

**W P D H**

**101.5 FM**

*Salutes the Good Work  
of  
the Sloop Clearwater*



**THE GREAT  
HUDSON  
RIVER  
REVIVAL**

**CROTON POINT PARK**

On the banks of the Hudson

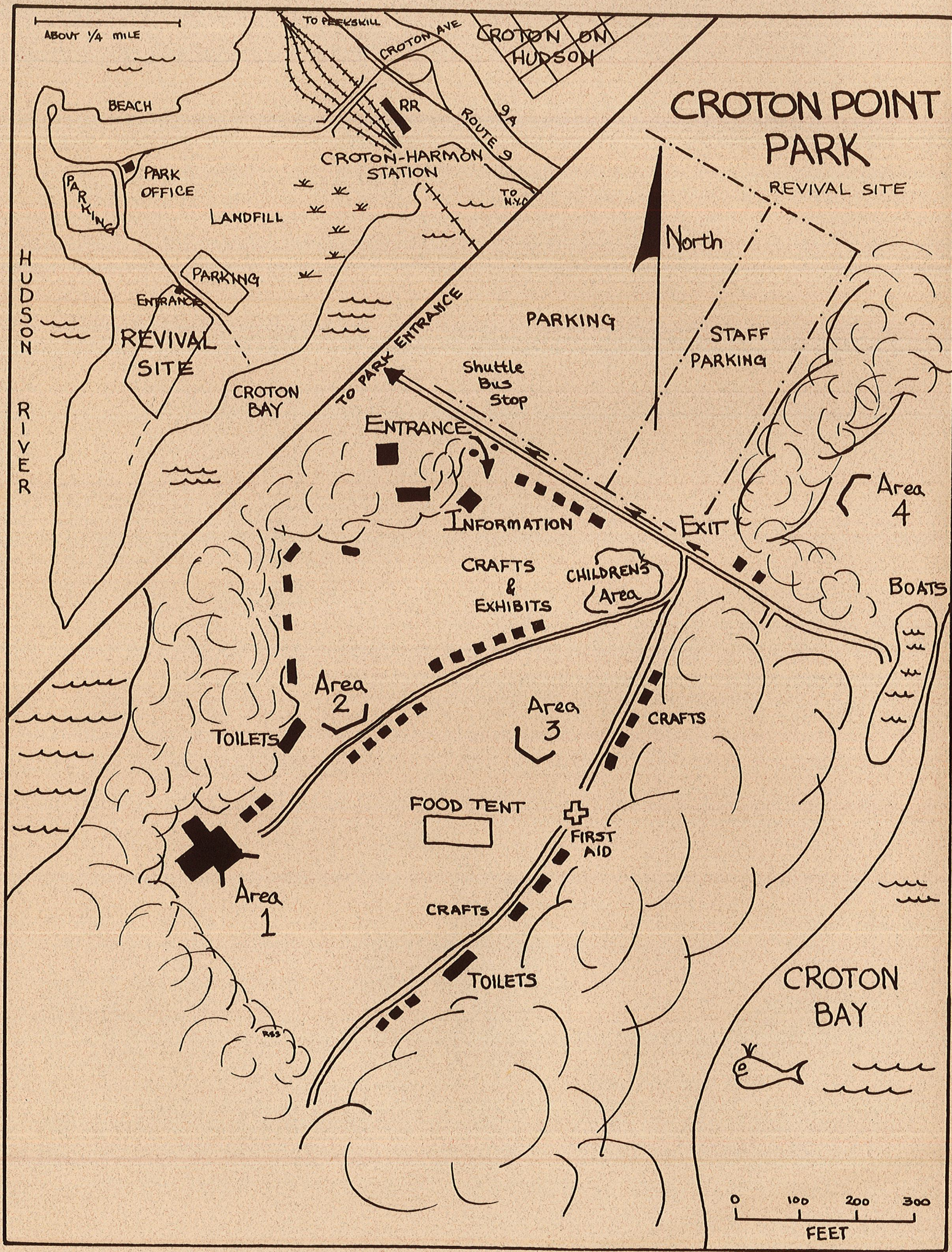
**JUNE 17 & 18 - 11 A.M. TO DUSK**

'78



Funded in part by a grant from the National Endowment for the Arts  
Sponsored by the Hudson River Sloop Clearwater





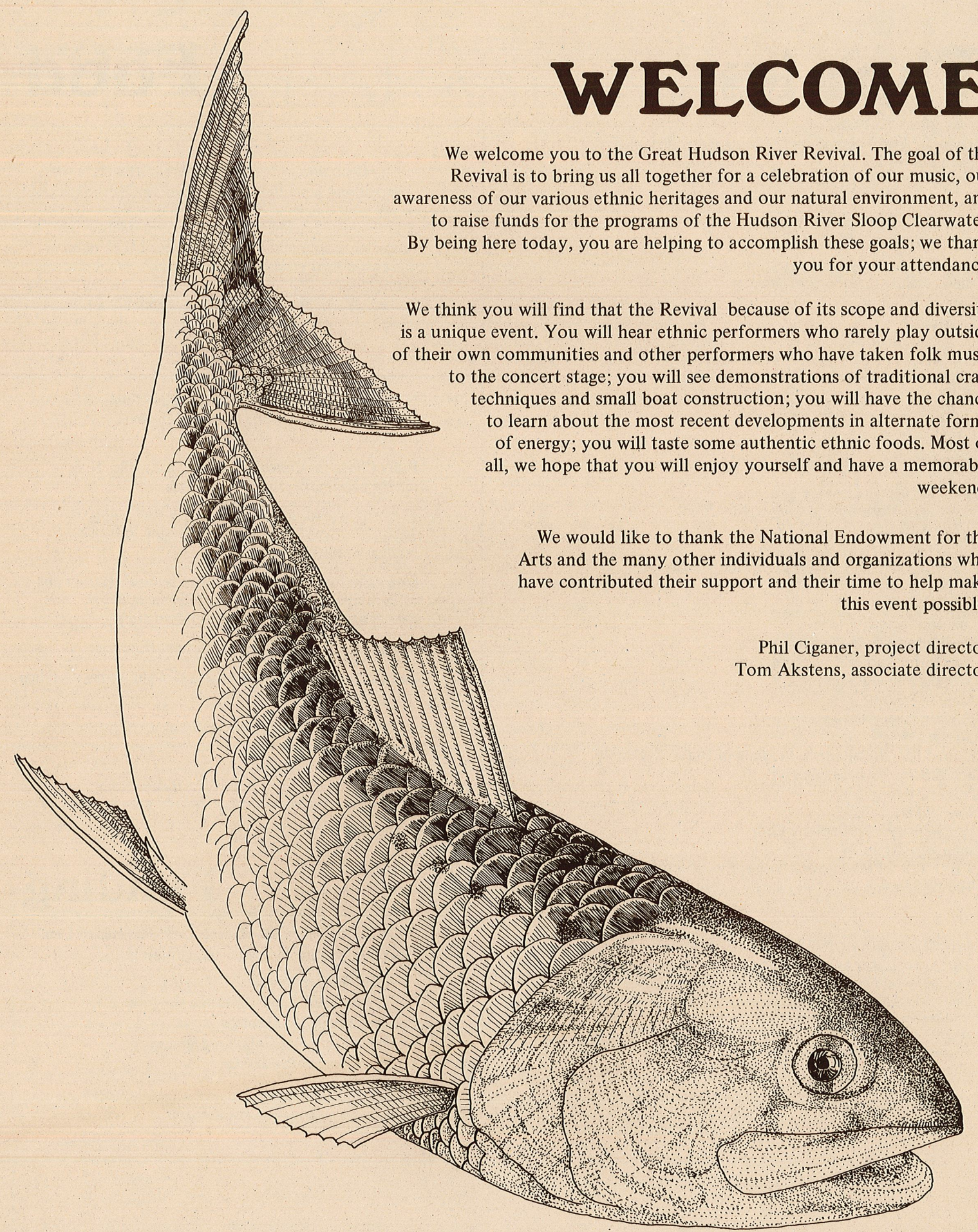
# WELCOME

We welcome you to the Great Hudson River Revival. The goal of the Revival is to bring us all together for a celebration of our music, our awareness of our various ethnic heritages and our natural environment, and to raise funds for the programs of the Hudson River Sloop Clearwater. By being here today, you are helping to accomplish these goals; we thank you for your attendance.

We think you will find that the Revival because of its scope and diversity is a unique event. You will hear ethnic performers who rarely play outside of their own communities and other performers who have taken folk music to the concert stage; you will see demonstrations of traditional craft techniques and small boat construction; you will have the chance to learn about the most recent developments in alternate forms of energy; you will taste some authentic ethnic foods. Most of all, we hope that you will enjoy yourself and have a memorable weekend.

We would like to thank the National Endowment for the Arts and the many other individuals and organizations who have contributed their support and their time to help make this event possible.

Phil Ciganer, project director  
Tom Akstens, associate director



shad drawing reprinted with permission from Ruth Brunstetter and Bittersweet Magazine



# Thanks

We would like to thank the following individuals and organizations for their energy, time and expertise--all of which helped to make this event possible:

- James Arles
- Terry Arnold
- Mike Autorino
- The Beacon Sloop Club
- The Brooklyn Friends of Clearwater
- Ruth Brunstetter
- Tony Calao
- The Child Environmental Design Center
- Clearwater Friends of New York City
- Clearwater Great Hudson River Revival Committee
- Penny Cohen
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- Antonio Frascioni
- The Guitar Workshop of Roslyn, New York
- John Harris-Cronin
- The Haverstraw Bay Sloop Club
- The entire staff of Hudson River Sloop Clearwater
- Ed Leahy
- Liberty Lines
- Jane Mackintosh
- The Mariposa Folk Festival
- The Martin Luther King Sloop Club
- National Public Radio
- Anne Pietrasanta
- The Poughkeepsie Sloop Club
- Oriel Redd
- Retired Senior Volunteers Program of Dutchess County
- Bob Sager
- Paula Schoonmaker
- Sing Out Magazine*
- The Sojourner Truth Sloop Club
- Solar Age Magazine*
- WBAI (99.5 FM)--Pacifica Radio, New York City
- The Westchester County Parks Department

### PHOTOGRAPHY CREDITS

- Michael Friedle (Ammel & Schollmeier; John Jackson)
- Diana Davies (Trajche Ristovski)
- Henk Van Hilten (Steve Goodman)
- Stevens-Brown (Marlboro Morris)
- Warner Brothers (Kate & Anna McGarrigle)
- Catherine DeLattre (Maybe Mimes)
- Shelley Farkas (Bill & Livia Vanaver)
- Click Photos (Paul McMahon)
- Charles H. Porter (Windmill)

# Food

No celebration or coming together of friends is complete without good food, and you will do more than just satisfy your hunger at The Great Hudson River Revival. A veritable cornucopia of delicacies representing the cuisine of various ethnic groups is available along with snacks and light meals composed entirely of wholesome natural foods. The booths will be open both days during festival hours. Those offering their palatable wares include:

Enis Egbemir - an IBM employee who will be serving authentic Turkish foods.

Hortense Rosado - serving Puerto Rican foods with the assistance of local church groups from Beacon and Peekskill.

Ruby Cohen, of Cohen's bakery in Ellenville, N.Y. - serving bagels and other baked goods.

Elizabeth Kofler, an Austrian pastry chef who does baking for the Fair Harbor Coffeehouse in Hastings - serving Viennese pastry.

Sinbad Mohammed Safa, owner of Sinbad's Restaurant in Brooklyn - serving traditional Lebanese dishes: baklava, falafel and babaganouj ( eggplant dip ).

Michael Katz - serving bottled natural fruit juice.

Sundance Food Coop, a group from Cold Spring - serving natural foods.

Jack Hatley, from Frederick, Pa. - serving Pennsylvania Dutch funnel cakes.

*and more*

# Funding

Funding for The Great Hudson River Revival has been provided, in part, by grants and gifts from:

- The J.M. Kaplan Fund, Incorporated
- The National Endowment for the Arts
- The Ottinger Foundation
- The Philadelphia Folk Song Society
- Mr. Laurance Rockefeller
- The Texaco Corporation

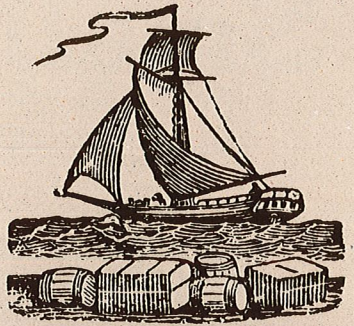
# A Message from Hudson River Sloop CLEARWATER Inc.

The captain calls the command. All hands pull on the lines. . . the sails fill with Hudson River breezes and *Clearwater* is out for another sail. *Clearwater* is a work boat. . . a replica of the Hudson River sailing sloops that dominated river traffic through the mid-nineteenth century. But *Clearwater's* mission is not cargo. As a floating classroom and stage, she carries a message instead. . . a message for a cleaner, safer Hudson River. . . a message that says: "Get involved! Protect our river. . . for us, for our children and for generations to come."

Thousands are involved! The *Clearwater* is owned by over five thousand members who give their money and time to keep the sloop sailing and educating people at ports from Long Island and New York City to Albany. The message spreads beyond the shores of the river. Environmental education seeds sown by *Clearwater* grow all over the country. Our newsletter, the *Navigator*, an environmental instruction center at our headquarters in Poughkeepsie, a library and community and school workshops are only part of the massive educational undertaking that began with the first raising of *Clearwater's* sails in 1969. With each year the scope of our activities grows. We reach more people, air more issues and try to cover more ground. Each year we need more and more members to support our enlarging responsibilities.

The Great Hudson River Revival is now part of that program. It is the largest folk music and environmental event in the Hudson Valley, and with continued help, we're going to make it happen every year. This Revival means many things to *Clearwater*. Here we raise funds which will enable us to protect and defend the river; provide legal intervention against the construction of a nuclear power plant at Cementon; stop the Army Corps of Engineer's scheme to withdraw almost a billion gallons of water a day from this river; find an answer to the devastating problem of toxic wastes; and help to restore the river's important fishing industry. Here we expose new people to *Clearwater* and the entire environmental movement. Most importantly, here we rest and celebrate.

We bring our friends and families together to take part in dance. . . in song. . . in crafts. . . in our shared joy of the gains that have been made. The Great Hudson River Revival is a fitting way for us to celebrate. Each part of the Revival reflects a segment of Hudson Valley history or culture. The ethnic food and music speaks of people who settled along the River, built their small boats, made the Hudson their road, water supply and food source. The crafts are a revival of what were once more common skills until they were pushed aside by a technological society. We call on these abilities again because we need them in our quest to protect our river. . . protect the planet on which we live. The Great Hudson River Revival is our annual family reunion. We celebrate together . . . we grow together.



FROM DAMARISCOTTA NEW YORK

THE NEW AND SPLENDID SLOOP

# CLEAR WATER

THE UNDERSIGNED SUBSCRIBERS ARE PLEASED AND PROUD TO ANNOUNCE THE ARRIVAL OF THE SLOOP CLEARWATER ON HER MAIDEN VOYAGE TO NEW YORK.

CAPT. ALLAN AUNAPU

MASTER, THE CREW AND PASSENGERS, WHO INCLUDE THE WELL-KNOWN PETE SEEGER & THE HUDSON RIVER SLOOP SINGERS

GRATEFULLY ACKNOWLEDGE THE LIBERAL PATRONAGE OF THEIR FRIENDS IN THE PAST AND RESPECTFULLY BEG THEIR FRIENDS AND THE PUBLIC INSPECT THE VESSEL AT HER MOORINGS

I wish to support Clearwater's educational and environmental goals by joining or renewing membership and subscribing to the North River Navigator. Please send me a subscription to the Navigator and enroll me as a member in the category I have checked:

- Associate Membership . . . . . \$ 5.  
(Student & senior citizens)
- Individual . . . . . \$ 15.
- Family . . . . . \$ 20.  
(Parents plus children under 16)
- Contributor . . . . . \$ 50.
- Sponsor . . . . . \$ 100.
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Amounts listed above include a \$3 subscription charge in addition to dues.

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Make checks or money orders payable to  
CLEARWATER  
112 Market Street  
Poughkeepsie, New York 12601

All contributions are tax deductible.



# Small Boats of the HUDSON

Small boats have been at home on the Hudson River since Indian times. The smooth, protected waters provided an aquatic highway for local tribes whose canoes served as the earliest passenger and commerce carriers in the valley.

Once the European settlers became acquainted with the area, they adapted designs which had been used for boats in their home countries. Adriaen Block of Holland, who followed Henry Hudson to the New World in 1614, built the *jacht* Onrust, a relatively large "small boat" at 44½ feet in length and 11½ feet at the beam. Onrust was followed by more Dutch *jachts* and *sloeps*, whose designs soon merged with the English pinnaces and shallops to become the unique Hudson River sloops which served as the models for Clearwater.

Alongside these larger vessels there also grew up a fleet of small sailing and rowing boats used by local watermen. Much of the fishing on the Hudson River was done from small skiffs, which were sometimes equipped with simple sailing rigs for use in favorable winds. Other rowing boats, notably the Whitehall types, came to be used as passenger and light cargo carriers in New York Harbor, where they served the larger sailing ships.

About the same time that steam and iron came into use on the river, the general standard of living improved, and a great many people found they could afford pleasure craft. The Dutch word *jacht*, which had always referred to a swift craft, came into the English language as *yacht*, with all its associations of speed and luxury.

It is possible today to purchase a new rowing or sailing craft for a few weeks pay and to add a modest engine at the cost of a few more. However, acquiring a boat that provides even rudimentary sleeping accommodations or room for a few friends on a day of fishing can prove very expensive. The fact that a large boat (or, for many, even a small boat) is often financially out of reach is what inspired the Clearwater Small Boat Builder's Get Together.

Modeled after events such as Mystic Seaport's Small Boat Workshop, the Get Together is primarily an attempt to encourage as many people as possible to enjoy use of

the river through boating. Home crafting a small boat is one way of entering the activity at minimal cost, and this weekend, we will try to show you how you can adapt skills you may already have to boat building, describe the materials available and explore the wide variety of small boat designs. The Get Together will be informal, with an emphasis on personal communication between experienced and prospective builders.

First on Saturday morning will be a discussion of the designs and materials available and where you can get them. The next topic will be applying skills from other tasks to the construction of small water craft, and finally, you will hear from a craftsman who is using an unexpected material, paper, to construct boats based on designs from 1871.

The afternoon session will give you a chance to talk with builders of boats that display a number of different designs, materials and building techniques.

Sunday is set aside for enjoyment of the fruits of our labors. Facilities will be provided for launching and sailing as many boats as possible, and we expect the arrival of several larger boats which could not conveniently be hauled into the park. These large boats will also be available for sailing and study.

When we planned the Small Boat Builder's Get Together, we recalled the words of the Water Rat in Kenneth Grahame's *The Wind in the Willows*: "Nice? It's the only thing... there is nothing - simply nothing - half so much worth doing as simply messing around in boats... or with boats."

Stan Dickstein, Clearwater Boat Committee



see list of small boats exhibitors on page 20

# PERFORMERS



August Ammel and Werner Schollmeier

## AUGUST AMMEL AND WERNER SCHOLLMEIER

One night several years ago, a genial and humorous man arrived at the Towne Crier Cafe with what must be the world's most outrageous musical instrument and, to the delight of the audience, promptly joined the old-time string band which was playing on the stage, pounding out the rhythm and producing an incredible variety of sounds.

The man is August Ammel; the instrument is his own invention and construction, which he calls the "Devil's Fiddle," a broom handle hung with cymbals, tamourines, bells and horns. Needless to say, August is a musical original. A retired restaurateur who immigrated from Germany in 1928 and a former trumpet and violin player, August lives in nearby Mahopac. He has been playing with Werner Schollmeier for the past five years.

Werner is also a native of Germany and came to this country in 1957. He is a very versatile accordionist who is familiar with a wide range of German music and classic European and American popular songs.



The Balfa Freres



Trajche Ristovski

## THE BALFA FRERES

The Balfas--Dewey, Will and Rodney--come from Basile, Louisiana. They are, without question, the finest of the traditional Cajun bands. They play the real Cajun music--the dance and social music which has its roots in Europe and the Canadian Maritimes and which developed in Louisiana, where the Acadians ("Cajuns") settled after they were expelled from Canada in the 18th century.

The Balfas are working people who began as local performers, playing for Cajun dances and community get-togethers. In 1964, they made a spectacular appearance at the Newport Folk Festival. Since that time, they have left Louisiana periodically to make appearances at other festivals and concerts throughout the United States, in Canada, Europe and Central America. Through these many performances and several excellent recordings, the Balfas have brought a precious family and community musical tradition to a large and enthusiastic audience.

## BALKAN MUSIC AND DANCE

Balkan music and dance traditions thrive in the various European ethnic communities of the Hudson Valley and the Greater New York area. The Balkan Arts Center has been researching and documenting these traditions for over a decade and is proud to present some of these ethnic musicians at The Great Hudson River Revival. The performers are: Elias Kementzides (Pontic-Greek lyra player), Elli Buk (Tapan player), "Gaiteros Terra A' Nosa" (Galician-Spanish bagpipe group), "Halkias Orchestra" (Epirot-Greek orchestra), "Lazarus Papadopoulos Orchestra" (Pontic-Greek orchestra), "Orchestra Banatul" (Banat-Romanian orchestra) and Trajche Ristovski (Macedonian bagpiper).



Big Drum Nation Dance Company



### BIG DRUM NATION DANCE COMPANY

The highly spirited and complex choreography of this group originates in the dances common to the people of Grenada, West Indies. The Big Drum Dance, Quadrille and other dances performed by the company are the traditional focus of feasts and community celebrations in Grenada; they derive from the tribal dances of slaves who were brought to the island in the 18th century from Sierra Leone, Nigeria, the Congo, Dahomey and Ghana. The songs which accompany the dances are sung in the dialect of *Patois Creole*.

The Big Drum Nation is made up of working people who live in the West Indian communities of New York City. In addition to performances at Madison Square Garden, Brooklyn Academy of Music, the Museum of Natural History and many New York area colleges, Big Drum Nation has also appeared at the Greenwich Borough Hall in London. The group is under the direction of Winston T. Fleary.

### DOROTHY CARTER

Dorothy Carter gave up concert piano studies several years ago to devote her musical energy to the psaltery, hammered dulcimer and related ancient folk instruments. In her performances, Dorothy ranges with equal assurance from medieval troubadour songs, Shaker songs and primitive hymns to more familiar dance music from Appalachia, the British Isles and the Middle East. She also performs tunes of her own composition. Dorothy lives in Cambridge, where she has developed a devoted following. Her first record, *Troubadour*, has gotten very favorable reviews; Dorothy is currently working on her second.

### ANGEL LUIS CATALA

Angel Luis Catala is one of the most respected names in the world of traditional Puerto Rican music. A gifted and inventive guitarist, Catala has performed all over the United States and throughout Central and South America. He was born in Lares, Puerto Rico, and has lived for 15 years in New York City, where he has become a leader in the Puerto Rican cultural community.

Catala is accompanied by an excellent trio which features the singing of Ernestina Reyes, who is known throughout the Spanish speaking-world as "La Calandria." She is a master of the highly improvisational style of Puerto Rican song known as "decima."



Dorothy Carter

### THE CHINESE MUSIC ENSEMBLE OF NEW YORK

The Chinese Music Ensemble of New York was founded in 1961 by Tsuan-nien Chang, the present director of the group. The Ensemble maintains a collection of antique, traditional and modern Chinese instruments which the players use to perform a wide range of music: traditional dances, airs and other provincial folk tunes, ancient classical music and some contemporary compositions. Many of the classical pieces performed by the Ensemble originally functioned as music for court rituals or as aids to contemplation. The style of performance is guided by the Confucian principle that "music, properly played, will enhance the harmony of the universe."

String, wind and percussion instruments each play an integral part in the performance of Chinese music. The members of the Ensemble play various forms of the Chinese violin and other stringed instruments like the *Cheng* (a sixteen string zither which is the forebear of the Japanese *Koto*), the *Yang-Chin* (hammered dulcimer) and the *Yueh-Chin* (moon guitar). The wind instruments include the *Sheng* (mouth organ), *Ti* (fife) and *Shaio* (flute). A variety of drums, cymbals and gongs are used for percussion. Each of the members of the Chinese Music Ensemble is a master of several of these traditional instruments.



Elizabeth Cotten

### ELIZABETH COTTEN

Now in her 80's, Libba Cotten has been a familiar name among guitar players and folk music audiences since the beginning of the folk music "revival" in the late 1950's. "Freight Train," a song which Libba wrote when she was a teenager, may be the most widely-sung and best-known American folk song.

Libba learned some music from her family, but her guitar style was purely her own invention. Her finger-picking style-carefully articulated melody notes played against an alternating bass line--has been universally imitated and has formed the basis for the playing of a whole generation of guitarists.

Libba has performed all over the United States, recorded albums and been the subject of an excellent documentary film produced for Public Television. It brings us great happiness to welcome her to the Revival.

### GLINSIDE CEILI BAND

This ensemble of very talented young (ages 10-16) musicians comes from the Bronx. Their music is the traditional dance music of Ireland, played in the style of the *ceili* (pronounced *see-ley*) band. Though many of the tunes the band plays are ancient reels and jigs, the *ceili* style of performing the tunes is actually an invention of the "Irish Revival" movement of the 1920's, when additional instrumentation was added to the standard fiddle accompaniment for dancing.

The Glinside Ceili band has recently released its first album on Innisfree Records. It is the only American group ever to win the All-Ireland Ceili Championship, an honor it received in 1975, 1976 and 1977.

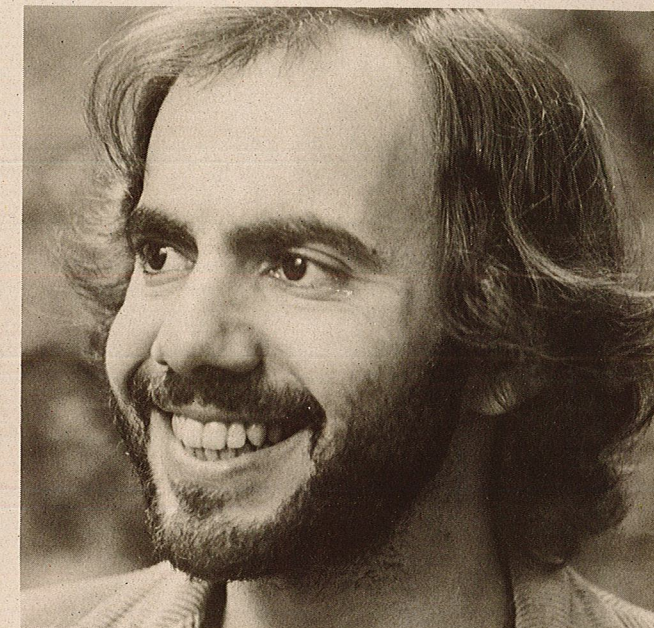
### MARTIN CARTHY AND THE WATERSONS

The Watersons (Mike, Lal and Norma) are currently the most popular and influential traditional vocal group in England; their many recordings, concert and club appearances have done a great deal to introduce new audiences to the excitement of British polyphonal music. Their repertoire includes ancient ritual songs, religious and secular vocal music and traditional ballads, all sung in full modal harmony.

Martin Carthy, the most highly regarded revivalist singer in England, has recently joined the Watersons to sing the bass parts. He is also a very talented guitarist who has recorded and toured with the group Steeleye Span and has issued several solo albums and collaborations with fiddler Dave Swarbrick.



Glinside Ceili Band



Steve Goodman

### STEVE GOODMAN

Most people may associate the name of Steve Goodman with "The City of New Orleans," which has become a classic American song. In addition to being a skilled songwriter, Steve is also an excellent singer and storyteller--and a truly exceptional guitarist. As a performer, Steve is as comfortable with the blues and traditional songs as he is with his own compositions.

Steve lives in Chicago, where he has close ties to that city's large group of talented folk musicians and songwriters. He has made countless concert and festival appearances and has recorded several albums for Buddah Records. We are very pleased to have this engaging and accomplished performer on the program of the Great Hudson River Revival.





Arlo Guthrie

**ARLO GUTHRIE**

In the years that have passed since the first uproarious performance of "Alice's Restaurant" at the Newport Folk Festival, Arlo Guthrie has become an increasingly important figure in American music. He has managed, as few other performers have, to bridge the gap between folk music and the interests of the American pop music audience. His musical style, like his spirit, is uniquely original—a comfortable blend of folk traditions and contemporary concerns. Like his father Woody, Arlo's greatest asset is his ability to bring music to the people; he has accomplished this by means of many major concert appearances and several successful record albums. Arlo's band Shenandoah will be appearing with him at the Revival.

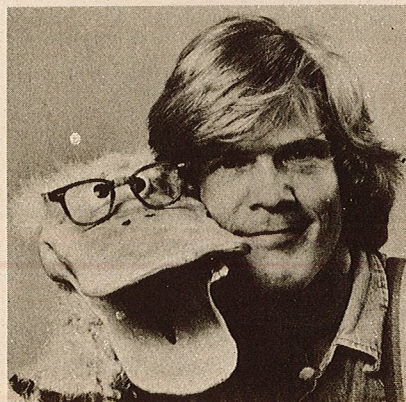
**STEVE HANSEN**

Steve Hansen, the Puppet Man, literally wears his theater around his neck and over his head—while he ponderously makes his way around the stage or through a group of delighted children and adults in an impossibly big pair of clown shoes. From the depths of his moving, dancing "theater" emerges his wonderful puppets, hilarious dialogue, music, props, puffs of smoke and an assortment of noises—whistles, bells, tambourines, kazoos and horns. The action, the suspense and the laughs are all non-stop.

Steve, a Californian who has performed all over the country and who recently returned from working with the Marionette Theater of Australia, brings new vitality and creative brilliance to the ancient art of puppetry. His show is a totally captivating experience for children and adults.



Steve Hansen



**THE HENRIE BROTHERS**

The Henrie Brothers (Bill, Doug, Tom, John and Bobby) play old-time string band music, the traditional dance music of the Southern mountains. In addition to their own workshops, the Henrie Brothers will be accompanying the Greengrass Cloggers and playing for the square dance at the Revival.

The band comes from the Ithaca area; the music they play draws its inspiration from old "78" recordings of classic 1930's string bands like Gid Tanner and the Skillet Lickers, DaCosta Woltz and the Southern Broadcasters, and the Original Bogtrotters Band. The skill with which they play the spirited music of these colorful bands is demonstrated by the fact that the Henrie Brothers took first place at the prestigious Galax, Virginia, Old Time Fiddlers Convention.

**THE GREENGRASS CLOGGERS**

This group of young dancers from Greenville, North Carolina, has revived the old-time clog dance step, which developed as an accompaniment to traditional string band music. The Greengrassers put on an electrifying and colorful stage show (as they will be doing here with the help of the Henrie Family), but their enthusiasm and remarkable skill as dancers really become most evident when they are giving a workshop or leading a square dance. At a recent Philadelphia Folk Festival workshop, the Greengrassers had their audience of 3,000 on their feet and clogging furiously in a matter of minutes. It is this kind of excitement and involvement with audiences which has made the Greengrass Cloggers the most popular traditional dance group in the southern United States.



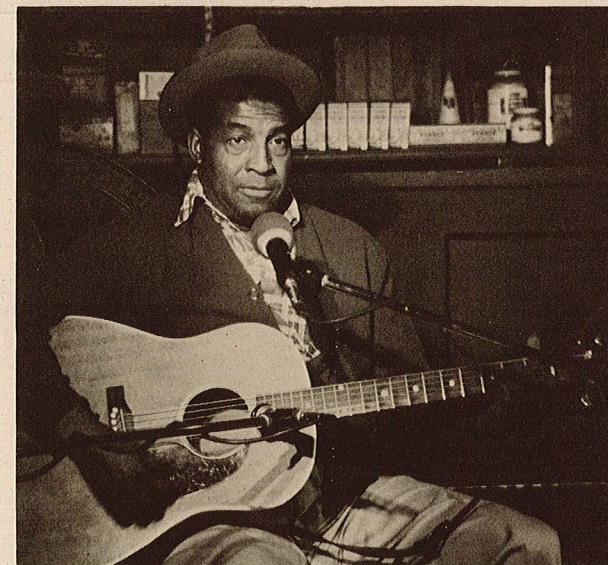
The Greengrass Cloggers



**JOHN JACKSON**

John is a singer and guitarist from Rappahannock County, Virginia. Although John does perform songs in the blues and country ragtime idioms, his music bears a closer similarity to the work of the late John Hurt than it does to the traditional blues. John's guitar style is often gentle and delightfully lyrical, and his songs reveal his irrepressible sense of humor—all of which seems extraordinary when you realize that John makes his living as a gravedigger when he is not playing music.

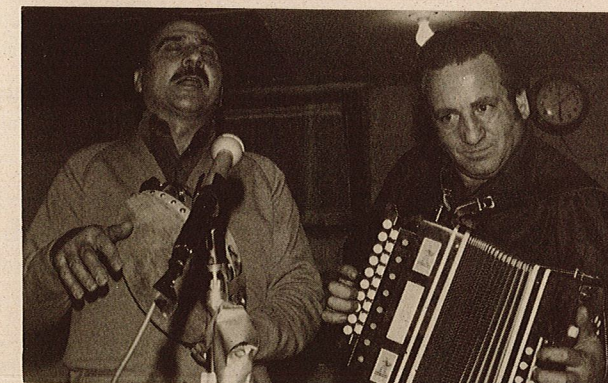
John has recorded several successful albums for Arhoolie records and has been a favorite of audiences at the Mariposa Folk Festival, the Ann Arbor Blues Festival and on several tours of Europe.



**LOUIS KILLEN**

Louis is one of Britain's leading folk-singers, regarded by both critics and audiences as one of the best performers of British ballads and songs alive today. The *New York Times* has recognized Louis as "a master of the traditional English ballad, of the chantey, of the Irish song—a master in fact of almost any kind of fine singing. He is a superb performer with an extraordinary repertoire.

In addition to his remarkable singing, Louis is also a fine concertina and pennywhistle player, and he has collected a large number of old dialect tales and stories. Louis comes originally from Gateshead-on-Tyne in the northeast of England and has performed at innumerable festivals, concerts and clubs in the United States, Europe and the British Isles. He has recorded several excellent albums of sea chanteys and ballads for Topic Records, ESP Records and the South Street Seaport Museum.



**ITALIAN MUSIC AND DANCE**

The Great Hudson River Revival is pleased to present two programs of ethnic Italian music, song and dance. The Saturday program will feature performances of traditional ballad singing, instrumental music and other traditional songs from Calabria, Basilicata and Molise. The Sunday program will feature music by the *Coro Dolomiti*, who sing the Alpine songs, love songs and drinking songs of northern Italy; a group of Galabrian performers; and a group of Sicilian musicians, singers and story tellers. The performers are native Italians who now live and work in New York City, New Jersey and Rhode Island.

Saturday: Antonio Davida (ballad singer), Vincenzo DeLuca (bagpipe), Assunta DeLuca (singer, dancer), Giuseppe DeFranco (master accordion player; guitar, flute and oboe; singer), Raffaella De Franco (singer, dancer), Fausto DeFranco (tambourine, triccheballache, accordion), Domenico Retacco (tambourine player, singer, dancer), Annunziato Chimenti (singer, dancer), Angelo Gencarelli (singer, dancer), Annunziata Chimenti (singer, dancer) and Francesca Feraco (singer, dancer, tambourine player).

Sunday, the group *Coro Dolomiti*: Simone Fellin (*Capocoro* - choirmaster), Mario Dellao, Cornelio Facinelli, Guido Endrizzi, Umberto Flaim, Luis Flaim, Bruno Martini, Mario Negherbon, Sergio Negherbon, Jack Fellin, Bruno Fellin, Lino Fellin, Paolo Flaim, and Silvio Bertolini.

Also Sunday: Giuseppe Luzzi (master accordion player, singer, dancer), Antonio DiGiacomo (tambourine player, singer, dancer), Carmine Ferraro (singer, guitar player, dancer), Angelo Gabriele (singer, accordion and tambourine player, dancer), Emilio Francese (singer), Teresa Francese (singer, story and *barzeletta* [joke] teller), Vincenzo Ancona (poet, singer, story teller), Nino Curatolo (singer, jaws harp), Antonio Provenzano (singer), Giuseppe Turricano (singer), Calogero Cascio (singer), Mr. Orlando (*friscalettu* player), and Felippo Pascia (jaws harp).



photographs from top:  
The Henrie Brothers  
John Jackson  
Italian musicians —  
Domenico Retaceo  
Giuseppe De Franco  
Italian musicians —  
Assunta DeLuca  
Giuseppe DeLuca  
Felippo Pascia



# SATURDAY

# — PROGRAM —

# SUNDAY

10:45 a.m.	Opening Procession			
	area 1	area 2	area 3	area 4
11 a.m. to 12 noon	Henrie Brothers Greengrass Cloggers	Dorothy Carter	Glinside Ceili Band host: Martin Mulvihill	<b>Small Boat Builder's Get Together</b>  Pete Seeger Stan Dickstein
12 noon to 1 p.m.	<b>Pipes and Bellows</b> Louis Killen Giuseppe DeFranco Mark Savoy Gaiteiros Terra Vincenzo DeLuca A' Nosa Werner Schollmeier host: Joe McKenna	Balfa Freres	<b>Children's Games &amp; Songs</b> Patsy Margolin Bob Killian Libba Cotten host: Livia Vanaver	
1 p.m. to 2 p.m.	<b>Old World Music in the New World</b> hosts: Martin Koenig Ethel Raim	Tahuantinsuyo	<b>The Puppet Man</b> Steve Hansen	<b>Calabrian Dances and Demonstrations of Musical Instruments</b>
2 p.m. to 3 p.m.	<b>Women Who Sing</b> Lyn Hardy Livia Vanaver Libba Cotten Norma Waterson Kate and Anna McGarrigle host: Patsy Margolin	Leon Redbone	Maybe Mimes host: Anna Chairetakis	
3 p.m. to 4 p.m.	<b>The Universal Language</b> Winston Fleary Guillermo Guerrero Dorothy Carter Dewey Balfa John Jackson Rodney Balfa Jay Ungar Pepe Santana Bill Vanaver host: Pete Seeger	Victor Montanez y sus Pleneros	<b>Music of Southern Italy</b> host: Anna Chairetakis	<b>Small Boat Builder's Get Together</b> host: Stan Dickstein
4 p.m. to 5 p.m.	<b>Native People's Dance</b> Thunderbird American Indian Dancers host: Green Rainbow	Romancero Judeo Espanol	<b>From the Catskills to the Rockies</b> Utah Phillips Grant Rogers	<b>Traditional Balkan and East European Dance</b> hosts: Martin Koenig Ethel Raim
5 p.m. to 6 p.m.	Arlo Guthrie and Shenandoah	Kate and Anna McGarrigle	Martin, Bogan and the Armstrongs	<b>Sea Chanteys</b> Pete Seeger Patsy Margolin Bill Vanaver host: Louis Killen
6 p.m. to 7 p.m.	<b>African Heritage and Folk Culture of Granada</b> Big Drum Nation Dance Company host: Winston Fleary	Chinese Music Ensemble of New York host: Charlie Chin	<b>Open Stage</b> sign up with host Bob Killian	<b>Alternate Energy Clinic</b>
7 p.m. to 8 p.m.	Henrie Brothers	Joe and Antoinette McKenna		<b>Clamshell Alliance Training Workshop</b>
8 p.m. to dusk	<b>Square Dance</b> with the Greengrass Cloggers	The Watsons	<b>Confusion and Humorous Tales</b> John Jackson Louis Killen Grant Rogers Howard Armstrong host: Utah Phillips	

10:45 a.m.	Opening Procession				10:45 a.m.
	area 1	area 2	area 3	area 4	
11 a.m. to 12 noon	<b>Old Time Religion</b> Dan Smith The Watsons Bill & Livia Vanaver Libba Cotten host: Rev. Kirkpatrick	<b>Union Songs</b> Pete Seeger Utah Phillips	<b>Fiddle</b> Bud Snow Howard Armstrong Grant Rogers The Henrie Bros. Dewey Balfa host: Jay Ungar	<b>Small Boat Builder's Get Together</b>	11 a.m. to 12 noon
12 noon to 1 p.m.	<b>Different Drums</b> Jorge Link Big Snow Snake Laz Kubinyi Green Rainbow Winston Fleary Antonio DiGiacomo host: Bill Vanaver	<b>Country Blues and Ragtime</b> Leon Redbone John Jackson Martin, Bogan and the Armstrongs host: Steve Goodman	<b>Juggling and Mime</b> Marco & The Bond Street Coalition		12 noon to 1 p.m.
1 p.m. to 2 p.m.	<b>French Influences in North American Music</b> Kate & Anna McGarrigle Balfa Freres host: John Cohen	Fusako Yoshida host: Charlie Chin	<b>English Calendar in Dance and Song</b> The Watsons Marlboro Morris & Sword	<b>Alternate Energy Clinic</b>	1 p.m. to 2 p.m.
2 p.m. to 3 p.m.	<b>Old World Music in the New World</b> hosts: Martin Koenig Ethel Raim	Angel Luis Catala	<b>Italian Music from the North and South</b> host: Anna Chairetakis	<b>Black History in the Hudson Valley</b> Rev. Kirkpatrick	2 p.m. to 3 p.m.
3 p.m. to 4 p.m.	Arlo Guthrie and Shenandoah	<b>Contemporary Songwriting in a Traditional Style</b> Steve Goodman Kate & Pete Seeger Anna McGarrigle Dan Smith host: Utah Phillips	Joe & Antoinette McKenna	<b>Learn to Morris Dance</b>	3 p.m. to 4 p.m.
4 p.m. to 5 p.m.	Greengrass Cloggers	Sarktan Muzik Band	Martin Carthy	host: Tony Barrand <b>Clamshell Alliance Training Workshop</b>	4 p.m. to 5 p.m.
5 p.m. to 6 p.m.	<b>Native People's Dance</b> Thunderbird American Indian Dancers host: Green Rainbow	Balfa Freres	Steve Goodman	<b>Traditional Balkan Dance</b> hosts: Martin Koenig Ethel Raim	5 p.m. to 6 p.m.
6 p.m. to 7 p.m.	<b>African Heritage and Folk Culture of Granada</b> Big Drum Nation Dance Company host: Winston Fleary	<b>British Song Traditions</b> Louis Killen The Watsons	<b>Sounds of East &amp; West</b> Fusako Yoshida Dorothy Carter host: Charlie Chin	<b>Comparative Singing Styles in Italy, with Stories, Poems and Jokes</b> hosts: Anna Chairetakis Calogero Cascio	6 p.m. to 7 p.m.
7 p.m. to 8 p.m.	Jay Ungar Lyn Hardy Bill & Livia Vanaver	Glinside Ceili Band host: Martin Mulvihill	Elizabeth Cotten John Jackson	<b>Oceans &amp; Rivers</b> Friends of Clearwater	7 p.m. to 8 p.m.
8 p.m. to dusk	<b>Square Dance</b> with the Greengrass Cloggers	Martin, Bogan and the Armstrongs	Tahuantinsuyo		8 p.m. to dusk





Rev. Kirkpatrick

**REVERAND KIRKPATRICK**

Fred Kirkpatrick, singer, Baptist minister and organizer of the Many Races Cultural Foundation, lives in New York City. The journey which has taken him from his home in Louisiana to the streets and churches of the West Side has been long and remarkable. Along the way, Kirkpatrick was involved with the early attempts of the SNCC and the SCLC to win justice for black people and was also an organizer of Resurrection City and the Poor People's Campaign for the New York area. He has also been active in the Clearwater's efforts to promote a cleaner environment since the early days of the organization. Rev. Kirkpatrick has been a member of the board of the Newport Jazz Festival and takes a deep interest in all of the musical expressions of Black Culture in the United States. He sings songs of protest, sharecroppers' songs, blues and gospel songs.

Joe and Antoinette McKenna



Marlboro Morris and Sword

**MARCO**

Marco is a mime, juggler and magician who has performed at Clearwater events, clubs, schools and museums, including the Lincoln Center Out-of-Door Festival. He is a versatile and skilled performer who has studied mime in New York and Maine and who now studies dance at the Martha Graham school. In addition to special programs for children, Marco will be doing impromptu performances throughout the Revival.



Marco

**JOE AND ANTOINETTE McKENNA**

Joe and Antoinette come from Dublin, where they both grew up in families which were deeply involved in the revival of traditional Irish music.

Joe plays the Uilleann pipes, one of the most difficult instruments in folk music. The bag of the pipes is inflated by a bellows worked by the player's elbow; unlike the more familiar Scottish war pipes, the pitch of the drones can be varied by regulator keys operated by the right wrist; the chanter, which plays the melody, is operated by the fingers of both hands, and the bell of the chanter is closed against the thigh to produce spectacular staccato effects.

Antoinette's instrument is a large version of the traditional Irish harp, which she plays with remarkable delicacy and precision.

The McKenna's repertoire ranges from highly ornamented versions of traditional dance music to laments and ballads, which they sing in both English and Gaelic. The two have performed at the National Folk Festival and have made several extended tours of Germany, Brittany and the British Isles, including concert performances at Royal Albert Hall in London. They have recently released an album for Shanachie Records.

**KATE AND ANNA McGARRIGLE**

Kate and Anna live in Montreal, and their music shows strongly the influence of traditional French and French-Canadian melodies. Kate and Anna are both superlative singers and writers; their songs are beautifully crafted and performed in a style of clear solo singing and vocal harmony which can be breathtaking.

They have recorded two albums for Warner Brothers which have received emphatic praise from critics in both the popular and folk music presses. On the strength of their recordings and an increasing number of major concert appearances, Kate and Anna have become an important force in contemporary music. They are currently working on their third record, which is planned for release in the fall.

**PATSY MARGOLIN**

Patsy is a special friend of the Clearwater who is a traditional singer and a member of the venerable and vanishing group of New York City street musicians. She performs with the "limberjack," a dancing doll and percussion device from the Southern highlands. Patsy is an excellent singer of sea chanteys and traditional ballads and also knows a wide variety of labor songs, protest songs and gospel songs. In addition to the streets of New York, Patsy has performed at coffeehouses and folk festivals from Canada to Kentucky and North Carolina.

**MARLBORO MORRIS AND SWORD**

Marlboro Morris and Sword was founded in 1974 by Tony Barrand, who is also an outstanding traditional singer. Since that time, the team has done a great deal to introduce ritual dance traditions to the various local communities of southern Vermont. The group also sponsors The Marlboro Morris Ayle, an annual gathering of Morris teams from all over the country each Memorial Day weekend.

The dances themselves originally had a ceremonial and ritual function which was closely associated with the English calendar. The Cotswold Morris dances, which are most commonly performed in this country, are derived from ancient springtime fertility ceremonies, as are the stylized characters (the fool, the hobbyhorse) which accompany the dancers. In addition to the Cotswold tradition, the Marlboro team also performs clog dances, which are associated with summer, and sword dances which are linked to the Christmas season.

In keeping with the traditions of English Morris dancing, Marlboro Morris and Sword will be performing on the grounds throughout the Revival in addition to their scheduled workshops.



Kate and Anna McGarrigle

**MARTIN, BOGAN AND THE ARMSTRONGS**

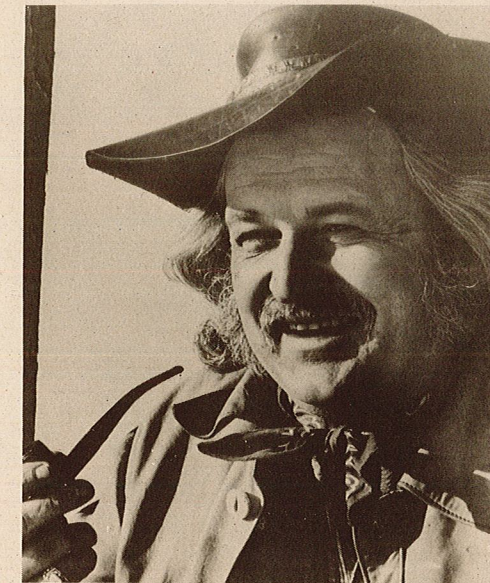
Martin, Bogan and the Armstrongs are the last examples of a rich but somewhat obscure tradition of black string band music. They have been performing together since the 1930's, absorbing an astonishing variety of musical traditions: dance music, blues, jazz, jug band music, religious and social songs, ragtime and even Irish and Polish music. Remarkably, these diverse influences seem to be incorporated effortlessly into the distinct Martin, Bogan and Armstrong string band style.

Carl Martin, who plays mandolin, comes originally from Virginia; guitarist Ted Bogan is from North Carolina; Howard Armstrong is originally from Tennessee. After playing together for several years throughout the South, they relocated to Chicago after WWII and became immensely popular entertainers in the bars and social clubs of the midwestern industrial cities. In the late 60's and early 70's, the band was "discovered" by folk festival audiences and now performs at festivals, coffeehouses and in concerts throughout the United States. With Howard's son Tom now accompanying the trio on bass, the band has recorded excellent albums for the Rounder and Flying Fish labels.

**MAYBE MIMES**

Maybe Mimes are a duo of pantomimists (Philip Lenkowsky and Murphy Birdsall) who perform original material in prepared pieces and improvisations. They have been working together in the Poughkeepsie area for a year and a half, acting in the streets, theaters and other public places. Since January, the mimes have been part of the Arts Education Team of the Dutchess County Arts Council, providing entertainment and instruction through area schools and organizations.

Philip studied with the Pocket Mime Theatre and the Celebration Mime Theatre. He has also studied acting, dance and gymnastics, and is an accomplished juggler. Murphy studied mime with the Pocket Mime Theatre and acting with members of Theatre Workshop Boston.



UTAH PHILLIPS

Utah Phillips

As he himself has said, "I sing songs about trains, coal mines, factories, working people, lazy people, the old and new West, bums, politicians, and all the different things that happen to you when you're in love." We might also add that Utah tells some incredibly funny stories, travels extensively, writes wonderful songs, makes good records, and occasionally runs for the United States Senate. His style, both personally and musically, is genuine, compassionate, and just a bit outrageous.



Maybe Mimes

**GRANT ROGERS**

Grant was born in the Catskill Mountains, where he has worked for most of his life as a game warden and ranger. At an early age, Grant learned fiddle, guitar and piano music from his parents and heard many old stories of mountain people and Indians—stories which he still tells for friends and audiences. By the late 1930's, Grant had his own radio program with a group of local musicians and was writing both original fiddle tunes and ballads based on the lore of the Catskills. He has appeared at many folk festivals in the United States and Canada and has recorded an album for Folk Legacy Records, appropriately titled *Songmaker of the Catskills*.





Leon Redbone

**LEON REDBONE**

Leon brings to life the great ragtime and blues music of the 1930's and 40's, music which was originally performed by legendary singer-guitarists like Blind Blake, Big Bill Broonzy and Pink Anderson. Leon is a master of the classic ragtime guitar style, and he has revitalized many of the most wonderful and zaniest songs of the Golden Era of the "78."

In spite of his two successful albums on Warner Brothers and his sensational appearances on NBC's "Saturday Night Live," Leon has managed to keep his personal history a closely guarded secret. He has also managed to keep his music true to its folk origins and to become America's most highly respected interpreter of country blues and ragtime.

**SARKTAN MUZIK BAND**

This Middle Eastern band is made up of four virtuoso musicians from New York City who perform Turkish, Arabic and Armenian music. Laz Kubinyi, the leader of the group, plays the *darbouka*, the Turkish hand drum. Sait Turkguclu learned his instruments, the *saz* and *baglama* (long-necked, mandolin-like instruments), in his native Black Sea region of Turkey. Zeki Asfar, who is from Istanbul, sings and plays the *kanun*, a 72-string lap harp. Harry Esehkek plays the *oud*, a fretless Middle Eastern form of the lute. Together, these performers display an incredible command of their instruments and of the very complex rhythmic patterns of Middle Eastern music, a command which has come from years of playing at clubs and social functions in the ethnic communities of New York City.

**ROMANCERO JUDEO ESPANOL**

This group of performers from New York City plays the folk music of the Sephardic Jews. The lyrics of the songs are sung in the authentic *Ladino*, a Romance language derived from Spanish with Hebrew modifications, which is spoken by the Sephardic Jews of Spain, Portugal and the Balkans. The leader of the Romancero Judeo Espanol is Joe Elias, who has collected many *Ladino* songs directly from older members of the Sephardic community and has performed them at the Smithsonian Institution's Festival of American Folklife. He is accompanied by his son Danny Elias (flute, clarinet and percussion), Manny Krevat (mandolin and guitar) and Mushon Sedacca (guitar and oud).

**PETE SEEGER**

Through his concert appearances and record albums, Pete has brought the sound of folk music to many parts of the world. As much as any other individual, Pete was responsible for the "Folk Music Revival" among America's young people in the 1960's, a movement which resulted in the spread of an increased political awareness and ecological sensitivity. Pete has been associated with the Clearwater from the very beginning and has done a great deal to spread Clearwater's message of environmental concern.

As anyone who has had the pleasure of attending one of Pete's concerts knows, Pete's music is also one of the clearest expressions of the needs of American minorities and Third World peoples.

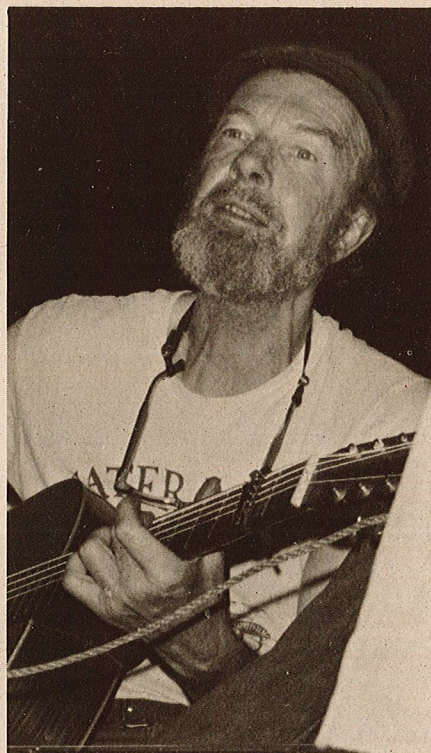


Dan Smith

**BUD SNOW**

Bud is a fiddler who comes originally from southern Quebec and now lives in Lake Carmel, where he works as a carpenter when he is not playing music.

Bud came to fiddle playing out of a strong musical family, and as a young man he provided music for country dances, to which the dancers would come on horse-drawn sleds. He still plays the tunes he learned for those dances—mostly reels and hornpipes. His tunes are generally Scottish, Irish and Canadian in origin, though he also plays New England and Southern tunes in his own British-Canadian bowing style. Bud has played at many Clearwater-sponsored square dance events.



Pete Seeger

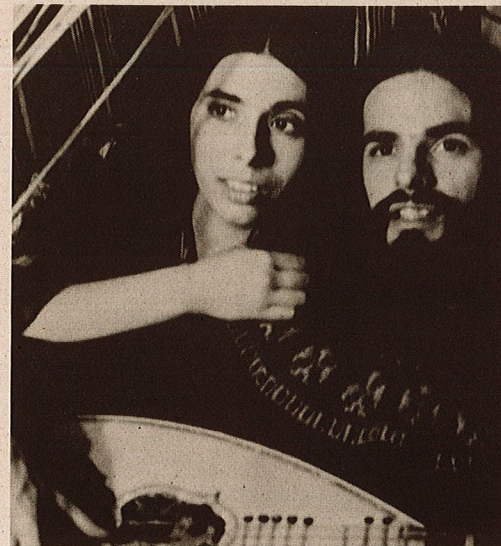
**DAN SMITH**

Dan lives in nearby White Plains, but his reputation as a superb harmonica player and singer of blues-flavored gospel songs extends throughout this country and Europe. He was born in Alabama, where he began performing as a street musician at the age of 18. Later, Dan gave up the harmonica and moved north to find work as a metal stripper at the General Motors plant in Tarrytown. As a result of his job, Dan began losing his sight in his mid-40's; at the age of 49, he finally resumed his harmonica playing and singing.

Dan records for Biograph Records and is an annual favorite at the Fox Hollow Festival and many other major folk music events. He is a preacher as well as a musician, and his involvement in religion gives his performances a special kind of energy.



Jay Ungar and Lyn Hardy



Bill and Livia Vanaver

**FUSAKO YOSHIDA**

Fusako Yoshida is a master of the *koto*, the traditional thirteen string harp of Japan. The *koto* has been in continuous use in Japanese music for a thousand years, during which time an enormous body of ceremonial, interpretive and Romantic music has been written for the instrument. By using movable bridges under each string, the *koto* can be played in either the major pentatonic (5 tone) scale, or a minor pentatonic scale, or other variations which were introduced to the instrument in the 17th century. In any case, the pure sound of the instrument is among the most beautiful in all of music, and the *koto* compositions themselves can be wonders of musical complexity and emotional statement.

Unlike some Japanese musicians, Fusako Yoshida does improvise on traditional themes. Her mastery of the instrument is complete; publications such as the *New York Times* and the *San Francisco Examiner* have praised the "passion and brilliance" and "formidable virtuosity" of her playing. She approaches her music with a rare combination of originality and fidelity to tradition.

In addition to her concert appearances, Fusako Yoshida also teaches Ethnomusicology at Queens College and is the founder of the Koto Music Club of New York.

**TAHUANTINSUYO**

The name Tahuantinsuyo derives from the word which the ancient Incas used to describe their empire—literally, "The Four Corners of the World." This trio of gifted musicians from New York City plays its music as a reflection of the culture of the Andes from the time before the Spanish Conquest. All three are natives of South America: Jorge Link (Argentina), Guillermo Guerrero (Peru) and Pepe Santana (Ecuador). Among them, they play virtually all the instruments of South American music: *guitar, charango, tiple, bombo, tarko, siku* and *pingullo*.

The very melodic, rhythmically sophisticated music of Tahuantinsuyo has been appreciated by an increasing number of listeners in the past few years, and their popularity has grown enormously. They performed a concert at Lincoln Center's Tully Hall earlier this month. Their first album has just been released by Adelphi Records.

**BILL AND LIVIA VANAVER**

Bill and Livia Vanaver are something of a walking folk festival—the range of their interests and accomplishments in the areas of folk music and dance is remarkable. Livia is an excellent and knowledgeable dancer and a fine singer; Bill is one of the most accomplished instrumentalists in folk music, performing on a dizzying variety of stringed and percussion instruments common to the music of America, Europe and the Middle East. Recently, they have organized and performed with a troupe of musicians and dancers known as The Vanaver Caravan and at the same time have continued performing as a duo in clubs and at festivals. They record for Philo Records.



Tahuantinsuyo

**THUNDERBIRD****AMERICAN INDIAN DANCERS**

The objective of this New York-based dance group is to show the general public that Indian dancing, singing and drumming, as well as other aspects of Indian culture, have an artistic value and richness. The dance plays a basic part in Indian religious expression and is also the most important social element in the fabric of Indian life.

Under the direction of Louis Mofsie, the Thunderbirds perform traditional dances from the Eastern woodlands (Iroquois), the Plains (Sioux and Winnebago) and the Southwest (Hopi and other Pueblo tribes). Their dances are carefully researched and performed in full regalia with traditional accompaniment of song and drums.

In addition to dance performances, the Thunderbird American Indian Dancers are active in organizing powwows in the New York area, the proceeds of which go to benefit a scholarship fund for young Indian students.

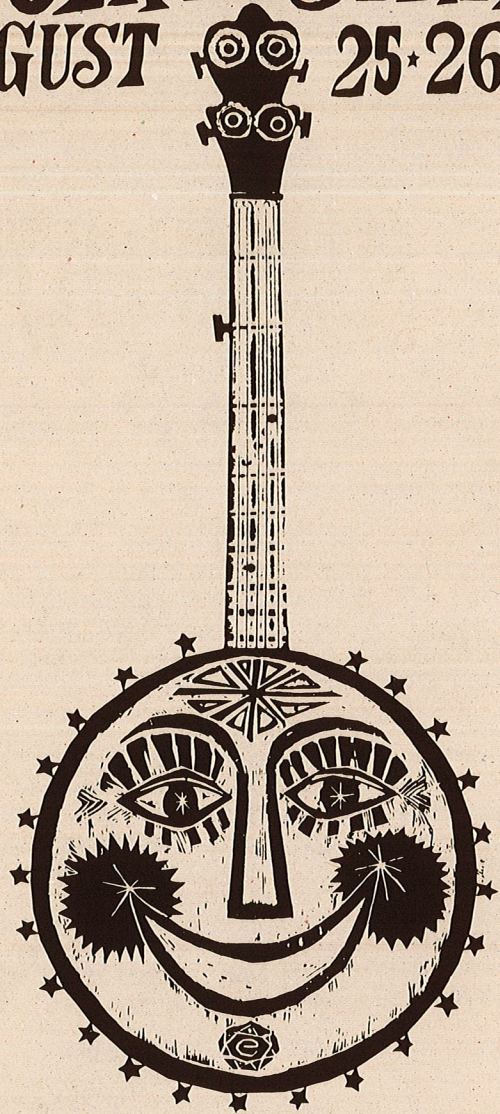
**JAY UNGAR AND LYN HARDY**

Those of us in the Hudson Valley may think of Jay and Lyn, who live in Putnam County, as "local" musicians; they've appeared many times at Clearwater events, at area schools and colleges and at the Towne Crier Cafe. The fact of the matter is that Jay and Lyn are equally popular in places like Ann Arbor, Philadelphia, Kansas City and Winnipeg—anyplace where audiences have had the chance to experience their very special kind of music.

Jay's skills as a fiddler and mandolin player have given him a reputation as one of the best studio musicians in the East; Lyn is a stylish, expressive singer and a fine rhythm guitarist. Together they perform a range of old time music, Irish and Shetland fiddle music, modern country songs, swing and some of Lyn's excellent originals. They have released one album on Philo Records, and a second is due out early this summer.



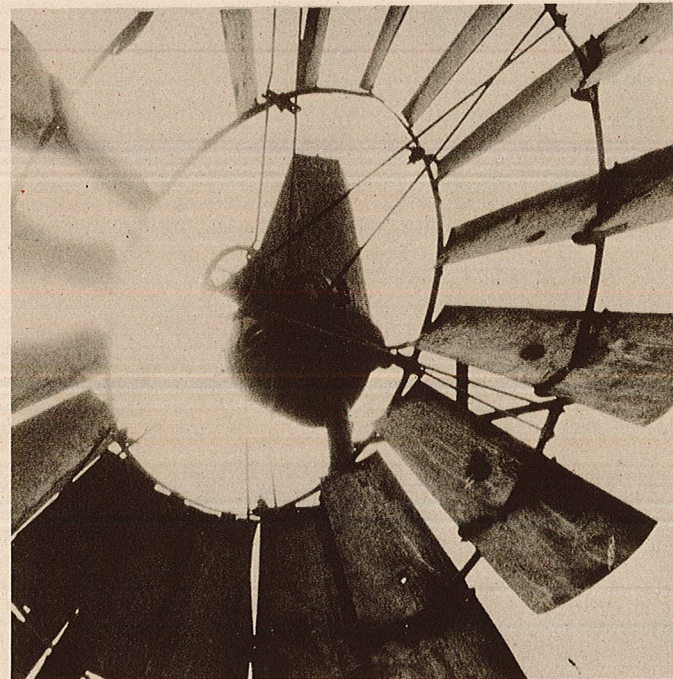
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#### THE CROTON POINT LANDFILL PROJECT

The County of Westchester is proceeding with its plan to convert the Croton Point Landfill into a park facility for the Department of Parks, Recreation and Conservation. Under the direction of the Department of Public Works, the preliminary engineering report of the final management plan was submitted to federal and state authorities in December, 1976, and received conceptual approval. The plan established maximum final elevations, grades and shapes for the entire landfill site; makes provision for leachate and methane gas control; provides for adequate landfill capacity until 1981; and reflects a major effort by the County in restoring the damaged marsh adjacent to the landfill.

No areas at the landfill have as yet reached the elevation proposed in the final management plan, due to a lower volume of incoming waste. The northern slope has been covered and vegetated as an intermediary step. The method for capping new areas of the landfill site has been selected. Layers of clay, sand and silt will be placed on the Railroad I and Ballfield areas. A barrier vent system will be used for gas venting and control. A clay barrier will prohibit lateral gas migration so that gas will be allowed to draft upwards through the proposed venting system. Testing is planned to determine the feasibility of a gas recovery system as a source of electrical power for the landfill area. The County is monitoring ground water levels for the measuring of leachate flow; ground water mounding has decreased some in the past few years. The County is currently developing a final plan for the closure of the Croton Point Landfill which will control the leachate and allow the marshes to continue their natural re-establishment.

Westchester County Public Information Office



#### ENERGY ALTERNATIVES

Energy, long an emotion-charged and hotly debated issue in the Hudson River Valley, will be the featured topic of the environment section of this year's Revival. On the Revival grounds will be workshops, displays, talks and demonstrations on everything from the contemporary and controversial to the time-honored and innovative.

Booths and demonstration areas on energy and the environment will be spread throughout the Revival. Each area will be distinguishable by the sun symbol pictured above and will fall into one of three general categories:

**Backyard Technology** - We are fortunate to be able to present a varied display of what is commonly referred to as "backyard" technology. There are many residents of our Hudson River environs who have been involved in developing and promoting the type of alternate energy machines and devices which almost anyone could apply to his own living situation. A roof-mounted, wind powered water heater, solar ovens, parabolic solar cooker, rooftop gardens and greenhouses, a water heater powered by an operating refrigerator, and a wide range of wood fueled devices are among the technologies which will be displayed and demonstrated. Included as part of this theme will also be an on-going practical workshop on the nutritional values of whole foods (with Martha Katz and Joan Gussow) and the Pennsylvania church group that has been touring the country with their wood-burning, cauldron-boiling, old-fashioned applebutter making. There promises to be enough applebutter for all Revival-goers.

**Advanced Technology** - There have been interesting advances and experiments in recent years with the development of advanced systems for energy collection and conservation. As part of our energy displays, we are presenting demonstrations and information on solar collectors-active and passive (and if you don't know the difference, here's your chance to find out)-including solar heated coffee and tea in one area. A display on new progress in wind energy, a solar collection system that uses glass-glazing for collecting purposes, insulating window shades, and many different ideas for both the homeowner and urban dweller to think about will be included.

**Educational Areas** - In general, you will notice as you move around the grounds that we have discouraged the dissemination of printed information and are encouraging interpersonal contact among Revival-goers and demonstrators. In keeping with this, we have set up a number of workshops which will be scheduled throughout both days (schedule available separately) on such topics as: Nuclear Power in the Hudson Valley, A Solar Energy Workshop by Children for Children, A Homeowner's Energy Workshop, and others. There will also be set up an Environment Information Center where representatives from over twenty-five area groups will be available for questioning, debate and discussion. Included will be representatives from such agencies as the N.Y.S. Energy Office and the Public Service Commission who will be available to answer consumer questions and complaints.

Because of the great number of participants in the energy and environment segments of the Revival, it is impossible to make the above listing all-inclusive. Available at the Environment Information Center will be a full listing of participants as well as a schedule of workshops for both days.

John Harris-Cronin, Energy Exhibits

Visit Our Booth

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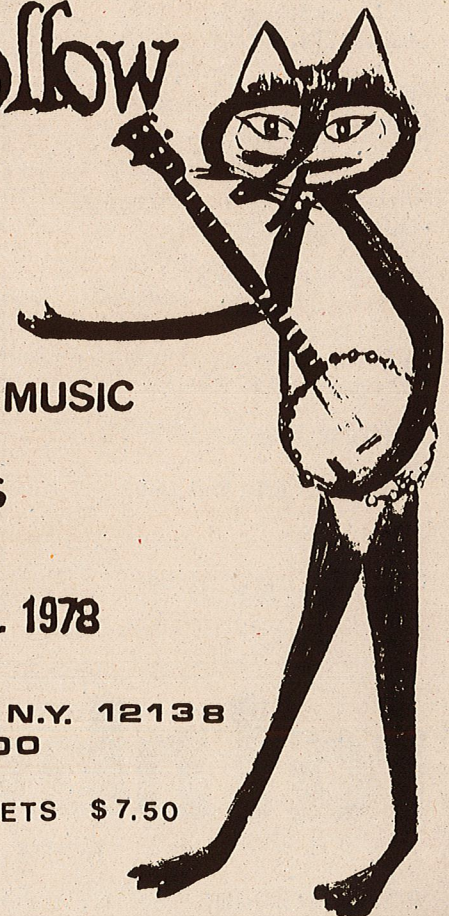
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Jerome L. Kligerman  
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W. David McDowell  
825 Upper Stump Rd.  
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Stan Dickstein  
Clover Hill  
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Robert Gainer  
Marine Association  
P.O. Box 29  
Hillsdale, N.J. 07642

Eric P. Russel  
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Woodbridge, N.J. 07095

Andrew R. Anderson  
315  
Englewood Cliffs, N.J. 07632

Don Taube  
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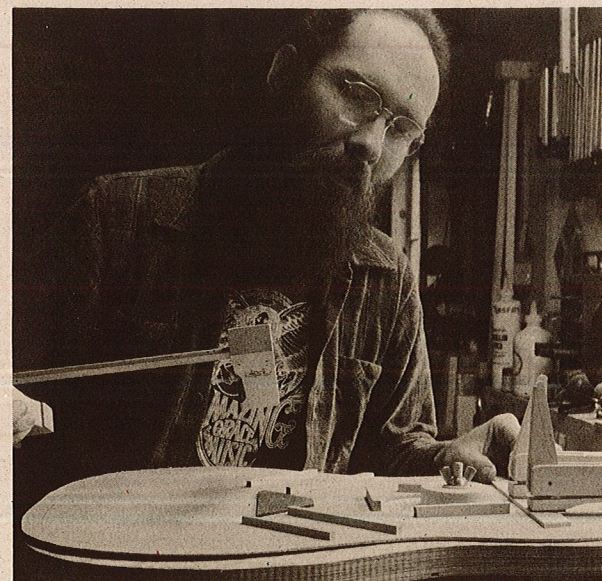
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Tinya Seeger  
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POTTERY

# CRAFTS Demonstrators

## BART BRUSH - WOOD CARVING AND TURNING

Bart lives in Cherry Valley, New York, where he works full-time producing carvings, turned ware, furniture, dulcimers, banjos and reproductions of Medieval hurdy-gurdies. Bart works primarily with native hardwoods--cherry, maple, walnut and ash--and an enormous variety of traditional hand tools. He has exhibited his work at a number of major craft shows and has taught dulcimer construction in the summer programs at Oneonta State College.

## STEVE BRUTON - PAPERMAKER

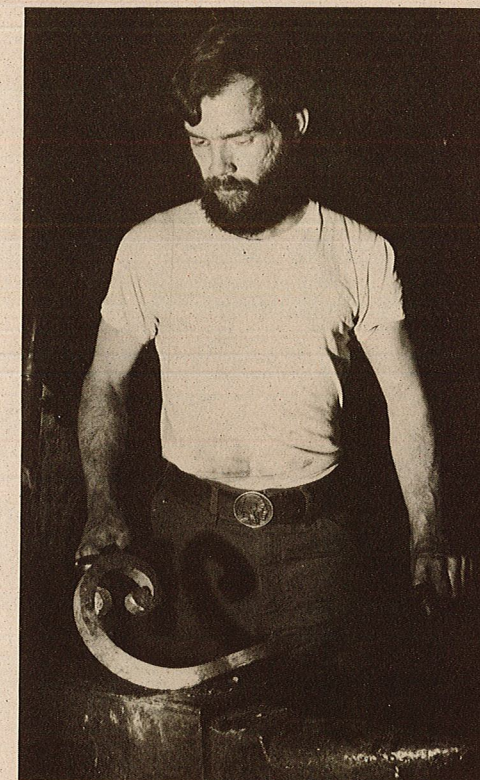
Steve lives in New Rochelle, New York, where he makes paper from cotton rags, without the use of pollutant chemicals. He studied both printmaking and papermaking at Rockford College and continued his studies under Roland Poska in Milwaukee. He now operates the Wildcliff Shop in New Rochelle. Steve has brought a large quantity of rag pulp to the Revival for a continuous demonstration of his craft.

## RAKU POTTERY DEMONSTRATION

This Japanese ceramic technique dates from the 16th century. Traditionally, Raku ware consisted of handformed bowls of light body which were used in the ritual of the tea ceremony. Contemporary potters have adapted the techniques of Raku firing, including the practice of secondary reduction--the red hot piece (1600 - 2000° F) is immersed in sawdust, leaves or snow to create lustrous glaze effects. The demonstrators will be: Eugene and Ene Lewis, Tinya Seeger, Mika Seeger, Aurora Shabot and Sandi Miller.

## PAUL J. McMAHON - 19th CENTURY BLACKSMITH

In contrast to the techniques sometimes employed by contemporary blacksmiths, Paul's work is done completely by forging the iron--he uses no arc or gas welding procedures to make his pieces. Holes in hinge plates and similar items are punched in the traditional way rather than being drilled. Paul has been an artist-in-residence for the programs of the New York State Council on the Arts and has participated, as an exhibitor and demonstrator, at many craft fairs. He is associated with the Ballard Mill Center for the Arts, and he lives and works in Malone, New York.



Paul J. McMahon

## TOM INCE - GUITARMAKER

For the past two years, Tom Ince has been building and repairing guitars and other fretted instruments in Ulster County, New York. He recently relocated to Mystic, Connecticut and has opened a shop with an archtop jazz guitarmaker.

Tom studied guitarmaking with William Cumpiano and woodworking at the Los Angeles Art Center College of Design. For a time he worked in the shipyard at Mystic Seaport as a shipwright and rigger.

Tom makes acoustic steel string guitars, 6 and 12 string, as well as acoustic basses (guitarones), mandolins, dulcimers and resonator guitars. He uses only the best materials obtainable--Brazilian or East Indian rosewood, German maple, Honduras or African mahogany, German or sitka spruce, cedar, and California redwood. He also does restorations, repairs and some custom work.

*Hand-made objects are more than the materials we see in the finished product. They are the result of an activity, a process which in itself often determines the final form of the object. The hammering, tightening, pulling, holding, timing, and finessing involved often go unseen and unimagined, as do the care and skill.*

*The activity of making things by hand is certainly an art, and it's with this in mind that we present demonstrators at the Revival. The people listed here have brought with them their tools, materials, and expertise in order that we might see and better understand the process as well as the product.*

Jane Mackintosh, Crafts Committee

## HISAKO SEKIJIMA - BASKETS

Hisako Sekijima, from Riverdale, New York, makes baskets to "broaden the concept of the activity of human hands" and will be demonstrating both the processing of the materials (primarily rattan) and the different techniques involved in constructing the basket. Hisako has shown baskets at several galleries in the Boston and New York areas and has given workshops at the Museum of American Folk Art, Wave Hill and the Coulter Studio.

## BARRY TARGAN - HAND OPERATED LETTERPRESS

Barry will be demonstrating the set-up and operation of two hand-operated platen printing presses and producing a take-home souvenir for everyone who attends the demonstrations. Barry teaches printing and bookbinding at Skidmore College in Saratoga Springs, New York, where he also serves as Associate Director of the University Without Walls. Barry has used his platen presses to publish *Two Feet of Poetry*, a broadsheet of contemporary poems.

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