

FOLKLORE SOCIETY OF GREATER WASHINGTON - Executive Board Meeting
Tuesday, 2 March 1971 - 710 Dupont Circle Bldg., Washington, D.C.

Present: Joe Hickerson, Roni Bowie, Gene Anderson, Frank Daspit, Joel Shimberg,
Mike Rivers, Dick Rodgers, Kathy Goldman, Board members; Bob Banks,
Kathy Clucas, Lynn Hickerson, Ralph Russell, non-Board members

Absent: Joan Peterson, Bob Clayton, John Dildine, George Carey

Meeting was called to order at 8:25 p.m. by President Joe Hickerson. Minutes of February 2nd meeting were approved as read and corrected.

Membership Report: Roni Bowie

As of 28 February 1971, membership was 270 Individual, 209 Family, = 479 total: a gain of 23 total over last month.

Treasurer's Report: Gene Anderson

Net worth, January 31, 1971:	\$1,725.89
Income, February 1971:	563.00 *
Expense, February 1971:	355.44
Net worth, February 28, 1971:	<u>\$1,933.45</u>

* Income included: \$330.00 memberships; \$173 from Franklin George concert; \$60.00 kept from admissions of Southern Folk Festival benefit concert, to cover expenses.

Publications Report: Joe Hickerson for Joan Peterson (Newsletter) and George Carey (Journal)

The Journal is still in the works, should be to the printer shortly. Joan estimated that the publications budget would probably allow for another page in the April Newsletter, to accommodate extra material such as a listing of festivals forthcoming. Joe confirmed this in a comparison of estimated budget and amounts actually spent/made so far: we're ahead in general. Current monthly expenses are running about \$90.00. In spite of the fact that postage rates are increasing in May, plus a mailing of the Journal still to go in the current fiscal year, Joe suggested that Joan consider an extra Newsletter page in both April and May. (No objections from the Board.)

Deadline for April Newsletter: Sunday, 21 March 1971

Program Report: Joe Hickerson et al. for Bob Clayton

Franklin George's concert (February program) attracted more people than the auditorium (Museum of History and Technology) could hold; auditorium was filled by 8:30 and we had to turn away about 100 people, including members. (See under New Business.) As a result, it was decided to try to hold program meetings in the Museum of Natural History auditorium, which seats over twice as many. There seems to be a problem with Natural History, however -- it was reserved and used for a Special Event (q.v.) and also reserved for the regular March program at the same time. On the Monday following the Saturday Special Event, the March reservation was cancelled by the Smithsonian, apparently without a stated reason. Additionally, the History and Technology auditorium, reserved in the Fall for the entire year, suddenly became unavailable for the

(Program Report, Cont'd.)

April program. The question is: Why?, in both cases. And are these two cancellations related to each other? And does the History and Technology cancellation apply also to May and June? And to March? If the Smithsonian auditoriums are not available for March, Bob Clayton will have to try to get the Washington Ethical Society auditorium in a hurry for March 12. Kathy Goldman volunteered to try to find answers to the questions and if possible to straighten out the matter with the various Smithsonian offices involved. If convenient, she will also find out if, assuming we can use a Smithsonian auditorium, as long as we must have a Smithsonian electrician can we use their sound system too? If so, do they have facilities for hooking in a tape-recorder and would the electrician do this? Etc., etc.,

March 12 program will be John Roberts and Tony Barrand, somewhere. Is the May 14 program definite yet (tentatively, Washington area blues and gospel musicians)?

Special Events: Mike Rivers et al.

The Lincoln's Day program (February 14) was a smashing success. (See attached review from Washington Star.)

Southern Folk Festival Tour (February 20) took in about \$500, all of which was given to the performers as benefit, minus \$60.00 set aside to cover hall fees, etc. At least 375 people attended. The auditorium was changed at the last minute from History and Technology to Natural History, after experience at Franklin George program (see under Program Report). Question arose as to the method of spontaneous fund-raising used during the concert (liability therefor).

Dick Rodgers reported that the last Open Sing (February, at Richard Galloway's house) was pretty dismal. There were anywhere from 6 to 10 people there at various times. The location was not convenient to many, and the details were not known in time for listing in the Newsletter -- possibly the factor determining whether a sing is successfully attended or not. Still, most people don't sing. Roni Bowie reported that member Lee Larsen offered to run monthly practice workshops at her home, list her phone in the Newsletter. Joe suggests that Mike try to get someone to coordinate the sings: If he finds a coordinator, put an announcement in the April Newsletter; if announcing our need at the March 12 program doesn't bring us a coordinator, put a notice in the Newsletter that we're trying to find one.

Next Sacred Harp Sing will be March 28, 4:00 p.m., at the Finneys' in Accokeek.

Dick Spottswood was reported to have suggested arranging a bluegrass program. Dick and Pete Kuykendall (Bluegrass Unlimited) might co-sponsor a bluegrass sampler with FSGW. Joe Hickerson suggests Special Events Chairman contact Dick if interested.

Getaway: Roni Bowie

Interim total net profit as of 2 March 1971: \$786.15. There is no way now (post facto) to determine what money came in under what categories. It was suggested that future Getaway Committees find a way of keeping track of income in such a way that admissions can be broken down as to adults, children, weekend, day only, etc.

Joel Shimberg moved that no motion concerning the next Getaway be accepted

(Getaway, cont'd.)

until a report acceptable to the Board is received on the last Getaway. Motion died for lack of second. Practical problem remains: how to exert enough pressure on Getaway Co-chairman to get a report sufficient to use as a guideline for the next Getaway.

Circulation: Bob Banks (Sub-committee of Publications)

Bob is revising the Exchange List after Presidential review and will write letters to those exchange publications that haven't sent us anything for awhile, inviting renewal of exchange; if these do not respond they will be dropped from the list. Beyond this, circulation files are up to date.

Bob submitted his resignation as Circulation Chairman (nonvoting Board member), effective April 1, since he is leaving the Washington area. He was commended by the Board for yeoman service, with huzzahs. Kathy Clucas volunteered to become Circulation Chairman; her offer was duly accepted by unanimous Board vote.

Tape Archive: Joel Shimberg & Kathy Goldman

Joel reported that the tape archive is almost in shape, with all tapes either at his house or at Roni's house, except for the tape of the February Ford's Theater program, which John Dildine has. The next step is cataloguing them, after which they will be ready to circulate or copy for members. Kathy reported on past policy and charges, from research into past meeting minutes. She will compare previously used permission forms for copying tapes with Bob Clayton's program/performance contract and devise some simple comprehensive form. Joel and Kathy will recommend currently realistic fees and policy on making copies for members. Copying/circulation fees go to buy more tape.

It was suggested that the Archive Committee (Joel, Kathy, Mike Rivers, Roni Bowie) propose the purchase of a good tape recorder at some future Board meeting.

Old Business

Frank Daspit reported that National Folk Festival Association will hold a program in Lafayette Park every Wednesday noon from 5 May to the end of June. Anyone interested in putting on a program? (no) Joe Hickerson submitted a notice to the Newsletter Editor.

New Business

FSGW received a letter from John M. Ferguson at WETA, inviting a representative of the Society to talk about it on his program, "The Arts in Washington." This involves going to Arlington some weekday, 2-3 p.m. Mike Rivers will contact him.

Joe Hickerson strongly urges that the Society bring back Franklin George on the same admission basis as the February program (free to members, \$1.00 to non-), for the benefit of those who were turned away for lack of seating (see Program Report). Special Events Chairman assisted by Joel and Kathy (G.) will contact Frank for a special concert, on a break-even budget, to be given possibly during the period of 26-30 April.

Frank Daspit moved that for regular programs the Society split with the performers anything taken in over cost, in addition to the regular performers'

fees. Joe recommended that the Society consider this but for the next fiscal year. After some discussion, the Board voted (3 yes, 2 no, remaining abstained) to table the question until the April Board meeting.

Joe presented the Nominating Committee for Board approval, which was given. Committee consists of Roni Bowie, Kathy Goldman, Ginny Mallick, Becky Mintin, and Carter Rila. Roni was appointed chairman. The committee will recommend its slate for the next Board at the April Board meeting; the approved slate will be presented to Society members at the April program meeting. Elections will be held at the May program meeting and announced in the Newsletter.

The President asked the Secretary to check past minutes for Society policy on tape recording at programs by members of the public. Restrictions are lax at the moment, and the President suggested that the Board might want to reconsider policy.

The National Folk Festival Association (via Leo Bernache) requested access to FSGW mailing list to mail a particular NFFA flyer, wanting to fill gaps in their list from ours. The Board voted to deny this access but agreed to offer a one-shot mailing (or perhaps once a year), a la Philadelphia Folk Song Society mailing we did for last year's Philadelphia Folk Festival, whereby they sent us the material they wanted sent to our mailing list and we had Batt Bates mail it (PFSS paid postage). We suggest NFFA might include a notice in this mailing inviting recipients to take out memberships in NFFA. We would also put a notice in the Newsletter saying that NFFA is seeking new members, and announcing whatever the mailing would announce.

FSGW received a letter from Priscilla Urner, directress of the Northern Virginia Folk Festival, to be held May 22-23, 1971, requesting Society help in coordinating the musical aspects of the festival and requesting permission to use FSGW's name in newspaper announcements inviting participation. Andy Wallace has volunteered to act as coordinator on behalf of the Society, and our name may be used in connection with his coordination. Mrs. Urner will be notified of this decision.

Miscellaneous

The Society received a copy of the publication, "Singles Guide," wherein it is listed. The President pointed out a couple of errors and offered a couple of suggestions. The Secretary will write a thank-you letter for the copy and will incorporate the corrections and suggestions in the letter.

The Secretary was asked to check the By-Laws concerning reports from the president and the treasurer to the membership. These reports must be presented at a program meeting and in the Newsletter. Which month are they to be presented in? Secretary will report on findings at next Board meeting.

Frank Daspit mentioned that WETA-FM has a good program of folk music entitled "Charter Flight" after the regular folk-music program.

Mike Rivers reported that Lou Killen is touring the U.S. now as a Clancy Brother.

There was rumored to be no Fox Hollow Beers Festival this year probably. This rumor has been substantiated and contradicted.

Meeting adjourned at 11:11 p.m.

Respectful,

Kathy Goldman, Secretary

FORD'S THEATRE SHOW

Folk Songs Effective, Eerie

By DONALD SMITH
Star Staff Writer

One suspects that the program at Ford's Theater last night would have been effective on any stage, anywhere; but to see and hear authentic folk songs of the Civil War period at the very spot where Abraham Lincoln was assassinated was an eerie experience.

The program was sponsored by the Folklore Society of Greater Washington, in cooperation with the National Park Service and the National Folk Festival Association, in commemoration of Lincoln's birthday. Joseph C.

Hickerson, president of the Folklore Society and a member of the Library of Congress' folk-song division, combined knowledgeability with theatrical flair in his organization and narration of the program.

There were songs of the time but which were unrelated to the war, such as "Barbara Allen" and "Get Along Cindy." There were songs about emancipation and about the underground railway. In addition to several patriotic war songs, there were a few that reflected the antiwar sentiments held by some, including a mother's protest against the

draft and an iconoclastic satire of the famous marching song, "Rally Round the Flag, Boys."

A costumed square dance group, the Ralph Case dancers, filled up the stage with color and action.

My one complaint is hardly worth mentioning: The show ran for about two hours without an intermission. The straight-backed chairs in the theater, while historically accurate, doubtlessly weren't built for this duration.

If the show is to become an annual affair—as it should—it will probably have to be extended to more than one performance. The theater quickly filled to capacity, and about 100 persons had to be turned away.

Near the end, Hazel Dickens, a dark-haired West Virginian, sang a tune called "Booth Killed Lincoln." As Hickerson explained, the song takes some liberties with history; but it contains a vivid description of the climactic events at Ford's 105 years ago: Lincoln arriving at the theater, taking his seat in the presidential box as the audience cheered him; John Wilkes Booth's stealth as he slipped down the hallway, past the president's bodyguard and into the box; the shot; Booth's leap to the stage and his dash to a rear door, where his saddled horse was waiting; and the clatter of hooves in the alley as he made his escape.

Miss Dickens, dressed in a floor-length costume of simple design, sang the song without accompaniment in the straightforward, unadorned style that typifies mountain folk music.

As she sang, some members of the audience instinctively glanced up at the presidential box, with the tall, double arches hung with gold, silk and white lace curtains, as they were that night, the American flags on either side, the bunting beneath the railing and the framed portrait of George Washington in the center.

Nothing could be seen inside the box but shadows.