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North

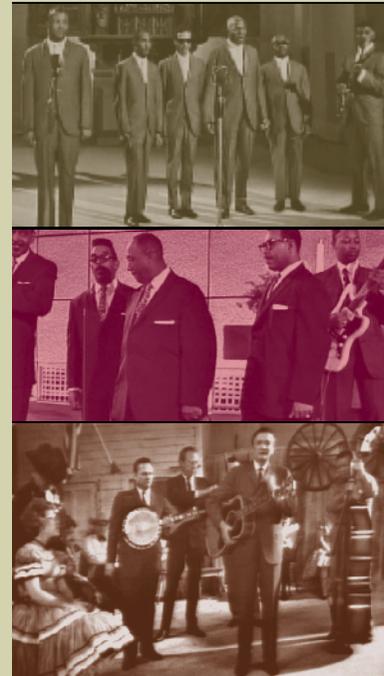
THE FAMOUS  
LIPPMANN+RAU  
FESTIVALS  
1965–69

after Joachim E. Berendt had come back from Chicago with the idea to invite a handful of blues artists to his TV programme “Jazz gehört und gesehen” (Jazz heard and seen) in Baden-Baden. Berendt could only carry out this project if a tour could be organized and the travel expenses recovered. Horst Lippmann and Fritz Rau consequently presented in 1962 the American Folk Blues Festival. Only in 1965 with the first Spiritual & Gospel Festival did they officially establish Lippmann+Rau as concert agency. This DVD series LEGENDS of... pays homage to the Lippmann+Rau festivals organized between 1965 and 1969, where in 1965 for the first time after the blues sensation another musical discovery was made and offered to the public in the form of authentic flamenco gitano from Spain. In the same year spiritual & gospel music was also presented for the first time, followed by music from Brazil (1966), France (Festival Chanson Paris 1966) and Argentina (1967). In 1966 they brought American country music and folk. Some of these festivals resulted in follow-up tours by artists such as the Five Blind Boys of Mississippi, La Singla and the Robert Patterson Singers. “Every new tour was a first step into brand-new territory” remembers Fritz Rau. “We weren’t the inventors of fried potatoes, but we could produce delicious fried potatoes with the help of those who knew the ingredients.” Lippmann+Rau paid special attention to the music of the ghettos, to the sounds and language of underprivileged people. The spectators, however, came from student and intellectual circles. Whoever could afford it began to travel. At first it was Italy and then Spain too and then other countries. Argentina and Brazil were as much out of the normal person’s reach as the American hinterland of country music. The festivals representing music from these areas did not come out as financial successes.

While the blues (until 1985) and flamenco festivals (until 1977) could survive into the 1970ties and 80ties, the year 1968 heralded a new field of involvement and activity for the Lippmann+Rau tours. With the appearance of artists like Jimi Hendrix, Aretha Franklin and Ray Charles and others, rock music, soul and rhythm & blues were presented for the first time. This DVD edition will prove that the musical discoveries presented by Lippmann+Rau for the first time as concert productions in Europe were like the blues festivals not only very important for European beat and rock music bands of the 60ties. They were as well the precursors of the so-called world music movement of the 80ties. They helped to form the musical taste and preferences of a whole generation and opened post-war Germany and other European countries to musical styles from Spain and the Americas. It is interesting to note that African and Asian music was not at all on their checklists, despite Africa being the mother of black music in both North and South-America, and Asian music having made its first entrance into the western world via the Beatles and their Indian experience in the 1960s. The curiosity of Horst Lippmann brought to Europe encounters with—until then—unknown music and artists from north and south. The music today is still present and the artists are legends. Fritz Rau and Horst Lippmann split in 1989 when Horst had to look after the family’s business after his father had died. Horst Lippmann passed away in 1997 and Fritz Rau first went into retirement only on his 75th birthday, but was soon back on stage with many lectures from his autobiography “50 Years Backstage”.

Claus Schreiner

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\* Texts from original programme-books with updated biographies

## THE FESTIVAL

Of course Lippmann+Rau presented Bob Dylan and Joan Baez on European tours. But only after this particular festival. When Bob Dylan went over to folk rock and Johnny Cash had to take a break in his career as a consequence of problems he was having with his drug addiction, Horst Lippmann drew out of the depths of the wide American hinterland stars of bluegrass, cajun and folk—folk music, the traditional American music of the white population, but not the “blues of the white man”, quickly came to be labelled as such in Germany. Since the mid-50s there has been a folk revival in the USA which also spilled over to Scotland, England and Ireland. In the film “Alice’s Restaurant” by Arlo Guthrie (1967) and Donovan’s “Universal Soldier” (1966) the theme was Vietnam, the war. A folk scene had developed in Germany too. In 1964 it began with the City Preachers (from which stars like Inga Rumpf and Udo Lindenberg emerged) and then with the festivals at Waldeck, Degenhardt, Süverkrüp, Hein & Oss, Wader and Mossmann.

In March 1966 the Lippmann+Rau festival wanted to bring the spirit of the “old pioneers and settlers” from the outskirts of Nashville and hillbilly sounds home to the audience. In Germany many people knew Peter, Paul & Mary, or the Kingston Trio. Would the people come to the concerts to hear artists like the New Lost City Ramblers that formed as

an antithesis to these well-known folk artists? The festival was economically a flop. By the looks of things the American communities at US military bases in Germany didn’t even feel as if there were any following in Germany. Years later, however, they managed to almost single-handedly fill the Jahrhunderthalle right up to the last seat at a James Brown concert.

Chris Strachwitz, who with his Arhoolie Label wrote and recorded not only blues history, but country too, stood as consultant by Horst Lippmann’s side. The square dancers that are seen on the TV-recording came from the nearby Canadian airbase in Baden-Söllingen.

Country music and the folk scene quickly went separate ways in both Germany and neighbouring countries. Country-style hits appeared in the charts from time to time, like for example the Belgian Bobbejaan with the Kreuder Song “Ich steh an der Bar and habe kein Geld” [I’m standing at the bar and have no money] (1960), Truck Stop with “Ich möchte so gern Dave Dudley hör’n” [I’d so much like to hear Dave Dudley] (1978) and more recently “No No Never” (2006 Eurovision Contest) by Texas Lightning.

These television recordings from Baden Baden are unique documents and testimonies of an almost forgotten epoch of North American music that was to have an enduring influence on the successive developments in the pop world. *Claus Schreiner*



with the  
**Stanley Brothers**  
 and the **Clinch  
 Mountain Boys**  
**Cousin Emmy**  
 the **New Lost  
 City Ramblers**  
**Roscoe Holcomb**  
**Cyp Landreneau's**  
**Cajun Band**

Musical advisers:

Chris Strachwitz  
 and John Cohen

**THE VIDEO 3 AMERICAN COUNTRY MUSIC** Duration: 43:46

1. **THE NEW LOST CITY RAMBLERS** \_\_ Sourwood Mountain 1:13
2. **THE NEW LOST CITY RAMBLERS** \_\_ Rambling Boy 2:31
3. **ROSCOE HOLCOMB** \_\_ Barbara Allen 2:35
4. **TRACY SCHWARZ** \_\_ Sally Ann 1:01
5. **ROSCOE HOLCOMB** \_\_ Old Smoky 3:54
6. **THE NEW LOST CITY RAMBLERS** \_\_ Liza Jane 2:50
7. **CYPRIEN LANDRENEAU** \_\_ La Palle d' Eronees 2:43
8. **CYPRIEN LANDRENEAU** \_\_ La Valse des Opelousas 2:02
9. **COUSIN EMMY** \_\_ Going Down The Road Feeling Bad 2:51
10. **COUSIN EMMY** \_\_ Turkey In The Straw 1:18
11. **COUSIN EMMY** \_\_ Give The Fiddle A Dram 1:18
12. **STANLEY BROTHERS** \_\_ How Mountain Gals Can Love 2:03
13. **STANLEY BROTHERS** \_\_ Rank Stranger 3:29
14. **SQUARE DANCE** \_\_ Grey Eagle 3:47
15. **Dance Finales** \_\_ **SQUARE-DANCE-GROUP** \_\_ Chicken Reel 3:00

**A TV PRODUCTION**

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