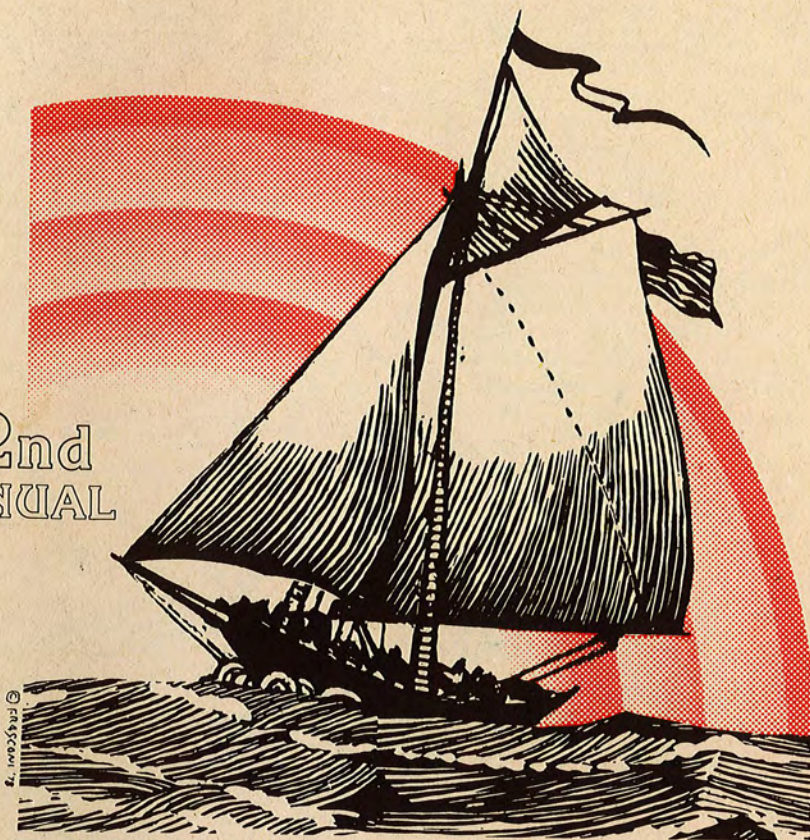


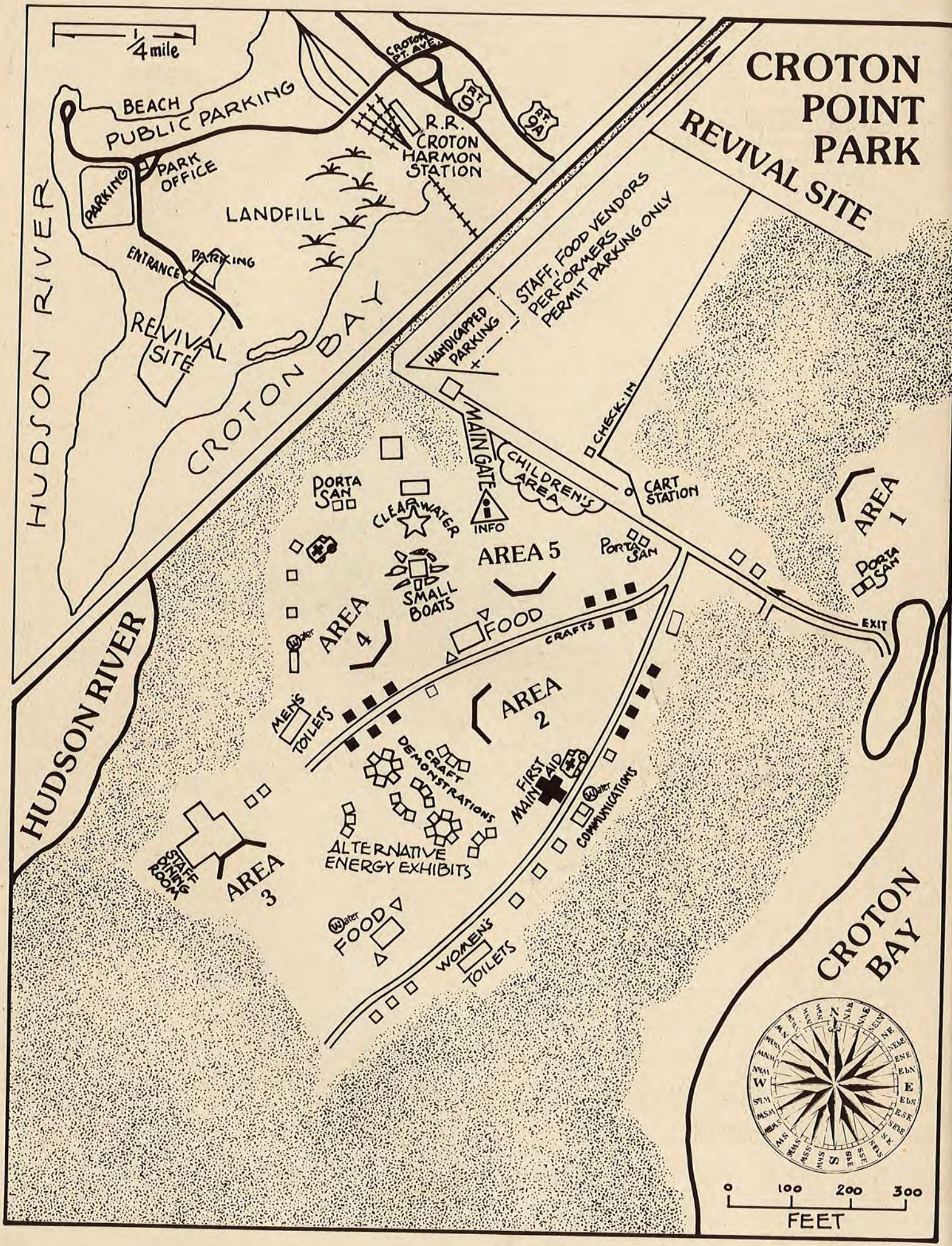
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THE GREAT HUDSON RIVER
REVIVAL '79

SATURDAY 23 JUNE 24 SUNDAY

Sponsored by the Hudson River Sloop Clearwater



Welcome

to the Great Hudson River Revival. Those of us who are involved in the planning and staging of the Revival think of it as a celebration of awareness. Our goal is to help make possible a fuller awareness of our diverse heritage of music, dance, crafts and ethnic cooking — and our common, shared heritage of the environment. Each of you, by being here today, is making a genuine contribution toward that goal.

This is the second of what we hope will be a long series of Revivals. The Revival actually started as an outgrowth of the Clearwater's Folk Picnic, a community event which was held annually for twelve years in the Hudson Valley. In 1977, the Clearwater asked me to undertake the planning of the Picnic. I had long admired the objectives of the Clearwater organization, and I was very pleased to have the opportunity to organize the Picnic and, later that year, to develop the idea of a larger, more comprehensive event — one which would bring together people from every community of the Hudson Valley, New York City and beyond.

The need for an event of this expanded scope became more and more apparent to me as I considered the abundance of great music in this country, and the fact that we live in an area with some ninety-six distinct ethnic communities. Each of these communities has its own cultural history, its own cooking, music, dance and crafts — making the Hudson Valley and the New York Metropolitan area the richest storehouse of vital ethnic traditions in the world.

As planning got underway, a special Revival committee was formed to help shape and give direction to my thinking on the nature of the festival and

the ways in which it could best relate to Clearwater's environmental goals. I asked my friend Tom Akstens, who had worked with me on several previous projects, to undertake the job of Associate Director. Since that time, Tom and I have worked together on every aspect of planning.

Together with the Revival committee, we chose the name Great Hudson River Revival. *Revival* is the key word, because it expresses our hope that this event will help to revive interest in the Hudson in a time of ecological crisis, as well as in the unequalled cultural resources of our ethnic communities.

This event would not be possible without the dedication of our Coordinators, who work many hours before and during the event, and some four hundred volunteers — most of whom are Clearwater members — who will be working on the site throughout the weekend to make sure that each aspect of the Revival happens as it should. If you enjoy what you do and see over these two days, please remember the efforts of these people. If you find this kind of individual and community involvement appealing, we invite you to be part of our efforts in the future as a volunteer. You can obtain further information from the Clearwater office in Poughkeepsie.

Most of all, we hope that you will enjoy everything the Revival has to offer — the music, dance, food and crafts, the alternate energy exhibits, boat builder's workshop and children's programs — and the chance to be with each other.

Phil Ciganer

DIRECTOR, GREAT HUDSON RIVER REVIVAL



PHIL CIGANER, the Director of the Great Hudson River Revival, has been operating the Towne Crier Cafe in the Hamlet of Beekman, Hopewell Junction, New York, for the past seven years. During this time he has been involved in staging numerous special events, concerts and community square dances in the Hudson Valley — in addition to presenting a regular weekend schedule of folk music, jazz, blues, swing and string band music at the Towne Crier. Phil has been an active part of the East Coast music scene since the mid 1960's. His early experience came in New York, programming and staging a series of free outdoor concerts in conjunction with the New York City Parks Department.

TOM AKSTENS, the Associate Director of the Revival, is also a musician and songwriter with extensive performing and recording experience. He has appeared at festivals, coffeehouses and more than a hundred colleges during the past four years. Tom has recorded for Takoma Records and has been involved in several other studio production projects. His interest in folk music dates from the early Newport Folk Festivals and the heyday of the "Club 47" in Cambridge.

Can Music Save a River?

To those who know it, the Hudson River is the most beautiful messed up, productive, ignored, and surprising piece of water on the face of the earth. There is no other river quite like it, and for some persons, myself included, no other river will do. The Hudson is the river.

ROBERT H. BOYLE *THE HUDSON RIVER*
(W. W. Norton & Co., 1969)

There are still some places on the Hudson River where you can lose yourself in history. There are still a few spots left where you can stand, and if the day is right, and the time is right, and the direction is right, you can watch the river and see it the way others saw it a century and a half ago.

Bannerman's Island is just such a place. Occupied by only the ruins of a castle built at the turn of the century, the island offers an unblemished view of Storm King Mountain. If there are no cars on the highway that crosses the mountain and if there are no trains passing on the rails below, you can imagine yourself watching the quiet river flow just as it did in eighteen hundred.

A decade ago there were places on the river where even the fantasy was impossible. The smell of the river a constant reminder that the toilets of millions emptied into the Hudson and fouled its waters all the way to the ocean. If you've planned your trip carefully you will spot the outline of a huge sail coming slowly toward you, its speed dependent entirely upon the wind and the tide. The sail coming closer symbolizes one of the reasons why the odor of the river is no longer as offensive. You are watching Clearwater approach.

Clearwater is a boat... a Hudson River sloop... a full-size replica of a previously extinct sailing vessel that was unique to America's "first river." It was conceived in 1966 and born a decade ago to an unlikely coalition of parents. One of the main inspirations was social activist, singer-songwriter Pete Seeger who returned to live in the Hudson Valley in the fifties. The concept came to Pete and his friends from an out-of-print book called "Sloops of Hudson" published in 1908. The idea attracted an unexpected group of allies. Wealthy, old-line Hudson Valley residents joined with newly arrived IBM junior executives and with counter-culture "hippies" to raise funds and build the boat. Soon there were hundreds of families joining in the effort. After three years of lawn concerts, bake sales and other grass roots fund raising ideas, the sloop *Clearwater* was launched at the Harvey Gamage Shipyard in South Bristol, Maine on May 17, 1969.

But why build a boat? In 1966, when fund raising began, the nation was deeply involved in the struggle for racial equality. The war in Southeast Asia was well on its way to a full-scale conflict. Was this the time to put all this effort into building a boat? Even before the keel was in place a task for the new vessel - an important task - had already developed. Pete tells of a meeting with a Hudson Valley millionaire held as part of the fund raising effort. The rich man was interested, but had his reservations.

"It's a beautiful boat, alright," he said as he looked at the drawings. "But what do you want to sail the Hudson for? I do my sailing around the Virgin Islands."

Pete Seeger continues the story.

"I felt my fingers clenching in anger, but I didn't say anything. Unwittingly, he had given us our best reason for building the boat. Cleaning up a river is a cause worth fighting for... we had allowed some people to make a good profit along the Hudson, and then go somewhere else to enjoy clear water."



The theory was simple. When people see this big, beautiful boat gliding across the water, they will come to the riverfront to watch. The boat will help them to appreciate the true beauty of the Hudson and at the same time they will become aware of its problems. And, just in case they don't notice, the people on the *Clearwater* will be sure to point it out to them.

The boat wasn't to be the only attraction. *Clearwater* developed a tradition of folk music. Waterfront festivals and folk musicians were the first tools used to bring people to the riverfront. Ten years later *Clearwater* still uses basically the same devices.

Could folk music and a historic sailing vessel clean up a major American river? Certainly not alone, but it was hoped that the *Clearwater* could act as a focal point... become a symbol and raise the public consciousness about all the problems. For ten years this has been *Clearwater's* primary task. Former commissioner Peter A.A. Berle of New York State's Department of Environmental Conservation said in 1978 that "Clearwater has been the main inspiration over the years for environmental progress in the Hudson Valley."

The problems of the Hudson River are not simple. It is a fascinating, complex and delicate ecosystem and we have been seriously tampering with it for the better part of a couple of centuries. Years ago most of the public thought that raw sewage and industrial wastes were the only problems. If we could just get them to stop dumping the river would clean itself out and all would be well once more. Many of us felt that way until 1975 when PCBs (polychlorinated biphenyls) became part of the everyday vocabulary of the Hudson Valley resident. This clear, sticky liquid, dumped over a period of years by General Electric... with government permission... did not simply wash away. The molecules clung to river sediments and remained suspended in the water column. They were eaten along with the micro organisms and inhaled by the larger fish that live and breed in the river. These confirmed carcinogens collected in the fatty tissues until those fish high in the food chain (the ones people like to eat) were unsafe for human consumption.

Today, although they have stopped discharges of the chemical, it is still not illegal for General Electric (or anyone else) to dump PCBs in the river. If a company can show that their discharge will be low enough so as not to exceed certain standards they could receive a permit to continue PCB poisoning of the Hudson. Tons of the chemical are lodged tightly in the river and no one is sure how to completely get rid of them. Even now thousands of pounds a year of this dangerous toxin continues to find its way into the Hudson through leaching of landfills, run off from city streets and from hotbeds of PCB deposits in the upper Hudson. Are PCBs only the tip of an iceberg?

Clearwater environmental activists were instrumental in exposing how long the government withheld the PCB situation from the public. We are working hard to educate the public and our legislators to the dangers of polluted waters and the need for better regulations. *Clearwater* is deeply involved in fighting for tougher water discharge standards. Our river is already tainted with a long list of dangerous toxins and it's not only the fish that receive the poisons. Several communities already use the Hudson as a drinking source and there are plans to take more water from the river... maybe too much water.

The Army Corps of Engineers proposes to build a plant on the Hudson, north of Poughkeepsie, to skim off and treat up to a billion gallons per day of river water. This \$5.8 Billion project is designed to supply water to the New York Metropolitan area. The *Clearwater* is opposed to the effort and has joined in a suit with The Environmental Defense

Fund and other environmental organizations to stop the project. We oppose it for many, many reasons. If built, the plant's intake pipes would be placed in important nursery and spawning areas for several types of Hudson River fish. The adverse impact on wildlife could be immense. The impact on the entire ecosystem of the river itself is unknown. In fact, the entire project is not even needed. If the Army rethought the study, with provisions for the drought cycle that comes about once every forty years, they might see for themselves that the plant is unnecessary.

Part of the project calls for the completion of a third New York City water tunnel, a project started a few years ago but stopped when New York ran out of money. *Clearwater* supports the third tunnel completion. Once finished this tunnel could be put into use allowing the other existing tunnels to be shut down for repair. The other tunnels are old and leak badly. These repairs, along with simple conservation measures in the city itself, would assure New York of a high quality supply of drinking water without disrupting the balance of the Hudson.

But even more disturbing is the fact that, if constructed, the plant would provide highly questionable water, exposing millions to possible health risks. The city's "Blue Ribbon" water supply from the Catskills and Upper Delaware would be contaminated by industrial quality Hudson River water. If all of that weren't enough, the project would also produce some very expensive drinking water. Using the Army's figures (and we all know how they tend to go up as time passes) Hudson water would cost NYC half a cent a gallon which is eight times the present meter rate.

It is impossible to talk about massive water withdrawals without discussing power generation. At the Indian Point nuclear power facility, 2.4 billion gallons a day, average, are used to cool the reactors. The water is discharged back into the river at a higher temperature than is normal, with damaging effects on wildlife. Indian Point kills about two million fish a year on its water intake screens, and that's the number admitted to by Con Edison. Millions more are lost through the destruction of eggs and larva as they are drawn into the system and uncoupled. All of this happens when the nuclear plant is operating properly.

Clearwater is also concerned about safety, constant low-level radiation and the disposal of nuclear wastes. In 1974 our Board of Directors took a firm stand against nuclear power in the Hudson Valley or anywhere else. We were involved for several years in the opposition to the proposed facility at Cementon and helped win that battle. The Three Mile Island accident was blamed for the cancellation of the Cementon plant, but, in fact, the Power Authority announced that they would probably withdraw the application *three days before* the Three Mile Island accident. In their first news release they cited rising construction costs and local opposition to the plant. The organized citizens of the Hudson Valley had beaten Cementon without the accident. We can do it again if we need to.

There is a value that cannot be measured in raising the consciousness of the public about environmental problems. Ten years ago dumping industrial and municipal wastes in our river was much more widely accepted. Most people didn't even think about it, and many of those who did felt that the Hudson was beyond salvation. *Clearwater* set out to change that attitude and the environmental movement has come a long way in that decade. Most of the problems are still with us, but the attitude of the public is very different.

Therein lies the key to success. Only when the people demand change, will change come. It is the nature of our system that people must be involved to protect what belongs to them, such as our natural resources. We invite you to become involved with *Clearwater*... to become a member... to

apply to volunteer crew on the sloop... to support the programs and add your voice to the over 5,000 who have joined together under the banner of the sloop. *Clearwater*, in combination with groups like Scenic Hudson Preservation, the Shad Alliance, E.D.F., Natural Resources Defense Council, Mid-Hudson Nuclear Opponents, Hudson River Fisherman's Association, the Center for the Hudson River Valley and others, are doing many, many things and we need your help.

Clearwater has continued to support scientific studies on the river such as Bill Dovel's three year project on Hudson River sturgeon currently operating through the Oceanic Society. *Clearwater* works with other groups in and around the Hudson Valley in areas like energy planning, PCB clean-up, protection and development of fisheries, broad based planning for regional development and to continue to educate the public with the goal that each individual who comes in contact with *Clearwater* or *Clearwater* programs becomes more conscious of their individual place and responsibility within the total ecological structure.

As you stand on Bannerman's Island and watch the *Clearwater* disappear into the distance past West Point, the historic fantasy fades. You, though, join in the dream that little by little becomes a reality. As Pete Seeger says in a song written during the fund raising days, "... someday, though maybe not this year, my Hudson and my country will run clear."

— Marty Gallanter

JOIN US!

I wish to support *Clearwater's* educational and environmental goals by joining or renewing membership and subscribing to the *Clearwater Navigator*. Please enroll me in the category checked and send my free gift.

() new	() renewal
☐ Individual	\$ 15*
☐ Family	20*
☐ Contributor	50†
☐ Sponsor	100‡
☐ Life Member	500‡
☐ Benefactor	1000‡
☐ Associate (student/limited income)	5

* receives special gift

† receives *Clearwater* album

‡ receives Paulding print of 19th century Hudson River sloop

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CITY _____

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Charles Seeger, Will Balfa and Rodney Balfa, Carl Martin – A Tribute

We note with sadness the deaths this past year of four people whose lives have meant much to those of us who are involved in folk music — Charles Seeger, Sr., Rodney Balfa, Will Balfa and Carl Martin.

Although he was probably best known for the exhaustive research which he contributed to the founding and development of the Archive of American Folk Song of the Library of Congress, Charles Seeger's work had a significant and lasting impact on many aspects of our understanding of both classical and folk music. Originally a classical conductor, Mr. Seeger was, at various times in his career, the editor of the *American Library of Musicology*, the director of the music division of the Pan American Union, an active composer and the author of *Harmonic Structure and Elementary Composition* and *A Handbook of Latin American Studies*. He taught at the University of California, the New School, Yale and UCLA. It is part of his legacy to folk music that two of his sons, Pete and Mike, will be performing for us at this festival. It is also part of the legacy of people like Charles Seeger that we have been privileged to enjoy the music of performers like Rodney Balfa, Will Balfa and Carl Martin.

Rodney and Will were examples of what is the most precious and vital part of folk music — a family and community musical tradition which we were able to share and enjoy through their wonderful performances and recordings. With their brother Dewey, Rodney and Will made up the Balfa Freres. They were Cajun people from Louisiana, playing authentic Cajun music for audiences throughout North and South America and Europe, allowing each of us — through them — to become acquainted with the rich Acadian cultural heritage. Our awareness of that heritage endures.

Carl Martin's great personal warmth and musical skill made him a special favorite of folk music audiences across North America. As singer and mandolin player with Martin, Bogan and Armstrong, Carl's performances gave us some of our most memorable moments of musical pleasure. In a broader sense, Carl was one of the last of the great Black mandolin players and one of our last links to the remarkable tradition of Black string band music. His command of blues, jazz, ragtime and jug band styles helped to enlarge our understanding of the foundations and development of American music. We remember him as an excellent musician and a very fine man.

A fund has been established to help provide for the needs of the surviving members of the Balfa Families. Contributions may be sent to:

The Balfa Brothers Memorial Fund

c/o Guaranty Bank

Box 10

Mamou, Louisiana 70558

Dear Folks,

Sheila, my partner, told me recently about a friend of hers who worked for the Peace Corps in Swaziland. The village she worked in was on an embankment overlooking a river from which water had to be carried. Every afternoon the young and old gathered at the river and formed a human chain, passing pots of water hand to hand up the embankment. They had always done this for as long as anyone could remember. During this time family information was exchanged, songs were sung and work was transformed into a social occasion. The Peace Corps decided to liberate the villagers from such toil and installed a pump.

Now the villagers sit at home in the afternoon and seldom gather at the river. Technology has changed their way of life, but the effect has been to separate them from each other. What can we do about it? Well, we can write to the Peace Corps or to our congressperson. Perhaps we can't alter that situation at all.

What we can do, though, is realize that what happened in Swaziland happens to all of us every day. Technology changes the way we live and separates us from one another. Everytime we stick a card in the bank's wall to get automatic money we avoid talking to a teller. Everytime we go to a supermarket with automatic checking we avoid talking to a clerk. Whenever we use our car instead of a bus we avoid a whole spectrum of human contacts. Soon it will be possible for each of us to conduct our daily affairs without talking to anybody.

The technocrats say they are offering us convenience which the public demands. Whenever I hear those people use terms like "convenience" and "public demand" I instinctively know that someone wants to tap my wallet. What can we do about it? Everywhere I go I meet people who are out and about looking for each other, trying to achieve some human contact and satisfy needs, often vague and disturbing, which are not being met by the universal marketing system. That is what this Revival is for.

It is something more than a method of raising funds for the sloop Clearwater. Here, we can be with each other sharing who we are and what we do. We are here to regenerate our own people's culture as an alternative to a system in which the performer is a commodity and the audience the consumer.

To this end I appeal to those making the music to resist being stage bound. Become accessible, wander around. And to those who are content to sit and listen, pick out the music you like best and learn how to make it your self. If our people's music is to survive and grow into a mainstream of our culture instead of just an undercurrent it must be de-professionalized along with law, medicine, government, the whole authoritarian structure of society which destroys our freedom by institutionalizing dependence. We're the only ones who can do it.

Yours for the works,
Utah Phillips

P.S. I just read this to Sheila who told me that I had left out part of the story about Swaziland. She said that her friend told her that the villagers tore the pump apart and made jewelry and ornaments out of the pieces because they didn't know what to do with it. Let us gather at the river.

THANKS:

We would like to thank the following individuals and organizations for their generous contributions of energy, time and expertise:

The Alternative Center for International Arts
The American Red Cross of Westchester County
James Arles
Tony Calao
The Connecticut National Guard
The Culinary Institute of America
Alfred Delbello
Grand Union
The Guitar Workshop of Roslyn, New York
Institute Community Design for the Young
Liberty Lines
The Motorola Corporation
The National Endowment for the Arts
The Peace Train Foundation
The Philadelphia Folk Song Society
Oriel Redd
Sing Out Magazine
WBAI (99.5 FM) — Pacifica Radio, New York
The Westchester County Parks Department
Westchester Mobile Phone Company

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Tom Akstens ASSOCIATE DIRECTOR
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Debbie Cohen, Hal Cohen TICKET SALES
Angela Magill FOOD TICKET SALES
Peter Carlstrom, John Carlstrom CARPENTRY

Crafts Demonstrators

Hand-made objects are the offspring of the people who make them. Some craftspeople have learned their techniques through family or community tradition, and seem able to work almost by instinct. Others have developed their skills through teachers and friends, employing their own curiosity, determination, and invention. In either case the works of the best craftspeople are products of more than skill and technique — they are a combination of materials, imagination, and great care. And the result is something endowed with personality.

We have gathered a group of very fine craftspeople to demonstrate their work during the Revival. Whether their techniques are traditional or invented, the products are unique; all are very personal excursions into the process of creating beautiful hand-made items. Please take time out to visit with them, listen to their stories, and watch them work.

—JANE MACKINTOSH, *Crafts Committee*



ALICE WAND

STEVE LEVINE

In his own words, Steve Levine is glad he "started out with the old ways of working wood. It helps me appreciate the best of the old and the new." A woodworker for six years, Steve has come to the Revival to demonstrate the making of wooden hay forks as it was done for hundreds of years, before people bought them "ready made." The process is done strictly with hand tools, starting with the splitting of the piece to be worked from a whole log, going through the shaping, shaving, steaming, and bending, until a useful, graceful, and sophisticated tool results. Steve Levine lives and works in Vernon, Vermont.

PAUL McMAHON

Paul McMahon returns to the Revival this year to demonstrate 19th century blacksmithing. Originally an apprentice at the Farmer's Museum in Cooperstown, New York, Paul has studied the history, mythology, and folklore that surround this trade to earn a degree in blacksmithing through the University Without Walls. Equipped with a portable forge and tools he is able to show techniques that at one time were kept secret, assuring the continuation of the highly esteemed art among only the most skilled craftsmen. His work, done at the Island Smithy in Malone, New York includes a range of items from nails and beam hooks to gates and architectural pieces.

MOHAWK INDIAN BASKETS

The Revival Crafts Committee is very pleased to welcome two basket makers from the Mohawk Indian Reservation in Hogansburg (Akwasasne), N. Y. Using traditional methods, they will demonstrate the preparation of ash and other weaving materials and the formation of a variety of beautiful, yet simple baskets.

TOM INCE

For the second year in a row we are pleased to have Tom Ince demonstrating his skills as an instrument maker. At his shop in Mystic Connecticut he has been building and repairing steel string guitars, acoustic basses, mandolins, dulcimers, and resonator guitars for three years. Using only the best materials obtainable — rosewoods, spruces, maple, different types of mahogany, cedar, and redwood from all over the world — he works carefully to produce about six instruments a year. He learned woodworking by studying at the Los Angeles Arts Center College of Design, and worked for a time as a shipwright and rigger at Mystic Seaport. His knowledge of guitar making comes from study with William Cumpiano of North Adams, Mass.



TOM INCE



PAUL McMAHON

TED KAUFMANN

"Most people have the facility to practice dowsing; it just needs to be developed." So maintains Ted Kaufmann of North River, New York — the Hudson River — President of the American Society of Dowsters. Introduced to the art by the "town dowser" as a boy, Kaufmann began developing his own skill 25 years later.

Using a variety of devices — plumb bobs, plastic, metal, wooden rods and chains — he is able to apply dowsing to a number of areas. Locating water and determining its depth and quality is one; finding downed airplanes by "map dowsing" and diagnosing the health of an automobile engine are others. Ted Kaufmann comes to the Revival to introduce us to the questions and answers of dowsing.



TED KAUFMANN

ALICE WAND

In this century of mechanization and extravagant use of paper, the craft of paper making has been largely unknown. Alice Wand is one of a number of people reviving this art. She has studied with other paper-makers in Brookline, Mass. and San Francisco, and for four years has had her own Moonstone Paper & Press in Malone, New York. Here she combines papermaking with her printmaking skills to create stationery, translucent paper hangings, and prints.

With various vats of 100% cotton pulp and textural additives, she will be demonstrating the use of assorted molds and deckles in making paper of different sizes and colors.

WILLIAM HENRY YOUNG

Raised in eastern Kentucky, William Henry Young learned broom making from his mother as one of the skills essential to a self-sufficient living in this remote, mountainous area. He left the region to attend Berea College where he researched European and Colonial methods of broom making, broadening his own home-spun-techniques. In the past nine years he has participated in folk festivals and crafts fairs as a broomsmoke and as a musician and story teller. He teaches high school English and folklore and has written the only available book on broom making.



WILLIAM HENRY YOUNG

EDNA BLACKBURN

Edna Blackburn learned traditional methods of fiber dyeing while growing up in Ontario, Canada at a time when weaving, spinning, and dyeing were family activities. Considered an expert in the field of dyeing she has gone beyond her inherited understanding of the art to study the technical and chemical aspects at Leeds University in England. Presently the owner of the Albion Hills School of Spinning, Weaving, and Dyeing, she has done workshops throughout the United States, from Massachusetts to Colorado.

SHARI WEBER

Shari Weber is both a weaver and a spinner, bringing to the Revival her knowledge of the techniques of her traditional 18th and 19th century predecessors. Through demonstration, folklore, stories, and informal lecture she will show how wool and flax are taken from the raw, unrefined state and made into a useable fiber ready to be woven. She will also be showing the use of an eight harness contra-marche loom and examples of work made at her Cry of the Loom Weaving Studio in Malone, New York. A graduate of the North Country Community College Crafts Management Program, she is a member of Adirondack Region Craft Professionals, and has travelled extensively throughout New York State to share her expertise.



SHARI WEBER

Crafts Exhibitors

The Crafts Exhibitors at this year's Revival were chosen from a large number of talented professionals who submitted their work for review by the Crafts Committee. We feel that these hand made things are of the highest quality; they are the result of a great deal of time and creative dedication. We hope you will enjoy all of them.

ROGER BLACKBURN, Sunreed,
West Hawley, Mass. FLUTES

ADAM CIELINSKI, Old Erie Canal Craftsman
Shop, Oneida, N.Y. WOODWORK

MARIE DEYOE and JANE BULLOWA,
Shalom Leather, New Paltz, N.Y. LEATHERWORK

DOUG ELLIOTT, Burnsville, N.C. HERBS

RABBIT GOODY, Bramble Bridge Weaveshop,
Cherry Valley, N.Y. WEAVING

RANDY HEROLD, Antelope Dancer,
Davenport Center, N.Y. LEATHERWORK

ALLAN HOFFMAN, Hightstown, N.J. JEWELRY

LYNNE JAMES, Poughkeepsie, N.Y. POTTERY

JUDY LAUERSONS, Mohawk Crafts Inc.,
Malone, N.Y. MOHAWK INDIAN BASKETRY

EUGENE and ENE LEWIS, Lewis Pottery,
Germantown, N.Y. POTTERY

TRUDY LITTO, Great American Wheel Works,
New Baltimore, N.Y. POTTERY

DICK MANLEY, Sugar Loaf Folk Instruments,
Sugar Loaf, N.Y. INSTRUMENTS

MARY MILLER, Poestenkill Cooperative,
Poestenkill, N.Y. HAND-MADE CLOTHING

GRACE MITCHELL, Cabbage Patch, Sparkill, N.Y.
SOFT SCULPTURE AND TOYS

ALEX MOSHER, Syracuse, N.Y. JEWELRY

JON NIELSEN, Historic Woodcuts,
Dobbs Ferry, N.Y. WOODCUT PRINTS

HOLLY PECHTER, Victory Leather,
Harleysville, PA. LEATHERWORK

RIC and MARLENE POMILIA, Coalesce Glass,
Cold Spring, N.Y. STAINED GLASS

CAROLINE RUBINO, Croton-on-Hudson, N.Y.
WEAVING

ELAINE and FRED SCHICK, Harrington Park, N.J.
WOODWORK

MERRY SCHLAMOWITZ, Silver Fox Jewelers,
Putnam, CT. JEWELRY

TINYA and MIKA SEEGER, Junction Pots,
Beacon, N.Y. POTTERY

CLAUDIA SKALABAN, Applesark Leather,
Helmetta, N.J. LEATHERWORK

KEVIN SMITH and MARK LEUE, Heartwood
Guitar Works, Albany, N.Y. INSTRUMENTS

JEROME SPECTOR, Big Dipper Candles,
Chester, N.Y. CANDLES

ARLENE TARGAN, Schuylerville, N.Y. LIMNER

ANNE THOMPSON, Gardiner, N.Y. POTTERY

IRENE WINKLBAUER, High Falls, N.Y. POTTERY

The Small Boat Builder's Workshop

Small boats have been in use on the Hudson since Indian times. When European settlers arrived they adapted their own vessels for use on the river, and developed small boats for local fishing and to serve the larger cargo ships. Small craft are still used on the Hudson by a few fishermen, but most are used for recreation. Despite the shift from commercial to pleasure use, there remains a strong need in this area (as elsewhere) for small boats which are safe, economical and easy to maintain.

Although the cost of a small recreational craft is not high by current standards, many people either cannot afford a commercially-built boat or feel that they would like to have the experience of building their own boat to best suit their individual needs and interests. The Revival, through the Small Boat Builder's Workshop, wants to make more people aware of the possibilities which now exist for the home builder, by showing that boat building really consists of a process of small, relatively easy steps. These steps can be understood and managed quite readily by the average person, using ordinary tools and materials. For those with little or no previous experience, the Workshop will provide information on boat building schools, plans and other helpful literature, as well as information on possible sources of materials.

Most importantly, everyone who visits the workshop will have the chance to see a small, affordable craft in the process of construction. The boat, a Harold Payson design called the *Elegant Punt*, is a rowing and sailing craft which is part of his *Instant Boat* series of designs. The boat will be raffled off for the benefit of Clearwater at the end of the Revival.

We would like to help remove the mystery from boat building, and interest people in the craft for its own sake. The contemporary need for an economical and functional boat can be met using a combination of wood and synthetic materials, together with modern adaptations of the best traditional designs. These designs, in themselves, help to preserve the heritage of boat building and keep us in touch with the rich history of the building and use of small craft on the Hudson River.

STAN DICKSTEIN, Small Boat Workshop Committee

Martin Irons, in conjunction with the Small Boat Builder's Workshop, will be conducting a special workshop in ferrocement construction Sunday at noon. Martin will explain a method by which he feels every Sloop Club would be able to build its own 31 foot ferry sloop, similar to the *Woody Guthrie*. The costs for cement and steel for the hull are minimal, about \$500. To finish the vessel would require an additional expenditure of several thousand dollars for sails, rigging, lumber and other materials, but the total cost of the ferrocement boat would be about one tenth the cost of a comparable wooden shipyard vessel. To see what the finished craft would look like, we invite you to visit the ferry sloop *Woody Guthrie*, docked on the North side of Croton Point, about 1/2 mile from the Revival site.

Workshop Participants

The Apprentice Shop (Lance Lee, Director)
Maine Maritime Museum
Bath, Maine

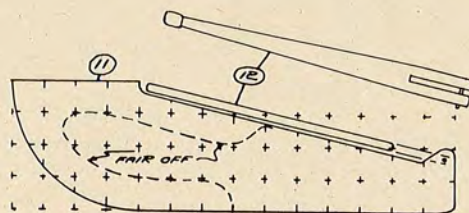
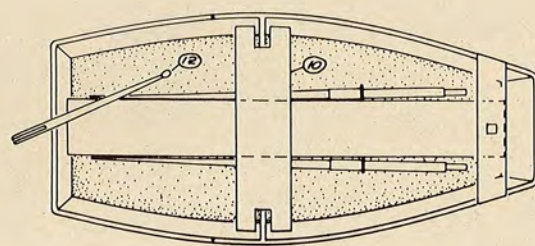
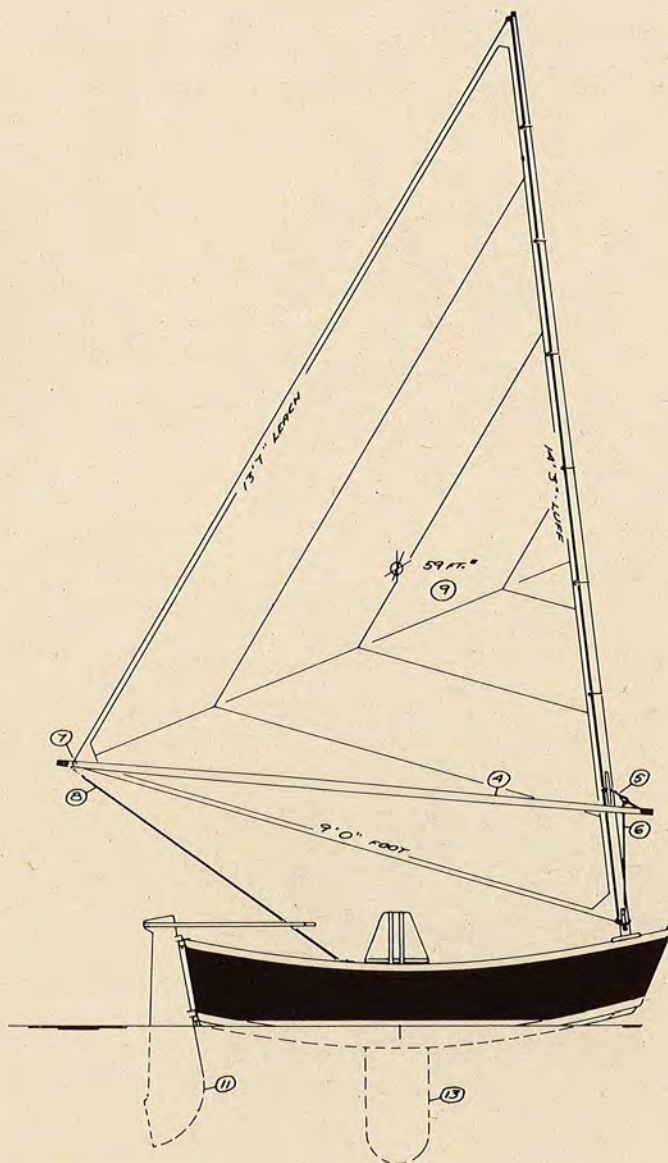
The Landing Boatshop
Cricket Clark
Kennebunkport, Maine

Ron Ginger
Framingham, Massachusetts

Ambler Boat Works
John J. Smith
Ambler, Pennsylvania

Erick Russell
Woodbridge, New York

Martin Irons
Sacramento, California





All over the world, people are observing Sun Day on Saturday, June 23. Here at the Revival, we will join in the world-wide celebration of the growing use and unlimited potential of the Sun's energy. There will be a festive parade of musicians and dancers on Saturday at 3:30 to honor Sun Day and solar energy. Please join with us.

Alternate Energy Exhibitors

The Hunger Project, PALISADES, N.Y.
EDUCATIONAL DISPLAY ABOUT WORLD HUNGER

Syracuse Energy Center SYRACUSE, N.Y.
TRAILER WITH SOLAR DEVICES

Solar Lobby WASHINGTON, D.C. EDUCATIONAL
DISPLAY ON SOCIAL IMPACT OF SOLAR
AND ALTERNATE TECHNOLOGIES

Clivus Multrum HIGH FALLS, N.Y.
WATERLESS TOILET

Scenic Hudson Preservation Conference NEW
YORK, N.Y. SLIDE PROGRAM AND HUDSON
RIVER DISPLAY

Food for Thought AMHERST, MASS.
ALTERNATE TECHNOLOGY BOOK SALES

Westchester CAP YONKERS, N.Y.
COMMUNITY WEATHERIZATION

Green Mountain Stove Works SAXTONS BRIDGE,
VT. RECYCLED STOVES

New England Coastal Power Show CAMBRIDGE,
MASS. SOLAR DEVICES

Life-Force Eco Systems BEACON, N.Y.
WORM FARMING

Enertech NORWICH, VT.
20 FOOT WIND TURBINE

Solar Greenhouse NEW HAVEN, CONN.
FREE STANDING SOLAR GREENHOUSE

Purple Mountain Press FLEISCHMANS, N.Y.
BOOKS ON HUDSON RIVER HISTORY

Domus Distributors Inc. KATONAH, N.Y.
SOLAR COLLECTORS

Great New England Energy Show BRATTLEBORO,
VT. ALTERNATE ENERGY DISPLAY

C.O.G. Project Center ASHLAND, MASS.
SOLAR EQUIPMENT

Everything You Ever Wanted To Know About
the Environment But Were Afraid to Ask
*Information exchange area with representatives
from over 100 Environmental and Consumer
Citizen Groups*

Alternative Energy

The Great Hudson River Revival is a panorama of traditional music, cooking, crafts and dance — a celebration of the richness of our cultural resources. It is also a celebration of our area's natural resources, the environment which has a daily impact on the lives of all of us who live here.

These natural resources are currently being threatened by massive pollution and abuse. The Clearwater believes that each of us, as individuals, share the responsibility for and control over this ever-increasing cycle of destruction. We can stop pollution.

For this reason, we have tried to make the Revival into an event which has a unique environmental emphasis — to celebrate music while honoring the land. To run the Revival in the most environmentally sound way. To offer you the opportunity to learn and to make positive choices for the sake of your environment.

Recycling The Great Hudson River Revival recycles its wastes. Separate containers for glass, paper and aluminum are located at convenient places on the grounds. Dozens of volunteers will be combing the grounds for that stray piece of paper which "escapes" in the breeze, so that the park will be left spotless when everyone goes home. Please do your part by using the trash containers.

Paper The distribution of printed materials is controlled by all of the exhibitors at the Revival. Please take only those materials which truly interest you. The Revival Program Book is printed using recycled paper and contains essential information about the schedule of events and profiles of the performers and other participants. We ask you to take your copy home with you when you leave the site, and pass it along to a friend.

Environmental Information A special area has been designed for representatives of many environmental organizations and their displays. These people are well-informed and are prepared to answer your questions on a wide range of environmental issues. Everything from birding along the shores of the Hudson to the handling of nuclear wastes will be discussed in informal groups.

Alternate Energy Displays a series of outstanding displays has been gathered for this aspect of the event. Representatives of each group will be on hand to discuss the "how to do it" aspects of their exhibits, as well as the technical specifications of their products. This year's exhibitors have been chosen to highlight alternate technologies which can be used easily and economically by the home owner or apartment dweller.

MARCIA WUNSCH, Alternative Energy Committee



FOOD

The cooking of any community is, like its music, dance and crafts, an expression of its cultural identity. Food is an integral part of every traditional festival — the favorite dishes of the community, prepared by its best cooks. With these things in mind, we are very pleased to present at this year's Revival a group of outstanding cooks who will be preparing examples of both traditional cuisine and natural, wholesome foods. Their dishes will be available throughout the weekend at the food tents, and may be bought with the food coupons which are for sale at several booths located throughout the site. Enjoy!



Food Vendors

MA McCLATCHY'S Homemade Goodies (AMERICAN)

Smoked Chicken, Strawberry Shortcake,
1/3 lb. Hamburger, Brownies, Fruit Punch.

LOKANTA (TURKISH)

Turkish Beef Taco, Kofte, Spicy White Beans, Eggs with Spicy Beef, Cheese Boerek.

TROPICAL (MEDITERRANEAN)

Fruit Salad, Dried Fruit and Nuts, Fresh Orange Juice, Watermelon.

SUNDANCE WHOLE FOODS (NATURAL)

Cheese and Sprout Sandwiches on Pitas, Ambrosia Mix, Herbal Teas, Natural Cookies, Cold Drinks.

THE HATLEY FAMILY

Pennsylvania Dutch Funnel Cakes.

RIKA'S (MIDDLE EASTERN)

A Variety of Middle Eastern Knishes, Middle Eastern Baked Eggs.

ENERGY EXCHANGE (NATURAL)

Stir Fried Vegetables with Brown Rice, Sprouts and Tofu; Wholesome Cookies, Iced Herb Teas, Whole Fruit.

COHEN'S (JEWISH)

Bagels, Chopped Liver, Vegetable Cream Cheese, Egg Salads, Pumpernickle Raisin Bread.

THE NIGHT KITCHEN (ITALIAN)

A Variety of Italian Delicacies, Orzata, Colada, Cider D'Mele, Cafe Mocha, Pastry and Fresh Fruit.

HIGH FALLS FOOD COOP (NATURAL)

Liquidados (Blended Fruit Drinks), Frozen Yogurt, Ice Cream Cake.

EDRAL'S (SUNDAY ONLY)

Vegetarian Soul Food, Hush Puppies, Vegetarian Pot Roast and Brown Rice, Blueberry — Sweet Potato — Honey Fritters.

MATHIS BELGIAN WAFFLES (EUROPEAN)

Belgian Waffles with Strawberries

ARAGON ENTERPRISES

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THE ICE CREAM EMPORIUM

Ice Cream, Shakes, Fresh Cantaloupe.

IND-US (INDIAN)

Patadum, Tandoori Chicken (Curried Barbecue Chicken), Salad, Lassi (Yogurt Drink).

LESPIRIT DE LA CREPE (FRENCH)

A Variety of Filled Crepes, French Roast Coffee, Fudgy Cookies, Lemonade.

MOHAMMED'S (LEBANESE)

Falafel, Babaganouj, Baklava, A Variety of Middle Eastern Pastries, Homos and Tahini Sandwiches.

NAROD (GREEK)

Mousakaa — Vegetarian Style, Greek Salad, Greek Pastries, Mint Tea.

MA'S ORIENTAL (CHINESE)

Spring Roll, Fried Wonton, Fried Noodles, Almond Cookies, Fortune Cookies.

LA TIENDA (MEXICAN)

Tacos, Chimichanga, Coffee.

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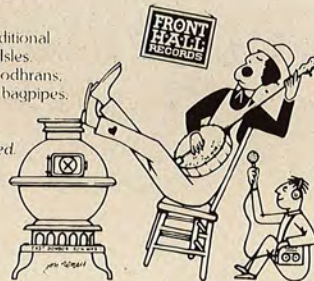
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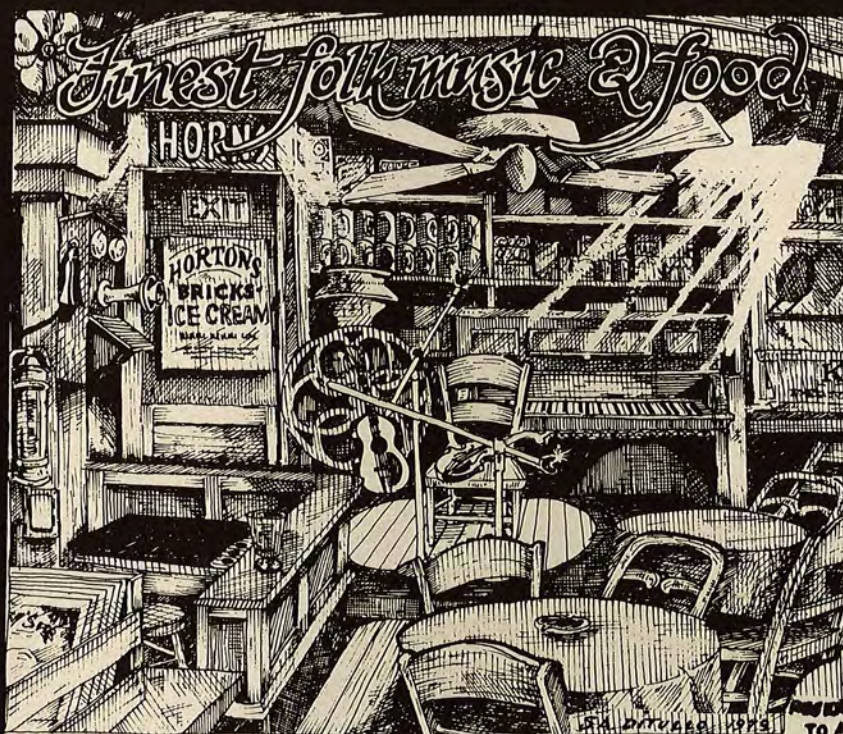
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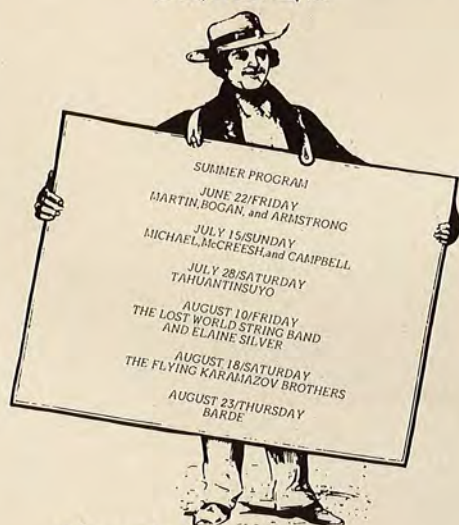
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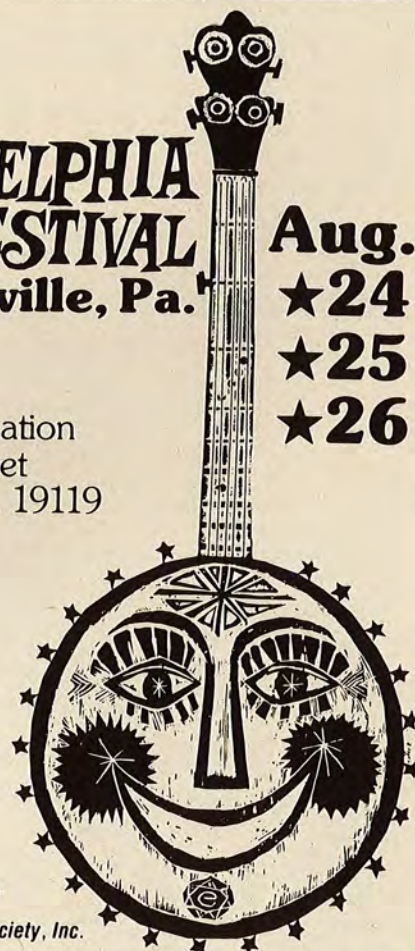


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	AREA 1	AREA 2	AREA 3	AREA 4	AREA 5
11:00			Green Grass Cloggers Putnam String County Band		
11:15	RIVER SONGS John Hartford, HOST	MUSIC OF IRELAND De Danann		COUNTRY HARMONY Saul Broudy, HOST	Two Penny Circus
11:30	Pete Seeger			Joe Val	
11:45	Guy Davis		Flora Molton Archie Edwards	Dave Dillon Mike Seeger Alice Gerrard	
12:00		Bill Staines		Robin & Linda Williams	
12:15	Rosalie Sorrels				NATIVE PEOPLE, MUSIC & DANCE Thunderbird American Indian Dancers
12:30					
12:45		BANJO Mike Seeger, HOST	JIGS, REELS & HORNPIPER De Danann	LOUISIANA ZYDECO AND CREOLE CAJUN MUSIC	
1:00	Utah Phillips	Bill Keith	Alistair Anderson	The Ardoin Family	
1:15		Hedy West	Louis Beaudoin		THE ART OF JUGGLING & HUMOR
1:30		Pete Seeger	Putnam String County Band		Michael Marlin
1:45	Guy Davis	Tom Paley John Hartford	Pierre Bensusan		
2:00				Joe Val & The New England Bluegrass Boys	
2:15					YODELLING
2:30	BLUES AND GOSPEL Taj Mahal, HOST	Frankie Armstrong	MUSIC & DANCE OF SOUTH AMERICA Tahuantinsuyo & The Andes Dancers	TIME STEPS Bill Vanaver, HOST	Bill Staines, HOST
2:45	Archie Edwards			Honi Coles & Brenda Buffalino	Paul Siebel
3:00	Flora Molton	CONCERTINA & NORTHUMBRIAN SMALL PIPES		Louis & Lisa Beaudoin	Robin & Linda Williams
3:15	Ted Bogan	Alistair Anderson		Green Grass Cloggers	Pete Seeger
3:30	Paul Geremia			Putnam String County Band	LION DANCING Charlie Chin HOST
3:45					Wan Chi Ming Kung Fu Institute Lion Dancers
4:00					
4:15					
4:30	John Hartford	Martin, Bogan & Armstrong	Paul Winter Consort	Taj Mahal	SONGS FOR CHILDREN Jay & Lyn Ungar, HOSTS
4:45					Rosalie Sorrels
5:00					Pete Seeger
5:15					Utah Phillips
5:30	MUSIC OF IRELAND De Danann	MUSIC AND DANCE OF BLACK CUBA Julito Callazo y sus Grupo Folklorico	MUSIC OF TRINIDAD & WEST INDIES Sound Innovations in Steel	FRENCH CANADIAN MUSIC La Famille Beaudoin	
5:45					OPEN STAGE Sign Up
6:00					
6:15	SONGS I WISH I HAD WRITTEN	Pierre Bensusan	Hedy West	EAST EUROPEAN JEWISH MUSIC Klezmorim	
6:30	Tom Paley, HOST				
6:45	Utah Phillips				
7:00	Rosalie Sorrels	Bernice Reagon	Paul Siebel		
7:15	Frankie Armstrong				
7:30	Paul Geremia			TAP DANCING Honi Coles & Brenda Buffalino	Mike Seeger & Alice Gerrard
7:45		Robin & Linda Williams			
8:00	SONGS OF THE HUDSON VALLEY		SQUARE DANCE Green Grass Cloggers Putnam String County Band		
8:15	Pete Seeger, HOST			GROWING UP WITH FOLK MUSIC	AFRICAN KORA (HARP)
8:30	Guy Davis	Martin, Bogan & Armstrong		Utah Phillips, HOST	Alhaji Bai Konte
8:45	Sloop Singers Up River And Down River			Saul Broudy Rosalie Sorrels Fred Holstein	Dembo Konte
9:00					



PARADE

IN CELEBRATION OF INTERNATIONAL SUN DAY

SCHEDULE

SUNDAY

AREA 1	AREA 2	AREA 3	AREA 4	AREA 5	
SONGS OF THE EARTH Tom Paxton, HOST Pete Seeger Paul Winter Fred Holstein Lorre Wyatt Nick Seeger	Frankie Armstrong	Bethel Baptist Church Choir	CLASSICAL MUSIC OF ASIA, AFRICA AND THE WEST Charlie Chin, HOST Alhaji Bai Konte Vasant Rai Nasser Rastegar Nejad Fusako Yoshida Robert Portney	FIDDLE Jay Ungar, HOST Frankie Gavin Howard Armstrong Canaray Fontenot Louis Beaudoin Tracy Schwarz	11:00 11:15 11:30 11:45 12:00 12:15
Taj Mahal	GUITAR WORKSHOP Happy Traum, HOST Paul Geremia Angel Luis Catala Pepe Santana Pierre Bensusan Peter Ostroushko Ted Bogan	SONGS OF WOMEN'S STRUGGLES Bernice Reagon, HOST Suní Paz Frankie Armstrong Rosalie Sorrels Alice Gerrard	YIDDISH SONGS Klezmorim Livia Vanaver Saul Broudy	Two Penny Circus	12:30 12:45 1:00
BALLADS Ed Trickett, HOST Frankie Armstrong Tracy Schwarz Hedy West Happy Traum	KOTO MUSIC OF JAPAN Fusako Yoshida And Company	CONCERTINA & NORTHUMBRIAN SMALL PIPES Alistair Anderson	IMPROVISATION Paul Winter Chick Ganimian Alhaji Bai Konte	LEARN TO CLOG Green Grass Cloggers	1:15 1:30 1:45
Tom Paxton	MUSIC AND DANCE OF THE MIDDLE EAST Anahid Sofian with The Chick Ganimian Ensemble	Matadors Reggae Orchestra	FRENCH MUSIC FROM BOTH SIDES of the ATLANTIC Pierre Bensusan, HOST La Famille Beaudoin Ardoín Family	St. Regis String Band	2:00 2:15
SOLIDARITY FOREVER Utah Phillips, HOST Pete Seeger Rosalie Sorrels Fred Holstein	Taj Mahal Alhaji Bai Konte Dembo Konte	Bernice Reagon	GYPSY VIOLIN Robert Portney	THE ART OF JUGGLING & HUMOR Michael Marlin	2:30 2:45
AFRICAN KORA (HARP) Alhaji Bai Konte Dembo Konte	DANCE MUSIC OF IRELAND De Danann	John Hall Band	RAGGED BUT RIGHT New Lost City Ramblers, HOST Alistair Anderson Paul Geremia Bill Keith Pierre Bensusan	HAMMERS AND STRINGS Walt Michael, HOST Ed Trickett Nasser Rastegar Nejad	3:00 3:15 3:30 3:45
POETRY Rosalie Sorrels HOST Utah Phillips Nasser Rastegar Nejad Tom McCreesh	Ed Trickett	MUSIC OF PUERTO RICO Angel Luis Catala	FRENCH CANADIAN MUSIC La Famille Beaudoin	Tom Paley	4:00 4:15 4:30
20 YEARS OF THE NEW LOST CITY RAMBLERS John Cohen Mike Seeger Tracy Schwarz Tom Paley	Robin & Linda Williams	CLEARWATER SONGS Lorre Wyatt, HOST Nick Seeger Sloop Singers Up River And Down River	EAST EUROPEAN JEWISH MUSIC Klezmorim	Flora Molton Archie Edwards	4:45 5:00 5:15
SONGS OF SHIPS & SAILING Pete Seeger, HOST Nick Seeger Lorre Wyatt Sloop Singers Up River & Down River Robert Portney	Paul Geremia	Michael, McCreesh & Campbell	LOUISIANA ZYDECO & CREOLE CAJUN MUSIC The Ardoín Family	HUDSON VALLEY FIDDLE BAND Featuring Jay Ungar Evan Stover Matt Glaser	5:30 5:45 6:00 6:15
	Suní Paz	Green Grass Cloggers		Pierre Bensusan Bill Keith	6:30 6:45 7:00
	Utah Phillips Rosalie Sorrels Fred Holstein & Friends	Paul Winter Consort	Martin, Bogan & Armstrong	MUSIC OF NORTH INDIA Vasant Rai	7:15 7:30 7:45 8:00
				Tahuantinsuyo	8:15 8:30 8:45 9:00

Performers:

ALISTAIR ANDERSON

Alistair Anderson is universally regarded, in this country and in his native Britain, as one of our finest traditional musicians. He has made innumerable concert appearances and several recordings - as a solo performer and as a member of The High Level Ranters, the leading exponents of archaic Northumbrian songs and instrumental music.

Alistair has an incredible range of command over the concertina and the lesser-known Northumbrian small pipes, an instrument which he has researched extensively and helped revive among contemporary players.

The music of Northumberland, in which Alistair specializes, is a product of one of the most remote and least populated areas of the British Isles. The vibrant melodic energy and compelling rhythms - like the staccato sound of the small pipes themselves - are unique expressions of the cultural independence of the Northumbrian people.



ALISTAIR ANDERSON

THE ANDES DANCERS

The Andes Dancers are a group of six native South Americans who formed the group to keep alive the dance traditions of their towns and villages. They first performed with Tahuantinsuyo at the 1979 Festival of the Andes at Lincoln Center. All of the members are currently living and working in the New York metropolitan area: Rosario Rodriguez and Guido Sotomayor are from Bolivia, Luz Pereira and Armando Pardo are natives of Peru, and Susana Guerrero and Jose Fernandez come from Ecuador. Together, they make up the most authentic and exciting South American dance company in the United States. They will be performing at the Revival in a special program of Andean music and dance with Tahuantinsuyo.



THE ARDOIN FAMILY

THE ARDOIN FAMILY

The Ardoin Family are a Creole Zydeco band from Kinder Louisiana. In addition to local performances at dances and house parties in the Creole community, the Ardoin Family have become perennial favorites with audiences at the New Orleans Jazz and Heritage Festival.

Accordion player Alphonse "Bois-Sec" Ardoin began to play the diatonic Cajun accordion at the age of seven, perpetuating a family musical tradition. His sons have carried on that tradition as members of the band; Morris Ardoin is the guitar player and Lawrence Ardoin plays accordion and fiddle as well as the drums. Canray Fontenot, who has been performing with "Bois-Sec" since 1948, learned to fiddle at an early age from the legendary Creole fiddler Douglas Villa.

The spirited Zydeco music of the Ardoin Family is the product of the rich musical interaction of the Cajun and Creole French-speaking populations of Louisiana. Elements of Cajun dance music, blues and African rhythm patterns have all had an influence on Zydeco music, making it one of the most exciting of indigenous American musical forms.

FRANKIE ARMSTRONG

Frankie has been singing British traditional ballads and lyrical songs for nearly twenty years, with a special emphasis on songs which explore the dynamics of personal relationships and clarify the experiences of women. In the process, she has become one of Europe's most respected interpreters of traditional vocal music. She has recorded three highly-regarded albums, and has made concert tours throughout Britain, Canada, the United States, France, Germany, Sweden and Holland.

Frankie's unusually clear, dynamic voice and the enormous enthusiasm she brings to her material give her the ability to make ancient ballads and songs vivid and immediate, as few other singers can. Her performances are witty, intelligent explorations into the unique emotional power and musical beauty of British traditional song.

LA FAMILLE BEAUDOIN

Louis Beaudoin is an acknowledged master of the difficult art of French-Canadian fiddling. His early musical training - and that of his brothers - came from their parents, who played many traditional dance tunes on the fiddle and piano. Louis describes many of the tunes in his repertoire as "old numbers I got from my Dad." Some of these are tunes which have their origin in the accompaniments for traditional French dances; others are assimilations of the Scots-Irish tradition or tune composed by Vermont fiddlers.

Louis' three brothers share his love for French Canadian music: Willie is a solid rhythm guitarist, Robert is a fine harmonica player, and Fred is known throughout Vermont as one of New England's premier callers of step and square dances. Likewise, Louis' wife Julie is a strong advocate of the musical traditions of the French Canadian community, and sings the old songs beautifully. Their daughters, Louise and Lisa, often accompany their father on piano; Lisa is also an adept step dancer.

The music of this unique and remarkably talented family can be heard on Philo Records; we welcome them to the Revival.



FRANKIE ARMSTRONG

PIERRE BENSUSAN

This young guitarist from France is rapidly gaining genuine international acclaim for his phenomenal playing. Although he is also an excellent singer and mandolin player, it is Pierre's incomparable guitar style which has made him, quite suddenly, the most popular instrumentalist in Europe. His European recordings have won a number of important awards, including the Grand Prix of the Montreux Festival.

Although Pierre's music is generally traditional in origin - old French ballads and dance tunes, Irish reels and hornpipes, American blues and bluegrass - he considers himself an interpreter, not a "traditional" musician. In either case, his technical facility allows him to approach his music as a band might, playing the bass line, melody and harmonies simultaneously. Even when he is doing what many excellent guitarists would consider to be impossible, Pierre's playing remains unfailingly clean and expressive.

Pierre has made several tours of Europe with banjo player Bill Keith, and has been composing a number of original pieces which complement his playing of traditional works.



LA FAMILLE BEAUDOIN

HONI COLES & BRENDA BUFALINO

Honi Coles is our greatest living tap dancer, and a legend in American dance. Much of Honi's earlier career was spent as a featured dancer with the bands of Cab Calloway, Count Basie and Duke Ellington. On Broadway, Honi appeared in *Gentlemen Prefer Blondes* and received excellent reviews for his leading role in *Bubbling Brown Sugar*. Honi has recently performed at Lincoln Center and on *The Dick Cavett Show* on PBS. Honi's incomparable style epitomizes the creative excitement of one of America's most enduring native art forms.

Brenda Bufalino, who has been collaborating with Honi in several performances during the past year, teaches American Dance at S. U. N. Y. in New Paltz, and is the director of The Dancing Theater. In addition to her specific interest in tap dance, Brenda is a highly original choreographer, whose work is strongly influenced by the rhythms of American Jazz and Afro-Cuban music.

Honi and Brenda have appeared together at the Pilgrim Theater and Delacorte Summer Dance Festival in New York and in programs for the Westchester Arts Council.



PIERRE BENSUSAN

THE BETHEL BAPTIST CHURCH CHOIR

This group of young singers is the choir of the oldest Black church in Brooklyn. In addition to regular singing for Church services, the Bethel Choir have given a number of concerts at arts festivals and community centers throughout New York and New Jersey. They perform both contemporary gospel music and traditional Black spirituals. The director of the Bethel Choir is Professor Lilton Mitchell, who is responsible for the group's remarkable harmonic arrangements.

ANGEL LUIS CATALA

Angel Luis Catala's electrifying music was one of the highlights of last year's Revival; we are very pleased to welcome him back.

Angel is one of the most respected performers in the world of traditional Puerto Rican music. He has appeared as a guitarist on literally hundreds of recordings and has performed all over the United States and throughout Central and South America. A gifted and remarkably inventive guitarist, Angel's playing spans the range of Puerto Rican music, from the indigenous music of the island to the more contemporary music of the Spanish-speaking community in New York City.

Angel was born in Lares, Puerto Rico and has lived for the past fifteen years in New York, where he has become an established leader in the Hispanic cultural community.

SAUL BROUDY

Saul has become a fixture at all of the major folk festivals. His graceful, fluent harmonica accompaniments and solos have made him one of the most respected sidemen in folk music, and he frequently appears on stage and on records with Steve Goodman and other nationally-known performers.

Saul is also a fine singer and guitarist, and for the past several years has been doing concert and club performances in addition to his regular appearances as a harmonica player. Saul's recent album for Adelphi Records is a showcase of his considerable talents.

JULITO COLLAZO

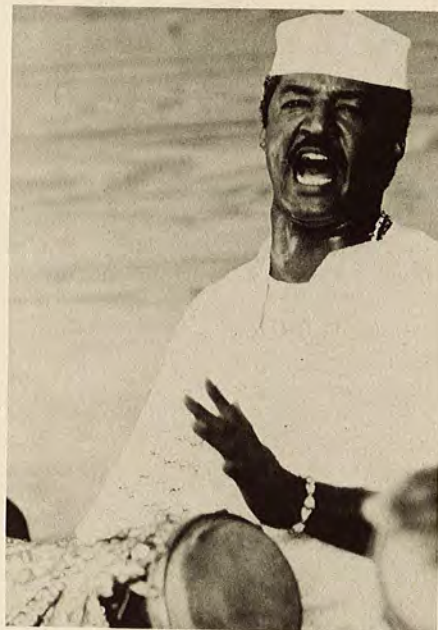
y sus GRUPO FOLKLORICO

Julito Collazo was born in Havana, where he was trained from an early age by the master bata drummer Pablo Roche. He settled in the United States in the 1950's, after touring this country, Europe and South America with dancer Katherine Dunham.

Julito and his group perform all of the various forms of Afro-Cuban music, including Rumba, Santaria and the music of Comparsas. Each of these various idioms involves singing, dancing and a complex percussion ensemble, but the Santaria has particular religious significance for the Afro-Cuban people. Santaria music, and the bata drumming which it involves, derive from the religious traditions of the Yoruba people of Dahomey and Nigeria.

As the only bata drummer in this country who was trained in Cuba and continues to perform the music in its religious context, Julito has become a respected teacher of the different styles and spiritual significance of Afro-Cuban music. Recently, he has performed and lectured at the Smithsonian, the Society for Ethnomusicology, at NYU and several other Universities. Julito has also toured and recorded with some of the finest jazz and Latin musicians in the world, including Mango Santamaria, Dizzy Gillespie, Tito Puente, Machito and Eddie Palmieri.

The other members of Julito Collazo y sus Grupo Folklórico are Steve Berrios, Francisco Colon, Frankie Rodriguez, Wilfredo "Moreno" Tejeda and Sammy Gardner.



JULITO COLLAZO



BIG DRUM NATION DANCE COMPANY

BIG DRUM NATION DANCE COMPANY

The Big Drum Nation Dance Company is a group of working people who live in the West Indian communities of New York City. Their complex, highly spirited choreography originates in the dances common to the West Indian island of Grenada. The Big Drum Dance, Quadrille and the other dances performed by the company are the traditional focus of feasts and community celebrations in Grenada. They derive from the tribal dances of slaves who were brought to the West Indies in the eighteenth century from Sierra Leone, Nigeria, the Congo, Dahomey and Ghana. The songs which accompany the dances are sung in the dialect of *Patois Creole*.

In addition to their highly acclaimed appearance at last year's Great Hudson River Revival, the Big Drum Nation has performed at the Brooklyn Academy of Music, the Museum of Natural History, Greenwich Borough Hall in London and at a number of area colleges. The group is under the direction of Winston Fleary.

DE DANANN

De Danann is one of the very best traditional bands in Ireland. Their music, which ranges from ballads and old lyrical songs to traditional dance tunes, is performed with rare freshness and spontaneity on a diversity of instruments - fiddle, bodhran, bouzouki, mandolin, mandocello, harmonium and penny whistle. The members of De Danann are all superb musicians and active researchers of Irish music and instrumental techniques.

De Danann enjoys immense popularity among British and European audiences; their recent recordings and their several tours of the United States in the past few years have had a similar impact on American audiences. As much as any band performing today, De Danann opens up the full lyrical beauty and complex melodic possibilities of traditional Irish music.



PAUL GEREMIA

GUY DAVIS

Guy Davis is a musician, songwriter and actor who has been actively involved in Clearwater and Cousteau Society programs. In addition to his own original songs, Guy performs a range of folk, blues and jazz material from sources as diverse as Fats Waller and Woody Guthrie. Guy is a fine singer, guitarist and banjo player; he also specializes in likembe, kalimba and sanza - African finger pianos - which he builds and plays.



DE DANANN

ARCHIE EDWARDS

Archie Edwards was born in Franklin County, Virginia. He learned the blues in the 1930's from locally available recordings of the country blues greats of the time - Blind Lemon Jefferson, John Hurt, Blind Boy Fuller and Buddy Moss. Archie's guitar and vocal style are strong reminders of John Hurt's music, in particular; in fact, Archie performed often with Mississippi John during the last three years of his career.

Although Archie Edwards carries on the tradition of the greatest names in country blues, he is more than just an assimilator. Many of the songs Archie performs are compelling originals, written in the lyrical idiom of Virginia blues.

PAUL GEREMIA

Paul's crisp, funky guitar style gives a special authority to his interpretations of the classic country blues and ragtime of Blind Blake, Willie McTell, Pink Anderson and other performers from the 1930's. As much as any other contemporary performer, Paul is able to capture the rhythmic syncopation and overall musical ingenuity of these legendary singers and guitarists. Paul is also a very fine songwriter, whose original work is fresh and distinctive.

Paul's strong musicianship and knowledge of country blues and ragtime lore have made him a favorite performer among festival, club and college audiences in the Northeast and across the country. He has recorded several albums, most recently a superb disc of blues and original songs for Adelphi records.

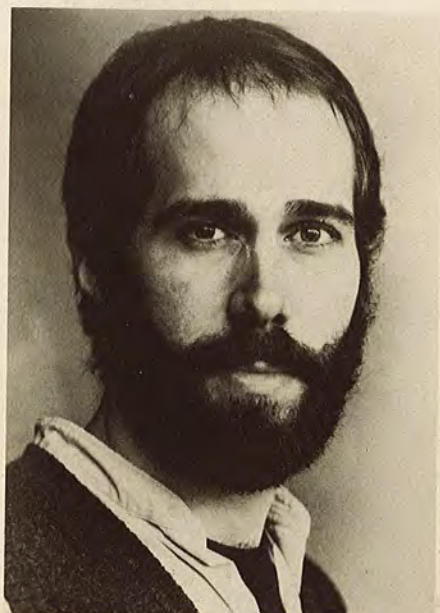
GREENGRASS CLOGGERS

This group of young dancers from North Carolina has revived the old-time clog dance step, which developed as an accompaniment to traditional string band music. The Cloggers put on an electrifying and colorful stage show, as anyone who saw their performances at last year's Revival will attest. Their enthusiasm and their skill as dancers become most evident, however, when they are leading a squaredance or a clogging workshop. At a recent Philadelphia Folk Festival workshop, the Cloggers had their huge audience on their feet and clogging furiously in a matter of minutes.

This kind of excitement and involvement with their audiences has made the Greengrass Cloggers the most popular traditional dance group in the Southern United States. We are very pleased to welcome them back to the Revival.



GREENGRASS CLOGGER



JOHN HALL

JOHN HARTFORD

John Hartford's music and the lore of the Mississippi River have become inseparable. Two of his recent albums, *Mark Twang* and *Headin' Down Into The Mystery Below*, are celebrations of - and elegies for - the great days of the stern-wheelers. More than any other contemporary songwriter, John has helped us to experience the magnetism of a great river - the way it attracts people and serves their needs, the way it seems to generate its own folklore, and the way in which its past can be a full and vital part of the present. In this respect, we can think of no performer whose music is more appropriate to the Great Hudson River Revival.

John has been a major force in contemporary music since 1967, when his song "Gentle On My Mind" became an international hit and one of the most frequently recorded songs of the decade. His influence on other songwriters has been profound; John's music helped to break many of the restrictive formulas which prevailed among songwriters, and generated a renewed interest in bluegrass and old-time country music. Since the mid-60's, John has recorded fourteen albums, won three Grammy awards and made thousands of appearances in concert and on major network and PBS television programs.



JOHN HARTFORD

JOHN HALL

John is an important figure in contemporary popular music and a vocal opponent of nuclear power. In addition to a full schedule of performing and recording, John has helped to organize several benefits and rallies which called attention to the increasing problem of nuclear power and mobilized opposition to the building of new plants in our area.

A skilled guitarist, writer, arranger and producer, John was for several years the mainstay of the group Orleans and one of this country's premier studio guitarists. His studio and tour credits include work with Janis Joplin, Bonnie Raitt, Taj Mahal, Seals and Crofts, Seatrain and Carly Simon.

John's second solo album, *Power*, on ARC/Columbia Records, marks a new stage in his career and the full realization of both his songwriting and guitar playing abilities.



THE KLEZMORIM

HUDSON VALLEY FIDDLE BAND

Jay Ungar, Evan Stover and Matt Glaser, three of this area's finest musicians have formed this performing group as an outgrowth of their at-home music making. Jay, Evan and Matt are all excellent players who have devoted a great deal of time to researching traditional fiddle tunes and playing styles from a wide variety of sources. Their interaction is bringing about the development of a distinct "Hudson Valley" style of ensemble fiddle music.

FRED HOLSTEIN

Fred's interest in folk music dates from his early exposure to the songs and records of Pete Seeger, Leadbelly and Woody Guthrie. A native of Chicago, Fred has been at the center of that city's active folk music community since the early 1960's, when he was associated with the Old Town Folklore Center and performed frequently at the Earl of Old Town. More recently, Fred was involved in the management of Somebody Else's Troubles, Chicago's major folk music club.

Fred is a sensitive interpreter of both traditional and contemporary folk songs. He is an accomplished guitar player and banjoist and a moving, effective singer. He has released an impressive solo album on Philo Records, and has performed at many clubs and festivals across the country - including a guest appearance at last year's Revival.

BILL KEITH

Bill Keith is known throughout the United States, Europe and Japan as the most skilled and innovative banjo player of his generation. Bill revolutionized five-string banjo styles in the 1960's with his development of the "chromatic" approach to playing old time dance tunes and bluegrass. This chromatic style opened up new possibilities for improvisation on the banjo, and helped make the instrument a fixture of popular music in the 60's and 70's.

Bill began his career in the bluegrass duo Keith and Rooney during the heyday of Cambridge's Club 47, and went on to perform with the Jug Band, Bill Monroe, Muleskinner and the Woodstock Mountains Revue. He has also played innumerable studio sessions on both banjo and pedal steel.

KLEZMORIM

This band of young musicians from California draw both their name and their music from the groups of itinerant Yiddish musicians who traveled Eastern Europe in the 19th century, playing at weddings, festivals and cafes.

Their music is the music of celebration - distinctly Yiddish in style, with a bewildering variety of sources of songs and tunes from every culture and every country of Eastern Europe. The tradition of the Klezmorim and their uniquely high-spirited music has survived in our country only on the lower East side of New York and a few other widely-scattered communities. This new group of Klezmorim brings the tradition back to life in its most exciting form.

Together, Klezmorim play more than twenty instruments, from calinet and tuba to mandolin and an array of percussion instruments. Their buoyant, infectious music has been captured on two exciting albums from Arhoolie Records.

ALHAJI BAI KONTE & DEMBO KONTE

Bai Konte has been acclaimed, throughout Africa, Europe and North America, as one of the very small group of exceptionally gifted and proficient musicians whose mastery of both the music and the instrument is complete. His performances are stunning and definitive proof of the great sophistication and beauty of African music.

Bai Konte's instrument is the Kora, the traditional twenty-one stringed harp of West Africa. The rhythmic and melodic capabilities of the instrument are the basis for a great deal of the genuinely "Afro-American" qualities of blues and early jazz music. With the kora, Bai Konte is able to sustain four or more separate rhythmic patterns simultaneously, and add to them one or more melodies and additional harmonies. Incredibly, all of these rhythms, melodies and harmonies remain perfectly unified as one musical statement - a product of both the kora's remarkable flexibility and Bai Konte's particular genius.

Bai Konte and his son Dembo are from Gambia, where they are *Griots* - master musicians and balladeers who perform a vital function to the community as oral historians. The *Griots* have the responsibility of maintaining the traditions, folklore, genealogies and shared community wisdom of the Mandinka people of West Africa.

MARTIN, BOGAN & ARMSTRONG

The recent death of Carl Martin is a loss to all of us. We remember Carl's incomparable singing and mandolin playing most vividly when we recall the remarkable performance with which Martin, Bogan and Armstrong ended the Revival on Sunday night last year. Howard Armstrong and Ted Bogan have decided to carry on with the vital tradition of Martin, Bogan and Armstrong. They are joined by Howard's brother, L. C. Armstrong, who plays lead guitar.

Martin, Bogan and Armstrong are the last examples of the rich, but somewhat obscure tradition of Black string band music. Since the band began performing together in the 1930's, they have absorbed an astonishing variety of musical traditions: dance music, jazz, blues, jug band music, ragtime and even Irish and Polish music. Remarkably, these diverse influences are incorporated effortlessly into the distinct Martin, Bogan and Armstrong string band style.

The band relocated to Chicago in the 1940's after several years of performing throughout the South, and became immensely popular as entertainers in the bars and social clubs of the Mid-Western industrial cities. In the late 1960's they were "discovered" by folk festival audiences and since then have performed at festivals and coffeehouses and in concert throughout the country. Martin, Bogan and Armstrong have recorded memorable albums for Rounder and Flying Fish.



ALHAJI BAI KONTE

TAJ MAHAL

Last year Taj gave us a memorable performance as a surprise guest on Sunday afternoon; we are delighted to welcome him back this year as a regularly scheduled performer.

Taj Mahal's music, in addition to giving us immense pleasure for more than ten years, has also served the important function of placing the music of Black America in perspective. The American public has been exposed to Black music on a very selective basis by record companies and radio programmers; a blues revival one year, soul music the next, followed perhaps by an intensified marketing of jazz.

Taj Mahal is the one performer who has defied these artificial trends and has kept us aware of the amazingly rich panorama of Afro-American music. His recorded work and concert performances are a rich synthesis of Black music in all its forms - country blues, old-time songs and banjo tunes, the urbanized blues of the post WWII era, the unique contribution of Ray Charles, Motown, progressive jazz and contemporary songwriting.

Taj Mahal is more than a gifted writer and a superb musician and singer; he is a touchstone of authenticity for everyone who performs or listens to American folk music.



THE MATADORS REGGAE ORCHESTRA

The Matadors Reggae Orchestra is made up of working people from the West Indian Community of New York City. They have been performing in the Metropolitan area since 1970, when the band was formed by Hoplin Lambert, a musician from Trinidad. The Matadors perform all types of Caribbean instrumental music and songs, specializing in Reggae, Calypso and Soca music. The complex polyrhythms of these forms of Caribbean music is a result of a blending of African, Spanish and later Afro-American influences.

The Matadors are immensely popular in the West Indian Community and have also performed at C. U. N. Y., The Martin Luther King Center and the Manhattan Center.



FLORA MOLTON

FLORA MOLTON

Now aged 71, Flora Molton still spends her days singing and preaching in downtown Washington, D. C. Flora, in the words of Bernice Reagon, "has combined her talent and faith in a musical form of remarkable strength and gentleness, a form that bridges the often artificial gulf between blues and gospel." Partially blind since birth, Flora expresses in the lyrics of her songs both a life of personal suffering and a brighter hope offered by the gospel. Her playing and singing, on the other hand, derive from the country blues tradition and contain many rhythmic qualities found in traditional African music.

Flora's music is a testimony to the strength of the individual and to the vital role of Black religious history and music in our society.

TAJ MAHAL

MICHAEL MARLIN

Michael Marlin is probably the most accomplished juggler working in America today. He describes his act as "a fast paced panorama of proported prestidigitation and no-nonsense nonsense," which translates into a mixture of matchless feats of dexterity and some very zany humor.

A graduate of Ringling Bros. Clown College, Michael has incorporated clowning, fire eating, hilarious verbal banter and even some hot concertina playing into his superbly entertaining performance. A native of Texas who now lives in Georgia, Michael has performed in every conceivable situation - from street corners, festivals and fairs to night clubs, college concerts and television, including a recent spot on "Don Kirshner's Rock Concert."

Michael will be performing in several workshops and around the grounds - busking in the traditional manner. A portion of his proceeds from busking will be donated to the Clearwater.



MICHAEL MARLIN

NEW LOST CITY RAMBLERS

The influence of the New Lost City Ramblers on folk music has been enormously far-reaching. The Ramblers were the first group of young, city musicians to recreate the sound - and the infectious spirit - of the old time string bands of the 1920's, 30's and 40's. In addition to opening up a wealth of dance music for our enjoyment, the Ramblers also made us aware of the roots of the important tradition of protest songs in American music. There is not a revivalist string band performing today which does not owe a strong debt to the research, song collecting and recordings of the New Lost City Ramblers.

The band consists of three remarkably versatile musicians - Mike Seeger, Tracy Schwarz and John Cohen. Together and separately, they have made more than sixty albums; their enormous repertoire encompasses Appalachian dance tunes and social songs, country blues, ballads, ragtime, Cajun music, children's songs, songs of social protest and hymns.



NEW LOST CITY RAMBLERS

TOM PALEY

An original member of the New Lost City Ramblers, Tom left the band in the mid-1960's to pursue mathematical research in England. He also continued to play music and perform, and made a classic album of old-time music with Peggy Seeger. We are very pleased to have him at the Revival during one of his infrequent trips to the U.S.

Tom's performances reflect his complete familiarity with the music of both the old-time string bands and the great solo performers of the era like Doc Boggs, Uncle Dave Macon, John Carson and Frank Hutchinson. He is one of a handful of contemporary musicians who can capture fully the sparse, archaic beauty of many traditional mountain songs. Tom's clean, syncopated guitar and banjo styles served as models for many of today's best instrumentalists.

TOM PAXTON

Tom Paxton, a leading figure in the revival of interest in folk music during the 1960's, has remained a songwriter and performer of international stature. He is best known for his original songs, many of which succeeded in combining the impact of the protest song movement with a more graceful lyrical style. Many of Tom's works have become standards of contemporary folk music and have been recorded dozens of times by other major artists: "Ramblin' Boy," "Bottle of Wine," "Every Time" and "What Did You Learn in School Today."

Tom has done a number of excellent albums since his first landmark record on Vanguard, and has performed throughout North America and Europe at major concert halls and festivals, on college campuses, and on network and public television.



SUNI PAZ

SUNI PAZ

Suni Paz, born in Argentina and currently living in New York City, has become one of our most vital and effective voices against political oppression in Latin America. Her effectiveness in this respect is a product of both the powerful messages of her lyrics and her impressive musicianship and vocal abilities. Most of the songs which Suni performs are her own originals, which are expressions of the total range of cultures and traditional and contemporary musical styles of Latin America. Appearing with Suni are: Martha Siegel (cello) and Wendy Blackstone (flute and alto flute).

U. UTAH PHILLIPS

An event like this would seem somehow incomplete without U. Utah Phillips. We are delighted to have him back for our second year. As he himself has said, "I sing songs about trains, coal mines, factories, working people, lazy people, the old and the new West, bums, politicians, and all the different things that happen to you when you're in love." Utah also tells incredibly funny stories, travels extensively, writes wonderful songs, makes good records, and has been known to run for the U. S. Senate. His style, both personally and musically, is genuine, compassionate, and just a bit outrageous.



U. UTAH PHILLIPS

PUTNAM STRING COUNTY BAND

The Putnam String County Band is something of a local phenomenon. The band had its origin in the informal jamming of four friends and neighbors - Jay and Lyn Ungar, John Cohen and Abbey Newton. They eventually began performing regularly, and recorded an excellent album of old-time country music for Rounder Records. More recently the members have returned to their individual musical and non-musical projects; we're proud to have them together again for the Revival.

Lyn, Jay, Abbey and John all bring their own musical interests and considerable experience to bear on the material and performance of the band; the result is an exciting and vital interchange among four mature and very talented musicians. In addition to being a classically trained cellist, Abbey is also a fiddler and has a strong interest in the music, culture and politics of Latin America. Jay and Lyn are well-known for their performing and recording together, for Jay's extensive work as a session fiddler, and for Lyn's excellent songwriting. John Cohen, who is also a noted film-maker and photographer, will be performing this weekend as a member of both the Putnam String County Band and the New Lost City Ramblers.

ROBERT PORTNEY

Robert Portney is a violin virtuoso who 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 earned him first prizes in the violin competitions of the National Society of Arts and Letters and the International Mozart Festival. Following these awards, Robert was named the nation's outstanding concert artist by the American Revolution Bicentennial Commission. He is accompanied by pianist Richard Kogan.

VASANT RAI

Vasant Rai plays North Indian classical music and contemporary jazz on the sarod, a traditional Indian instrument of the lute family. Although he is known primarily as a master of the sarod, Vasant also performs with sitar, flute, violin and guitar. His imposing technique and amazing improvisational ability are the result of years of study with Alluddin Khan, who was also the teacher of Ravi Shankar and Ali Akbar Khan.

Vasant's several recording for Vanguard and his many tours of the United States and Europe have also established his reputation as one of the most important contemporary composers working in the idiom of Indian classical and folk music. He is the founder of the Alam School of Classical Music in New York City.

NASSER RASTEGAR-NEJAD

Nasser Rastegar-Nejad, santur-player and poet, learned the complexities of Persian music in his native Iran. Since moving to this country, Nasser has popularized his instrument and Persian music in general through his recordings for Nonesuch and Lyricord and his concerts at Town Hall, Carnegie Recital Hall and many American colleges.

Persian music, like Persian poetry, is the expression of a delicate balance of mysticism and sensuality; it demands of the player a similar balance of improvisational skill and adherence to the musical structure. Many of the traditional pieces which Nasser plays date from the seventh century and earlier.

Nasser's mastery of the santur is unequalled in this country, and perhaps anywhere in the world. His brilliant technique and ability to improvise bring to life the full emotional range of Persian music. The santur itself is the forerunner of our own hammered dulcimer, and has been in continuous use in Iran for eleven hundred years.



NASSER RASTEGAR NEJAD

BERNICE REAGON

Her solo performances and her work with the group Sweet Honey in the Rock have made Bernice a prominent figure in East coast folk music circles and an important voice for Black women across the country. Bernice is a singer of great emotional power and superb technical ability. Bernice's vocal style - and much of her music - derive from Afro-American blues and gospel traditions.

One of the original Freedom Singers, Bernice has dedicated much of her professional career and personal energy since the early 1960's to the struggle against racism, discrimination and oppression in this country and in Africa.



VASANT RAI

MIKE SEEGER & ALICE GERRARD

Alice Gerrard's special feel for country music is apparent the moment she starts to sing - whether she is singing a traditional song or one of her own powerful originals. Originally from the Northwest, Alice lived for several years in Washington, D. C., where she was exposed to country music and formed associations with many musicians who had migrated to the city from the rural South to find work. One of these musicians was Hazel Dickens, with whom Alice eventually performed and made two fine albums. Alice's music and her personal style are an important antidote to the superficial image which Nashville has imposed on many of the most talented women in country music.

Mike Seeger, who is also with us as a member of the New Lost City Ramblers, has performed and recorded with Alice at various times during the past ten years, including a period when they were both members of the Strange Creek Singers. In addition to his obvious skills as an instrumentalist and singer, Mike is also a notable song collector and a strong advocate for old time country music.

NICK SEEGER

Nick has been a familiar figure in the folk music community of this area for several years, both as a solo performer and as guitarist for blues and gospel singer Dan Smith. Nick sings a variety of traditional material from ballads to blues, and is also the writer of some engaging original songs.

He has recorded a fine album for Biograph Records, and has developed a strong following at coffeehouses and colleges throughout the East on the basis of his personable and witty stage performances.

PETE SEEGER

It is difficult even to summarize Pete's contribution to folk music, political activism and the cause of a liveable environment. His work has enlarged our understanding of ourselves, of each other and of the fragile world which we all share.

As much as any other individual, Pete has helped to make folk and ethnic music a lasting part of our cultural experience. Through his own music, Pete has had a major impact on the political and social climate of contemporary America. Pete's voice has been heard clearly and forcefully at the most difficult times of our recent history - the labor conflict of the 1940's, the political repression and racial discrimination of the 1950's, Vietnam, and our current crisis of nuclear energy. Throughout, Pete has given expression to the needs of minority peoples in America and in the Third World.

Pete has been associated with the Clearwater from the very beginning, and his efforts have been vital to the Clearwater's efforts to spread its message of environmental concern and ecological action.



ANAHID SOFIAN

PAUL SIEBEL

In addition to his widely-known "Louise" (which has been recorded by Bonnie Raitt), many of Paul's other narrative and reflective songs have also become fixtures in the repertoire of our contemporary singers including Linda Ronstadt. Paul has become established as one of the most effective - and most original - of contemporary songwriters.

Paul is originally from Upstate New York, but his work has roots in the blues-oriented country music of Hank Williams and the great Jimmie Rodgers, whose songs he often performs himself. But the real strength of Paul's songs lie in his own unique lyrical perspective and his ability to provide an emotional focus for human situations. Paul is a compelling singer, one of the few songwriters who are capable of giving definitive performances of their own work. He has recorded two highly-acclaimed albums on Elektra Records and has made hundreds of concert and major festival appearances.

SLOOP SINGERS UP RIVER AND DOWN RIVER

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

We have gathered some of them together this weekend: Bob Killian, Rik Palieri, John and Jerry Ebert, Rick Nestler, Geoff Kaufman, Ken Gonyea, Katie Rutolo, Stout, Susan Smithline and Glenn Manion. These Sloop Singers from Up River and Down River will be performing in workshops on Songs of Ships and Sailing, Clearwater Songs and Songs of the Hudson Valley.

ANAHID SOFIAN WITH THE CHICK GANIMIAN ENSEMBLE

Chick Ganimian is one of the most creative and expressive instrumentalists in all of Middle Eastern music. Chick's instrument, the Oud, is a lute-like instrument which is prevalent throughout North Africa and Western Asia, and is the solo "voice" of much of Middle Eastern music.

Chick's thirty years of performing - the last fourteen with his own band - have established him as the leading exponent of traditional Middle Eastern music in the United States. His astonishing instrumental technique and improvisational ability have also attracted the attention of the jazz world. With Herbie Mann, Chick has been a featured performer in concerts at Philharmonic Hall in New York and at the Newport Jazz Festival.

Anahid Sofian, one of the outstanding Near Eastern dancers in the world, will be joining Chick Ganimian in performance. Anahid is the director of a studio of dance in New York City and has been the featured dancer with the finest Near Eastern and Middle Eastern orchestras in New York.



BERNICE REAGON



ROSALIE SORRELS

ROSALIE SORRELS

Rosalie began her career as a singer of traditional songs; more recently she has evolved into an intensely personal songwriter and a singer of rare individual power. Rosalie has lived on both the East and West coasts in the past several years, and has established herself as an indispensable part of the folk music scene across the United States. She has recorded several excellent albums, and has performed literally everywhere in the course of her travels, including all of the major festivals in this country and in Canada.

Rosalie's singing has been compared by reviewers to legendary performers like Piaf, Billie Holiday and Kitty Wells. In performance, Rosalie becomes more than a remarkable singer; as one critic has written, "She infuses her material with a gripping emotional strength."



SOUND INNOVATIONS IN STEEL

SOUND INNOVATIONS IN STEEL

Sound Innovations in Steel was founded in 1973 by New Yorker Keith Marks and Francis Haynes, a Trinidadian who was formerly a soloist with the renowned "Casablanca Steel Band" of Port-of-Spain. Their music is a synthesis of calypso and jazz, with a strong foundation in the traditional steel band music of the Caribbean. They have recently been joined by Coleridge Barbour, a virtuoso cello steel pan player.

In addition to concert and festival performances throughout New York, New Jersey and Connecticut, the members of Sound Innovations in Steel have conducted a number of workshops in the techniques of making and playing the steel drum.

BILL STAINES

In addition to being a world champion yodeler, Bill Staines is also an engaging storyteller, a fine singer, songwriter and guitarist and a very personable stage performer. The range of his material extends from his eloquent original songs to traditional story songs, love songs and country music.

A native New Englander, Bill has been one of the most popular folk performers in Boston for more than a decade. In the past several years he has made several trips to the Midwest and throughout the South, appearing to enthusiastic audiences at colleges and folk festivals. Bill has recorded several strong albums for Mineral River Records and Folk Legacy, and produced his own program for New Hampshire Public Television.

TAHUANTINSUYO

The very melodic, rhythmically sophisticated music of Tahuantinsuyo has been appreciated by an increasing number of listeners over the past several years, including everyone who heard their superb performances at last year's Revival. Their popularity has grown enormously as the result of several major concert appearances in New York City and their outstanding album on Adelphi Records.

The group derives their name from the word which the ancient Incas used to describe their empire, literally, "The Four Corners of the World." The music of Tahuantinsuyo is a reflection of the rich culture which flourished in the Andes in the time before the Spanish Conquest.

The members of the group are all natives of South America: Pepe Santana (Ecuador), Guillermo Guerrero (Peru) and Sidulfo Iribarra (Chile). Among them, they play virtually all of the instruments of South American music — including some very ancient ones, and instruments which reflect the Spanish influence: bombo, tarka, siku, pingullo, tipple, charango, antara, rondador, kena and guitar.



TAHUANTINSUYO

THUNDERBIRD AMERICAN INDIAN DANCERS

The dance has played a basic part in the religious expression of the American Indian, and has also served as the most important social element in the fabric of Indian life. As performers at last year's Revival, the Thunderbird American Indian Dancers gave us a chance to experience the artistic value and richness of this vital cultural tradition.

The Thunderbirds perform traditional dances of the Eastern woodlands (Iroquois), the Plains (Sioux and Winnebago) and the Southwest (Hopi and the other Pueblo tribes). The dances are carefully researched and are performed in full regalia, with the ancient accompaniments of song and drums.

The members of the company are from the New York metropolitan area, and are under the direction of Louis Mofsie.

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. With his brother Artie, Happy toured extensively to make major concert and festival appearances during the latter part of the 60's; together they made excellent albums for Capitol and Rounder.

Recently Happy has been pursuing a solo career, and has also been performing as a member of the Woodstock Mountains Revue. The success of his solo albums for Kicking Mule Records has gained Happy an increasingly international following; in addition to regular appearances in this country, he has made several concert tours of Europe and has performed to enthusiastic response in 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.

ED TRICKETT

In many ways, Ed Trickett epitomizes the best qualities of the term "folksinger." Whether in concert or on record, it is always clear that Ed is performing his music for the listener; his interchange with the audience is completely natural and direct. Ed's interpretations of traditional music and his performances of his own songs are simultaneously simple and eloquent. Ed is also one of the truly outstanding hammered dulcimer players in America, and is responsible for much of the current revival of interest in the instrument. He is one of the rare performers who has the ability to allow the inherent beauty of a song to come through to the audience.

In addition to frequent college and festival performances, and his recording for Folk Legacy Records, Ed is in continual demand on the circuit of regional folk music clubs throughout the East and the Mid-West.



TWO PENNY CIRCUS

TWO PENNY CIRCUS

The members of this troupe, which comes to us from Vermont, have described their performances as "Theater for people on a human scale." Working on an intimate, face-to-face level with three basic formats — masked mime, clowning and Commedia Dell'Arte — they attempt to bring their audiences into fuller contact with aspects of life which are strongly associated with each other in the old traditions of Italian and French comedy — beauty, sadness and absurdity.

Each performance by the Two Penny Circus is highly spontaneous and improvised — an exciting and funny theatrical moment in which people of all ages can take equal pleasure. The members of the troupe are Donny Osman, Janna Osman, Doug Berky, Bob Nuner, Dana Persson and David Taft.



HAPPY TRAUM

JOE VAL AND THE NEW ENGLAND BLUEGRASS BOYS

Joe Val and the New England Bluegrass Boys specialize in the close harmonies and tightly-knit instrumental sounds of early bluegrass music — the music which was evolved in the late 1940's by performers like Bill Monroe, the Louvin Brothers, the Lilly Brothers and the Blue Sky Boys.

Joe himself has been a pivotal figure in the development of bluegrass in this part of the country for more than two decades as a member of the Charles River Valley Boys, Keith and Rooney, and the New England Bluegrass Boys. Joe has a superior high tenor voice, and a mandolin style which is as flamboyant as it is precise.

The band also features the fine lead and tenor vocals of Dave Dillon, Paul Silvius' excellent banjo playing, and Eric Levenson on bass. Together, they are four dedicated practitioners of one of our most valued musical forms. The New England Bluegrass Boys have recorded three standout albums of traditional bluegrass for Rounder Records.

WAN CHI MING KUNG FU INSTITUTE LION DANCERS

The Wan Chi Ming Institute is a "Tiger and Crane" School of Martial Arts in New York City. The founder of the school, Wan Chi Ming, is originally from Mainland China and has studied the Hung Gar style of Kung Fu since his childhood. As part of martial arts training, students of Kung Fu (or Wu Su) traditionally perform the Southern and Northern lion dances and the Unicorn dance. The dances are an extended form of the demanding physical discipline of Kung Fu.

The Southern lion dance, which the Institute members will be performing at the Revival, is a dance of celebration, performed to the accompaniment of drums, cymbals and other percussion instruments.

HEDY WEST

Hedy was raised in Georgia, and many of her songs were learned from her family's strong musical heritage; Hedy's grandmother was a ballad singer and banjo player and her father Don is one of the South's best-known poets and folklorists. Her performances of songs like "Single Girl" and "Pans of Biscuits" show that Hedy embodies this strong tradition of rural music and lore. It is equally clear from her performances and recordings, however, that she also shares a very contemporary political and social consciousness.

Hedy's clear, dramatic singing and her fine banjo and guitar playing have been featured on several excellent records, and have made her a fixture of the international folk music scene since the mid-1960's.



JOE VAL & THE NEW ENGLAND BLUEGRASS BOYS

PAUL WINTER

As much as any other figure in contemporary music, Paul Winter has made the idea of bridging gaps between cultures, peoples and different musics the main theme of his work. His music, a synthesis of ethnic, classical, jazz and natural sounds, is dedicated to enlarging our awareness of the wholeness of the earth and the interdependence of all of its creatures. His album *Common Ground*, in particular, is a product of his concern for endangered creatures like the whales, dolphins and wolves - as well as his exotic and commanding approach to the music of North and South America and Africa.

The Paul Winter Consort has performed across the United States, in Europe, Asia and South America since 1967. They are regarded as one of the most creative and genuinely innovative groups in contemporary music; they have recorded several albums for A & M Records which have become landmarks of the new movement in jazz.

ROBIN & LINDA WILLIAMS

Taking Southern mountain music as a point of departure, Robin and Linda have added their own singing and songwriting talents and their irrepressible energy. The result is a personal style of music, which is both strongly based in tradition and very contemporary.

Over the past several years, Robin and Linda have become increasingly popular coffeehouse and concert performers on the East coast and throughout the Mid-West. Much of their popularity is a result of their memorable original songs and wonderful showmanship; it is also a product of their solid musicianship and incomparable harmony singing. Robin and Linda's soaring vocal harmonies recall the great emotional intensity and unique modal qualities of early mountain music and the music of the Sacred Harp Hymnal.

They are accompanied by Peter Ostroushko, a remarkable studio musician from Minneapolis. Peter plays outstanding mandolin, fiddle and guitar, and is the writer of several of Robin and Linda's most requested songs.

Robin and Linda have recorded three albums on the Symposium label and have just completed work on a new record for June Appal Records.



HEDY WEST



PAUL WINTER



FUSAKO YOSHIDA

LORRE WYATT

Lorre is a singer and songwriter from Western Massachusetts who has been active in Clearwater programs for several years. Lorre is both a collector of folk and traditional material and a fine songwriter; much of his original material is a reflection of his personal involvement in ecological and environmental issues. In addition to his work on behalf of Clearwater and many performances at coffeehouses and colleges, Lorre has been a teacher of Folklore at several area universities. He is currently completing work on his first solo album for Folk Legacy records.

FUSAKO YOSHIDA AND COMPANY

We are very pleased to welcome Fusako Yoshida back to the Revival; her performance was one of the most unforgettable moments of last year's program.

Fusako is a master of the koto, the traditional thirteen string harp of Japan. The koto has been in continuous use in Japanese music for a thousand years, during which time an enormous body of ceremonial, interpretive and Romantic music has been written for the instrument. The pure sound of the koto is among the most beautiful in all of music, and the koto compositions themselves can be wonders of musical complexity and emotional statement.

Unlike some Japanese musicians, Fusako Yoshida does improvise on traditional themes. Her improvisations and instrumental technique are equally brilliant; her performances are a rare combination of great originality and fidelity to tradition.

In addition to her concert appearances, Fusako also teaches Ethnomusicology at Queens College and is the founder of the Koto Music Club of New York. She is accompanied this year by an ensemble of musicians from that organization.



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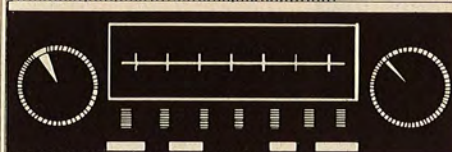
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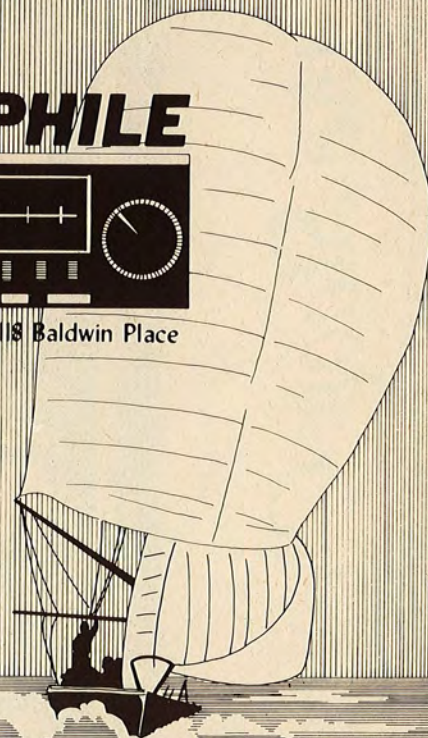
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