



The Great Hudson River

REVIVAL '80

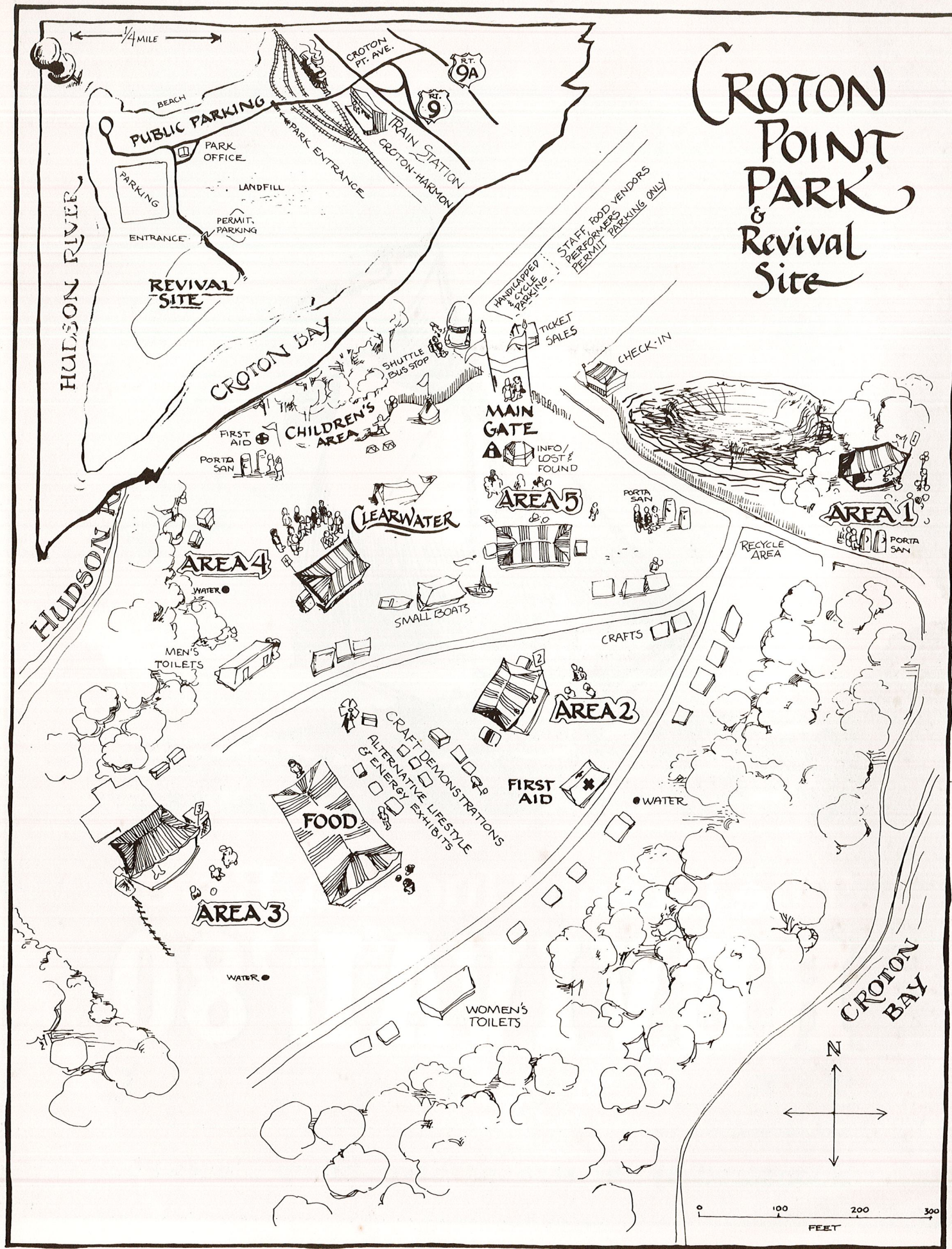
3 R D A N N U A L

Sponsored by the Hudson River Sloop Clearwater

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WAPPON TENT

Salutes the Good Work of the Sloop Clearwater



CROTON POINT PARK & Revival Site



Welcome to the third annual Great Hudson River Revival. The Revival began for us as something of a dream and an experiment. As the person ultimately responsible for this program, it gives me great pleasure to say that the Revival has evolved into an event with its own identity, and with strong local participation and support.

From my own perspective, the unique character of the Revival is a result of the remarkable region in which we live—New York City, Westchester and the Hudson Valley. The living traditions of the ethnic communities in the Metropolitan area continue to have a profound effect on our programs in music, dance, crafts and food. Most of the participants you will see at the Revival over these two days live within fifty miles of the site. In these and many other ways, the Revival has evolved into an authentic expression of who we are and where we live. There could be no better place to hold an event which is a reaffirmation of our ethnic traditions and a celebration of our environment.

All of us recognize that music is a very powerful medium, with great potential to bring people together across ethnic and cultural barriers. Rather than limit the Revival to any one kind of music, We have expanded the concept of the program to include music that can reach out to everyone—jazz, international, contemporary, as well as traditional folk music. We have placed a special emphasis on presenting the finest ethnic performers we can find; these are people who, in most cases, rarely perform at this kind of event. Dance, crafts and ethnic food are perfect complements to the music in this respect. Taken together, they offer people who attend the Revival an opportunity to reestablish contact with at least some part of their ethnic heritage, and a chance to experience the impact of other cultures and traditions.

Those of us who have been involved with the Revival over the past three years feel very strongly that it should never become an event which runs on the basis of a formula or blueprint; it should continue to evolve and continue to be responsive to the incredible vitality and cultural diversity of the people who live along the Hudson River and in the surrounding region.

The Revival has grown because of the dedication of the people who have been part of the event. These are people who share a concern for Clearwater's environmental goals, for ethnic music and dance, for safe and clean energy and for traditional craftsmanship. They have brought together their individual resources and translated their sense of community into a unified and cooperative effort. These people are here today as coordinators, volunteers, demonstrators and performers. They come from New York City, the Hudson Valley, Westchester County and across the continent. Their collective energy and enthusiasm is what sustains us. *They make this event possible.*

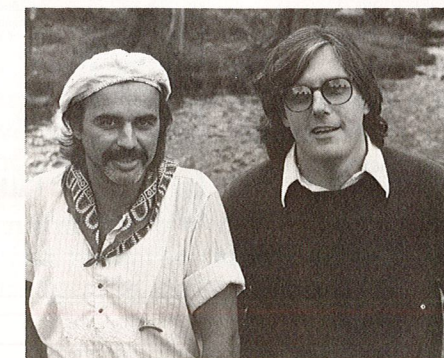
I would also like to express my appreciation to the Westchester County officials who have given us their help and cooperation, to the National Endowment for the Arts, and to all of the other organizations and individuals who have contributed their support.

Most of all, I would like to welcome all of you to the Revival on behalf of our entire staff. We all hope that you will enjoy and profit from everything that the Revival has to offer and that the experience of being here will add to your appreciation of the remarkable things which are readily available to all of us in this very special and unique part of the world.

Phil Ciganer

Director, The Great Hudson River Revival

PHIL CIGANER, the Director of the Great Hudson River Revival since its inception in 1978, has been actively involved in community music and cultural projects since the mid-1960's. His experience includes work with other festivals, the New York City Parks Department on summer outdoor concerts, the Hudson Valley Folk Picnic and numerous other community music and dance events in the Hudson Valley. For the past eight years, Phil has also operated the Towne Crier Cafe in the Hamlet of Beekman, Hopewell Junction, New York, where he presents a regular weekend schedule of folk and international music, jazz, blues and string band music. Throughout his career, Phil has been an advocate for the music and dance traditions of the ethnic communities in the New York area.



Phil Ciganer and Tom Akstens

TOM AKSTENS, the Revival's Associate Director for the past three years, is originally from Greater Boston. He credits his interest in folk and traditional music to the activity centered around Cambridge and Newport in the 1960's. As a musician and songwriter, Tom has performed at festivals, coffeehouses and on more than a hundred college campuses. In addition to his own recording for Takoma Records, Tom has been involved in a number of other studio production projects. Tom is also associated with Concert Ideas, a college entertainment service located in Woodstock, New York.

"Does anything really live in the Hudson?"

That's still the first question people ask when the word "ecology" comes up around Clearwater. Our answer is always an enthusiastic "Yes!"

And some of us can go on at length listing more than a hundred kinds of fish that swim in the Hudson. Striped bass and shad, of course, and bluefish and hogchokers and four-spined stickleback and flounder. We can quote statistics and cite dollar values of Hudson commercial fisheries. Because this is a very important point that must be made over and over again. . . . The Hudson River is ALIVE! Its wondrous vitality has always been a prime topic around Clearwater. Not that we neglect the Hudson's other treasures—the beauty of marsh grasses, the grandeur of bluff and palisades. Nowhere is travel more satisfying. And the human history of the valley is second to none in our land for heroism and humor, poignancy and pathos.

But in the end, Clearwater's cause gets down to that life in the river—a flourishing universe of creatures whose existence predates ours by eons. To respect and protect that life is the basic conservationist's ethic. To teach appreciation for that life has been crucial to Clearwater's mission since first we sailed in celebration of the Hudson.

Here's a sampler of what we teach: the Hudson is no ordinary river, not just a downhill course of water. The lower half of the river, from the Troy dam on south, is 150 miles or so of waterway called an "estuary." Therein lies the secret of its burgeoning life. The estuary is a basin filled by mountain streams as well as by the sea. Coming in with the ocean water and its tides are ocean fish like the Atlantic sturgeon and striped bass. Rushing down with the tributaries' streams are largemouth bass and bluegills, and countless other freshwater fish. Then there are specially adapted "estuarine species" like the blue

Coast Effective.

FISH TAGGED HERE

From Cape Cod to Kitty Hawk, fish tagged in the Hudson have been turning up all along the east coast.

By carrying out one of the most important river research projects in recent years, William Dovel, pictured here holding a juvenile Atlantic sturgeon, has reinforced our appreciation of the Hudson's importance to coastal fisheries.

Working independently and with the help of commercial fishermen in the Hudson, Dovel has caught, tagged and released some 4,600 sturgeon. Some he has equipped with tiny radio transmitters so that, while in the estuary, they could be followed electronically. Reports from fishermen catching tagged sturgeon at the locations marked on the map indicate that sturgeon born in the Hudson travel hundreds of miles along the coast and even up into other estuaries like the Chesapeake.

Prehistoric in origin and prized for their caviar, Atlantic sturgeon commonly grow to eight feet and longer, and can weigh more than 250 pounds. Like striped bass, shad and herring, the Atlantic sturgeon are anadromous fish, which means that they spend most of their lives in the ocean but move inshore to spawn in fresh water. The Hudson is a significant spawning and nursery habitat for all of these fish and Bill Dovel's sturgeon research is dramatic proof that the river supplies an abundance of life for the coastal zone. Tracking the Atlantic sturgeon also shows that what we do here in the Hudson can be coast effective.

The Hudson River. It's part of your life.

The Hudson River Hen



You've probably heard of Rhode Island reds or Long Island ducklings, but what about Hudson River hens? You may not realize it, but the chicken you eat is produced, in part, by the Hudson and other estuaries from Maine to Texas. So are some lipsticks, soaps, paints, margarines and lubricating oils. These unlikely companions all have one thing in common — the Atlantic menhaden. That's right, a fish.

Although this fish story is little known to most people, the menhaden's impact on our diet and economy is surprising. In fact, this marine member of the herring family represents almost half of the nation's total commercial catch from our coastal waters. Because of its many bones and oily taste, menhaden is not found on many menus. Instead, it is processed into high quality fish meal used as an inexpensive protein supplement in animal feeds. It helps keep the price of poultry down. The fish

oil from menhaden forms a base for cosmetics and processed foods, and is used as an industrial lubricant.

Menhaden live in marine as well as fresh water worlds. Spawning offshore in salt water during late fall, the newly hatched juveniles move inshore by early spring to feed in estuaries like the Hudson. In summer, the estuarine nurseries provide abundant supplies of algae, zooplankton and other food essential to the growing fish. Silt stirred up by the tides helps the young fish hide from predators. Critical nursery areas like the Hudson are vital for juvenile menhaden — without such habitats the species would not survive in commercially viable numbers.

Menhaden are a lot more than just chicken feed. They are an important part of our economy. Hudson River hens provide food for thought.

The Hudson River. It's part of your life.

crab or bay anchovies that live out their lives within the Hudson itself. In the mid-section of this estuary is a kind of summer camp or "nursery zone" running from the Tappan Zee Bridge to the Beacon-Newburgh Bridge. Here the ocean tides churn up organic matter—fertilizer—that has been trapped between the incoming salt water and the outgoing fresh water. Sunlight energizes the nursery and a super salad bowl of plant life blooms every summer. Microscopic aquatic "insects" called copepods browse on the greens and young fish from sea or river browse on the copepods. This is "ecology" at its best. Many species of fish lay their eggs just above the nursery zone so that the babies will float down to the dinner table by the time they've grown large enough to feed themselves. To help a little more, silt stirred up by the tides makes the water cloudy so that the young fish can "hide" in the murk from predators. No wonder estuaries like the Hudson are considered the most productive environments on earth! Richer than prime farm land or the lushest of tropical forests.

To show off some of this plentiful life to our passengers, Clearwater's teachers fish from the sloop with trawls or plankton nets or dredges. In early

spring we're likely to get lots of eggs from stripers or shad or other Hudson spawners. Later in the spring Clearwater collects the "larvae" just hatched from the eggs. By summer the fish are "juveniles" an inch long, or more. By late summer the best place to find the young fish will be in shallows where a beach seine may sweep up juvenile stripers and tommycod as well as fascinating creatures like blue crab and eels, pipefish, even jack crevasses visiting from the tropics for a season.

We also help students understand the Hudson by looking at the marshlands that stretch along the shore. Here the life of the river meets the life of the land. Marsh channels and bays provide special protection. To the marsh as to the river itself come young and old to feed or spawn, to stay for the season or to live out their lives. Nourishment running off the land helps plants grow in the bays and the flats. In turn the delicate marsh grasses serve as a sieve through which the tides pass and cleanse our river. Nowhere is the effortless magic of Hudson ecology manifest more dramatically than in these bordering environments where life stirs each spring. Sometimes during Clearwater's traditional moments of silence on board, a redwing's call will reach from the shore. Teeming multitudes beneath the water must remain unheard but that marshland bird's cry reminds us nonetheless—the Hudson is alive!

You probably know the expression "thin as a rail," but do you know its origin?

Most people say it comes from split-rail fences or railroad tracks. In fact, it concerns a bird — a rail — an elusive, long-legged marsh bird. A bird whose characteristic shape and activity in the marsh made it a popular part of the language. But we forgot about the rail. We drained the marshes and filled them with debris.

Now, however, we're rediscovering these coastal areas, components of complex estuarine systems like the Hudson in which wetlands, freshwater rivers and salt water are woven in a balanced design.

Tidal marshes are shallow, watery worlds where floating algae and rooted grasses capture sunlight and convert its energy into rich food supplies.



"Thin as a rail"

Marshes filter and cleanse the waters. They provide spawning and nursery areas for herring, bluegills, killifish and bass. They serve as buffers between woodlands and the churning tides. Great horned owls and tiny mides live here. So do fiddler crab and blue claw crab, heron, black snake, muskrat and raccoon.

Marshes are quiet gardens of grasses, or purple loosestrife and sweet flag. They give glimpses of the kingfisher and provide wondrous habitats for the stay-at-home snapping turtle.

Tidal marshes help make the Hudson beautiful and its life abundant. They help keep the thin rail a part of our world.

The Hudson River. It's part of your life.

"The Hudson River. It's part of your life."—Selected from a series of 12 public interest advertisements prepared by Clearwater for use in Hudson Valley newspapers and magazines.

Alternative Lifestyles & Energy

Thanks

We would like to thank the following individuals and organizations who have generously contributed their time and energy to ensure the success of the Revival:

Alternative Center for International Arts
 American Red Cross of Westchester County
 James Arles
 Big V Supermarkets
 Tony Calao
 Clearwater Staff, T-Shirt and Display Committees
 Culinary Institute of America
 Alfred Delbello
 Antonio Frascioni
 Grand Union
 Mercy College
 Mobil Oil Corporation

National Council on the Traditional Arts
 National Endowment for the Arts
 N Y State Department of Correctional Services
 N Y State National Guard
 Randolph School
 Dr. John Sullivan
 Irv Tripp
 Kurt Vonnegut
 WBAL, Pacifica Radio, New York City
 Westchester County Parks Department
 Westchester Mobile Phone Company
 Western Printing

Staff

Phil Ciganer	Director
Tom Akstens	Associate Director
John Cohen, Hal Cohen, Stan Dickstein, Mike Friedle, Mary Lou Lamping, Phil Organ, Toshi Seeger	Members of the Revival Committee
Bob Sager	Site Manager
Brian Schill	Secretary
Jane Mackintosh, Penny Cohen, Tinya Seeger, Connie Delio	Crafts Committee
Mary Lou Lamping, Paula Schoonmaker, Shabazz, Joan Laing, Nancy Keenan	Alternatives Committee
Stan Dickstein	Small Boats Coordinator
Robert Browning	Publicity
Marty Gallanter	Photographic Coordinator
Linda Gluck	Graphic Design
Mike Friedle	Program Advertising Representative
Al McKenney	Stage Manager
Karen Pardini, Myra Aaronson	Hospitality Coordinators
Marcia Enos	Reception Coordinator
Randolph School	Children's Area
Dom Pidone	Off-Site Transportation Coordinator
Bobbi Phillips	On-Site Transportation Coordinator
Debbie Cohen, Hal Cohen	Ticket Sales
Craig Purdy	Kitchen Coordinator
Robert Stumpf	Security Coordinator
Toshi Seeger	Clean-Up Coordinator
Carl Bohnenkamp	Technical Coordinator
Steven Washburn	Site Electrician
Walter Lenk	Sound and Recording Coordinator
Tom Heany	Communications Coordinator
Tom Keane	First Aid Coordinator
Bob Delio	Parking and Traffic Coordinator
Dave Boyd	Food Vendors Coordinator, Food Coupon Sales
Phil Organ	Program and Record Sales
John Sansalone	Ticket Takers Coordinator
John Carlstrom	Carpentry

Those who come to this Revival to exhibit their alternate methods of solid waste disposal say that for too long we've had a "flush and forget" attitude. It's true, of course, and our great Hudson River has suffered for it. That's why we are here today.

It's also true that "flush and forget" has pervaded most aspects of our lives. If it's sold as food, it must nourish our bodies—flush it down and forget it. If the trash collector picks up our garbage, it must be gone. If our furnace comes on, there must be oil—flush it in. You can think of more. It's all been far too easy for our own good.

It seems the piper is coming to collect for our forgetfulness, and although changing our ways will mean more work, the work will bring rewards. Look around at the Alternatives exhibits. No mindless flick of the switch here. These exhibits challenge our creativity and excite our intellect. They exercise our understanding of weather and the cycles of plants and animals. They bring us closer to the subtleties of the earth. They give us hope that our children will grow strong and straight and that they will know the joy of sweet, clean air, pure water and a humble walk in the wilderness.

For this third bringing together of "Alternatives," the Revival has tried to increase the scope and diversity of exhibits. As a result, the exhibits do not fall easily into just a few categories. The following groups will give you an idea of what is offered, but look carefully—there are surprises.



ALTERNATE ENERGY Wind power, solar power, pedal power, methane digestion and other methods of producing energy without fossil or nuclear fuels are displayed and an emphasis put on adapting them to individual situations and lifestyles. To start you thinking about various ways to put these energy sources to work, there are solar greenhouses, a sevonius rotor, passive solar home designs and a most fantastic array of kites and whirligigs.

FOOD AND NUTRITION Healthy bodies in a healthy environment is no small goal. Gardening exhibits will help you grow good food in flower pots or large spaces, enrich your soil and maybe make a few extra dollars at the same time. Other exhibitors will explain how a food coop works and how you can start one.

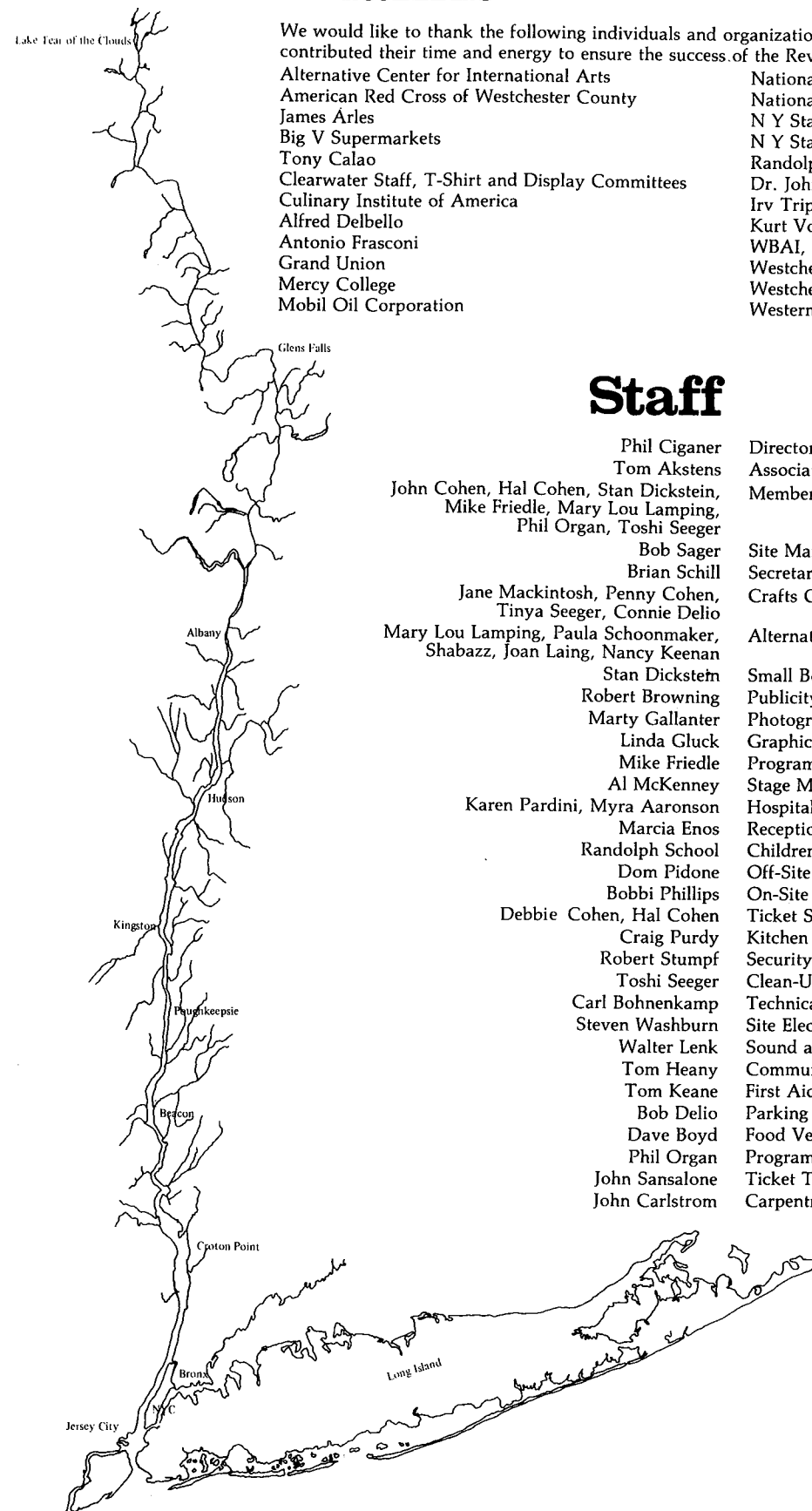
RECYCLING The recycling of consumer wastes is the primary form of conservation available to everyone. Last year's Revival recycled tons of glass, paper, steel and aluminum. This year we have even more recycling clusters throughout the festival field. A hundred volunteers will be combing the grounds for litter as well as separating and loading the recyclable materials. There will also be information on how to set up a recycling system at a festival and in your community.

SPEAKERS PROGRAM This year, informative and controversial speakers will be given time on one of the Revival stages. Consult the schedule for further information.

—Paula Schoonmaker & Shabazz



YEAR OF THE COAST 1980 has been designated as the Year of the Coast. It invites us to take a closer look at the vast but fragile beauty and resources of our coastlines. Groups exhibiting under the Year of the Coast banner include the Audubon Society, Sierra Club and many others.



Crafts Demonstrations

Finding crafts demonstrators to present at the Revival begins with ideas and questions, leads to research and comes down to contacting many people in order to find those who will eventually be invited to demonstrate. As time goes by and the process moves along, we discover that the possibilities for finding genuinely talented and interesting people are endless, and the excitement grows.

You may already be familiar with some of the skills and activities which our demonstrators are bringing to the Revival but even if you are, we're sure that you'll find something new this year to experience. We know that you will enjoy watching and meeting these people who are here with a wealth of unique skills and personal folklore which they are willing to share with all of us.

—Jane Mackintosh

BASKET MAKING

PAM WELCH began as a self-taught basket maker using materials found around her home: grasses, pine needles, willow sticks, and grape vines. After a number of years she had the opportunity to learn the more involved art of black ash splint basketry, and has pursued this ever since. Her repertoire of round and square-bottom baskets are made from scratch, from the felling of a black ash tree, through the process of pounding out the splints, to weaving and carving rims and handles. She has brought her tools and will be demonstrating all the steps to a finished basket at the Revival.

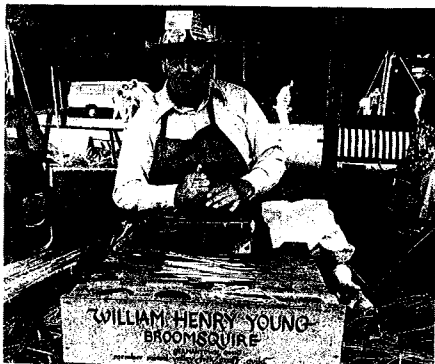
BLACKSMITHING

JIM KILEY is a metalsmith of many talents. Originally a jeweler, he became interested in old ways of working with metal, and turned to forging during intensive internship programs at Peters Valley Craftsmen in New Jersey. Here, and as an apprentice blacksmith at a production forge in Alabama, Jim learned a wide variety of techniques. He does engraving, damascus forging (a method of laminating and shaping metal), and whitemithing, a process of making tools that involves a small amount of forging (five minutes) and as much as a week of filing for each piece. His experience with these techniques includes the making of locks and hardware, 19th century-style French pastry utensils, and 16th century-style rifle barrels. He presently has his workshop at Ashokan Field Campus in Ulster County.

BROOM MAKING

WILLIAM HENRY YOUNG is a welcome guest at this year's Revival; last year we found him making brooms faster than we could say "John Henry Hoe Handle." Brought up in the mountains of Eastern Kentucky, Henry was part of a community that had its own "craftspeople," its shoemaker, blacksmith, and broomsquire among them, who were members of Henry's family. He learned broom making from his mother, and for the past ten years has been going around to fairs and festivals with branches, broom corn, wire, and twine demonstrating his skill. In his spare time he also teaches high school English, and has completed this spring his second M.A., in historical and archival administration.

WILLIAM HENRY YOUNG



DOUG ELLIOTT

HUDSON VALLEY PLANTS

DOUG ELLIOTT is a professional naturalist/herbalist/botanist—a craftsman of the environment. Since childhood he has made it his business to learn about plants and plant lore, animal life, and the ways of the natural world. He has traveled throughout North America collecting herbs and roots, and gathering knowledge about their uses in various cultures as food, as medicine, and in story.

The Revival is fortunate to have Doug among its participants again this year to bring us closer to our own plants of the Hudson Valley. At 11:00 AM and 1:00 PM on both Saturday and Sunday he will be leading, from the demonstrators' area, "weed walks" in the woods of Croton Point.



GUS ZAHN

NET MAKING

GUS ZAHN is Poughkeepsie's "Famous Fisherman"; spend ten minutes with him and you'll soon discover why. He has been fishing up and down the Hudson River for most of his 74 years, and will readily tell you about the best bait for eel pots, the best time for stripers, and the days when paddle boats steaming up the river would regularly cut through his shad nets. He's also a veteran net maker, now producing mostly scap nets for catching herring. He'll be tying these for us to see, and will have on display a shad net (typically 50' by 400') used in the Hudson's famous shad runs each spring.

PLAY THE BONES

PERCY DANFORTH is a unique individual, a virtuoso on an instrument that many of us have never heard of, the bones. These rhythmic "clackers" used to be standard equipment with 19th century minstrel shows. "Mr. Bones" would snap out intricate routines imitating such things as running horses, reveille, and drums, or as accompaniment to a variety of musical numbers.

Percy learned to play the bones from a street corner band in his youth, and is now, half a century later, one of the few manufacturers of these simple pine and hardwood instruments in the United States.

Come and see Percy perform, and be lured into trying your hand at the bones.



PERCY DANFORTH

QUILTING

HANDS ALL AROUND QUILTERS are back this year to share their expertise at making wondrous things from bits and pieces of this and that. They are a small organization of women from the area around Yorktown who gather together each month to sew and quilt a wide variety of things from full-size and baby quilts to pillows, toys, and cloths. Their repertoire is large, their patience somewhat endless, and their ingenuity evident in the beautiful work they will have on display.

KURUMI TAKEI NATHUKA



HANS FRANZEN

SHEARING AND SPINNING ON SATURDAY

PAUL PARVIS and NANCY MARTIN demonstrate sheep shearing and wool spinning for Sleepy Hollow Restorations where they are full-time museum teachers. Both students of Early American history and culture, their knowledge and interests span a broad range of traditional rural Hudson River Valley activities.

Paul has studied at Cooperstown, New York and is accomplished in the tailoring of historical clothing, leatherwork, and blacksmithing. Nancy grew up spinning and weaving for various local historical agencies in New Jersey. She has demonstrated fiber work at the Smithsonian Institution, and is interested in other such cultural pursuits as animal care and open-hearth cookery. Both will be demonstrating their skills in 18th century attire.

Sleepy Hollow Restorations is the combination of three Hudson River Valley historic sites: Van Cortland Manor here in Croton-on-Hudson, Philipsburg Manor in North Tarrytown, and Sunnyside in Tarrytown.

SHEARING, SPINNING, AND WEAVING ON SUNDAY

OSKAR FINK learned hand shearing (plate shearing) from his mother as a child, and has been able to keep his own flock for most of his adult life. For the past fifteen years he has been doing contract shearing for other farmers on a part-time basis. Recently retired, he now travels widely around the Hudson Valley trimming flocks in both spring and fall.

Presently he has a small flock made up of many breeds and crossbreeds—Suffolks, Hampshires, Cheviots, Shropshires, and Corriedales—at his farm in Dutchess County. He will have tools of the shepherd's trade and three sheep at the Revival who will have their fleeces shorn at different times during the day.

HANS FRANZEN is essentially a self-taught weaver and spinner. He made his first loom before he was twenty, after abandoning the tedious past-time of knitting clothing. Living in New York City through the late 1950's and 60's, he continued to perfect his weaving. Today he lives in Dutchess County and is a professional weaver who sells his work to many New York stores, and keeps sheep with rich black wool. He has brought a spinning wheel and loom to the Revival in order to transform the fleece as it comes off Oskar's sheep.

Crafts Exhibitors

The Crafts Committee was faced this year with the pleasant task of reviewing more than twice as many applicants as last year. We saw hundreds of slides, all representing many hours of creative energy spent by very talented people. We hope that you will agree that the exhibitors who are displaying their crafts at this year's Revival represent a range of particularly beautiful and unusual work.

—Penny Cohen

- MARCIE ALBERTS & BETSY CROUCH • Handcrafted Fabric Items, The Calico Patch, Manassas, Va.
- ILDIKO BERGER • Hungarian Folk Pottery, Silver Spring, Md.
- ROGER BLACKBURN • Bamboo Flutes, Sunreed Instruments, Plainfield, Mass.
- JUDY BRANFMAN • Handweaving, Pomfret Center, Conn.
- CHARLES F. BREMER • Wood Drums, Sol Arbor Workshop, Otego, NY
- JACK BREWSTER • Hardwood Toys, Plants 'n Planks, LaGrangeville, NY
- JOY BROWN • Pottery, Webatuck Pottery, Wingdale, NY
- CAROL CRANDELL • Soft Sculptured Fantasy, Middle Grove, NY
- ROSTISLAV EISMONT • Pottery, Red Mill Pottery, Peekskill, NY
- NADINE GAY • Pottery, Warwick, NY
- TOM GHENT • Woodwork, The Wood Works, Morrisville, NY
- RABBIT GOODY • Handweaving, Bramble Bridge Weave Shop, Cherry Valley, NY
- MICHAEL HACKER & SUSAN TRUMP • Woodwork and Appalachian Crafts, Traditional Craft and Music Project, Huntington Station, NY
- ALLAN HOFFMAN • Silversmith, Romney, W. Va.
- DAVID & MICHELLE HOLZAPFEL • Woodwork, Applewoods' Tables & Treen, Marlboro, Vt.
- VERGINIA D. HOYT & DAVID KIREMIDJIAN • Woodwork, Wooden Quilts, Brooklyn, NY
- BILL & BILLIE JACOBS • Jewelry and Lapidary, Agate's End, Glen Head, NY
- DICK MANLEY • Musical Instruments, Sugar Loaf Folk Instruments, Sugar Loaf, NY
- LINDA MELAMED • Pottery, Ashford, Conn.
- MARY MILLER • Hand-Made Clothing, Poestenkill Cooperative, Poestenkill, NY
- GRACE MITCHELL • Soft Sculpture and Toys, Fabrics!, Sparkill, NY
- LESLIE L. NOLAN • Pottery, Clyde, NC
- HOLLY PECHTER • Leatherwork, Victory Leather, Coatesville, Penn.
- TAYLOR RICHARD • Wood Sculpture, Gatlinburg, Tenn.
- CAROLINE RUBINO • Weaving and Basketry, Westport, NY
- LESTER S. RUTH • Wooden Toys, Guilford, Conn.
- ELAINE & FRED SCHICK • Woodwork, Harrington Park, NJ
- MERRY SCHLAMOWITZ • Jewelry, Silver Fox Jewelers, Putnam, Conn.
- JEREMY SEEGER • Dulcimers, Hancock, Vt.
- CLAUDIA SKALABAN • Leatherwork, Applesark Leather, Helmetta, NJ
- KEVIN SMITH & MARK LEUE • Instruments, Heartwood Guitar Works, Albany, NY
- PAULA & JEROME SPECTOR • Candles, Chester, NY
- G. LESLIE SWEETNAM • Woodwork, Woodstock, Conn.
- THEODORE DE LA TORRE-BUENO • Watercolor Paintings, Shore Studios, Elmhurst, NY
- JANE WALSH • Batik Shirts, Bronx, NY
- MICHAEL WARMACK • Glass, Delray Glassworks, Ann Arbor, Mich.
- JENS WENNBERG • Brooms, Freeville, NY
- JOAN & PAUL WESTPHAL • Pottery, New Milford, Conn.

Small Boat Builder's Get Together

The Indian tribes of the Hudson Valley were the first users of small boats in this area. As Europeans migrated to the New World they brought with them vessel designs which had been successful in their homelands. These designs were adapted to the new conditions of the undeveloped continent. A great variety of geographic conditions prompted the construction of many different boat types, each suited to a particular bay or harbor and its surrounding waters. Hudson River Sloops, such as Clearwater, are but one example of the specialized types.

Small boats, intended for inshore or river fishing, or for tending the larger ships in ocean commerce, also developed along varying lines. Many are similar in hull shape, but are constructed differently, usually because of differences in available materials, or the builder's skills. These small boats were built by local craftsmen, often working during the winter since they fished or acted as ferrymen during the months when the river was free of ice.

The designs used by the small boat builders were traditional to a locale, and changed only gradually. Virtually all were built without detailed plans. In many cases the only "plan" existed as rough wooden forms, called moulds, which gave the general shape of the vessel. The absence of plans has made the study of traditional boats a difficult task. For the contemporary builder who wants to reproduce one of the earlier boats it is necessary to find one of the few remaining examples of the vessel, and make detailed measurements of the shape. The measurements and resulting drawings have been made available; Mystic Seaport is one source of traditional small boat plans, and many others can be found in the books of such authors as the late Howard Chapelle.

The skills needed to build a small boat can often be developed from existing personal craft skills. There are also many books which guide the novice builder through the steps of the construction process. Another approach is to start with a kit of pre-cut parts and detailed instructions prepared by one of several manufacturers of boats using new designs and materials.

In earlier times a boat builder learned the trade as an apprentice in an existing shop. This is no longer possible, yet there is increased interest in careers in small boat construction. As a result several programs have been organized under which a person can learn the trade. Some of these schools are represented at the Small Boat Builder's Get Together. While these schools are intended primarily towards the education of professional boatbuilders, there are other programs, often in local public schools, which are intended to give the amateur builder the rudiments needed to get a good start at small boat construction.

The Small Boat Builder's Get Together illustrates many of the steps in the process of building a small boat. Several exhibits have been set up by crews from boatbuilding schools. There are also individual boatbuilders demonstrating construction and planning techniques. Still others are available to describe their own finished boats.

We hope that the Small Boat Builder's Get Together will provide our visitors with inspiration and information which will enable them to build a boat and get on the river next Summer.

—Stan Dickstein

Food



Over the past two years the Revival has established a tradition of having authentic ethnic cuisine and wholesome, natural foods available on the site. Food is a vital part of the Revival, and the ethnic foods selected to be at the Revival are, we feel, a perfect complement to the ethnic music and dance you will be enjoying throughout the weekend. Like music, dance and crafts, cooking is a basic expression of the cultural identity of any community—and a feast is a traditional part of a festival or celebration in every culture. We have gathered together a group of outstanding ethnic and natural foods cooks for this year's Revival. We know that you will enjoy what they have to offer. Their dishes are available throughout the weekend in the food tent, and may be purchased with the food coupons which are for sale at several booth locations throughout the site.

Food Vendors

- LA COCINA (Mexican)
Meat and Vegetarian Super Taco and Burritos.
- COGINAR ALO CUBANA (Cuban)
Cuban Tamales; Congri; Refrescos.
- COHEN'S (Jewish)
Egg Salad; Vegetable Cream Cheese; Bagels; Pumpernickel Breads; Coffee.
- CROTON LION'S CLUB
Knockwurst; Hot and Cold Drinks.
- EARTHLIGHT FOODS
Fresh Fruit
- EDRAL'S (Vegetarian)
Hush Puppies; Pot Roast and Brown Rice; Sandwiches; Vegetarian Hot Meals; Lemonade.
- ENERGY EXCHANGE (Vegetarian)
Stir-Fried Vegetables with Brown Rice; Home Baked Goodies; Fresh Fruit; Herb Tea.
- THE HATLEY FAMILY
Pennsylvania Dutch Funnel Cakes; Birch Beer.
- IND-US (North Indian-Pakistani)
Chicken Curry; Vegetable Curry; Rice Pilaf; Raita; Gulab Jamun.
- IRENE'S KITCHEN (Caribbean)
Roti; Curried Goat; Rice and Peas; Kalaloo; Acie; Salt Fish; Drinks.
- LOKANTA (Turkish)
Turkish Beef Taco; Stuffed Grape Leaves; Cheese Pastry; Eggs in Pita with Spicy Dry Beef; Drinks.
- PAUL MA AND STUDENTS (Chinese)
Spring Roll; Fried Wonton; Chia-Chiang Rice; Vegetarian Stir-Fried Dishes; Jasmine Iced Tea.
- NEIL MADOW (Vegetarian)
Creative Mexican Salads.
- MAHONEY'S
Fresh-Squeezed Orange Juice.
- MA McCLATCHY'S HOMEMADE GOODIES
Smoked Chicken; Homestyle Hamburgers; Chocolate Chip Brownies; Strawberry Shortcake; Fruit Punch.
- MINOS CRETAN CLUB (Cretan)
Moussaka; Pastitsio; Greek Salad; Souvlakia.
- NAROD'S (Greek)
Hot and Iced Coffee, Tea and Herb Tea; Orzata; Greek Coffee.
- NEW ORLEANS (Creole)
Andouille and Chicken Gumbo; Creole Pecan Pralines; Lemonade.
- RAINBOW ICE CREAM
Ice Cream and Frozen Yogurt.
- SINBAD'S (Lebanese)
Falafel; Babaganouj; Moujadara; Middle Eastern Pastries; Combination Sandwiches.
- SMITTY'S
Pirogies; French Fries.
- SZechuan PALACE (Szechuan Chinese)
Fried Chicken Chinese Style; Fried Shrimp; Sautéed Wok Vegetables; Cold Sesame Noodle Salad; Egg Roll.



Participants

- | | | |
|---------------------------------------|---|--|
| Ron Ginger
Framingham, Mass. | The Landing Boatshop (Cricket Clark Tupper)
Kennebunkport, Maine | Splinter Boatbuilding Group (Beth Haskell)
Brooklyn, NY |
| John J. Smith
Ambler, Penn. | The Apprenticeshop (Lance Lee/Steve McAllister)
Maine Maritime Museum, Bath, Maine | National Maritime Historic Society (Jo Meisner)
Brooklyn, NY |
| Eric Russell
Woodbridge, NJ | Pioneer Boatbuilding Program (Jim Clements)
South Street Seaport Museum, NYC, NY | Sea Heritage Foundation (Bernie Klay)
Glen Oaks, NY |
| Robert Lavertue
Springfield, Mass. | Dave McDowell
Chalfont, Penn. | Tradewinds Press (Bob Gainer/Tom Genereux)
Hillsdale, NJ |
| | Mike Reiner
Nelsonville, NY | Allan Harvey Yachting Services (Barry Harvey)
Philadelphia, Penn. |

Children's Programs

This year, the parents and teachers of the Randolph School in Wappingers Falls, NY have designed our children's area and a series of special children's programs to meet the needs of our younger Revival-goers.

The children's area is safe and fun—a maze, tire swings, an obstacle course, hay, sand and a sailboat to explore.

The children's programs feature Jehan Clements, a professional storyteller and writer; poet, singer and mask-maker Berrien Fragos; the incomparable puppetry of Percy Press Junior and the clowning of Flip and Flap (Al and Barb Simmons). Al Simmons' amazing Human Jukebox will also be in the children's area at special times during the weekend. Scheduled times for these performers will be posted in the Children's Area throughout the Revival.



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- JOHN ROBERTS & TONY BARRAND *To Welcome in the Spring* Seasonal and dance music from England... \$5.50
- PIERRE BENSUSAN *Musiques Superb* LP from traditionally-based guitarist... \$5.50
- American Folk Songs for Children* Great 3 LP set w/ Mike & Peggy Seeger - terrific gift! \$8.50
- BACKWOODS BAND Old-timey music at its best from exciting, eclectic band... \$5.50
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Sat 12 Mandingo Griot Society
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Saturday

Program Schedule

Sunday

	AREA 1	AREA 2	AREA 3	AREA 4	AREA 5	AREA 1	AREA 2	AREA 3	AREA 4	AREA 5
11:00	Robin & Linda Williams	Matt Jones	PRECISION STEP & CLOG DANCING Fiddle Puppets Fiddle Fever	SONGS OF FRANCE AND BRITTANY Sonia Malkine	Chinese Lion Dancers Charlie Chin, HOST	SONGS & CAUSES Si Kahn, HOST Tony Bird Arlo Guthrie Suni Paz	BALLADS Louis Killen, HOST John Roberts & Tony Barrand Martin Carthy Joe Heaney Priscilla Herdman	Allen's ARC Gospel Choir	YIDDISH SONGS Ethel Raim	Michael, McCreesh, & Campbell
11:15									OLD TIME RELIGION JUDAISM, ISLAM, CHRISTIANITY Rev. Kirkpatrick, HOST Robin & Linda Williams Hamza El Din Rev. Dan Smith Rabbi Shlomo Carlebach Dembo Konte & Ma Lamini Jobate	SILLY SIGHTS & SONGS Al Simmons
11:30								MUSIC AND DANCE OF HUNGARY Hungaria Malac Banda		
11:45										
12:00	Martin Carthy	SONGS OF THE HUDSON VALLEY Sloop Singers Up River & Down River	STRINGS AROUND THE WORLD Bill Vanaver, HOST Purna Das Baul Hamza El Din Kavous Nabatt Ali Dembo Konte & Ma Lamini Jobate Arcenio Zambrano Sonja Savig Bill Spence	DIFFERENT KINDS OF BLUES Leon Redbone, HOST John Hammond Archie Edwards Paula Lockheart Trio John Cephas	MUSIC FROM SOUTHERN POLAND Malac Banda	OCEANS AND RIVERS Sloop Singers Up River & Down River	MBIRA & MARIMBA MUSIC OF ZIMBABWE Dumisani "Dumi" Maraire			
12:15										
12:30	FIDDLE & VIOLIN Matt Glaser, HOST Shankar Robert Portney Elias Kementzidis Tore Heskestad Kristen Forster Johnny Cunningham Jay Ungar Evan Stover									
12:45		Katajitiit Eskimo Throat Singers								
1:00			MUSIC AND DANCE OF HUNGARY Hungaria Malac Banda	MUSIC FROM IRELAND & SHETLAND How to Change a Flat Tire	SONGS OF THE STRUGGLE FOR HUMAN RIGHTS Thunderbird Sisters Matt Jones Si Kahn			WOMAN'S STRENGTH Bernice Reagon, HOST Sweet Honey in the Rock Ethel Raim Judy Gorman Jacobs Suni Paz Katajitiit Throat Singers Lyn Hardy Thunderbird Sisters	MUSIC OF THE ANDES Markama	MUSIC OF SCOTLAND Silly Wizard
1:15										
1:30									HAMMER & STRINGS Walt Michael, HOST Zev Feldman Ann Yerbe	ENGLISH PUBS John Roberts & Tony Barrand Louis Killen
1:45										
2:00	Happy Traum	FOLK RHYTHMS OF THE WORLD David Amram, HOST Totico Badal Roy Jerry Gonzalez Yacub Addy Louis Celestin Eduardo Ordoñez Dumisani "Dumi" Maraire Percy Danforth								
2:15										
2:30						Arlo Guthrie			BLUEGRASS John Herald-Bill Keith Band	Martin Carthy
2:45										
3:00	Fiddle Fever		CALYPSO AND REGGAE Matadors Orchestra	CLASSICAL AND GYPSY VIOLIN Robert Portney	MAKING A SONG Robin & Linda Williams, HOSTS Si Kahn Tom Mitchell Arlo Guthrie Tony Bird		Leon Redbone	AFRICA Hamza El Din, HOST Tony Bird Yacub Addy Mandingo Griot Society Dembo Konte & Ma Lamini Jobate Dumisani "Dumi" Maraire		
3:15										
3:30	 Summer Solstice Parade								BLUES & GOSPEL Dan Smith John Cephas Archie Edwards	THE ANCIENT MUSIC OF INDIA Zia Mohiuddin Dagar
3:45										
4:00										
4:15										
4:30										
4:45										
5:00	Arlo Guthrie	SOUTH INDIAN MUSIC Shankar Zakir Hussain	PUERTO RICO Conjunto Libre	Paula Lockheart Trio	MUSIC OF SCANDINAVIA Trollungene	John Hammond				
5:15										
5:30										
5:45	KATAJUK & SHINNECOCK Katajitiit Eskimo Throat Singers Thunderbird Sisters	MUSIC OF NUBIA & THE MIDDLE EAST Hamza El Din	MUSIC OF CUBA Totico	Huxtable, Christensen, & Hood	LEARN TO CLOG Fiddle Puppets St. Regis String Band					
6:00										
6:15										
6:30	Tony Bird	MUSIC OF PERSIA Kavous Nabatt Ali								
6:45										
7:00										
7:15	DRUMMING OF GHANA Yacub Addy	FOLK MUSIC AND MYSTICAL SONGS OF BENGAL Purna Das Baul	MUSIC AND DANCE OF HAITI Louis Celestin	BLUES John Cephas Archie Edwards						
7:30										
7:45	KORA MUSIC OF GAMBIA Dembo Konte & Ma Lamini Jobate									
8:00										
8:15										
8:30	David Amram & Friends	MUSIC OF THE ANDES Markama	MBIRA & MARIMBA MUSIC OF ZIMBABWE Dumisani "Dumi" Maraire	PONTIC GREEK & EAST EUROPEAN MUSIC Elias Kementzidis Bill & Livia Vanaver	MUSIC OF SCOTLAND Silly Wizard					
8:45										
9:00										

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Performers

YACUB TETTEH ADDY

Yacub Addy was born in Ghana, where he learned traditional ritual drumming and dancing from his family and other members of his village community. Yacub's father was a medicine man of the Ga tribe and his brothers were known throughout Ghana as exceptional drummers. As a young man, Yacub travelled throughout West Africa, studying local traditions of drumming and dance.

In 1965 Yacub founded *Oboade*, the first musical and cultural group from Ghana to tour Europe, North America and Japan. Since 1976 he has lived in Seattle, where he helped to found the Oboade Institute of African Culture, which is dedicated to correcting the overwhelming misconceptions which Yacub feels American and Europeans have about traditional African culture and society.



YACUB TETTEH ADDY

ALLEN'S ARC GOSPEL CHOIR

This group of singers from the Addict's Rehabilitation Center in New York City is under the direction of James Allen. Their performances are an expression of hope, dedicated to the idea that no human being is an incurable case. Proceeds from their concerts are used to support ARC's programs to rehabilitate addicts and return them to society as drug-free, productive individuals.

ARC itself has provided counseling, medical and educational services for addicts and their families for more than 20 years, including a residential facility for 250 people. The Choir has been an active part of ARC's programs for the past eight years, and has performed at Lincoln Center, Town Hall and at churches throughout the Metropolitan area.

BOND STREET THEATER COALITION

The Bond Street Theater Coalition is an ensemble of actors, mimes, acrobats, jugglers, magicians, puppeteers and musicians. Their talents and energy are directed toward revitalizing the classic structures of European theater and comedy—*commedia dell'arte*, cabaret and folklore—and toward creating new theater forms which are accessible to the public, spontaneous and highly improvisatory. Their work is funny and inventive, without losing sight of social and environmental issues.

The Bond Street Theater Coalition has been bringing theater to the people since 1975, with an emphasis on free performances in parks, fairs and festivals. The troupe has also performed at a number of international theater and mime festivals, at Lincoln Center and the Cloisters in New York City.



TONY BIRD

TONY BIRD

Tony Bird's compelling music is an expression of the basic contradiction of life in contemporary Africa—the beauty of Africa and the African people in stark contrast to the atmosphere of ongoing racial and political conflict.

Tony is a white native of Malawi whose travels through Africa, the Middle East and Britain have eventually led him to this country, where he has become recognized as a powerful spokesman for the people of Africa, both black and white. Tony's music is an eclectic, unusual mix of jazz, folk and African *kwela* influences which provides a perfect counterpoint to the incisive, poetic quality of his lyrics.

His two albums for Columbia have earned Tony widespread critical acclaim and have helped to establish him as one of the most gifted songwriters in the country. Tony is currently living in New York City.

DAVID AMRAM

David Amram is a musical internationalist in the fullest sense of the term. His musical background and experiences span a remarkable range: classical performance and composition, music for theater and films, jazz arranging and session work and an ongoing research and performance interest in ethnic music from every part of the world.

David Amram's career has been devoted to the exploration of all forms of musical expression, regardless of the artificial barriers which sometimes separate different forms of music.

DAVID AMRAM



BACKWOODS BAND

The Backwoods Band is one of the very best old-time bands performing today. Their music is inspired by the classic 78 RPM recordings of the colorful string bands of the 1930's, like the Skillet Lickers, the Bogtrotters Band, the Fruit Jar Drinkers and the Southern Broadcasters.

The members of the Backwoods Band are veteran old-time musicians with extensive performing and recording experience: Mac Benford plays banjo, Claudio Buchwald and Susie Rothfield are the twin fiddles, Eric Thompson is on guitar and Joe Fallon rounds out the band on bass.

The Backwoods Band performs a range of string band music from old-time songs and country blues to breakdowns and dance tunes in the Galax string band style. The contagious enthusiasm and skillful playing of the band's members complement each other and produce an exciting new sound in American traditional music. The Backwoods Band is based in the Ithaca area.

BACKWOODS BAND



MARTIN CARTHY

MARTIN CARTHY

Martin Carthy is acknowledged as the premier acoustic guitarist and revivalist singer in Britain. Martin's guitar style is a compendium of traditional English folk music, Continental influences and American jazz and blues effects. His playing in open and modal tunings is particularly fluid and expressive—and particularly well suited to his settings of traditional British songs.

Martin appeared at the 1978 Revival with the Watsons, with whom he has toured extensively. He is also well known for his work with Steeleye Span, his collaborations with Fairport Convention fiddler Dave Swarbrick, and his several superb solo albums. We are very pleased to welcome him back.



PEPE CASTILLO

PEPE CASTILLO

Pepe Castillo is a composer, arranger and interpreter of Puerto Rican music. He was born in Ponce, Puerto Rico and currently lives in New York, where he is musical director of the Puerto Rican Center for the Arts.

Pepe began his musical career as a pianist with contemporary Puerto Rican musicians like Mon Rivera and Rafael Cortijo. Several years ago he decided to devote more of his energies to traditional musical forms like the *plena* and the *bomba*. Since 1976, Pepe has been involved in traditional Puerto Rican music as the organizer of annual festivals in Spanish Harlem, and as the director of several folkloric musical groups.

Pepe's considerable talents as a performer and arranger have combined with his knowledge of traditional Puerto Rican music to make him a major force in the cultural life of New York's Hispanic community.

JOHN CEPHAS

The powerful blues music of John Cephas is the product of the music he heard at house parties and socials as a young man in Caroline County, Virginia. His music is the traditional blues of the Mid-South, rich in the subtle guitar voicings and storytelling lyrics which characterized the work of the blues greats of the 1930's and 40's.

John, who has performed regularly on guitar with Big Chief Ellis, was selected to record by the Library of Congress as part of a special Bicentennial collection of American music. He has since recorded a solo album for Trix Records, and continues to perform regularly at clubs in the Washington, DC area.



JOHN CEPHAS (right)

CONJUNTO LIBRE

The rhythms of the Afro-Cuban tradition provide the foundation for Conjunto Libre's music. The band has expanded the traditional origins of their music in a jazz direction by means of their creative arrangements and their instrumental improvisation.

Andy Gonzalez and Manny Oquendo, who both had previous experience playing with Tito Puente and Eddie Palmieri, formed Conjunto Libre in New York City in 1974. Since that time the band has recorded three albums for Salsoul Salsa Records and has toured in Africa, Brazil and the East coast from Miami to New England. They have also become firmly established on the vital Latin music scene in New York City.



LOUIS CELESTIN

LOUIS CELESTIN

Louis Celestin was born and raised in Haiti. He came to the United States in 1964, bringing with him the native music and ritual of Haitian Voodoo culture. A master drummer and dancer, Louis will be performing pieces from Voudun ceremonies, as well as his own dance, the *banda*. Louis performed at the 1979 festival of drums in New York City, and has worked with the Ibo Dancers, Leon Destini and Charles Marrow. Louis lives in New York City.

CHINESE LION DANCERS

The colorful and exhilarating dances of Wan Chi Ming Institute were one of the most popular events at the 1979 Revival; we are very pleased to have these dedicated young performers with us for another year.

The dances which the students will be performing at the Revival are an extended form of the demanding physical discipline of Kung Fu (or Wu Su). Dance is a traditional part of intensive training in the Martial Arts. The students of the Wan Chi Ming Institute perform several traditional dances, including the Unicorn dance and the Southern and Northern Lion dances.

CHINESE LION DANCERS



Performers

USTAD ZIA MOHIUDDIN DAGAR

The ancient musical traditions of North India are less well-known among Western audiences than the spectacular improvisations of Indian classical music. Indian classical music, however, owes much of its improvisational spirit and complex rhythmic and melodic forms to the earlier styles of music which Ustad Zia Mohiuddin Dagar performs.

Ustad Dagar plays the *veena*, the ancestor of later Indian fretted stringed instruments. His early musical training came from his father, who was a highly respected musician in Udiapur. In addition to exhaustive research into the old music which was written for the *veena*, he has also worked to develop the tonal qualities and technical capacity of the instrument itself.

Ustad Dagar's work with the most ancient forms of Indian music and his instrumental virtuosity have given him a unique position among Indian musicians. In addition to extended concert tours in North America and Sweden, he taught Indian music at Wesleyan University from 1968-70.

PURNA DAS BAUL

For the past several hundred years, the Bauls have had a strong impact on the rural people of Bengal. The music of the Bauls is the music of ecstasy and enlightenment; the word *baul* itself means "afflicted with the spirit of the wind." The music and poetry of the Bauls is inspirational and is characterized by a spirit of personal freedom and dissent from traditional political and religious institutions.

Purna Das Baul has been performing the music and poetry of the Bauls since the early 1960's. He has been responsible for a widespread renewal of interest in the Bauls in Bengal and throughout India. His travels to the United States—particularly his visit in 1965—have had a significant impact on artists, writers and musicians in this country. Allen Ginsberg and Bob Dylan were among those most profoundly affected by Purna Das' music and nonconformist philosophy. Since that time, Purna Das has developed into India's most celebrated folk hero and has become an important force for the preservation of Bengali musical and cultural traditions.

Purna Das, who sings and plays the *khamak* will be accompanied by his wife Manju Das, who plays *kartal* and by Badal Roy, the renowned *tabla* player from East Bengal. Badal Roy himself is highly regarded by jazz critics for his recordings and concert work with Miles Davis and John McLaughlin. On Sunday, Purna will also be joined by an old friend and special guest, the legendary jazz musician Herbie Mann.



USTAD ZIA MOHIUDDIN DAGAR

HAMZA EL DIN

Hamza El Din is from Nubia in the Sudan, on the banks of the Nile. Hamza began to play the *oud* while he was studying engineering in Cairo, and decided to apply his instrumental skills to a reinterpretation of the sensuous percussion music of his native culture. The *oud*, which is the principal instrument of Arabian classical music, was not used in the folk music of Nubia, which depended entirely on percussion instruments. After years of musical study, Hamza began to evolve new musical forms by drawing the moods and colors of Nubian music into the expansive technical and aesthetic structures of Arabian classical music. The result of his work has been an entirely new mode of musical expression which has opened up the possibility of new growth for the music of an ancient culture.

As a result of Hamza El Din's performances and recordings, Nubian music is at last being heard in the Western world; at the same time, the new instrumentation of *oud*, and even violin and flute, is being actively used by young Nubian musicians and composers to develop their native musical traditions. The music of Hamza El Din is an example of how a culture can reestablish and sustain contact with the old ways of music and dance by innovation which is tempered by respect for tradition.

Hamza, who moved to this country several years ago, lived for a while in Woodstock, NY. He now makes his home in Seattle.

PURNA DAS BAUL



ARCHIE EDWARDS

Archie Edwards is a blues guitarist and singer from the Washington, DC area. He was born in Franklin County, Virginia and learned the blues in the 1930's and 40's from local musicians and the recordings of country blues greats like Buddy Moss, Blind Boy Fuller and Blind Lemon Jefferson. Archie often performed with Mississippi John Hurt during the last three years of his career, and his guitar style is reminiscent of the delicacy and lyricism of Hurt's playing.

Although Archie carries on the tradition of the greatest names in country blues, he is more than just an assimilator; many of the songs he performs are compelling original pieces, written in the idiom of Virginia blues.

ZEV FELDMAN AND ANDY STATMAN

Zev Feldman and Andy Statman are young musicians from New York City who have become immersed in traditional Jewish, Armenian, Caucasian and Greek music. Using the ethnic communities of New York as their resource, they have become familiar with a broad range of music and playing styles from Eastern Europe and the Near East.

Zev and Andy (who is also an excellent swing and bluegrass mandolin player) are co-directors of a project in Jewish Instrumental Folkmusic which is affiliated with the Balkan Arts Center.

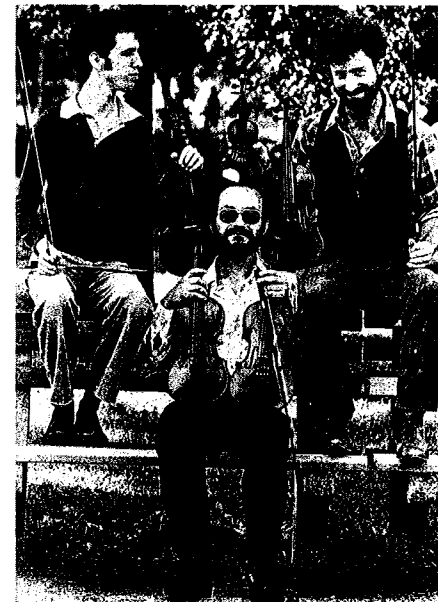


FENNIG'S ALL-STAR STRING BAND

FENNIG'S ALL-STAR STRING BAND

Fennig's All-Stars is a string band from the upper Hudson Valley which has had a widespread impact on string band music throughout the United States. Fennig's was the first string band to feature the hammered dulcimer as a lead instrument in its arrangements of traditional dance tunes. The characteristic sound of Fennig's music—hammered dulcimer, fiddle and piano trio—is particularly well suited to the dance music of New England and Eastern Canada.

The members of the band are Bill Spence, George Wilson and Toby Fink Stover. Fennig's All-Stars have recorded three excellent albums for Front Hall Records.



FIDDLE FEVER

FIDDLE FEVER

Fiddle Fever, who performed here last year as the Hudson Valley Fiddle Band, is the logical extension of the musicianship of three Hudson Valley fiddlers—Jay Ungar, Evan Stover and Matt Glaser. They are joined by Russ Barenberg on guitar and Molly Mason on bass to form a band which takes fiddle music and fiddling itself to the ultimate limits.

Jay, Evan and Matt all have extensive performing, recording and teaching experience. Between them, they have appeared as session musicians and band members on several dozen albums with performers like David Bromberg, Mary McCaslin and the Boys of the Lough. Their approach to traditional music, swing and bluegrass music is innovative and exciting, and is establishing a distinct Hudson Valley style of ensemble fiddle playing.

FLYING KARAMAZOV BROTHERS

If you've always wondered what "Barbarian Rococo Vaudeville" is, the Flying Karamazov Brothers have the answer. This brilliant, zany troupe from California specializes in an incredible mix of juggling, theater, comedy and music. Their humor is quick and engaging; their juggling is simply amazing. Meat cleavers, clubs, raw eggs, skillet, torches, sickles and rubber fish (among other things) fly through the air with the proverbial dizzying speed and reckless abandon.

The four "brothers"—Paul Magid, Howard Patterson, Tim Furst and Randy Nelson—began working together at the University of California, Santa Cruz. In the past four years they have delighted and perplexed audiences at clubs, colleges, theaters and on television throughout the country, including two very successful tours of the East Coast.

ARLO GUTHRIE

Arlo's career was launched by the first uproarious performance of "Alice's Restaurant" at the Newport Folk Festival. Since that time, Arlo has become a central figure in American music. He has managed to bridge the gap between folk music and the interests of the American pop music audience, without compromising himself or his music. Arlo's musical style, like his spirit, is warm, accessible and uniquely original—a comfortable blend of folk traditions and contemporary concerns. Like his father Woody, Arlo's greatest strength has been his willingness and ability to bring music to the people; he has accomplished this by means of his very successful recordings, concerts and television appearances. Arlo was with us in 1978, and we are very pleased to welcome him back to the Revival.



ARLO GUTHRIE



FLYING KARAMAZOV BROTHERS

FIDDLE PUPPETS

The Fiddle Puppets are a group of four experienced dancers who are living in Annapolis and Baltimore—Rodney and Eileen Sutton, Bev Stiver and Eddie Carson. They are former members of the Greengrass Cloggers and the Cub Hill Cloggers. Their unique approach to clogging is creating an evolution of this traditional American dance form to new heights of precision and technical expertise.

The focus of the Fiddle Puppets is on the rhythmic qualities of the clog dance, to which they have added elements of buck dancing and jazz tap. These stylistic innovations have actually added more flexibility to clog dancing in its traditional role as a rhythmic accompaniment to mountain fiddle music.

In addition to festival performances at the Pipestem, Chicago and Philadelphia Folk Festivals, the Fiddle Puppets have specialized in workshops and demonstrations of the art of clog dancing. They are currently doing a series of special workshop programs for Young Audiences in Maryland.

Music for the Fiddle Puppets will be provided by the St. Regis String Band, an excellent old-time band from the Adirondack region of Upstate New York.

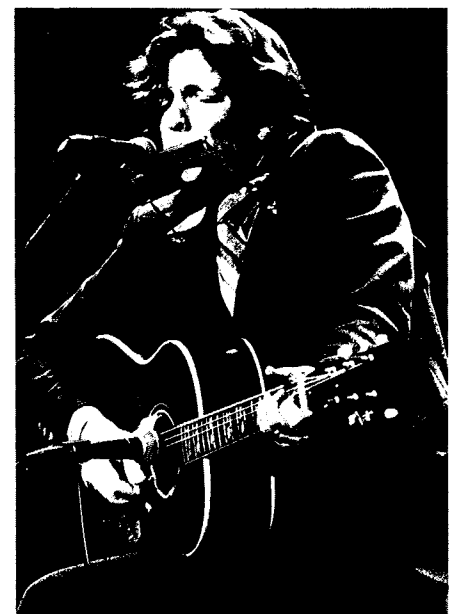
JOHN HAMMOND

John's career, which has included sixteen albums and hundreds of major festival and concert appearances, has established him as a major figure on the American blues scene. His early performances and recordings helped to pioneer widespread interest in the blues in the 1960's. His approach to the blues today remains vital and fresh.

John's early inspiration came from the recordings of the legendary Robert Johnson, the greatest of the Mississippi Delta blues singers. This intense interest in Johnson's music and poetic lyrics led John to discover the work of the other classic blues performers of the 1930's, like Blind Boy Fuller, John Lee Hooker, Willie McTell, Son House and Leroy Carr.

John's music is a reflection of the music of the classic era of country blues and ragtime, but it is also a very strong personal statement. John's performances are high-energy, intense excursions into the legacy of blues in America.

JOHN HAMMOND



Performers

JOE HEANEY

Joe Heaney's remarkable knowledge of Irish songs and stories comes primarily from his family musical tradition. Originally from the West Coast of Ireland, Joe's style and repertoire were heavily influenced by the singing and storytelling of his father and grandmother.

Joe is the greatest living master of the *sean nos* style of unaccompanied singing—a highly ornamented and very old style which he has adapted to English, as well as Gaelic material. Joe's performances and recordings are helping to preserve an archaic vocal style and a large body of traditional oral folklore which is essential to the cultural identity of the Irish people.

Joe's first appearance in this country was at the 1966 Newport Folk Festival; since that time he has relocated in Brooklyn and has become one of the most highly respected traditional singers in this country through his performances at all of the major folk festivals and his extensive tours for the Irish-American Cultural Institute.

JOE HEANEY



JOHN HERALD-BILL KEITH BAND

John and Bill are outstanding bluegrass musicians who emerged from the revival of interest in bluegrass music in the early 1960's. They have performed together as members of the Woodstock Mountains Revue, as well as maintaining successful solo careers.

John's excellence as a singer and writer was established through his work with the Greenbriar Boys in the 60's and, more recently, with his own band's imaginative blend of bluegrass and rockabilly. Bill has been recognized as the best "city-bred" banjo player since his early work with Bill Monroe. He currently does extended tours in Europe and Japan, as well as a heavy schedule of concert and session work in this country. Bill is the originator of the widely-imitated "chromatic" approach to bluegrass banjo.



HOW TO CHANGE A FLAT TIRE

HOW TO CHANGE A FLAT TIRE

How to Change a Flat Tire is made up of four young musicians with classical backgrounds and extensive traditional music experience—Jim Cowdery, Maggie Holtzberg, Dean Kuth and Jim Martin. The group was formed in 1974 at the California Institute of the Arts and is now based in Middletown, Connecticut.

How to Change a Flat Tire performs traditional jigs, reels, airs and songs from the British Isles, particularly Ireland and Shetland. The band's increasing reputation—on both sides of the Atlantic—is a result of their carefully researched repertoire and their fresh, vital arrangements of traditional material. They have recorded two fine albums for Front Hall Records.

HUNGARIA FOLK DANCE ENSEMBLE

The Hungaria Folk Dance Ensemble was formed in Central Park in 1962. Since then, the group has been dedicated to performing traditional Hungarian dances and folklore, with a special emphasis on authentic costumes and choreography.

The Hungaria Folk Dance Ensemble has been a vital force among ethnic dance groups in the New York City area, and throughout the country through the formation of the Pontozo Hungarian Folk Dance Festival. The artistic director of the troupe is Kalman Magyar.

HUNGARIA FOLK DANCE ENSEMBLE



PRISCILLA HERDMAN

Priscilla Herdman's exquisite voice and intelligent approach to her material have made her one of the most respected performers in contemporary folk music.

Priscilla is probably most well known for her performances of songs created from the poems of the Australian writer Henry Lawson. Lawson's vivid, haunting poems have provided a rich source of material for Priscilla's polished and dramatic vocal style. Her Philo album, *The Water Lily* uses the musical settings of Lawson's work as an organizing concept. Priscilla is also very well versed in traditional music, from the Child ballads to old-time American country songs; she is also devoting an increasing amount of attention to the work of some of the best contemporary songwriters. Priscilla lives in Philadelphia. She has a new album scheduled for release by Flying Fish Records.



HUXTABLE, CHRISTENSEN AND HOOD

HUXTABLE, CHRISTENSEN AND HOOD

These three women from Saratoga Springs, New York have established themselves over the past few years as one of our finest vocal groups. With an emphasis on tight harmonies and inventive arrangements, the group performs a wide range of traditional and contemporary material which adapts itself to a *cappella* singing—ballads, chanteys, country songs and plain old doo-wop.

Huxtable, Christensen and Hood have performed extensively in the Northeast at clubs and colleges, where their energetic and funny performances and powerful harmony singing have won them a strong following. They will be joined at the Revival by special guest Rona Baran.



MATT JONES

MATT JONES

Matt Jones is an activist for human rights issues who has been involved in community organization work, welfare rights, drug rehabilitation and the movement for racial equality. Matt's musical activities have included his work as director of the Freedom Singers and his involvement with music therapy programs, in addition to his own songwriting and performing. Matt currently lives and works in New York City.



SI KAHN

SI KAHN

The American Labor Movement has traditionally been a singing movement. Joe Hill, Woody Guthrie and many other labor activist-singers have created a tradition of using music to bring people together at union rallies and to communicate their ideas.

Si Kahn has been a labor activist in the South since 1965 who has made his music and his poetry an integral part of his work, as well as a means of personal expression. Si Kahn's songs are powerful social statements, but they are also tributes to the perseverance and determination of working people in this country. His songs reflect Si's basic belief that individual people should be allowed control of their own lives.

Si's concert and festival appearances have been limited because of the demands of his union work in North Carolina and throughout the South, but his music has attracted a large following through his excellent albums for June Appal and Flying Fish Records.

KATAJITIIT ESKIMO THROAT SINGERS

Lucy Amarualik and Alaci Tulaugak are from Povungnituk, in northernmost Quebec. They have kept alive the ancient Inuit Eskimo tradition of throat singing, which has been an important element of the ancestral culture of their people. Their music is a unique expression of the unity of the Eskimo and his environment, based to a large extent on remarkably accurate imitations of the sounds of rushing rivers, flocks of geese, wolves and dogs and the wind. The songs themselves are part of the enduring oral tradition of the Eskimo.



LOUIS KILLEN

LOUIS KILLEN

Louis is one of the greatest living performers of traditional British songs and ballads. He is also an excellent concertina and pennywhistle player and has collected an enormous number of old dialect tales, stories and songs in his travels throughout the British Isles. Louis originally comes from Gateshead-on-Tyne in the Northeast of England, and his repertoire is particularly strong in songs and tales from that region.

Louis' career has included performances at innumerable festivals, concerts and clubs in the United States, Europe and Britain. He has recorded several very fine albums of ballads, sea chanteys and songs.

REVEREND KIRKPATRICK

Fred Kirkpatrick is a singer, Baptist minister and the organizer of the Many Races Cultural Foundation of New York City. Fred was involved in the early attempts of the SCLC and SNCC to win justice for Black people and has been active in Clearwater programs since the early days of the organization. He has also been a member of the board of the Newport Jazz Festival—evidence of his deep interest in all of the musical expressions of Black culture in the United States. Fred performs a wide range of songs representative of the Black musical tradition, including blues, gospel, protest and sharecropper's songs.

DEMBO KONTE AND MA LAMINI JOBATE

Dembo Konte and Ma Lamini Jobate are master *kora* players from the African nation of Gambia. Their instrument is the traditional twenty-one stringed harp of West Africa, whose sophisticated rhythmic and melodic capabilities are part of the basis for the genuinely African qualities of American blues and early jazz. In the hands of these master players, the *kora* can make a unified musical statement from a cascade of overlapping melodies, harmonies and complex polyrhythms.

Dembo appeared at last year's Revival with his father Alhaji Bai Konte, from whom he learned the music of the *kora* and the traditional role of the *griot*—the community oral historian. Ma Lamini Jobate, who grew up in the Konte household and regards Bai Konte as his spiritual father, was naturally attracted to the *kora*. Like Dembo, he has developed into a master player and is a member of the National Troupe of Gambia.

Together, Dembo Konte and Ma Lamini Jobate are helping to sustain an ancient tradition of music and community wisdom. Their playing is continued evidence of the great beauty and sophistication of African music and tribal culture. They appear together on an exceptional album of *kora* duets which is available on Folkways Records.

DEMBO KONTE AND MA LAMINI JOBATE



ELIAS KEMENTZIDIS

Elias Kementzidis is a Pontic Greek *lyra* player who emigrated to this country from Greece in 1974. He was born in Kuban in the USSR, which lies between the Azov Sea and the Black Sea; his father was a well-known *lyra* player and Elias learned the instrument from him as a natural part of his family's musical tradition. By the age of twenty, Elias was playing regularly at weddings, baptisms and other community festivals. Elias moved from Russia to Greece in 1940, where he continued to perform within the Pontic community.

The Pontic Greeks, who originally inhabited sections of Russia and Turkey, have distinct cultural and musical traditions. The music of the *lyra* is an essential part of all Pontic Greek community and family celebrations.

Performers



PAULA LOCKHEART

PAULA LOCKHEART TRIO

Paula's dynamic vocal style is a reflection of the legacy of the great women blues singers like Bessie Smith and Ma Rainey, as well as the jazz tradition epitomized by the work of Billie Holiday. Paula has absorbed the classic blues and jazz of the 1930's-50's, and has developed a musical approach which is faithful to tradition and still excitingly contemporary. She and her band have managed to cross the barriers between the intimacy of jazz performance and the explosive energy of blues and barrelhouse.

Paula's band features Peter Ecklund on cornet and Bob Montalto's piano. Peter's incomparable arranging ability gives the band the musical depth and sophistication which has become its trademark, while Paula's original jazz and shuffle tunes add an exciting dimension to their repertoire.

The Paula Lockheart Trio have been working out of New York City for the past several years, and have established a strong following in the New York club scene and at colleges throughout the East and Mid-West. They have recorded two very fine albums for Flying Fish Records.

SONIA MALKINE

Sonia Malkine, who lives in the Catskill town of Shady, is an internationally known singer and collector of traditional songs. Sonia was born in France, and maintains a particular fondness for the music and folk traditions of Brittany. She sings an astonishing range of material, from European medieval songs and songs of the troubadours, to traditional American ballads, contemporary songs and original compositions.

Sonia complements her beautifully clear voice with accompaniments on the guitar and the *vielle* (hurdy-gurdy). She tours regularly as part of the cultural programs of the *Alliance Francaise*, and performs extensively at folk festivals and on college campuses. She recently completed a series of programs for NET.

MANDINGO GRIOT SOCIETY

Among the Mandingo people of Senegal, Gambia and other West African countries, the *griots* have a special position in the community. The singing, playing and historical recitations of the *griots* keep the community continuously aware of its traditions and history. The *kora*, a twenty-one stringed harp, is the instrument of the *griots* and a symbol of the unity of past and present in Mandingo society.

Jali Foday Musa Suso is a young *griot* from Gambia whose instrumental skills and knowledge of Mandingo traditions were learned from his family; his genealogy is traced back through many generations of *griots* to Jalimadi Woleng Suso, the first master of the *kora*.

Musa's instrumental virtuosity forms the cornerstone of the Mandingo Griot Society, a group which explores the African creative musical process in the context of contemporary jazz and fusion music. John Marsh, Hank Drake and Adam Rudolph, the other members of the band, are accomplished jazz musicians and students of African music. The Mandingo Griot Society records for Flying Fish Records.

MARKAMA

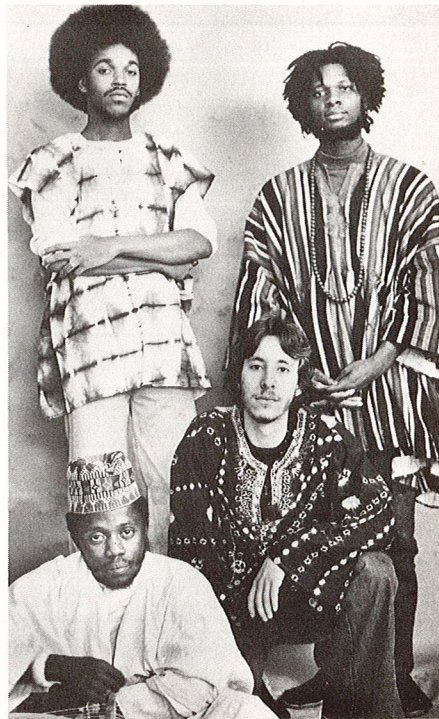


DUMISANI "DUMI" MARAIRE

Dumi Maraïre is a native of Zimbabwe who has been living in the Seattle area for the past several years. He originally moved to this country as an instructor in the musical traditions of his people, the Vatapa, who are the largest ethnic group in Zimbabwe.

Dumi's instrumental specialties are the *marimba* and the *mbira*; he is also an excellent drummer, singer and dancer. His wife, Mai Chi, is an exceptional dancer who also plays all of the typical instruments of the *marimba* ensemble.

The music which Dumi plays is drawn from both traditional and contemporary African styles. His traditional repertoire includes the distinctive *minanzi* music, an old style of *mbira* music which is a celebration of beautiful sounds.



MANDINGO GRIOT SOCIETY

MARKAMA

Markama is an extraordinary band of musicians from Argentina and Bolivia. Their music is probably the most complete expression we have of the musical culture of the Andes. Markama was formed by seven musicians who were interested in studying the authentic Indo-American and Pre-Columbian musical forms; they have developed into a brilliant performing group whose deep knowledge of ancient Andean music and instrumentation gives a special authority to their performances.

The instruments which Markama uses in performance include several types of Pre-Columbian woodwind and percussion instruments, in addition to the stringed instruments, like the guitar and charango, which became a part of Andean music after the Spanish Conquest. The group's collection of authentic instruments—drums, *quenás*, *sikuris*, *zamponas*—is among the most extensive in the world.

MALAC BANDA

The goal of the members of Malac Banda is to sustain and recreate the old, authentic village music of Eastern European ethnic groups. They play music from several regions of Southern Poland, Hungary, Hungarian Transylvania and Eastern European Jewish communities.

Malac Banda's material comes from a wide variety of field recordings, old records and antique sheet music and song books; the instrumentation and arrangements of each song are researched with great care. The members of the band, which is based in New Jersey, are Sim Jackendoff, Kristin Bing, Lew Fisher, Lili Goodman, Joseph Levin, Anne Yerbe and Paul Spitzer.

MALAC BANDA



MARLBORO MORRIS AND SWORD

This Morris dance team from Marlboro, Vermont was founded in 1974 by Tony Barrand, who is also with us this year as half of the duo John Roberts and Tony Barrand. The team has been instrumental in introducing English ritual dance traditions to local communities in Southern Vermont. They also sponsor the annual Marlboro Morris Alye, a gathering of Morris teams from all over the country.

The Morris dances themselves originally had a ceremonial and ritual function which was closely associated with the English calendar. The Cotswold dances, which are most commonly performed in this country, are derived from ancient Springtime fertility ceremonies; the team also performs Summer clog dances, and sword dances which are linked to the Christmas season.

In keeping with English Morris traditions, the team will be performing on the grounds at various times throughout the weekend in addition to their regular workshops.

TOM MITCHELL

Tom Mitchell is one of the most original performers in contemporary country music. His own songs are a rare blend of graceful lyrics and emotional power, which take the idiom of country music in a new and refreshing direction.

In recent years, Tom has divided his time between Saratoga Springs, NY and California. He has become a mainstay at clubs and colleges on both coasts because of his excellent original songs and his very effective singing style. Tom's unique brand of country music and rockabilly can also be heard on his fine album on Philo Records.



KAVOUS NABATT ALI

MATADORS ORCHESTRA

The music of the Matadors Orchestra is a synthesis of all types of music from the Caribbean, particularly Reggae, Calypso and Soca music. The complex poly-rhythms and graceful melodies of these forms of Caribbean music are a result of the blending of African, Spanish and some later Afro-American influences.

The Matadors Orchestra is made up of working people from the West Indian community of New York City. The band was formed by Hoplin Lambert, a native of Trinidad. Since 1970, the Matadors have enjoyed immense popularity within the West Indian community, and have performed at schools, colleges and cultural centers throughout the Metropolitan area.

MICHAEL, MCCREESH AND CAMPBELL

As their performances during the 1979 Revival showed, Walt Michael, Tom McCreesh and Harley Campbell have put together the most exciting and distinctive string band sound of recent years.

Their music runs the gamut of traditional Southern mountain music, songs and dance tunes from the British Isles, with some particularly fine fiddle—hammered dulcimer duets. The band records for Front Hall Records and has made several successful appearances at major folk festivals in this country and Canada, and a special performance at the closing ceremonies of the 1980 Winter Olympics which was seen by millions of viewers on ABC-TV.

DUMISANI MARAIRE



KAVOUS NABATT ALI

Kavous Nabatt Ali is a master of traditional Persian music and the *tar*, an instrument which is the ancestor of both the guitar and the *sitar*. Kavous Nabatt Ali was born in Teheran, where he studied both Persian and Western forms of classical music. He has arranged, conducted and performed with Persian orchestras in New York City, Vienna, Cairo and Baghdad, with the Teheran Ballet Orchestra and the Classical Percussion Group of Iran.

The traditional Persian music which Nabatt Ali plays is intended to be performed by a solo musician or small ensemble, playing off of established melodic patterns. Persian music is sensuous and passionate, but also has a reflective quality which lends itself to extended, technically demanding improvisations.

The *tar* itself is ideally suited to the improvisatory nature of the music. The hardwood body and lambskin head of the *tar* give it a percussive, resonant sound which is something like the sound of the Western guitar and banjo. The instrument has been in continuous use since the ninth century, when it was introduced to Persia by the great mathematician and musician Abu Nasre Farabi.



SUNI PAZ

SUNI PAZ

Suni Paz was born in Argentina and currently lives in New York City. Her powerful original songs and outstanding vocal abilities have made her one of our most vital and effective voices against political oppression in Latin America. Most of the songs which Suni performs are her own originals, which are expressions of the contemporary political and social concerns of the Latin American people. She is also well versed in the total range of cultures and musical traditions of Central and South America. Suni accompanies herself on guitar and *charango*; she will also be joined by Wendy Blackstone on flute and Martha Siegel on cello.

Performers

LEON REDBONE

Leon, who was with us in 1978, is back this year with his incomparable interpretations of the classic ragtime and blues of the 1930's and 40's. Leon is a master of the classic guitar styles of legendary performers like Big Bill Broonzy, Blind Blake and Pink Anderson. His playing has revitalized a whole era of clever, zany, funky music from the Golden Age of the '78."

Over the past several years Leon has become our most highly-respected interpreter of blues and ragtime through his very successful records and television appearances. In spite of his success, he has managed to keep his music an authentic expression of its origins. He has also managed to keep his personal history a closely guarded secret. Leon will be accompanied by tuba player Jonathan Dorn.

PERCY PRESS JUNIOR

Percy Press Junior learned his skills as a showman and puppeteer from his father Percy Press Senior, who was renowned as the "King of Punch and Judy." Percy accompanied his father for several decades of performances at British seaside resorts, and a number of extended international tours. As a team, the Presses toured Europe, Japan and the United States several times. The death of Percy's father earlier this year after sixty-three years of performing has left Percy Junior to carry on what is a family tradition and a legend of British showmanship.

Punch and Judy shows have been a fixture of British life since the 17th century. The form has changed little in the past 300 years, during which time Punch himself has become a British folk hero.



LEON REDBONE

SILLY WIZARD

This band from Edinburgh, Scotland has captured the imagination of American audiences on two recent tours. Silly Wizard's material includes traditional Scottish ballads and dance music, as well as original music written to complement their Scots-Celtic traditional repertoire.

What distinguishes Silly Wizard from many other bands working within the framework of traditional music is the creative and experimental approach which they take towards the music. Their performances are a flawless blend of solid musicianship and innovative arrangements which have left their audiences spellbound on both sides of the Atlantic.

The members of this excellent band are Gordon Jones, Johnny Cunningham, Phil Cunningham, Martin Hadden and Andy Stewart.



SILLY WIZARD

ROBERT PORTNEY

Robert Portney is one of this country's most promising young violin virtuosos. He has appeared as a featured soloist with orchestras around the world, including the major orchestras of Boston, Philadelphia, Washington and Dallas. His phenomenal technique and musicianship have earned him first prizes in the violin competitions of the National Society of Arts and Letters and the International Mozart Festival. In addition to the classical repertoire, Robert has an active interest in gypsy violin music.

ETHEL RAIM

Ethel is known primarily for her research into the music, dance and folklore of the Balkan community in this country. She is one of the directors of the Balkan Arts Center in New York City.

Ethel is also an excellent performer and was an original member of the Pennywhistlers. She has a particularly large repertoire of traditional Yiddish songs and stories, many of which she has collected personally from older Yiddish-speaking people in New York City.

SHANKAR

Shankar has done more than any other musician to expand the horizons of violin playing in India. By introducing innovative bowing and fingering techniques he has helped to realize the potential of the violin as an instrument for Indian music, and helped to raise its status from an accompanying instrument to a vehicle for the full expression of the beauty and subtlety of Carnatic music.

In addition to his work within the context of South Indian classical music as a composer and performer, Shankar has helped to make Westerners more aware of the limitless possibilities of Indian musical forms through his concerts and recordings with John McLaughlin and Frank Zappa.

Shankar began his concert career at the age of seven. Throughout his career he has remained one of the dominant forces in South Indian music. He was recently recognized as India's outstanding violinist by the Music Academy of Madras.

Shankar will be accompanied by Zakir Hussain, one of the most exciting and accomplished *tabla* players from India.

SHANKAR



JOHN ROBERTS AND TONY BARRAND
John and Tony have been performing together for more than a decade, adding their distinctive wit and a very solid knowledge of traditional songs to our appreciation of the music of the British Isles.

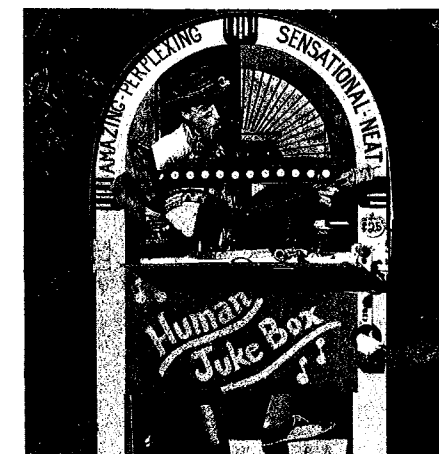
John and Tony, who are both from England, first attracted attention in this country while they were living in Ithaca and began to perform traditional sea chanteys, ballads and music hall songs in upstate cafes and coffeehouses. Most of their music at that time was, as it continues to be, performed in a robust *a cappella* style. Their local performances soon became legendary, leading to invitations to appear at the major folk festivals in this country and Canada, and to a classic album of British traditional music on Swallowtail Records. In addition to their excellent unaccompanied singing, John and Tony's performances are enhanced by some fine guitar, fiddle and concertina playing—and by their unique style of earthy humor.

AL AND BARB SIMMONS, THE HUMAN JUKEBOX

The Human Jukebox is a unique and delightfully ridiculous combination of music, comedy and theater. It all begins when a mysterious hand emerges from the front of the jukebox to take your quarter—trap doors begin to open, noisemakers go off, a rubber chicken pops out of nowhere and Al Simmons performs one of his outrageous songs, accompanied by some improbable banter.

Al, the creator of the jukebox, comes from Manitoba, Canada. His wife Barb performs with Al as the clown team Flip and Flap. They will be performing throughout the weekend at different places on the grounds, as well as in special children's programs.

THE HUMAN JUKEBOX



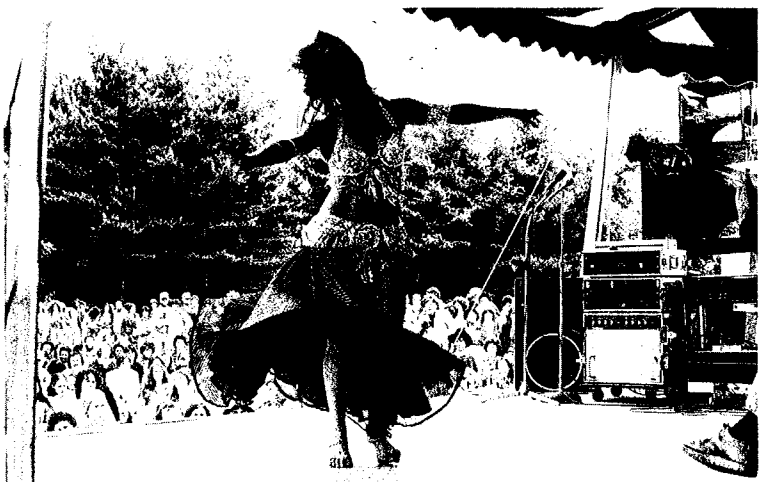
SLOOP SINGERS UP RIVER AND DOWN RIVER

Folk music has been an essential part of Clearwater programs from the earliest days of the organization. Over the past eleven years, dozens of fine folk performers from the Hudson Valley, New York City and beyond have performed for the benefit of Sloop Clearwater.

We have once again invited a number of them to gather together and participate in the Revival: Alan Aunapu, Geoff Brown, Eric Dash, Rita Falbel, Karen Hinderstein, Judy Gorman Jacobs, Geoff Kaufman, Bob Killian, Rick Nestler, Rik Palieri, Rick Pomilia, Rowena Richter, Jon Stein and Sara Underhill. These Sloop Singers will be carrying on the Clearwater tradition of folk music by participating in various workshops throughout the Revival.



SWEET HONEY IN THE ROCK



ANAHID SOFIAN

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. Dan was born and raised in Alabama, and began performing as a street musician there at the age of 18. He later gave up music and began working at the General Motors plant in Tarrytown. Blinded as the result of an industrial accident, Dan resumed his playing and singing at the age of 49. A preacher as well as a musician, Dan's involvement in religion gives his performances a special kind of intensity. Several albums of Dan's music have been released by Biograph Records.

CHICK GANIMIAN



ANAHID SOFIAN WITH THE CHICK GANIMIAN ENSEMBLE

Chick Ganimian, who brought his excellent band to the 1979 Revival, is an acknowledged master of the *oud*, and one of the most creative and expressive instrumentalists in all of Middle Eastern music. In some thirty years of performing in New York City cafes, Chick has become established as the leading figure in traditional Middle Eastern music in this country. His improvisational abilities have also attracted the attention of the jazz world; Chick has been a featured performer at the Newport Jazz Festival and in concert at New York's Philharmonic Hall. Chick's instrument, the *oud*, is familiar throughout Western Asia and North Africa.

Anahid Sofian is the leading exponent of Near Eastern dance in the United States. Her studio of dance in New York City has been a focal point for the renewed interest in Near Eastern dance as an art form, and as the expression of an important cultural tradition. She has been the featured dancer with the finest Near Eastern and Middle Eastern orchestras in New York, and will be performing at the Revival with Chick's group, as she did last year.

SWEET HONEY IN THE ROCK

Sweet Honey in the Rock is made up of four Black women from the Washington, D.C. area—Evelyn Harris, Tulani Jordan, Yasmeen Williams and Bernice Reagon—who view their music as a means of political statement and an expression of the identity of all Black peoples in Africa and the Americas. Singing both traditional and original songs in an *a cappella* style which derives from gospel, jazz and rhythm and blues, Sweet Honey focuses on the struggle of Black people to attain freedom and dignity.

Each of the members of Sweet Honey is an excellent solo singer, but the real strength of the group becomes apparent in their complex, explosive harmony singing. In a purely musical sense, the singing of Sweet Honey in the Rock may be the fullest realization of the power of the human voice in all of contemporary music.

Performers

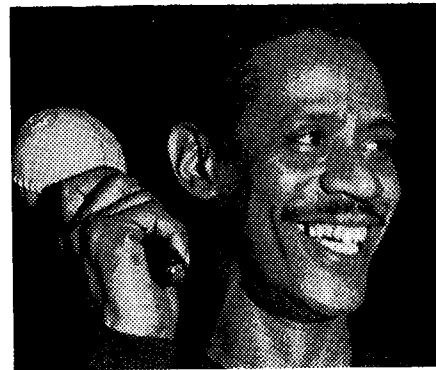
DAVE TARRAS TRIO

In the world of traditional Jewish *klezmer* music, the name of Dave Tarras is an enduring legend. Dave emigrated to the United States from the Southern Ukraine in 1921; since that time he has had an illustrious career of recordings, concerts and teaching which has made him a major force in the preservation of *klezmer* music in this country.

Dave's family included three generations of *klezmerim*, and he learned to play this high-spirited, infectious form of music as a child on the flute and mandolin. He eventually settled on the clarinet, the instrument which has become his trademark and his greatest vehicle of expression. The clarinet was traditionally the lead voice in the *klezmer* bands which were a fixture of every East European Jewish wedding, community celebration and cafe in the 19th and early 20th century.

Shortly after arriving in America, Dave's brilliant playing attracted the attention of many of the great stars of the Yiddish theater, like Molly Picon, Moyshe Oysher and Ahron Lebedeff, as well as many of the most influential Jewish composers and orchestra leaders. Throughout his career on the stage and in recordings, Dave remained close to the traditional repertoire and *klezmer* style which he brought with him from the Ukraine.

Dave continues to perform and record, including a recent album of old wedding tunes. He has become a personal resource for young musicians who are interested in carrying on the traditions of *klezmer* music.



TOTICO

THUNDERBIRD SISTERS

The Thunderbird Sisters—Becky, Tina and Margo—are three women from the Shinnecock Indian Reservation near Southampton on Long Island. Their music incorporates traditional sounds and a contemporary political consciousness which stresses the importance of human rights for Native American People, as well as the preservation of our environment.

The Thunderbird Sisters, who are accompanied by Jeff Rubin, Rags Murtagh and Matthew Hill, have performed at Town Hall in New York and at the National Women's Music Festival.



HAPPY TRAUM

HAPPY TRAUM

Happy Traum is a product of the folk music revival which flourished in New York City during the early 1960's. Through his association with Brownie McGhee, Happy became a master of the classic country blues and ragtime guitar styles.

Recently Happy has pursued a solo career and has performed with the Woodstock Mountains Review. The success of his solo albums for Kicking Mule Records has gained Happy an increasingly international following; in addition to regular performances in this country, Happy has made several concert tours of Europe and Japan.

Happy remains one of our most intelligent interpreters of traditional songs, and a songwriter whose work stands apart for its genuine lyric eloquence and emotional fullness. Happy's latest album, *Bright Morning Stars*, has recently been released by Greenhays Records.

TOTICO

Totico (Eugenio Arango) has been recognized throughout North and South America as one of the most exciting performers in the world of Afro-Cuban music. He carries on the tradition of the exuberant blend of African ritual drumming and South American rhythmic patterns which makes Afro-Cuban music one of the most exciting forms of Latin music.

Totico performs all of the complex rhythmic forms of the *rumbero*, including the traditional forms like the *guaguanco*, *yambu*, *columbia* and *toque de santo*. His energetic and joyful performances are highlighted by his improvisations on the *quinto*, the solo drum of Afro-Cuban music.

Totico and the members of his band live, work and perform within the Afro-Cuban community in Metropolitan New York.

TROLLUNGENE

Trollungene, or "Troll Children," is a group of four musicians who play traditional Norwegian folk songs and dance music: Kristen Forster, Sonja Savig, Tore Heskestad and Aasmund Sudbo. All of the members are of Norwegian ancestry and learned their music primarily from family sources.

Like Sweden, Norway has a rich tradition of dance tunes and vocal music, centered around the fiddle as the lead instrument. In addition to the fiddle and guitar, the members of Trollungene also play the less familiar *langeleik* and *hardingfele*. The *langeleik* is a dulcimer-type instrument which has become increasingly rare in the twentieth century; the *hardingfele*, or Hardanger fiddle, differs from a standard fiddle in having four additional sympathetic strings which vibrate and create a unique drone sound below the melody.



VANAVER CARAVAN

BILL AND LIVIA VANAVER

In addition to being with us this year as the directors of the Vanaver Caravan, Bill and Livia will be performing together and participating in various workshops.

Livia is an accomplished dancer and choreographer, as well as a singer and a collector of folklore. Her dance experience includes work with several companies in New York City and with dance groups at colleges and universities across the country. Bill is recognized as one of the most accomplished and versatile instrumentalists in folk music; he specializes in the music of Greece and the Middle East. Bill also has extensive composing experience, including a number of film scores. Bill and Livia live in nearby Ulster County, where they have been active in many community projects in theater, the arts and music.

ROBIN AND LINDA WILLIAMS

Robin and Linda were with us in 1979, and we're delighted to have them back. Over the past several years, Robin and Linda have branched out from their home base in Virginia to become increasingly popular coffeehouse performers in the East and the Mid-West. Their popularity is the result of their memorable original songs and their wonderful showmanship—reinforced by their incomparable harmony singing.

Robin and Linda's soaring vocal harmonies recall the great emotional intensity and modal qualities of early mountain music and the music of the Sacred Harp Hymnal. Mountain music is their point of departure, to which they have added their own irrepressible energy and songwriting talents. The result is a personal style of music which is both solidly based in tradition and very contemporary. Robin and Linda have recorded several excellent albums for Symposium and June Appal Records.

ROBIN AND LINDA WILLIAMS



CELESTIN—M. Kernizan
LION DANCERS—Charles Porter
PURNA DAS BAUL—Robert Browning
FENNIG'S—Armen Kachaturian
KARAMAZOV'S—Marian Goldman
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SOFIAN—David Gahr
WINTER—Jay Nadelson
VANAVER—Joel Gordon
BOATS—David Gahr
TOM & PHIL—Mike Friedle
CHILDREN—Mark Sadan
YOUNG—Jorge Hernandez



PAUL WINTER

VANAVER CARAVAN

The Vanaver Caravan is made up of nine exceptionally versatile musicians who come from New York City and the Hudson Valley. The performances of this unique group are a reflection of their wide-ranging interest in all forms of ethnic music and dance. Any given performance by the Caravan might include French Canadian step dancing and fiddle tunes, Irish music, Yiddish songs, Balkan and Greek music and dance, a *hora*, old-time country music and original dance choreography. The solid theatrical, dance and musical skills of the members unify all of these various elements into a coherent, powerful experience for their audiences.

PAUL WINTER CONSORT

Paul Winter's Sunday night concert at last year's Revival was one of the most memorable performances in our experience—a perfect end to the weekend. In many ways, Paul's music is especially appropriate for the Revival. He has made the idea of bridging gaps between cultures, peoples and different forms of music the main theme and constant focus of his work. His music is a synthesis of ethnic, classical, jazz and natural sounds, directed toward enlarging our awareness of the wholeness of the earth and the interdependence of all of its creatures.

Paul's album *Common Ground*, in particular, relates directly to the broader concerns of this event. *Common Ground* is a product of his concern for endangered creatures like the whales, dolphins and wolves—as well as Paul's own exotic and commanding approach to the music of North and South America and Africa.

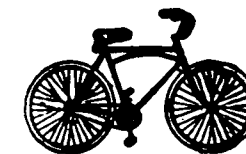
The Paul Winter Consort has performed across the United States, Europe, Asia and South America since 1967. They are at the forefront of the most creative and genuinely innovative developments in contemporary music. The group's several excellent albums for A&M records have become landmarks of the new movement in jazz.

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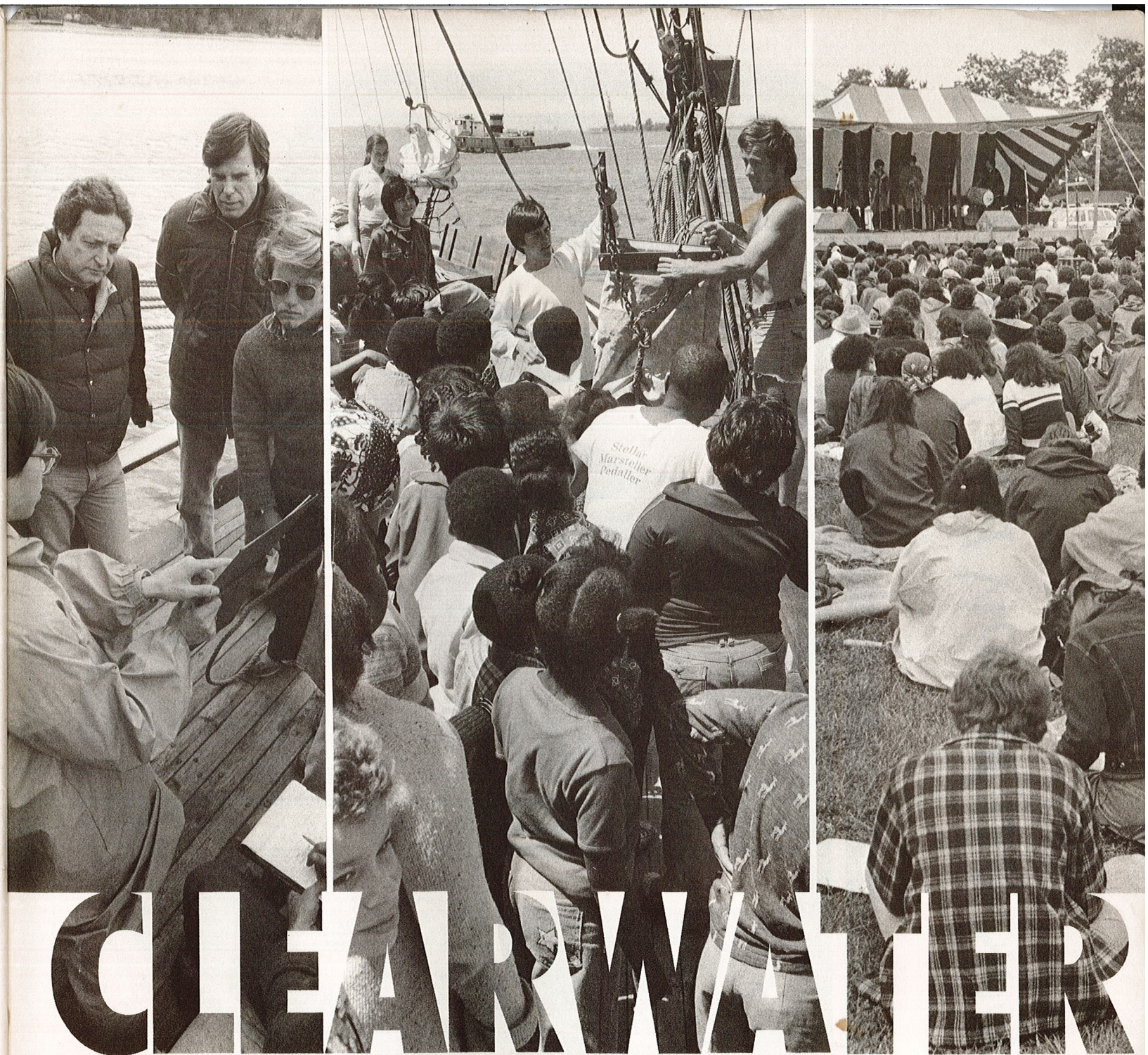
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