

**DUKE FOLK FESTIVAL**

8:00 p.m. - Indoor Stadium  
Friday and Saturday, March 15 and 16, 1968

**LEN CHANDLER**  
**W. FRANKLIN GEORGE**  
**HOLLOW ROCK STRING BAND**  
**ED HUNT**  
**ALAN JABBOUR**  
**FRANK B. PROFFITT, JR.**  
**BERNICE REAGON**  
**ROBERSON SQUARE DANCERS**  
**PETE SEEGER**  
**FRANK WARNER**  
**DOC WATSON AND SON**

**WORKSHOPS**

Saturday, March 16 - 2:00 p.m.  
Traditional Folk: 4:00 p.m. Contemporary  
Folk Trends. (No Charge)  
Music Room East Duke Building

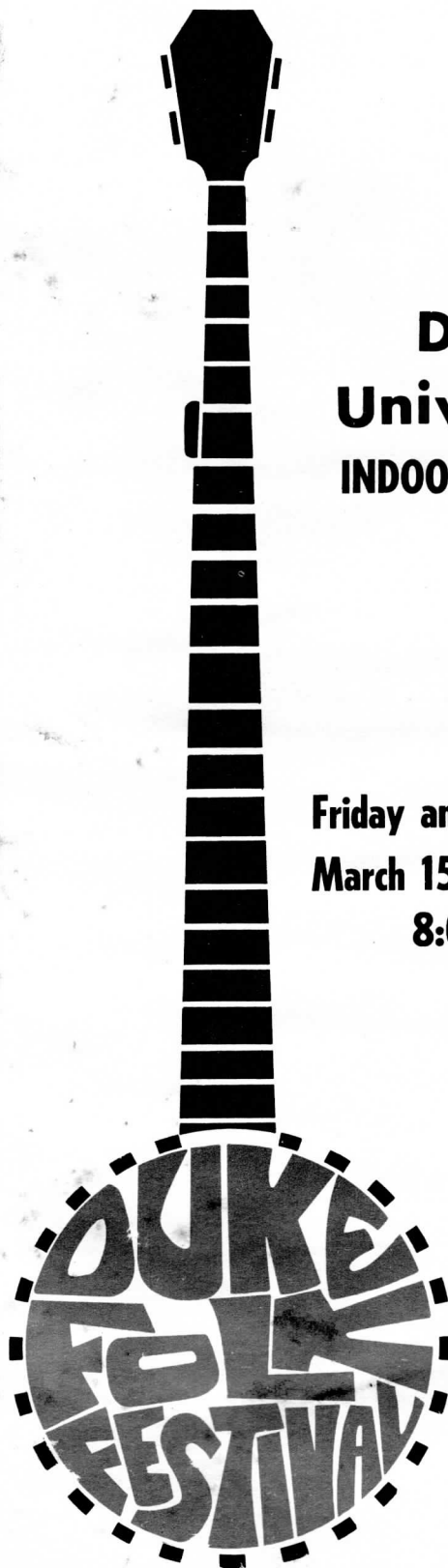
**TICKET INFORMATION**

Friday, March 15 - \$2.50 reserved and \$2.00 general admission  
Saturday, March 16 - \$1.50 general admission  
All tickets on sale at Page Box Office or write Box KM, Duke  
Station (enclose self-addressed stamped envelope)  
General admission tickets (both nights) also available at Record  
Bar - Durham, Raleigh, Chapel Hill

Sponsored By the Performing Arts Committee  
of the Duke University Student Union

**Duke**  
**University**  
**INDOOR STADIUM**

**Friday and Saturday,**  
**March 15-16, 1968**  
**8:00 p.m.**



## DUKE FOLK FESTIVAL

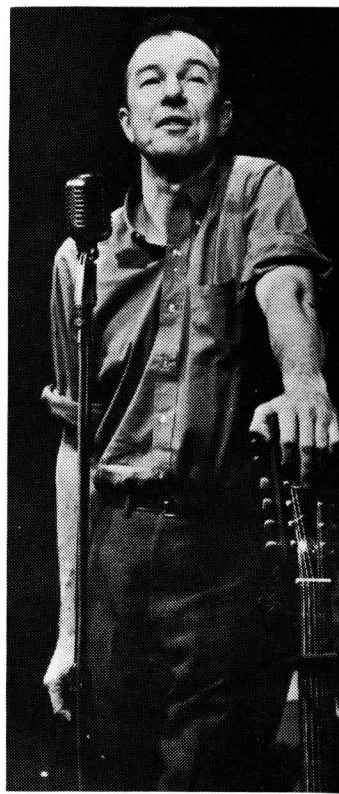
Folk songs are "songs with melodies tested by generations of singers, with words that hold all the meat of human life", as Pete Seeger puts it. America has been a land of vast and rapid changes, here many different cultures and traditions have rubbed shoulders and in new environments have evolved into distinctly American folk traditions.

In our South two major traditions exist, that of the Appalachian mountain musicmakers and that of the American Negro. Most of the participants in this festival represent these two traditions though a few are involved in more contemporary folk processes. Contemporary, because folk music is not static, but a continuous and always essentially personal expression.

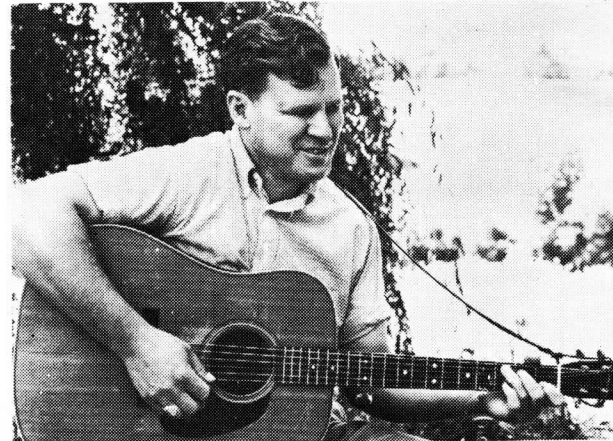
Our folk music links us with our past, with our origins, and speaks to us of our common humanity; it can give us new and better perspectives. Once again Seeger says it well:

"People are searching for roots in a world of chaotic change. To find roots you go back to the beginning."

Folk music is direct; it has a power derived from simplicity, that can reach emotions that our more sophisticated musical forms fail to stir. P. F. Baum, a Duke Professor writes, "Folk ballads and folk songs are important because they exhibit an unlikely combination of the elementary or primitive processes of creation and that mysterious thing called art."



PETE SEEGER actually needs no introduction. For the past twenty-three years he has been entertaining audiences with his uncommercialized version of traditional folk songs. Leaving Harvard before graduation, he first tried art and journalism and then turned to folk music, to which he had been introduced in 1935 at a folk festival in Asheville, N. C. It was here that he met and fell in love with the long-necked five-string banjo which has now become almost his trademark. After a period of intensive work with Allan Lomax in the Folk Archives, Library of Congress, he spent months traveling around the country, learning songs and techniques directly from the folk musicians. By 1940 he was appearing on CBS radio with such masters as Woody Guthrie and Leadbelly. After a hitch in the army, he returned to organize the Weavers, a quartet often credited with launching folk music into the big time. In 1957 Pete left the group to go solo. During his career he has recorded over sixty albums, edited various songbooks and folk music magazines, and, most important, has brought back to America a part of its heritage — its own music.



## ACKNOWLEDGEMENTS

The Performing Arts Committee of the Duke University Student Union extends its warm thanks to Pete Seeger and Frank Warner for their invaluable assistance in making this folk festival a reality. To Alan Jabbour - our local authority and resource extraordinaire - we also express our gratitude. Above all - to each participant we say a hearty "thank-you". It is our hope to carry on through annual folk festivals the traditional Duke interest in and research of American folklore.

"DOC" WATSON grew up in the hamlet of Deep Gap, N. C., a mountain area rich in musical tradition. Though blind from birth, "Doc" was stimulated by a musical family and learned to play a homemade fretless banjo at the age of eleven and soon progressed to the guitar and harmonica. Discovered during the folk music revival that began in 1960, he has been in constant demand ever since. He derives his style and material from a mixture of early country music and traditional music from the folk-rich area in which he grew up. He is especially noted for his incredible dexterity on the flat top guitar — "a regular country music Segovia" (*Time*) and the witty commentary that accompanies his songs. His son Merle plays second guitar and accompanies him when he travels.



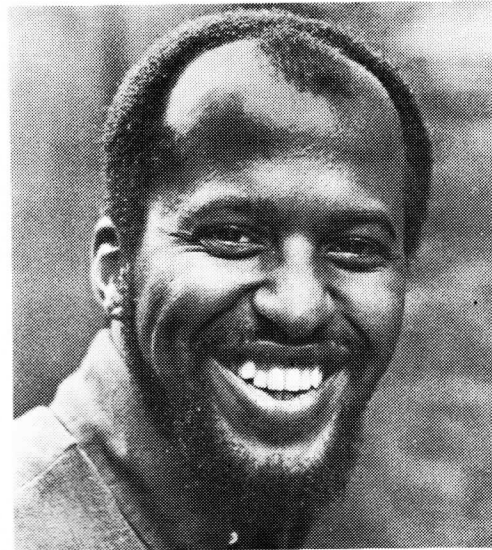
W. FRANKLIN GEORGE has lived with old-time music all his life. He got his introduction to the fiddle and banjo at the age of nine with two miniature instruments designed for his size. While serving in the army in Europe he developed his interest in the bagpipes and the dancing and music of the Scottish Highlands and, on returning to his hometown of Bluefield, West Virginia, continued to play all three instruments. His fiddling is influenced by both Scotch-Irish and North American styles, while he employs the old-time clawhammer or knocking method of playing banjo. The piano was his first instrument and recently he has added the hammer dulcimer.



ED HUNT was born in Wilmington, N. C. in 1937 and began his dancing career by being expelled from school in the 5th grade for conducting his own dancing class during a library period. During his late teens he roamed about the country, where he picked up many variations of local folk dancing. His specialty, however, he learned at home from his wife's uncle, a ninety-year old former seaman. This is "clogging", an individual dance that arose late in the 18th and 19th centuries on both sides of the Atlantic that was akin to the jig and hornpipe and a forerunner of more modern tap dancing and soft shoe. Mr. Hunt has performed his dances at many fiddlers conventions and is an accomplished square dance caller.



The HOLLOW ROCK STRING BAND, assembled in the fall of 1966, is dedicated to assimilating and performing old-time dance music of the rural South. Its repertoire consists almost entirely of tunes learned directly from rural musicians - who had learned them from a generation now passed away. The band, composed of Alan Jabbour, Bert Levey, and Barbara Thompson of Duke and Tom Thompson of U.N.C., plays weekly and often entertains at local square dances. Its members have also won prizes at several fiddler's conventions and folk festivals.



LEN CHANDLER is a singer-guitarist who has been active in the folk music field since the late 1950's. Robert Shelton of the N.Y. Times says of his latest work:

"His melodies, arrangements, and lyrics have new subtleties and polish. The mature fusion of words, music line, and guitar work have put him far beyond his folk - topical blues past . . . Mr. Chandler is clearly a composer-performer to watch."

Len is a native of Akron, Ohio, and holds a Master's degree in Music from Columbia University. His musical background was initially classical; it was not until his graduate days in New York that he fell in love with folk music.



FRANK WARNER grew up in North Carolina, graduated from Duke in 1925, and is now a resident of New York. Although folk music is not his profession he has enjoyed a long and deep interest in it. For many years he has spent his vacations traveling up and down the Eastern seaboard collecting songs in out-of-the-way places, publishing and singing them himself in concerts, festivals, and t.v. and radio appearances. Among the songs he has brought to light are "Tom Dooley", "Gilgarry Mountain", and "He's Got the Whole World in his Hands". He is a member of the Board of the Newport Folk Foundation and past president of the N.Y. Folklore Society.

FRANK PROFFITT, JR., son of the late Frank Proffitt – one of the best known traditional folksingers in America – was, like his father, born and bred in Western North Carolina and is now carrying on in his father's footsteps. He plays a traditional Appalachian dulcimer and a fretless mountain banjo, and he sings traditional American songs. Many of them he learned from his father, but he brings to his playing and singing his own distinctive style that keeps the authentic mountain quality and, at the same time, speaks to his own generation.



BERNICE REAGON, born and raised in the traditional Afro-American folk music of the rural South, is a student of that cultural history and relays the spirit of the black American through her music, dance, folk tales, and language. A former member of The Freedom Singers, she has sung for various student groups and has performed in coffeehouses, churches, and concert halls across the nation. Described as a big voice with a personal and loving manner, she has also lectured to various groups on Afro-American cultural history. She "is undeniably one of the most commanding new talents in American folk music."



The ROBERSON SQUARE DANCE TEAM from Skyland, N. C., was organized in 1950 under the direction of Mr. and Mrs. Hal Weir. It was the first organized square dance team in Western North Carolina. The direction of the team was taken over in 1965 by Miss Carol Weir. The team is composed of eight couples and several alternates chosen in competition among the student body of Roberson High School. Recent championships include the North Carolina Apple Festival, the N. C. Mountain Dance and Folk Festival, the Mountain Youth Jamboree, and the Highland Folk Festival.