDougal St.). Also other days at the Folklore Center. (First one is Jan. 24) Info: Folklore Cent., 321 6 Ave, NYC(989-8811)

Sundays(**) Concerts at McBurney YMCA, 215 W. 23 St (near 7 Ave), usually at 3PM; Info: Bernie Klay, 254-26 75 Ave, Floral Park, NY 11004 (212-FI 3-9575)

Alt. Fridays: (1/8, etc.) Singing at Lil Appel's, Valley Cottage, NY (near Nyack). Call Lil at (914) CO 8-3275 for directions

thru Jan. 4: Mimi Farina, Tom Jans, Steve Baron at Gaslight (see coffee houses, next pg)

Sun, Jan. 3: Steve Sweeney & Mike Twain at the Rosebud (see coffee houses, next page)

Jan. 6-18: Sonny Terry & Brownie McGee at the Gaslight (see coffee houses, next page)

Thurs, Jan. 7: Bessie Jones; 10Am-3PM; SUBO, Univ. Lounge, Brooklyn College; bring kids of all ages, if bringing a large group call Mark Levine, 212-TE2-8619.

Fri., Jan. 8: Bessie Jones; 8:30PM (songswap at 7:30); District 65 Center, 140 E. 8 St; \$2; sponsored by NYPFMC--see club listings for details.

Fri., Jan. 8: Hedy West; 8:30PM; Witherspoon St. Presby. Church, Witherspoon & Quarry St., Princeton, NJ; sponsored by the Princeton Folk Music Society.

Sat., Jan. 9: Folk Fair; Emma Havens Young School, Brick Blvd. & Drum Point Rd., Brick Town, NJ; 2:30, crafts; 6:30-9:30, Music with Gerret Warner, Jeff Davis, Estelle Wade & Jerry Epstein, George & Vaughn Ward, Charlie Chin, Richie & Michelle Heller, Steve & Mary Addis, Sam Hunt, and David & Mimi Jones; \$2 (under 12, \$1), benefit Brick Township Hospital Fund; Information: David Jones (201) 477-2652.

Sat., Jan. 9: Dance-Concert with Jean Ritchie; 8:15PM; Metro-Duane Hall, 13 St & 7 Ave; \$2; run by CDSS--see info on front page of the newsletter and flyer.

Sat., Jan. 9: Jan & Kathleen Oosting; 9PM; Family Sing Coffee House, Unit. Fellowship, 67 S. Randolph Ave, Poughkeepsie, NY; \$2 (\$1½ students); the coffee house is the 2nd Sat. of each month; info: Don or Lynn Burnstine, (914) 229-8570

Sat., Jan. 9: Bessie Jones & the Galvanized Washboard Band; 8:30PM; Enormous Room, Yale U., New Haven (Park St, off Chapel); \$1; run by N.H. Folk Music Society.

Sat., Jan. 9: Folk Music Soc. of Huntington (LI) Party; Unit. Flwshp, Brown's Rd, Huntington, LI; call (516) 427-6540 for information and rsvp.

Sun., Jan. 10: Workshops in Bluegrass Mandolin & Banjo at 12:30PM and The Country Gentleman at 3 & 7:30 PM; Mc Burney Y, 215 W. 23 St (**); \$3 each event.

Sun., Jan. 10: Golden Nectar Goodtime Band; 7:30PM; Gray College, Stonybrook; free; info: the Eklunds, (516) 751-2920.

Sun., Jan. 10: O.T. Zappo; Rosebud coffee house--see coffee house listings, next page.

Fri., Jan. 15: Bill Vanaveer; evening; Noland Studio, 463 West Street (**); \$2.50

Sat., Jan. 16: Strings & Sings of Bergen Co. Sing; 8:30PM; Jean & Bob Paganucci's, 17 Terry Ct, Montvale, NJ (391-1752); lim. to singers & musicians; info: 201-664-4318

Sat, Jan. 16: Norman Kennedy (Scottish); 8:30PM; 92 St. YM-YWHA, 1395 Lexington Ave; \$2

Sat, Jan. 16: ? Program in Enormous Room, New Haven--see Jan. 9

Sun, Jan. 17: Dan Smith; 8PM; Chapel at Upsala College, E. Orange, NJ; \$1½ (75¢ NYPFMC members); sponsored by F. M. Soc. of N. N. J. --see previous page

Sat, Jan. 23: Pinewoods Club Party--see Club listings first page.

Sun, Jan. 24: Libba Cotten; 8:30PM; Folklore Cent., 321 6 Ave (*); \$2

Sun, Jan. 24: Pennywhistlers, Balfa Freres, Bob White; 8PM; YWCA, 2027 Chestnut St, Phila; \$2½, benefit Sing Out!; info: 215-CH 7-4200

Mon, Jan. 25: Paul Siebel; 8:30PM; Wash. Square Meth. Church, 135 W. 4 St. (*); \$2

Fri, Jan. 28: The Uncalled Four (& sing); 8PM; Unitarian Flwshp, Brown's Rd., Huntington, LI; \$1; run by F. M. Soc. of Huntington, info: (516) 427-6540

Jan. 29 & 30: The Beers; Hayes House, Madison, NJ--see listing on next page+++Sat, Jan. 30:

Roberts, Barrand, Haslam, Wallace & Eberhart; 8:30; Y, 2027 Chestnut, Phila; \$2½; see

prev. pg+++Jan. 30: Gordon Bok, Enormous Room, N. Have; \$1+++Jan. 31: Carnarsie Blgrs Bys

Rosebud+++Feb. 1: High Leval Ranters (England) (*)+++Feb 2: Nwsltr Folding--see Club sched. +

++Jan. 30: Paul Cadwell; 8:30; Denise Deubert's, 130 Balston S Orange (201-762-0264); \$1.50

COFFEEHOUSES CONTINUED .. Ed Savage

After accepting Don's editorial suggestion that someone review coffeehouses, I decided that maybe few of us care how good the place is -- as long as we're the performers there. So this is a brief guide to getting on the stage at some west side spots:

- HEY BROTHER #1, 144 W.90th St.(basement of St. Gregory's Church). Saturdays, 8:00 on.
M.C.'d by F.Kirkpatrick & co., more or less open stage after 10:00. Amplifiers and mikes used in large room. No pay. Gospel and movement songs go over well.
- HEY BROTHER #2, 325 W.85th St. (enter through playground next door). Wednesdays, 8:00 on.
Same organization as #1. Smaller room, more neighborhood-centered audience, perhaps. Info: Matt Jones, 724-8622 or Bro. Kirk, 666-7729
- POSTCRYPT, 117th St. & Amsterdam Ave.(basement of St.Paul's Chapel, Columbia Univ.)
9-12 P.M., Thursday, Friday, Saturday. Friday-Saturday performances by audition with Dave Raybin (280-6818). Very small room and variable attendance.
No pay. No P.A. (closed during University vacations)
- ROSEBUD, 76th & Central Park West (basement of Universalist Church). Sundays, 7-10 P.M.
2 sets (at 7:30 & 9:00). Audition with Betty Welch, Sundays during coffeehouse.
(phone EN2-1950 for information if needed). Large room, no sound system. Pays part of door and voluntary contributions.
- BASEMENT (to be relocated and reopened in the future)-- a radical community drop-in center featuring singers Friday nights. Contact Mike Sellager (874-7567) for relevant data.

Another reason for copping out on the review idea is that, aside from the eternal presences at Hey Brother, the coffeehouse atmosphere and performers change rapidly. Occasional blurbs might help people who want to be able to drop obscure names; but, performer or no, I'd rather just drop in to any of the above and do my own thing.

Ed also sends word of the first 4 coffee houses below which he heard about from Gail Pollard of Kearney, N.J. The others have come to the editor's attention in various ways. If you have comments or additions, write to the editor.

The Thirsty Ear Coffeehouse, 79 Washington St, Morristown, N.J; run by Mr. Miller, (201) 538-0391.

Dr. Generosity Bar, 73rd & 2nd Ave.; also runs some singing at times between 2 & 8 PM (?? no dates, etc. from Gail)

Mainstream Theater, 20 E 14th St. has a folk show at the end of the month. Call Norma at home, 247-6263, for details.

Film Focus, 256 W.88th St. has some singing organized by Mike Sellager of the Basement (defunct or reviving coffee house on W.92nd). Mike said they were running songfests on Tuesday nights.

Focus, W. 74 St, off Amsterdam; "basket" passed for singer; Mon: Jazz; Wed: Auditions; Thur,Fri,Sat,Sun: Folk

The Coffee House, N.Y.U. (University Heights, Bronx), Rm 310, Gould Student Center; (mainly movies lately but may change next term)

Basement Coffee House, 155 E. 22 St, 9 PM Saturdays; \$1.50 adm.

90 & 9 Coffee House, Spencer Memorial Church, Clinton & Remsen Streets, Bklyn Heights; 9PM Sats; not always folk--check first, MA 5-3512; \$1½

Hayes House, 16 Madison Ave, Madison, N.J. (next to Drew U); 7:30 PM most Fri's & Sats; 50¢ adm; info. (201) 377-4716

Gaslight, 116 MacDougal St, NYC; one beverage (\$1 & up) minimum plus \$2-3 admission (Tue & Wed ? Hoot nights, 50¢ adm); 674-2580

Folk City, 130 W. 3rd St (just off 6th Ave); closed monday, Hoots Sunday; info: AL 4-8449; Alcoholic beverages served.

SAVE THIS PAGE -- IT PROBABLY WILL NOT BE REPRINTED NEXT MONTH **

SOME HOLIDAY AFTERTHOUGHTS

by Robert Rodriguez

It was once suggested, perhaps in a moment of nostalgia, that Christmas should last 365 days a year. Sidewalk Santas, Christmas trees, carolling, and Scrooge notwithstanding, the mere idea of such an annual holiday extending the rest of the year simply makes one shudder. If one needs proof, one should merely witness the daily holiday events in any large local department store to see just what inhumanity one man can perpetrate against his hapless fellows. One would think, with all the cursing and grumbling to be heard, that this was just another day. Well, if history is correct, Mary was given short shrift in Bethlehem a few thousand years ago when she tried to gain accommodations for the evening. There are, however, certain benefits to Christmas, and one of them is definitely on the musical and positive side.

When one thinks of holiday music, it is automatic to assume that reference is made to "Rudolf the Red-nosed Reindeer," "Wanta Claus is Coming to Town," and "White Christmas." That is about as valid an analogy as stating that all folk music can be represented by the Kingston Trio since they began the new modern renaissance eleven years ago. There are some who would take exception to this--Ed. This is all by way of pointing out that one night last week, when yours truly had little to do, and also while taking record inventory, I came across a number of albums which for lack of a better term might be called Christmas albums. In number they were only five or six, but they ran the gamut of music all the way from modernists like the Kingston Trio to traditionalists such as Jean Ritchie and the Beers Family.

Pete Seeger's Christmas album, Folkways No. 2311, is a change from the usual hard-driving Seeger style of music, and in this set of traditional songs, Pete is at his best. Such songs as the "Carol of the Beasts" and "Noel, Noel" are outstanding examples of the album's worth and it should be in anybody's collection. John Fahey's album of Christmas music, "Takoma 1020," is a fairly well done set of instrumental versions of some of the best known songs of the season. While not a spectacularly effective recording, it does show John Fahey's guitar virtuosity and in such selections as "God Rest Ye Merry Gentlemen" he does almost reach a state of near perfection in his guitar work.

The Clancy Brothers Christmas album, recorded last year, is noteworthy for several reasons; first, it is the debut recording of the group without Tommy Makem and with Bobby Clancy of Tradition records fame. One can denote a definite difference in the group at Makem's absence and the mere fact that half the album uses drums and shoulder pipes heralds a new future for this long-standing favorite group of Irish singers. Such songs as the "Cherry Tree Carol" are done with typical Clancy greatness and one almost gets the feeling of being in an Irish home in front of a roaring fire on Christmas Eve while listening to the album. The "Wren Song", a seasonal ritual in Ireland upon the occasion of Saint Stephen's Day (December 26), is done somewhat differently than it was recorded at Carnegie Hall. In the original setting it was performed as part of a children's set; now it is done as a Christmas festival song all the way. Of course, the high point of the album it seems to me is the absolutely divine way they do "Jingle Bells" both in English and in original Gaelic translation. Nice album to have in a good collection.

(continued)

SOME HOLIDAY AFTERTHOUGHTS (continued)

The Kingston Trio Capitol album, "Last Month of the Year," is an interesting mixture of both traditional and modern songs done early Kingston Trio style before Dave Gard left the group and commercial success went to their collective heads. Certain of the songs on the album are perhaps better than others, as for instance their versions of the old Coventry Carol, an English wassail song, and an interpretation of an old Biblical story which The Young Tradition titled "The Bitter Withy." (The Kingston Trio's version has the happy ending, whereas the Young Tradition's version does not.) Other examples of the album's worth are "Children, Go Where I Send Thee" and "Christmas Is Coming" or "The Haypenny Song."

"Christmas with the Beers Family," Columbia ML 7205, is truly a family album in every sense of the recording. Both Martha and Evelyne accompany Bob Beers on this lovely album of traditional songs done in usual Beers' excellence. They range the global and musical spectrum all the way from the West Indies to traditional Bible stories to bring an album which is great to hear not only at Christmas but at any time of the year.

Last and of course certainly not least is an album which, according to Oscar Brand, is the best album he has ever heard, that being Jean Ritchie's album, "Carols for All Seasons," Tradition 1031. An excellent album in any case but Jean Ritchie never makes bad albums to begin with. The album is helped by the use of instruments almost medieval in character to emphasize the songs. Designed to be sung at different seasons of the year, the album nevertheless has a definite Yuletide bent to its flavor and fits in nicely with wrapping Christmas presents. Definitely another plus for anyone's collection, particularly after one has heard such selections as the carol based on Good King Wenceslas and the parody of Greensleeves. All in all, a nice harvest of Christmas songs and albums to be reaped should one care to investigate.

Albums aside, here is the fondest hope from yours truly to all Pinewoods members and their friends; belated Merry Christmas and a Happy New Year to all.

(In October the Club, in cooperation with Don Burnstine and the Pickin' 'n Singin' Gatherin', held a "Love Offering" for Bessie Jones. The following is a letter which Bessie asked us to pass on to all the people who helped in the love offering concert.)

St. Simons Island, Georgia

Dear Loving Friends,

This is to say Holy Freedom to you all in Jesus' name. I has not got lungs enough to thank you all for the great and good favor you has done for me. I just can't stop thanking you and God for opening the way for me. I has paid my tax an got my wire fence order. I has put some up to put a new roof on. I am so glad of you all it will never be forgotten. I needed it an God knew just how to make things right. I will come up /to sing in/ New York /and/ I will be glad. One of the /Georgia Sea Island/ singers is coming with me, so don't worry. She is very good. I want you to please to tell every one that helped me that I am very glad an happy tomorrow is Thanksgiving Day. But every day is Thanksgiving with me. I sure have a big thanks to give on this day. I pray that God will smile on every one that gave me, an repay them in just such way he see their need is. Please don't doubt him for he never fail an what you do for me you has done for him. I am ready to come up there. So please have a nice Christmas and pray.

Love, Bessie Jones

AN EVENING IN BROOKLYN HEIGHTS

By Peter DeSa Wiggins

Halloween at the Spencer Memorial Presbyterian Church in Brooklyn Heights was celebrated with Nightmare-Soul-Rock, a folk music of the poor devils who live in the hurtful, furtive, secret places of our minds. Gershon Freidlin--I cannot say "playing" the guitar, but tearing and beating it with pincers instead of fingers and a whip instead of a hand, teasing and arousing it only to numb its music--led an invocation to the Harlequin-Devil. The devil of the horror of the absurdity of our earnest, well-meaning attempts to work and love in a community that is no community, where no one stops for anyone else, where society nullifies and bedevils, moment to moment, the sweetness of life, the Harlequin-Devil of the "I" we've forged in self-defense danced in our ears for one hour his dance of pathos and foolishness. A friendly black cat paying his respects to all of us in the audience--a pet who lives, no doubt, in the church--sent my mind wandering through images of the clown Pierrot, his dance of death with a masked lady, his love, his frustration, and his coffin upon which a black cat perched grinning. Gershon Freidlin's songs and chants discovered the Pierrot in those of us who listened to him and who opened ourselves to his music.

Gershon gave us songs, chants and chant-songs, his own, with titles like "My Name is Umfundeezee," "Badiyoooon," "Condomolna," "Morris (Medley)," "Sampanzalu" (An Attractive Love Song), "Ilhamdlay D'Fondalay," "Moishe Valdez," and "Fat Thighs." Gershon is a comic poet. If you have ever laughed because you were so frustrated there was nothing else you could do, you will understand Gershon, and his songs. If ever you see an announcement that he's going to be singing someplace, you should go there, but be ready to experience discomfort.

The Clancy Brothers Concert - A Review

by Doug Dancis

Saturday evening, November 7, was a night I was looking forward to for almost half a year, and now the Clancy Brothers, direct from Ireland (naturally) emerged on the stage of Carnegie Hall. As usual, I was extremely pleased by their live and lusty singing and I enjoyed joining in on songs I had learned from elsewhere but were otherwise new.

The four Clancy Brothers are joined this year by their red-haired nephew Michael O'Brien, who sings and plays banjo, & guitar. His banjo just hit the spot on the rollicking songs, and he carried a tune well while singing solo. (He was very well received for "Whiskey On A Sunday.") Bobby Clancy's singing seemed to be better this year as he was more dynamic. (Tommy Makem, where art thou?)

Their choice of material could have been better as there was too little new material and, ironically, most of the few new songs were known. I would be hard put to decide whether they or Ed Trickett do a better job on "Sweet Thames Flow Softly", as Liam's sweet voice and tender guitar added up to a fine rendition. I liked Bobby's harmonica on "Queensland Overlanders", but the group's tempo was much too fast. Although Liam is rather artful in his rendition of "Fiddlers' Green", I prefer Sara Grey.

In short, I had a rather enjoyable evening and I'm looking forward to seeing them at the Village Gate this Thanksgiving and at Carnegie Hall in March.

Washington, D.C. 20036
20th Street Station
P.O. Box 19303
Washington

COMPLIMENTARY COPY

FIRST CLASS MAIL



Country Dance & Song Society of America
N. Y. PINEWOODS FOLK MUSIC CLUB
c/o D. Wade, Newsletter Editor
35-35 75th Street, apt. 124
Jackson Heights, N. Y. 11372

Pinewoods Club Information

The New York Pinewoods Folk Music Club is a part of the Country Dance and Song Society, a non-profit, educational corporation. The Club was originally formed by a group of people who wanted to continue the singing spirit of C.D.S.S. Pinewoods Camp Folk Music Week throughout the year and hence the name "Pinewoods".

The N. Y. Pinewoods Folk Music Club is run by an executive board and all members are invited to attend board meetings. New Club officers will be elected by the board at the next meeting. The Club has reciprocal agreements with the Folk Music Society of Northern New Jersey, the Philadelphia Folk Song Society, the Folklore Society of Greater Washington (D.C.), and the Pickin' 'n Singin' Gatherin'.

This newsletter is sent monthly to members via first class mail. If you are not a member and would like to receive sample copies of the next few issues, write to the editor. If you would like to join the club send the form below to our membership chairman:

Mrs. Estelle Wade, 35-35 75th Street, Jackson Heights, N.Y. 11372

(Make all checks to: Country Dance & Song Society)

- Yearly dues: \$3 for individual membership in the Folk Music Club
 \$4 for family membership in the Folk Music Club
 \$7 for individual membership in both CDSS and the Folk Music Club

Name: _____ Telephone: _____

Address: _____

ZIP: _____

I want to help with: newsletter mailing; publicity; _____ (1-71)

The N.Y. Pinewoods

Folk Music Club

of CDSS presents

BESSIE JONES

WITH BESSIE BURK

IN A CONCERT OF TRADITIONAL MUSIC

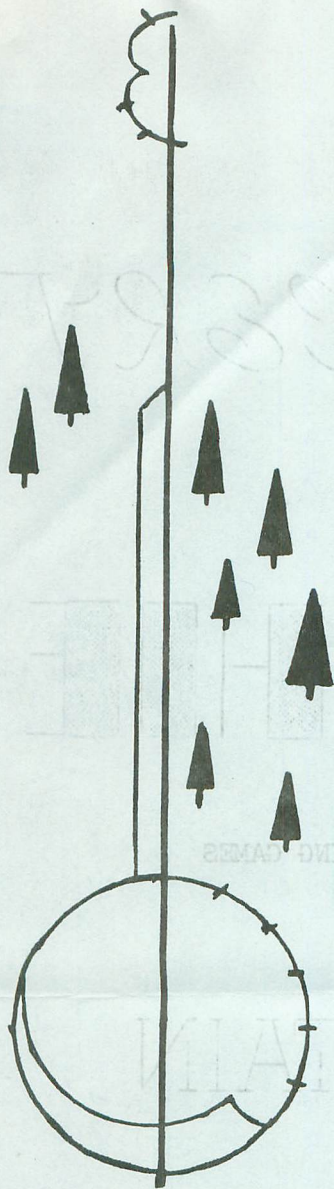
OF THE GEORGIA SEA ISLANDS

Fri., Jan. 8 - 8:30 PM

Preceded by Songswap at 7:30

DISTRICT 65 - Oval Room
13 Astor Pl. (140 E. 8 St.)

\$2 Adm.



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A DANCE-CONCERT

WITH

JEAN RITCHIE

SINGING AND LEADING SHAPE NOTE HYMNS AND MOUNTAIN SINGING GAMES

Together with

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FIDDLER: KENNY KOSEK

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JANUARY 9

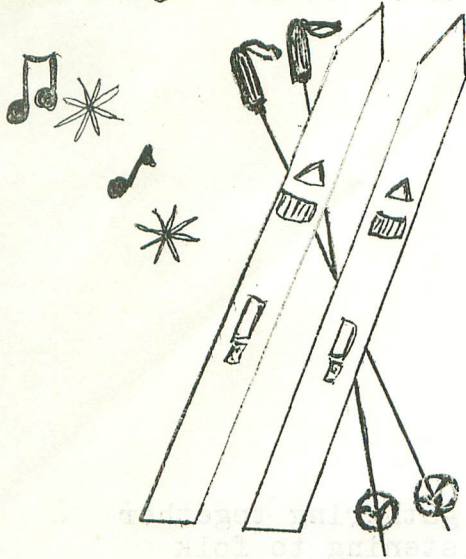
8:15 to 10:45 PM

METROPOLITAN-DUANE HALL --- 13th ST. and 7th AVE.

ADMISSION \$ 2.00

For information -- call AL 5- 8895

CDSS N.Y. PINEWOODS FOLK MUSIC CLUB



WINTER WEEKEND



AT
SOLWAY HOUSE
SAUGERTIES, NEW YORK

FOLK SINGING - WINTER SPORTS
GOOD FOOD - GOOD COMPANY

FEB. 5-7
FRIDAY TO SUNDAY

WEEKEND COST: \$27 TO \$42 (SEE BELOW)

INFORMATION: TA 2-0286 OR NR 2-6399

Per person rates listed below are complete, including gratuities, but not transportation. A \$10 per person deposit is required which will be refunded if more than one week's notice is given. Rooms are double occupancy.

Please fill out all three sections below and send to the weekend chairman:
Doug Dancis, 1705 Purdy Street, Bronx, N.Y. 10462 (212-TA 2-0286)
Make checks to: Solway House. They will acknowledge your deposit.

Enclosed is \$10 per person deposit for ___ Adults & ___ Children (under 12)

- \$27 semi-private bath Children in same room as 2 parents (\$19)
- \$31 } s-pri. bath
- \$35 } indicate pri. bath Want Single (add \$6; for \$35 & \$42 only)
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If requested rate is not available, nearest substitute will be given.

Name: _____ Telephone: _____

Address: _____

_____ ZIP _____

- Room for ___ extra in my car; leaving ___ PM
- I have no extra space in my car.
- Need a ride; can leave at ___ PM or later

___ Adults; ___ Children
 Rate requested: \$ _____
 Want single
 Children in room with par.

Name: _____

Name: _____

Address: _____

Addr: _____

Tel: Home: _____

Tel: _____

Business (if OK): _____

Chester Gentry
c/o Alexandria Folklore centre
or my car or wherever I'm crashing at the moment
207 Ramsey Alley
Alexandria, Va. 22314

DEC. 3, 1970

To the FOLKLORE SOCIETY of GREATER WASH.

Over the years I have watched with interest the NEWSLETTER and activities of the SOCIETY. I have had numerous opportunities to join but have in the past held off for various reasons.

Some of these reasons include all the bullshit politics of some of the members, of which many are friends, or are supposed to be. It seems that most of the policies are set by a minority of the people. I have been encountering this sort of things all my life and frankly it makes me want to cop a barf... I am not all complaints though, I have been heartened by the fact that the SOCIETY was chiefly responsible for the promotion of John Jackson, a great guitarist and person, and one deserving of recognition. Also Libba Cotton and a few others. All in all I'm sure the SOCIETY serves a good purpose, but it also serves as a springboard for the egos of some of the members.

A lot of the people the SOCIETY bring back time and time again for concerts are deserving of the work and provide exposure to the general public of their music for the first time, and possibly except for the SOCIETY these people would never be seen. Personally though some of the people that are promoted time and time again are of the type who would be seen regardless of whether the SOCIETY promoted them or not. These people fall into the so called 'star category'. They also are a lot less in the need of bread than some of these people, such as Jackson and Cotton, or many other people who in their own right are 'folk artists'. I also realize that name performers also draw money into the coffers of the SOCIETY, this I'm not against, as I realize one must also be practical. Many of these people I enjoy seeing myself. But it also seems to me that some of these people return time and time again and get to be very tiring. These same people make plenty of bread at these concerts, Lisner I'm talking about, and then stand around and talk about not being commercial. The people I'm talking about aren't out front at all and have put the fuck on the public for years. They may promote Folk Music but they also make a living out of it. Many I have known directly or indirectly through other friends for years.

Of these the Seegars, Pete and Mike, are two of the biggest phonies I know. Of the two at least Mike is a real musician.

from a lack of bread
& exposure etc.

There is no way I would try to take away anything from the fact that that Mike is a good musician--but these two brothers Mike particularly are capable of career and character assassination, which Mike has practiced on numerous occasions.

I have this on fact from a number of people who have been on the Board of the Newport Folkfestival Board. And personal contact !!!
& dealings

It is a fact that one great group in the final end was finished up because of a lack of exposure during the 'Folk Boom'. A group that many feel was one of the most talented Bluegrass group ever to be formed. This group never went to Newport because of a personal feud between Mike and a member of this group. Many feel this led to the eventual breakup of the group. You older members probably know which group I'm talking about.

Is this the way to promote music, especially an art form that is dying because the artists can't support themselves on the music it self. I like a lot of the 'old style' bluegrass better personally, but is this any reason enough not to let other people be exposed to a group that was an innovater in the field? No wonder a lot of the Bluegrassers and Folkies don't get along -- too many of the Folkies control everything and don't give the other side a chance to speak out. Or freak out for that matter.

I frankly would like to see more sampler concerts at Lisner. Why not more Blues concerts? There are a lot of blues freaks in the Washington area, especially in the rock kids, and a lot of the older people have an interest. Judy Collier is ok, but really!! The Blues Festival in Ann Arbor has proven that blues sells (there's that word again) They lost \$20,000.00! JcH

illusion

You could probably put together a sampler concert of real Mtn. Music for the price that Pete Seegar charges (you could probably get Doc and his whole family and half the people in Lenoir, N.C., and Johnson City, Tenn.!!!) I'm guilty of plugging too as you see ~~well~~ I'm from N.C. and a fan of MTN. Music.

I'M also a fan of Cajun Music, a valid 'Folk Art Music' Why not Clifton Chenier or Doug Kershaw, or any number of Cajun musician?

There are still a large number of street singers in this country why not a sampler of these? One such singer is right here in our own Washington, D.C. I am of course talking about Flora Moulton.

There is also a white blind hillbilly ~~blues~~ singer named Glyde who is often seen in front of the bank on 9th. street downtown.

I myself have never until recent years cared too much for fiddle music, but why not a Washington Fiddlers Convention?

there are many out of sight fiddlers in this area who are proficient in a number of styles. One of the best Texas fiddlers ever lives right here in the No.Va. area. Buck Ryan.

There are many traditional performers 10 times better than Pete Seegar who would be cheap to get - I've seen or grown up with many - Doc & his son Merle who is about my age - I use to hear Doc at the (Sicory Comm Ctr & the Armory as a kid -

I could point out an other example of neglect on the part of the Folklife Festival which is I think closely aligned with the Society a friend, Ed Morris, two years ago tried in vain to get Flora Moulton into the program there.. Why ^{not} probably because Ralph Rinzler was on the rag (a folk saying) mentally that day or on some ego trip. Don't get me wrong I dig the hell out of Ralph's playing and he has personally always been cordial to me. *Dell probably want to punch me out now -* (chip folk saying)

This letter will probably do no good but I felt obliged to write it. I am very appreciative of everything the SOCIETY has done to promote FOLK MUSIC but I feel that the way things are run have caused many people to shy away from joining, or after getting hip to things ~~to~~ ^{than} drop membership. Many of these people have or could help in many ways to preserve and promote FOLK MUSIC. We all like to blow our own horn and in many cases if we don't it won't get blown.. It is healthy to have an ego, but why because of personal reasons and friendships harm the music. It has done harm to no-one.

Many would not agree with me but I think that Rock and Roll is the FOLK MUSIC of my generation. Many musicologists are doing definitive studies on Rock at the present, also what about Country & western? I'M not into Merle Haggard's political trip but I think he has a great voice and writes many good songs. I for years hated Ctry. music because my Dad was a country singer and forced it down my throat. The purists would have us to believe that because a song is on the Top 10 it has no validity. Jimmy Rogers was on the radio for years and was a hot item as record sales go, so were the Carters and a number of other people. I feel that Hank Williams was probably one of the greatest song-writers that has ever lived. Is he any less greater than Jimmy Rogers or Gid Tanner because he achieved a degree of fame and wealth?

Folk music to me for a large part is the music that the people have on their lips and in their hearts. Why then is Buck Owens not a part of the FOLK MUSIC trip? I'M not a redneck although I deb- consider myself a hillbilly (after 14 years in Lenoir, N.C., and Southern Va. as a child what else could I be) but I've also been out of this country many times and have lived in N.Y., Boston, S.F., and the Nation's Capital over the rest of my brief life. I also think that I am fairly hip to the current scene (I've been busted on grass charges but as a Mtn Hillbilly I feel the same way about marihuana that my own father and grandfathers and uncles felt about moonshine) ain't no bugs on me!!! For the most part I am I guess a peace freak (against the war) as many music freaks are but also I have the Mtn weirdness of most of my relatives in that I will not let people screw me over and I speak my mind. I guess I come from a strong willed people and have a pretty bad temper being Welsh and Cherokee. Most of this paragraph of course has nothing to do with my gripes, but I felt you should know something of me also, as I know quite a bit about you people. I will probably never join the Society just as I shun most other organized things as a dog does fleas. I thank you for your time and hope that in the future if there is anything I can do to help out I will but I don't really expect things to change very much.

What's wrong with 'lace cuffs?'

Chester Lentz

redneck - militant ignorant intolerant
Hillbilly

Chester Gentry
c/o Alexandria Folklore Centre
207 Ramsey Alley
Alex. Va. 22314



ALWAYS USE
ZIP CODE



The Folklore Society of Greater Washington
Bx. 19303 20th. St. Station
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20036

Handwritten text on the envelope flap, including "FOLKLORE SOCIETY OF GREATER WASHINGTON" and "Bx. 19303 20th St. Station".



1970 Getaway

checkbook balance 4/30/70

890.23

checkbook balance 10/30/70 1583.42

balance 693.19

subsequent deposits 107.00

15.00
12.00
29.00
52.00
107.00

800.19

subsequent checks -239.04

83.74
94.52
60.78
239.04

balance 561.15

1970 picnic expenses (not
accountable as Getaway expenses) +225.00

total profit \$786.15

Rec'd from
Bob Clayton
1/5/71
12/1/70²

1970 Getaway

checkbook balance 4/30/70

890.23

checkbook balance 10/30/70

1583.42

balance

693.19

subsequent deposits

107.00

15.00
12.00
28.00
52.00
107.00

800.19

subsequent checks

- 239.04

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239.04

balance

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accountable as Getaway expenses)

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total profit \$786.15