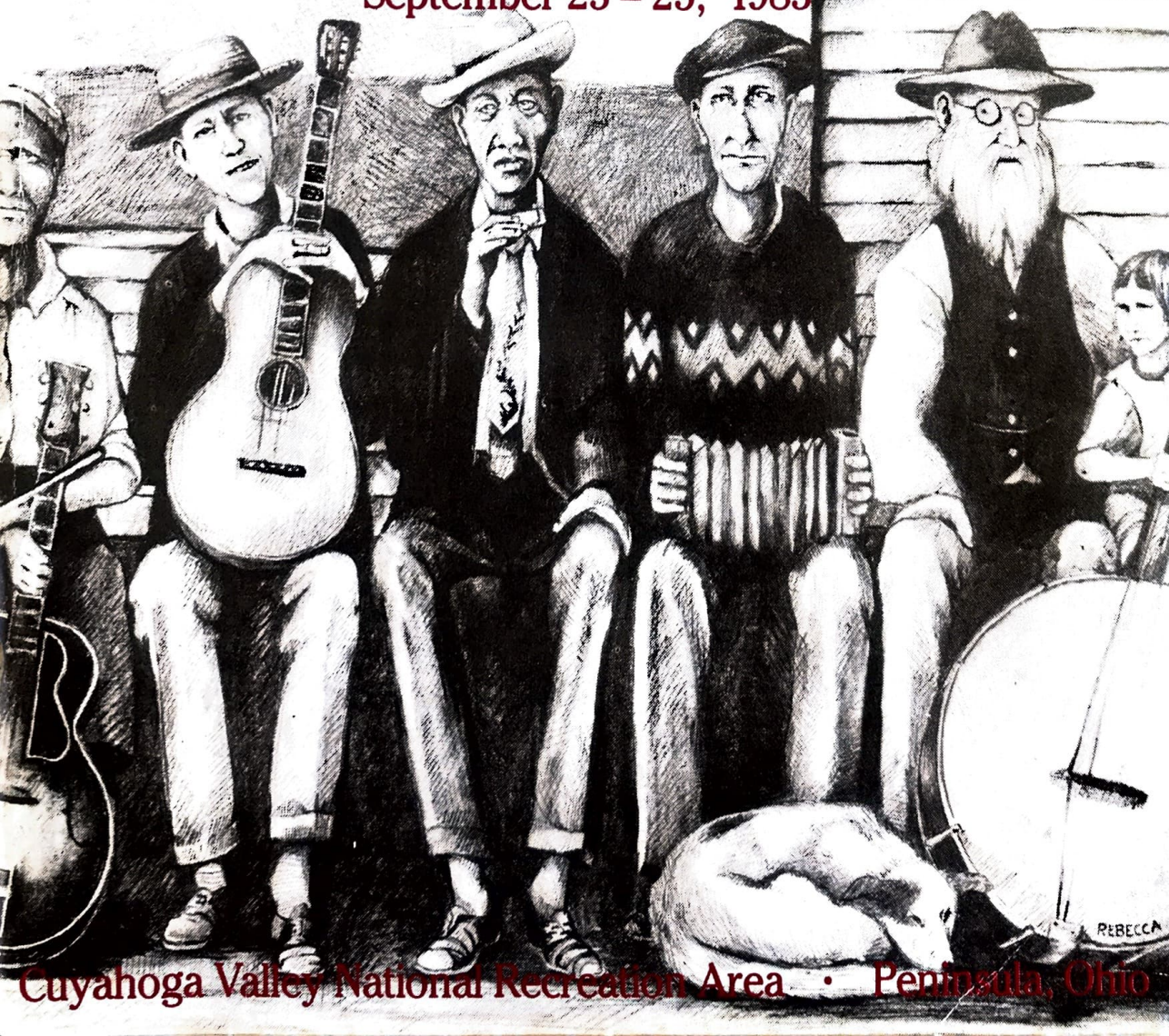
The 45th National Folk Festival

September 23 – 25, 1983



Cuyahoga Valley National Recreation Area · Peninsula, Ohio

JOHN F. SEIBERLING
14TH DISTRICT, OHIO

COMMITTEES:
JUDICIARY
INTERIOR AND
INSULAR AFFAIRS

Congress of the United States
House of Representatives
Washington, D.C. 20515

September, 1983

Welcome to the 45th National Folk Festival.

We in Northeastern Ohio are extremely fortunate to be welcoming the Festival back to our area. It has been 37 years since the Festival was held in Cleveland featuring, among other talents, the great W.C. Handy. Since its inception 45 years ago in St. Louis, the Festival traveled not only to Cleveland but to Dallas, New York, Philadelphia, and Chicago, before settling down outside of Washington, D.C. for the last 10 years.

What we have here today is the product of two ideals: The preservation of our natural and scenic resources, through the efforts of the National Park Service, and the preservation of our cultural and folk heritage, which is the goal of the National Council for the Traditional Arts. The Cuyahoga Valley National Recreation Area and the National Council for the Traditional Arts have combined their complementary objectives to present this extraordinary event in a most appropriate setting.

Of course, this Festival would not have been possible without the tireless efforts of our hosts, the generosity of corporate and charitable sponsors, the many Festival volunteers, and you, the audience. With your support, we can hope that the Festival will remain in our area for several years to come.

Sincerely,

John Seiberling

JOHN F. SEIBERLING, M.C.

W.C. HANDY, PERFORMER AT THE 12TH NATIONAL FOLK FESTIVAL IN CLEVELAND IN 1946 (AUTOGRAPHED PHOTO)

The artists you will meet at this festival come from back porches, living rooms, community gathering places and churches across America. They continue traditions handed down from earlier generations by families and communities. They were chosen for authenticity and excellence, but most are part-time performers who earn their living from other work. Some continue traditions known in the nation since its founding, but others are relatively new to America. The traditions and communities they represent are diverse, but these artists are similar in their devotion to family and community arts which are distant from the mass culture mainstream.

We wish to honor these men and women by inviting them here and we are grateful to those of you who return year after year, confident that wherever and whenever it may be held, the National Folk Festival will be a good show. Those of us preparing the festival know something of these artists in advance, yet we learn far more at the festival, and discovery and joy is always mixed with the hard work. Thank you for sharing it with us.

Joe Wilson
Festival Director

ABOUT THE NCTA

Thank you for coming to the 45th National Folk Festival. I'd like to tell you about the festival and the organization behind it. The first of these festivals was held April 29 through May 2, 1934, in St. Louis and was organized by Sarah Gertrude Knott. It is the oldest multicultural folk festival in the United States. During the past 12 years it has been at Wolf Trap Farm Park for the Performing Arts, near Washington, D.C., but for most of its history the National Folk Festival has moved often; it has been presented in Dallas, Chattanooga, New York, Philadelphia, Chicago, Cleveland (in 1946), and other cities.

The festival is organized and directed by the National Council for the Traditional Arts (NCTA), a private, not-for-profit corporation founded in 1933 and thus one of the oldest cultural organizations in the country. The NCTA has its offices in Washington, D.C. and is particularly concerned with the presentation of American folk and traditional arts that are authentic and of high quality. The National Folk Festival is very important, but it is only one of the activities of the NCTA.

Since 1970 the NCTA has had a cooperative agreement with the National Park Service (NPS) and has assisted the NPS in organizing interpretive presentations in parks throughout the United States. Thus it is no accident that this festival is being presented in the Cuyahoga Valley National Recreation Area, one of the newest and most promising of national parks. The preservation of this space between Akron and Cleveland for recreational use by present and future generations is a far-sighted and very important decision, one that will be noted with much gratitude in our crowded future.

Among other activities of the NCTA is a program of touring that sends folk artists throughout the United States. It has organized and directed tours of French-American music and dance, Yiddish theatre and music, Irish-American music and dance, Swedish-American theatre and music, Khmer classical ballet, cowboy poetry and music, Appalachian music and more. NCTA celebrates the arts of working Americans through regional festivals and concert series and has been active in planning and helping to organize the presentation of folk arts at World's Fairs. It presents these arts in radio programs and is involved in filming and videotaping performances for media presentation.

Our 27 board members include persons who live in all areas of the United States, talented individuals who represent a variety of academic disciplines, skills and interests. We all are volunteers and we have the active support of many other volunteers. This work is supported by the gifts of individuals, corporations, foundations and the National Endowment for the Arts. Gifts to the NCTA are tax-deductible; the organization is careful and frugal in expending funds. If you care about this work, I hope you will consider becoming a supporter.

We are grateful for your suggestions and responsive to good ones that are within our means. Thank you again for being here.

John Holum
Chairman of the Board

MESSAGE FROM THE PARK SUPERINTENDENT

Welcome to the Cuyahoga Valley National Recreation Area!

The National Park Service is pleased to cosponsor and host the 45th National Folk Festival here in Ohio's newest and largest national park. We sincerely hope that you will enjoy the festival. And while you're here, we hope you will get to know and enjoy the park as well.

There are many reasons why the National Park Service is hosting this unique event. For one thing, it preserves and makes available to the public the finest of America's folk art and traditions, a mission highly complementary to and compatible with ours. The primary job of the National Park Service is to preserve and make available for public use the nation's most significant natural, historical, and recreational resources in more than 330 units of the National Park System throughout the United States and its territories. Preserving the country's living, cultural heritage seems every bit as important, so hosting the National Folk Festival in a National Park area is a logical and desirable thing for us to do. Frankly, we're proud and excited to be a partner in this endeavor.

We are especially pleased to host the festival, its first time back on the road in many years, here in the Cuyahoga Valley National Recreation Area in northeastern Ohio. It enables us to showcase Ohio's cultural history, one of our important goals in the overall process of preserving and interpreting the history of the Western Reserve and its role in the history of the nation. Over the past three years we have presented several large cultural events toward this end—Mountain Music Days, Tamburitzan Days, Yiddish Days, Polka Days, Gaelic Days, Gospel Days, and others— but the National Folk Festival brings together the best of these and many others.

There are other important reasons why we are sponsoring the National Folk Festival in the Cuyahoga Valley National Recreation Area. It enables us to encourage people to utilize the park as an inspiration and setting for their own artistic pursuits, an activity we consider most appropriate to the overall preservation and use of the park. Every year we also hold art and photography competitions and exhibits, and an annual Art and Nature Show. As a centerpiece of our arts activities, we hope to restore the historic village of Everett (located just up Riverview Road from the festival site) as an artist-in-residence community. The National Folk Festival helps us focus attention on our overall cultural arts approach to interpreting the park and its values to the general public.

Perhaps one of the most important of all our goals in hosting the National Folk Festival is simply to make more people aware of this new National Park in their own back yards—in fact, personally introducing them to it in this fun and meaningful way. Because it is located in the midst of millions of people, the Cuyahoga Valley National Recreation Area has an incredible potential for being of service to the American people. That makes it one of the most significant additions to the National Park System in many years. Yet to fulfill that wonderful promise of making high quality, National Park experiences available to all people in this region, all people must be aware of the park and feel that it is a relevant and valuable part of their everyday lives. We are confident the National Folk Festival will go a long way towards helping us make this truly a park for all people.

Lewis S. Albert
Superintendent

EVENING CONCERTS 7:30 PM

Friday, September 23

Bluegrass Mountaineers
Traditional Bluegrass

Yugovich Tamburitzans
Serbo-Croatian String Band

Los Pregoneros del Puerto
Veracruz Jarocho Trio

Joe Cormier Band with Paulette Bissonnette
Cape Breton Fiddle Music and Stepdancing

D.L. Menard, Dewey Balfa, and the Louisiana Aces
Cajun Music from Louisiana

Saturday, September 24

Roan Mountain Hilltoppers
Tennessee Mountain String Band

Dr. Ross
Harmonica Blues

Ebenezer Baptist Church Mass Choir
Gospel Choir

Cleveland Irish Musicians Club with the Cannon-Kish Dancers
Irish Music and Dance

Magic Slim and the Teardrops
Chicago Blues Band

SATURDAY WORKSHOPS

	MAIN STAGE	STAGE 2	STAGE 3
11:00	The Bluegrass Mountaineers	Dr. Ross	The Yugovich Tamburitzans
11:30		Los Pregoneros del Puerto	
12:00	The Joe Cormier Band with Paulette Bissonnette	**The Left-Handed and Upside Down Instrument Workshop** Bill Birchfield — Dr. Ross Jose Gutierrez	**Ohio Fiddlers Convention** John Hannah Cecil Plum Lonnie Seymour Kenny Sidle
12:30	D.L. Menard, Dewey Balfa, and the Louisiana Aces	The Bluegrass Mountaineers	
1:00		Magic Slim and the Teardrops	The Cleveland Irsh Musicians
1:30	The Ebenezer Baptist Church Choir		**Mandolin Workshop** Edmond Boudreau Larry Efaw
2:00		**Banjo Workshop** John Hannah Tony Ellis Ron Dawson Creed Birchfield Al Markic	**Stomach Steinway (Accordion) Workshop** Ray Lavergne Al O'Leary Jake Zagger
2:30	Los Pregoneros del Puerto		
3:00	Dr. Ross	The Roan Mountain Hilltoppers	The Joe Cormier Band
3:30		The Markic and Zagger Orchestra	
4:00	The Yugovich Tamburitzans		The Ebenezer Baptist Church Choir
4:30	The Roan Mountain Hilltoppers	**Fiddling Chillicothe Style** Lonnie Seymour Tony Ellis	
5:00	Magic Slim and the Teardrops	D.L. Menard, Dewey Balfa, and the Louisiana Aces	The Cleveland Irish Musicians
5:30			**Dance Party:** The Markic and Zagger Orchestra

Demonstrations all day:
Quiltmaking, fiddle, mandolin, and banjo making, water dowsing, harness making, Hmong needlework, chair making, Ukrainian woodcarving, stonecarving.

SUNDAY WORKSHOPS

	MAIN STAGE	STAGE 2	STAGE 3
11:00	The Ebenezer Baptist Church Choir	**Hank Williams Songs** D.L. Menard	**Solo Dance Demonstrations** Paulette Bissonnette Edmond Boudreau Susie Colpetzer Peggy Cannon
11:30		Dr. Ross	The Roan Mountain Hilltoppers
12:00	Los Pregoneros del Puerto	**Irish and Appalachian Fiddle Styles** Tom McCaffrey Stephen Fraleigh Joe Burchfield Frank Barrett	
12:30	The Joe Cormier Band		The Yugovich Tamburitzans
1:00	Magic Slim and the Teardrops	**The Bluegrass Mountaineers**	D.L. Menard, Dewey Balfa, and the Louisiana Aces
1:30	**Ohio Fiddlers Convention** John Hannah Cecil Plum Lonnie Seymour Kenny Sidle		The Ebenezer Baptist Church Choir
2:00		**Lead Guitar Styles** Magic Slim Bill Birchfield Jose Guitierrez Bluegrass Mountaineer	
2:30	D.L. Menard, Dewey Balfa, and the Louisiana Aces		The Cleveland Irish Musicians
3:00		**Appalachian Fiddle and Banjo Workshop** John Hannah Tony Ellis Lonnie Seymour Ron Dawson Stephen Fraleigh Joe Birchfield Creed Birchfield	The Joe Cormier Band
3:30	The Yugovich Tamburitzans		Los Pregoneros del Puerto
4:00	Dr. Ross	**Instrument Making Workshop** Clifford Hardesty Doug Unger	**French-American and Gypsy Fiddle Styles** Dewey Balfa Dick Richard Joe Cormier George Matie
4:30	The Roan Mountain Hilltoppers	**Relatives of the Guitar** Jose Gutierrez Cesareo Ramon John Turkal Rudy Jovanov	
5:00	Magic Slim and the Teardrops	D.L. Menard, Dewey Balfa, and the Louisiana Aces	The Bluegrass Mountaineers
5:30			**Dance Party:** Ohio Fiddlers

Demonstrations all day:
Quiltmaking, fiddle, mandolin, and banjo making, water dowsing, harness making, Hmong needlework, chair making, Ukrainian woodcarving, stonecarving.

BLUEGRASS MOUNTAINEERS

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Banjoist Ron Dawson came from Nebo, West Virginia, to the Akron area on a Sunday in 1958. On Monday he went to work. Twenty five years later he's still in northern Ohio, still working, and still playing the bluegrass music he began in West Virginia.

Many thousands of other people from the southern Appalachians of West Virginia, southeastern Virginia, Kentucky and east Tennessee made a similar move during the 1945-1965 period. Fine bluegrass bands are now as common in the industrial Midwest as in the mountains.

One of the best is the Bluegrass Mountaineers, a group that has as its vocal center guitarist Eddie "Beanpole" Efaw, originally from Mannington, West Virginia. Beanpole's son, Larry Efaw, plays mandolin. Juanita Dawson (Ron's wife), originally from Richwood, Virginia, plays guitar, Stephen Fraleigh plays fiddle, and Gene Daugherty plays guitar. All but Stephen are singers and they hold closely to the original mountain sound of bluegrass, the sound made famous by Bill Monroe and the Stanley Brothers. The vocals have a lonesome quality, and there are fire and drive in the instrumentals.

YUGOVICH TAMBURITZANS

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The richly textured **tamburitza** music of the Southern Slavs is common in an area that stretches from western Pennsylvania to Chicago. Many immigrants from regions now part of Yugoslavia settled in the northeast and Midwest, taking up work in industrial, mining, and agricultural occupations.

Tambura or **tamburitza** is a generic term for a family of fretted instruments: **prima, brach, celo, bugaria,** and **berda.** They range in size from smaller than a mandolin to larger than a string bass. In addition to these plucked instruments a violin is often added to the ensemble. The soul of tamburitza orchestras, however, is found in the emotion-laden vocals. Most of the songs are about love, lost love, leaving home — those passages of life celebrated in all good folk music.

Many distinct, regional musical traditions were brought to the United States by the South Slavic immigrants, yet the tamburitza orchestra emerged as the most important music ensemble for dances, weddings, and other community social occasions among both Croatian and Serbian communities. Tamburitza orchestras in the United States range from small ensembles to large orchestras. The larger orchestras are important for training young musicians, and they are often heard performing arrangements of light classical pieces and traditional tunes in a concert setting.

After four generations in America, tamburitza orchestras have developed a distinctive American flavor reflected mainly in playing style and repertoire. There has been an expansion and a blending of repertoire to include songs and dances of many regions of present-day Yugoslavia as well as popular songs translated into Serbo-Croatian from English and other languages.

The Yugovich Tamburitza Orchestra of Massillon, Ohio, is an example of the evolution of this music in the United States. Consider the personnel, for example: two Croatians, a Serbian, and a Hungarian. A Hungarian leader of a tamburitza orchestra? Hungarians don't perform tamburitza music, so there's a story here.

As a child, Djuro "Magyar" Matie, Jr. loved the Gypsy violinists that visited his ethnic neighborhood in Duquesne, Pennsylvania. While in his early teens he began playing this music, carefully watching Gypsy players and listening to their records. When he was 15, his family moved to Massillon, Ohio, and Djoko Pribich happened to walk by the house one day when the young Djuro was practicing violin. "We've got a tamburitza band. Come over and play with us," Djoko urged. "I'm a Hungarian. I don't know anything about tamburitza music," responded Djuro. "Oh, that doesn't matter. Come on over."

Djoko was a bassist who loved singing and good singers. He kept a good band together in one form or another until his death 2 years ago. Most of those bands included the sound of a Gypsy violin. The band is continuing — still ecumenical in membership, still with the high, sweet sound of the Gypsy violin and the open-throated vocal harmonies that Djoko preferred. The band members are John Turkal (brach), Rudy Jovanov (bugaria), Tony Salopek (bass) and, of course, Djuro Matie, Jr. (violin).

LOS PREGONEROS DEL PUERTO

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Jose Gutierrez, **requinto** player and **pregonero** (lead singer) of Los Pregoneros del Puerto, hails from La Costa de la Palma rancho, bordering on the Alvarado Lagoon in the heart of **jarocho** country near the port of Veracruz, Mexico. His grandfather was an accomplished musician and his father continues to be one as well. Typical of many **jarocho** musicians, the ebullient Jose plays all the main jarocho instruments with ease, is a fine vocal and instrumental improvisor, and even dances a little on occasion. His musical companions are also from the jarocho country and show it in their faithfulness to traditional style: Gonzala Mata plays both melody and bass lines on a large harp and Manuel Vasquez flawless chordal accompaniment on the **jarana,** a small, eight-string, guitar-like instrument. All are now residents of the United States.

Throughout the colonial era, Veracruz was the gateway between New Spain and the outside world. Spanish immigrants and visitors were obliged to pass through Veracruz on their journey inland. Perhaps nowhere in Mexico have the centuries of Spanish influence remained so evident as in the folk culture of the Southern coastal plain of Veracruz. The peak social occasion for music and dance is the **fandango;** the traditional garb of the women is the long white lace dress, similar to certain regional costumes of southern Spain; and the Spanish tradition of chivalry is quite evident. As in Andalusia in southern Spain — the place of origin of many Veracruzan settlers — there is a strong tradition of oral poetry, much of it improvised in a spontaneous fashion to fit the occasion at hand.

Out of this regional blend of a rich Spanish heritage together with a strong African presence has come the lively, witty, and somewhat picaresque character of the **jarochos**, the name given to the southern **Veracruzanos.** The main **jarocho** musical form is the **son jarocho,** which in itself involves traditions of instrumental music, fixed and improvised oral poetry for that music, and dance.

The jarocho instruments are unique, composed of a large **arpa,** or harp (playing melody and bass), **requinto** (a four-string type of guitar played with a long bone or plastic plectrum), **jarana** (a small, eight-string type of guitar in various sizes playing rhythmic accompaniment), a tambourine in some areas, until recently a violin, and within the last four decades, a standard six-string guitar. The combination of these instruments varies, but the most common grouping these days is **arpa, jarana,** and one or two of the remaining guitar types.

JOE PFEFFER

JOE CORMIER BAND

PAULETTE BISSONNETTE

JOE CORMIER BAND

Joe Cormier was born in the tiny fishing village of Cheticamp, on the north shore of Cape Breton Island in eastern Canada. Even today Cheticamp is a French-speaking place, although most of Cape Breton is English-speaking (albeit with a bit of a Scottish burr and the rolling cadences of eastern Canada). Cheticamp was settled in the 1780s by fourteen Acadian French families, victims of the expulsion of the French from what is now Nova Scotia by the British. The same expulsion sent thousands of Acadian French families to what is now the United States — to Maine, to Philadelphia, to Charleston, and especially to southwest Louisiana, where in time the word Acadian became Cajun.

Joe grew up in a musical and dancing family. His father played fiddle, as did his older brother Paul. Stepdancing and jigging came from his grandmother. His first important, nonfamily model was Placide Odo, an older French fiddler who included in his repertoire the tunes played by Quebec fiddlers as well as the special Cape Breton repertoire.

Most Cape Breton fiddlers — Joe included — will tell you that their music is largely Scottish in origin. Some say that it is the "pure" form of Scottish fiddling. That a large part of the repertoire consists of Scottish tunes is easily proven, but the source of the style is more elusive. One doubts that any music held in the hearts and minds of people can remain "pure" (at least in the sense of being unchanged) across the many decades since Highlanders became the dominant people of Cape Breton during the early 1800s. What seems more likely is that Cape Bretoners took a Scots-based music and made it suit their needs for both dance and concert. The result is a powerful contribution to musical art.

Cape Breton people listen to music, but they also dance to it. Stepdancing is found everywhere on the Island, and every family has at least one dancer. Paulette Bissonnette is the dancer of her family. She regularly dances to the music of the Joe Cormier Band. She lives in the Boston area now but learned Scottish stepdancing in Cape Breton and is continually picking up new steps from other dancers as well as creating her own.

Another family dancer is Edmond Boudreau, guitarist, mandolinist, and sometimes bassist with this fine band. Edmond was also born in Cheticamp and grew up with Joe Cormier. Edmond can occasionally be persuaded to show that his slightly-larger-than-average feet can tap out a fine jig. His knowledge of Cape Breton music is vast and often his chirping mandolin is heard following the melody line with Cormier's fiddle. He is a rock-solid guitarist and a fiddler, too.

This music is anchored by the steady-as-Gibraltar piano of Joe Patenaude. Joe was born in Massachusetts, but he too is of French ancestry. Joe has played piano for many fiddlers at the French-American Victory Club in Waltham, Massachusetts, a favorite performing spot for this band. Joe is carefully unobtrusive in creating the base this music rests on. Joe has performed with country-western groups and is a fine lead pianist, but holds to his job of creating a foundation in this group. Like Joe and Edmond, he is a team player.

A year ago this band was in Asia performing in concerts at U.S. diplomatic posts in a tour arranged by the United States Information Agency. They performed at Taipei and Kaohsiung, Taiwan; Hong Kong; Bangkok and Chaingmai, Thailand; Djakarta and Surabaja, Indonesia; Manila, Phillipines; and Seoul, Korea. They were beautifully received and have the clippings to prove it.

JOE PFEFFER

CAJUNS: UNMELTABLES IN THE POT

When the British expelled the French-Acadians from what is now Nova Scotia two generations before the American Revolution, the plan was to scatter these French-speaking people throughout North America and have them melt into the English-speaking population. But these people proved unmeltable. Several thousand gathered on the prairies west of New Orleans where their descendants became known as Cajuns (an English mispronunciation of Acadian). They continued to speak French and did some melting of their own, absorbing English, Germans, Indians and others into a dominant Cajun culture. There are estimated to be 900,000 descendants of the Acadians now, most in southwest Louisiana and eastern Texas.

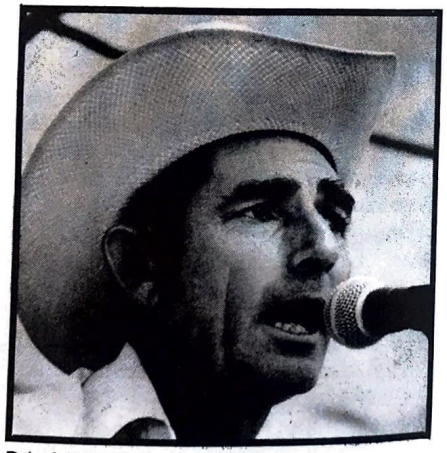
The French spoken by these people is understood by speakers of standard

French, but there are differences. Most people in France did not speak standard French until after 1900, and the ancestors of the Cajuns left France over 300 years ago. The French language and cultural skills such as music have continued in the Acadian parishes (counties) of Louisiana, but they have been eroded by official and unofficial pressures. For example, it was once a violation of state law to speak French on school property in Louisiana. A memory that practically all adult Cajuns hold in common is of being spanked by teachers for speaking French at school.

The unofficial pressures were perhaps even stronger. The conventional wisdom among the upwardly mobile in Louisiana was that everything French was old-fashioned and useless and had to be discarded if one wanted to be successful. This attitude influenced even some French-speaking cultural leaders; they sought to convert the French to standard French through the schools, adopt elements of French popular and elite culture, and discard Cajun cultural forms, especially Cajun music. A very successful program of French instruction in the schools began, but there was no attention to other cultural skills.

Yet Cajun music survived and is undergoing a revitalization that is dynamic and excellent. People no longer believe it will be soon pushed out by Nashville country music; traditional Cajun music is heard in hundreds of clubs, on radio, on more recordings than ever before, and at scores of festivals both in and outside Louisiana. Many individuals influenced this revitalization, but one has been more important than the others. He is Dewey Balfa, a fiddler and singer who lives in Basile, Louisiana. Dewey, whose musical training came largely from his father and mother, has never earned his living as a musician. Much of his energy goes into a small furniture store that he operates. Yet Dewey is famous among Cajuns and cultural advocates as a passionate, articulate spokesman for Cajun culture in all its forms and especially its musical forms. He spoke first through the music he made with his talented brothers, Will and Rodney. The Balfa Brothers band became famous and traveled often to France and the Northeast; their performing ended with the tragic accidental deaths of Will and Rodney in 1979. Dewey also spoke at home and on the road, wherever people would hear his views.

In 1982 Dewey was awarded a National Heritage Fellowship by the National Endowment for the Arts. This is the highest artistic award given by our nation. Many other awards have come to Dewey but the greatest is that the music of his family and his people is alive and healthy. His brilliant music is usually mixed with some comments that increase cultural sensitivity. It is an honor to have him at this festival.



D.L. MENARD

D.L. MENARD, DEWEY BALFA, and the LOUISIANA ACES

D.L. Menard is composer of "La Porte Dans Arriere" ("The Back Door"), a song that is second only to "Jolie Blon" in the repertoire of Cajun singers. He began playing guitar at age 16 and a year later performed with accordionist Elias Badeaux, organizer of the original Louisiana Aces. D.L. was lead singer, and the popularity of the Aces in dance halls led to recordings during 1961-64 that spread their fame to wherever Cajun music is appreciated.

D.L.'s first trip outside Louisiana was to the National Folk Festival in 1973. The invitation came from fieldworker and NCTA Board member Dick Spottswood, who also assembled a portion of the Louisiana Aces for a Rounder Records album. D.L., the only remaining member of the original Aces, has performed at scores of festivals throughout the United States and Canada. He has toured France twice and in 1974 took a version of the Aces on an eight-nation swing through Central and South America. In 1980 D.L. broke all travel records for Cajun bands (and perhaps for other bands too) in a 6-week, 42,000-mile, around-the-world goodwill tour of performances in Thailand, Burma, Sri Lanka, India, Pakistan and Oman.

D.L. continues to compose beautiful melodies, and songs such as "En Bas d'un Chene Vert" ("Underneath a Green Oak Tree") and "Je Peux Pas T'Oublier" ("I Can't Forget You") are treasured wherever Cajun singers gather. He has always been a bilingual singer and is especially noted for his singing of Hank Williams songs in English. In May, D.L. recorded his first album in English, still to be released. It is a record worth waiting for: D.L. worked with Dan Helms and Jerry Rivers of the Drifting Cowboys (the original Hank Williams band); Buck White, Cheryl White Warren, and Jerry Douglas of The Whites; country music superstar Ricky Skaggs, and D.L.'s son, Larry Menard.

Although he has performed in 20 nations, D.L. is not a full-time musician. He is a craftsman who makes fine chairs from sturdy ash timber that grows in the Louisiana swamps near his home in Erath, 20 miles north of the Gulf of Mexico in Vermillion Parish. His platform rockers, sewing rockers, and ladderback chairs are usually sold to nearby people, but some are sold to visitors. D.L. is always happy to talk to anyone who comes to his one-man chair factory, and that is the only way to obtain one of his creations. (He doesn't ship them — the hassle of crate-making and freight carriers are not for him.)

Fiddler and singer Dewey Balfa is another well-traveled Cajun. He was taught by his father, Charles Balfa, and then by musicians around his hometown of Mamou. An early influence was the great Cajun fiddler Harry Choates, famous for his recording of "Jolie Blon." Dewey worked with Choates at a shipyard in Orange, Texas. Another influence was older brother Will, a fiddler and Dewey's mentor for years.

In 1964 Dewey accepted an invitation to take the music of his family to the Newport Folk Festival. The invitation came from Ralph Rinzler, then a fieldworker for the Newport festival and later the organizer of the Smithsonian Institution's Folklife Programs. With two fiddles, triangle, and guitar, the Balfa Brothers introduced Cajun music to this festival and later to the huge audiences of the Smithsonian's annual Festival of American Folklife. The Balfas took their music to dozens of other festivals and to France.

A Cajun musician who has worked with both the Balfa Brothers and the Louisiana Aces is Dick Richard, a fiddler, steel guitarist, and soybean farmer who lives near Basile. Dick is one of Dewey's favorite fiddlers and sometimes joins him in showing twin fiddling Cajun style, with the second fiddle playing baritone below the lead. They also perform in the oldest Cajun style, using fiddles as the only instruments. Dick is equally respected as a steel guitarist, playing in the raucous roadhouse style common in Louisiana honkytonks.

The newest Ace, accordionist Ray Lavergne, came by his skills the way all Cajun accordionists do, by watching others. An obvious influence upon his playing is the legendary Iry Lajune, an accordionist who contri-

buted to both repertoire and accordion style. Another is the late Nathan Abshire, a powerful player who traveled often with Dewey Balfa. Ray's instrument is one beloved by Cajuns. These accordions were once imported from Germany, but the end of German manufacturing forced a Cajun beginning and now Cajuns export accordions — even to Germany.

ROAN MOUNTAIN HILLTOPPERS

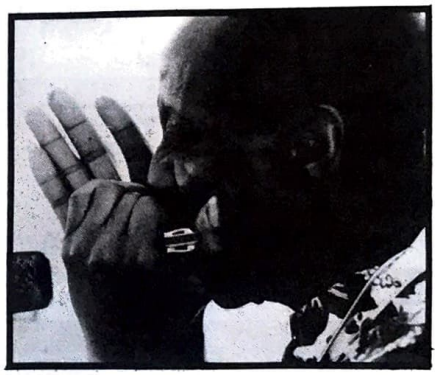
ROAN MOUNTAIN HILLTOPPERS

Stunning musicians and an unusual visual treat, the Roan Mountain Hilltoppers are a family band from Roan Mountain, Carter County, Tennessee, a tiny community nestled on the side of the rugged and remote 6,300-foot Roan Mountain plateau. The band's energetic melodies are produced by 77-year-old banjoist Creed Birchfield and 71-year-old fiddler Joe Birchfield; they are brothers. The rhythm section consists of guitarist Bill Birchfield, Joe's son, and washtub bassist Janice Holtsclaw Birchfield, Bill's wife.

Much of the visual impact of the Hilltoppers results from surprise that such courtly and sedate gentlemen can produce such high-energy music, and musicians tend to turn goggle-eye when they see Bill's guitar style. He is left-handed and plays the guitar upside down, his picking hand moving from bottom to top while his right hand notes the guitar from over the top of the neck. What is most amazing is that it sounds fine.

Creed's and Joe's father, Nathan, was a fiddler and banjoist as well as a blacksmith, farmer, and owner of a water-powered sawmill on Hampton Creek. They were born in a log house and learned such tunes as "Little Gal'l Fool Me" and "Old Cat Died" from their father. They say their mother, Vasti, was an accomplished dancer, "best I ever seed hit the floor," and "she could dance on a looking glass and not break it." They learned to play on a banjo and cigar-box fiddle made by their father.

Although they performed frequently during their youth at neighbor's homes, at house dances, and at schoolhouse pie suppers, Creed and Joe stopped performing while rearing their families. Creed was a farmer and mechanic and did not own a banjo for 42 years. Joe was a farmer and stopped fiddling shortly after his marriage in 1936. After their retirement, younger members of the family persuaded the brothers to play again, and nowadays they are frequent winners at Southeastern fiddlers conventions.



DR. ROSS

DR. ROSS

Isaiah Ross is a native of the Mississippi Delta, a resident of Flint, Michigan, and a one-man band of near-legendary status. His medium is the blues and he is a member of the first generation of rural Mississippi bluesmen to take their music to the cities.

The youngest of 11 children, he was born in Tunica, Mississippi in 1925 and began playing the harmonica at age 9. His father, Jake Ross, played the harmonica, and Isaiah learned in the folk way: he heard and borrowed. By age 11 he was in a local band, Willy Love's Silver Kings, composed of musicians from Tunica and Dundee. A year later George Jackson was using the young Isaiah to back him and taught him the guitar. He was with Jackson until 1943, when he teamed up briefly with guitarists Wiley Galatin and John Dillon of Dundee. With Galatin he moved to West Helena, Arkansas, and radio station KFFA later that year. After a few months of performing there, Isaiah was drafted.

After the service in World War II he returned home, farmed, performed locally, and worked briefly on radio stations in Clarksdale, Mississippi, and Memphis. He did another stint in the army during the Korean conflict.

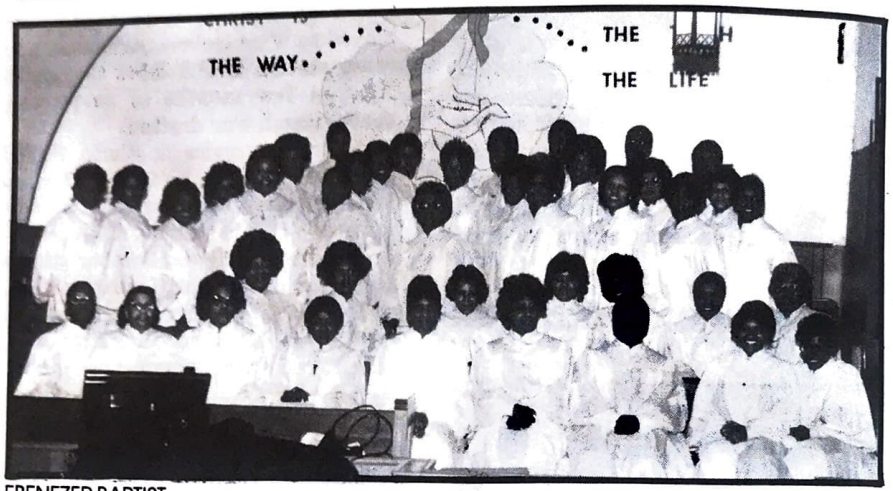
He made his first recordings in 1951/54 in Memphis at a time when small recording companies in this musical city were taking note of the popularity of radio bluesmen. These first recordings were made by Sam Phillips of Sun Records, who shortly thereafter became famous for recording Elvis Presley, Jerry Lee Lewis, Roy Orbison, and Carl Perkins. Like Phillips, these young white musicians were fans of the black musicians they had heard on the radio.

Phillips sold the first Dr. Ross recordings to Chess. Later recordings were released on Sun, Blue Horizon, Fortune and Vee Jay, where he was called "Medical director for Vee Jay" (the "doctor" tag came from his habit of reading medical books during his stints in the Army).

In 1954 Dr. Ross began full-time employment in the automotive industry and since then has restricted his performing to weekends and vacation periods. He has reared a family and led a life that he prefers to the full-time career of the music professional. He has remained active in recording with albums on Takoma, Munich and Arhoolie.

His sound evolved from that of the standard blues of the post-war period to the one-man band during his Memphis recording years. One-man bands have been known since the 1920s; as a group they are better known for novelty rather than quality. But Dr. Ross is a bluesman who has chosen a one-man band context for convenience, and he avoids the excesses of one-man bands. The hassle of keeping a band together brought him to this instrumentation, which he gives an unusual twist — performing left-handed on both guitar and harmonica, not an easy feat on either instrument. Though he has considerable skills on both guitar and harmonica, the latter is his main instrument and the raucous, infectious style he brings to it is the hallmark of Dr. Ross.

SMITHSONIAN OFFICE OF FOLKLIFE PROGRAMS



EBENEZER BAPTIST CHURCH CHOIR

EBENEZER BAPTIST CHURCH CHOIR

The Ebenezer Baptist Church in Columbus, Ohio, is the source of a magnificent choir organized in 1966 by Mrs. Doris L. Brown. Mrs. Brown directs the choir, provides piano or organ accompaniment, and is composer of some of the choir's songs. She is wife of the Reverend Landis C. Brown, Sr., the pastor of Ebenezer Baptist.

The choir is a ministry of the church, a gift that it offers to the community and groups that might not be reached by other ministries. The investment in this ministry is largely by the choir members. They give much time and a loving concern to this work. The choir rehearses often; this is a carefully disciplined music. Yet within this discipline there is room for expression of religious emotions that arise in the exercise of belief. The musical framework is strong, the emotions are heartfelt.

There are moments in an Ebenezer Choir concert when no middle ground is left, no place for casual observance. This is a music with wrenching power: one becomes involved or must make a conscious decision to not become involved. It is a music that begs involvement, and it has roots that go deep into the traditions of this nation.

The church was a strength-giving institution for black people through centuries of oppression. There were times when even the church was forbidden. In the wake of the 1822 slave insurrection of Denmark Vesey in Charleston, religious worship was sharply curtailed and ministers denounced. After the Nat Turner slave revolt of 1831 some states forbade blacks to preach. In a message to the legislature, Governor Floyd of Virginia said: "The most active incendiaries among us have been the Negro preachers." They were accused, among other things of "telling the blacks, God was no respector of persons." A witness to those times, Lucretia Alexander, at age 89 recalled: "My father would have church in dwelling houses and they had to whisper. . . They used to sing their songs in a whisper, and pray in a whisper."

Black religious music was a deeply imbedded tradition generations before Turner and Vesey. A 1782 advertisement for two runaway salves in a Richmond newspaper described them as "much given to singing hymns." Meacham's Journal describes the experiences of a white Methodist circuit preacher in Virginia. The following excerpt is from August 15, 1789:

> Some time in the Night, I judge near the Middle watch — I awakened in raptures of Heaven by the sweet Echo of Singing in the Kitchen among the dear Black people (who my soul loves). I scarcely ever heard anything to equal it on earth. I rose up and strove to join them — ah — I felt the miserable weight of oppression intolerable upon my heart — while the proud whites can live in luxury...The African upholds him by his Swet and labour ...and if they serve the Lord God it must be in the dead of night.

In a further entry in his journal Reverend Meacham told how 15 days later slaves attending one of his meetings were attacked with "sticks, clubs and caines...for praising of God — O America how she groans under the burden of slavery." It is sad to note that this crushing burden was endured for another 75 years after the Reverend Meacham wrote this tortured entry in his journal.

Early slaveholders hoped that Christianity would make slaves more tractable. They believed that the approved hymns would aid the process of enslavement. But among slaves the droning hymns of the time were transformed to a music with an electricity, and they were acculturated and made a black property. Descriptions of black religious song from that time clearly indicate stylistic links to the evangelical black singing today. The path of the music is long and twisting, but the stylistic elements leap centuries in description. Here is a part of Fredrika Bremer's description of her November 27, 1850, visit to the African Methodist Church in Cincinnati:

> The church was full to overflowing, and the congregation sang their own hymns. The singing ascended and poured forth like a melodious torrent, and the heads, feet and elbows of the congregation moved all in unison with it, amid evident enchantment and delight in the singing . . . here is a specimen of one of their popular church hymns:
>
> *"What ship is this that's landed at the shore!*
> *Oh, glory halleluiah!*
> *It's the old ship of Zion, halleluiah,*
> *It's the old ship of Zion, halleluiah,*
> *Is the mast all sure, and the timber all sound?*
> *Oh, glory halleluiah!*
> *She's built of gospel timber, halleluiah,*
> *She's built of gospel timber, halleluiah"*

Of course the music has changed over time. All music is functional and subject to constant change as it lives in the repertories and is shaped by the talents of new generations. To stop it at any point in time is to make it useless to all save museum curators. Those who sing today in the choir of the Ebenezer Baptist Church are propelled by the same inspiration that moved the people who had to sing their songs in a whisper, so of course they feel free to change and add to this religious legacy.

CLEVELAND IRISH MUSICIANS CLUB and the CANNON-KISH DANCERS

CLEVELAND IRISH MUSICIANS

At one time, many of America's larger cities had Irish-American clubs and associations. Musicians met to trade tunes, songs, and stories, perform together, and lift a toddy. These were places of good humor, fine music, and friendship. In retrospect these were educational centers of great importance whose artistic impact is still felt. Musicians with diverse styles who came from distant counties in Ireland, who would not have met at home, met in the Bronx, Philadelphia, Cleveland, Chicago, Boston and San Francisco.

The friend of all Irish musicians in Chicago was Captain Francis O'Neill, Commissioner of Fire and Police. The Captain helped those seeking employment and he was an avid collector of Irish music. O'Neill's book **Dance Music of Ireland,** published in 1903, is the greatest collection of traditional Irish music to appear anywhere. It is the bible of traditional music in Ireland as well as in the United States and, 80 years later, is still in print.

The artistic ferment of the clubs and associations also left an imprint upon recording. Between 1920 and 1950 the greatest recordings ever made of Irish traditional music were produced in the United States. They had a tremendous impact back home. The American role in Irish arts continues still: Irish-Americans frequently win the important music and dance competitions in Ireland.

Sadly, most of the older clubs and associations are gone now, but one club is vital and active and still contributing to Irish-American artistry. It is located in Cleveland. Fiddler Tom McCaffrey and flutist Tom Byrne are officers of the club and also musicians respected by good traditionalists everywhere. They're bringing to this festival other club members who are fine musicians: fiddler Frank Barrett, flutist Jim Noonan, and accordionist Al O'Leary.

Much of Irish traditional music is for dancing. The sources of Irish stepdancing have never been subjected to the scholarly historical study that this dance deserves, but it is clear from popular sources that stepdancing is old and has been influential. Appalachian flatfoot and clog dances have Irish antecedents. The Irish soldiers that the British sent to occupy French Canada in the 18th century taught stepdancing to the French, who taught it to Cree and Chippewa Indians; these groups still stepdance.

Some of the favorite stepdancers of the Cleveland Irish musicians are senior members of Cleveland's Cannon-Kish School. Peggy Cannon is a winner of national stepdancing contests as well as a talented teacher. Stepdancing training also has a long history. In some areas of Ireland during the early 18th century dancing masters traveled from village to village. In Irish communities in the United States, stepdance schools have a long history and are now undergoing a revival.

Stepdancing is a vigorous and demanding as ballet, but you'll note that the upper torso is kept rigid. There's a story about this. It seems that there was once a bluenosed attack upon stepdancing by some people who objected to it upon religious grounds. A good father came to the rescue: stepdancing was fine, he said, so long as it was dignified and the dancers did not wave their arms about.

MAGIC SLIM

MAGIC SLIM and the TEARDROPS

Chicago bluesman Magic Slim's story began in Mississippi, like so many of his contemporaries. Born in the community of Grenada, he moved to Chicago in 1955. While playing an occasional gig as the great Magic Sam's bassist, Slim dropped his family name (Morris Holt) when renamed by the band leader. Frustrated by his lack of success in Chicago, Slim returned to Grenada and formed a band with his brothers Nick (his current bassist) and Lee Baby. Though Slim made his livelihood as a truck driver, the four years spent in Mississippi proved to be the beginning of the Teardrops.

In 1965 Magic Slim and the Teardrops were back in Chicago, playing at the Boll Weevil Club, the 1125 Club, and Florence's, among other places. Shortly thereafter Magic and the band began to record, first for the Ja-Wes label and later for many others. With guitarist Junior Pettis joining the ranks in the 1970s, Slim and the band began recording more frequently. In 1976 they cut their first LP for the French MCM label, then in 1979 a second for the Lincoln, Nebraska, Candy Apple label. It was their inclusion on Alligator's "Living chicago Blues" series in 1979, however, which gained them national exposure.

While touring Europe in 1979 Slim and the band were well received, and they cut two additional records for the French label Isabel. Those sessions recorded in Toulouse, France, were condensed into one album, "Raw Magic," for the Chicago-based Alligator label.

Chicago continues to be a blues stronghold for many reasons, including the prevalence of clubs that provide income and exposure for its musicians. Many of these musicians, like Magic Slim, record for Chicago's own Alligator label and tour nationally as well as abroad. Magic Slim and his Teardrops — brother Nick Holt on bass, Nate Applewhite on drums, and rhythm guitarist John Primer — continue the tradition of fellow Chicagoans Muddy Waters, Little Walter, Magic Sam, and others. Playing a rocking and passionate style of urban blues which rightfully still calls Chicago its home, Magic Slim and the Teardrops are living proof that the blues are alive and well.

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John Hannah John Scotland Hannah was born on April 9, 1920 in Mango County, West Virginia. John was raised in a mountain family deeply rooted in traditional music. His grandfather, Isaac, a Civil War veteran, was a master old-time fiddler and, according to John, was considered the best fiddler in the area at that time. John's father, Wallace, also was an exceptional old-time fiddler. His mother, Rebecca, played clawhammer style on a fretless, open-backed banjo. John says "she played some of the prettiest music I ever heard come out of a banjo." John recalls often waking up in the morning to the sound of his parents' fiddle and banjo duets as they played a few tunes just after breakfast before his father left for work.

John's first instrument was the fretless banjo, which he took up at the tender age of 6. Within a matter of weeks he was closely following his father's fiddling on tunes like "Cluck Old Hen," "Sourwood Mountain," and "Brown's Dream." Soon, on fiddle and banjo, he and his father began playing for square dances in the community. John eventually took up the fiddle as well. His family owned a Victrola and thus he was able to listen to the commercial recordings of many early country musicians such as Fiddlin' John Carson, The Carter Family, and Arthur Smith. He became especially interested in Arthur Smith's music and learned many of his tunes, such as "Cumberland Blues," "Cheatum Hoedown," and "North Carolina Breakdown," which John still plays today.

As John grew into early manhood he worked in coal mining, setting dynamite (or "shooting coal," as John puts it) for the Hutchison Coal Company. He also worked timber, laid block, and did carpentry. He still maintained an interest in music and played in the evenings and on the weekends with his brother, Flem, accompanying him on guitar, an instrument new to the region. The Hannah brothers played in clubs and for square dances in the late thirties. After World War II, they joined up with a singer and guitarist named Harold Kirk and called themselves the Echo Mountain Boys. They played country songs, fiddled for square dances, and were influenced by some of the boogie woogie music of the 1940s.

JOHN HANNAH

John was a policeman for a time in Kermit, West Virginia and moved to Columbus in the early 1950s. He worked as a copper finisher for the Clark Grave Vault Company in Columbus for thirty-two years and is now retired. Now John plays for his own pleasure at home and for church picnics and family gatherings. His son-in-law, Tim Duncan, often accompanies John on the guitar.

John's fiddling style is deeply rooted in the early short-bowed mountain style, but his repertoire reflects years of development in country music. His tunes range from the early mountain tunes played by his grandfather like "Rebel Raid," "Cold Frosty

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Morning," and "Lost Indian," to the more modern country classics like "Orange Blossom Special" and even a little boogie woogie. His music reflects his good-natured personality and is always a real treat for everyone.

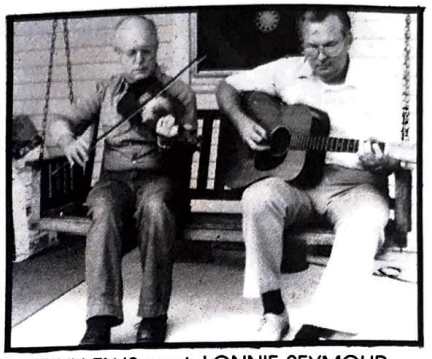
CECIL PLUM

Cecil Plum Cecil Plum is a 69-year-old fiddler originally from Tunnelton, West Virginia. He moved to Massillon, Ohio, 13 years ago and is living there still. Cecil learned to play music from his parents, his uncle, and the numerous musicians in his community; Cecil recalls that it seemed as though there was "a fiddle in every house." His mother was a fiddler and his father was a shape-note singing master who traveled to area schools to teach shape-note singing.

At age 6 Cecil began playing the fiddle at square dances in the area with a black guitar and banjo player. Begining in the late thirties, Cecil played fiddle and dobro with a guitar player named Ted Ball. The team called themselves The Arthur Brothers and played for music programs on a number of radio stations including WTBO in Cumberland, Maryland; WMMN in Fairmont, West Virginia; and WAJR in Morgantown, West Virginia. The Arthur Brothers eventually became the back-up band for Salt and Peanuts, a husband and wife team who played at The Grand Old Opry.

When Cecil moved to Ohio in the early 1970s he was inspired to pick up old-time fiddling again when he heard and met Ohio fiddlers at fiddle contests. It is interesting to note that one of the fiddlers most inspiring to Cecil was Kenny Sidle (who also appears at this festival). We are all very fortunate that Cecil took up the fiddle again because he as a wonderful, unique style and a delightful approach to music. He plays with very precise intonation, clear tone, and a lot of notes, but maintains the flavor and spirit of old-time fiddling. A unique aspect of Cecil's music is that he composes his own fiddle tunes, such as "Trumpy's Hoedown," "Laurel Mountain Breakdown," and "Trouble in the Henhouse." Cecil's lyrical and fluid fiddling seems to be an extension of his personality — he is very thoughtful and articulate and likes to express his thoughts and feelings both verbally and musically.

Cecil still enjoys participating in fiddle contests and spending time with other fiddlers. His sophisticated style and expressive spirit have won him both a houseful of trophies and ribbons, and a reputation as an outstanding fiddler and a fine gentleman.



TONY ELLIS and LONNIE SEYMOUR

Lonnie Seymour and Tony Ellis Alonzo Fredrick Seymour — Lonnie — is a 61-year-old fiddler who was born, raised, and is still living in Chillicothe, Ohio. Lonnie works for The W.H. Kiefaber Company in Chillicothe, an industrial heating and plumbing supply company.

Though his father and uncle were fiddlers, Lonnie is mostly a self-taught musician. He began playing the fiddle as a teenager in what he calls "just a kids' band," playing around with fiddles, banjos, and guitars with his sister and other friends his age. Like many other fiddlers of his era, Lonnie was influenced as his playing developed by the early commercial music he heard on the radio — especially the fiddling of Arthur Smith. This influence is reflected in the tunes included in his repertoire. But his style is very "old-timey"; it is a very individualized style, using a lot of short bow strokes and a heavy emphasis on rhythm.

In the late forties, Lonnie played in a band called The Ross County Farmers. They played every Saturday night for a few years on station WBEX in Chillicothe. From this exposure the band was also asked to play for many square dances and other community events. Lonnie's exciting fiddling still stirs up the dancers, so it is not surprising that some of Lonnie's favorite times were fiddling for square dances.

Lonnie now plays for his own enjoyment at home and occasionally plays in fiddle contests in the area. He is often accompanied by his friend and neighbor, Tony Ellis. Tony is originally from Sylvia, North Carolina. His father played old-time fiddle, and Tony learned to play the banjo from an older banjo player in North Carolina. He eventually became a superb Scruggs-style banjo player and has played professionally with such bluegrass greats as Bill Monroe and The Bluegrass Boys and Mac Wiseman. More recently Tony played the fiddle with an old-time string band in Bristol, Tennessee, which included Dr. Bruce Mongle, an old-time banjo player. He now does some outstanding bluegrass-style fiddling with The All American Boys, one of the best traditional bluegrass bands in Ohio.

Tony has worked with the Meade Paper Company for 18 years, and 5 years ago his job brought him to Chillicothe where he lives now. He enjoys playing the guitar, mandolin, and especially the banjo with Lonnie's fiddling.

KENNY SIDLE and TROY HERDMAN

Kenny Sidle and Troy Herdman Kenny Sidle, 52, was born in a log cabin and grew up in the country near Toboso, Ohio. He now lives in Hanover, a short distance from his hometown, with his wife Evelyn and his family. Kenny works in Newark at the Owens Corning Fiberglas Corporation as a maintenance mechanic.

Kenny grew up listening to and learning from the reputable fiddling of his father, Vernon Sidle; his uncle, John Croner; and the many other fine musicians in his community. He was also influenced by medicine shows and

other traveling musical troupes. Kenny played for community dances in his earlier years and began to play professionally in the fifties. He's played in stage shows at Frontier Ranch, near Columbus; Hillbilly Park, near Newark; on the WWVA Jamboree; and, in the seventies, he played with The Cavalcade Cut-ups on North American Country Cavalcade, a program that aired every Saturday night from the Southern Hotel in Columbus on radio station WMNI.

Through the years, Kenny has developed a strong "contest" style and has acquired a reputation as one of the finest authentic Western-style fiddlers in this part of the country. His playing is "notey" but is very clean and fluid, in many ways reminiscent of Canadian fiddling styles. Kenny travels all over the country and Canada to compete in prestigious fiddle competitions. He has won many state championships and placed this year and in past years among the top 10 finalists at the Grand Masters fiddle championship in Nashville, Tennessee.

Kenny's fiddling is usually accompanied by the exceptional guitar playing of his good friend, Troy Herdman. Originally from Evans, West Virginia, Troy now lives in Columbus and works at The Timken Roller Bearing Company. Troy grew up in a very musical family and learned to accompany the fiddling of his father, uncle, and brother. Troy's brother, the late Clarence "Curly" Herdman, was a widely known champion fiddler in the fifties who played a style quite similar to Kenny's. Kenny and Troy also play together now in The Independence Band, which plays regularly for square dances and other country music events at the Flowers Music Hall in Hanover. Both Kenny and Troy are master musicians in the truest sense — not only do they play with a high level of proficiency, but their approach to their music is warm and good natured. They may appear very casual as they are playing, but there is always a wonderful thrill in the music that cannot be missed.

MARKIC and ZAGGER ORCHESTRA

Cleveland is famous for its polka bands in much the same way that Mississippi is famous for the blues and New Orleans for jazz. It has more bands than other cities, and they play often. The longest-running program on television in the United States is "Polka Varieties," produced in Cleveland.

Polka music came with immigrants and it has acculturated along with the people. Most groups are able to salute several national homelands with tunes in their repertoire: there are tunes for the Polish, Germans, Slovenians, Irish and Jewish people, and it is good business to perform them. Polka bands can usually be identified as Polish, German or Slovenian or with another ethnic group based on their musical interests and the predominant ethnic identity of the members, but not always. A pan-Cleveland style is growing, perhaps several pan-Cleveland styles. Some styles derive from outstanding band leaders and do not center upon ethnicity. It is all a bit mysterious to outsiders, but well understood by Cleveland polka fans. They take visitors to Tony's Polka Village, a record store that specializes in polka music, where the newest record releases are prominently displayed and where the back bins contain a recorded history of the most popular polka groups.

Jake Zagger, who commutes from Pennsylvania to Cleveland, is featured on accordion, Cordovox, and the older button box accordion, an instrument now experiencing a revival in this area. Complementing Jake as co-leader is Al Markic on banjo and guitar. Rudy Kershishnik plays bass and tuba, Mark Habat is drummer for the group, and Larry Kovarik contributes saxophone, clarinet, and vocals.

Al says the group plays "belly rubbing music," mainly for middle-aged and older people. Much of the band's repertoire is based upon music that was popular in the 1920s and 1930s, and it is all for dancing. They recently performed at a 50-year class reunion and they travel often. In August they were in Alaska and they'll be going to Denver and Florida soon.


MARKIC and ZAGGER ORCHESTRA

Whether the Markic and Zagger Orchestra is folk or popular can be debated. The base in ethnic folk music is there, but if there is a sizable number of youngsters in the audience, they may even perform a rock piece. Many of their staples are older popular tunes. They are a working dance band of the kind that is present at the celebrations of working people: marriages, group picnics, retirement parties and more. They are thus close to the life of working people and they perform with a zest and joy that is a hallmark of the finest polka bands.

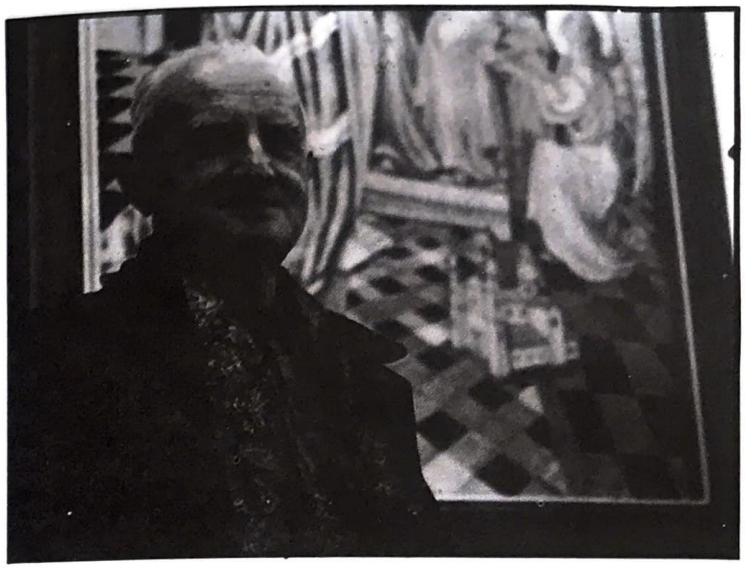
Helen Barhorst Born in 1920 in Fort Loramie, Ohio, in Shelby County, water dowser Helen Barhorst has lived all her life (save 2 months) in west-central Ohio. She and her husband now live in Minster, about three miles north of Fort Loramie in Auglaize County, and Helen is called to farms and homes throughout the region to find underground water by means of her special skills.

Like most water dowsers, Helen did not "learn" to dowse so much as she discovered that she already had the "gift" for it — a gift which some people have and some do not. In 1946, a local well-drilling company which had come to the Barhorsts' chicken farm in Yorkshire was having difficulty finding water and called in a local dowser, who found the right site for the well. During the dowser's visit, Helen found that she, too, had the gift of being able to locate water underground, and she began to work "on call" for the drillers. Again, like most dowsers, she finds water by lightly holding a fork end of a Y-shaped stick, so that the stick rises vertically from the hands, and walking across the land where the well is to be drilled or dug. Some dowsers prefer wood of a certain type; Helen says any stick of the right shape will do. When she passes over underground water, the stick turns downward in her hands toward the ground.

Unlike many dowsers, however, Helen does not charge for her services. She takes her ability to be a gift from God and feels it is inappropriate and disrespectful to receive money for this gift. Since beginning to dowse, Helen has found over 100 sources of water, with no misses.

SANDY RIKOON

HELEN BARHORST



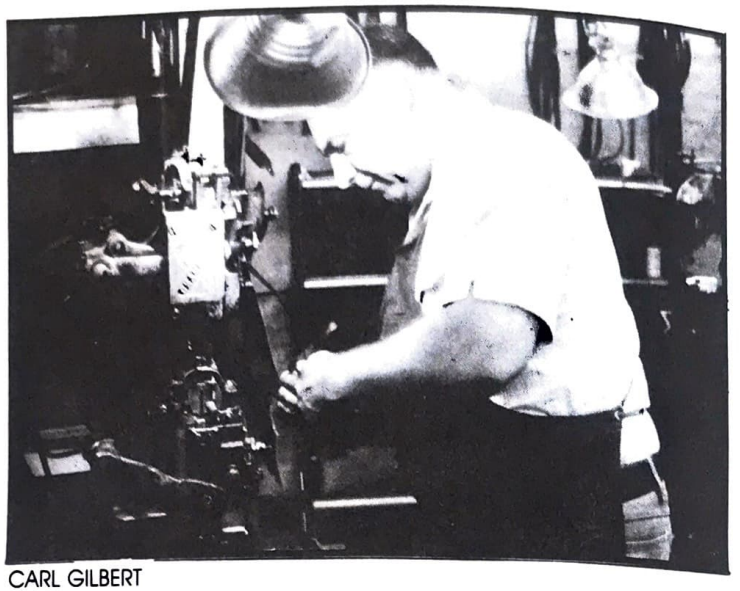
JACK GBUR

Jack Gbur Jack Gbur was born in 1909 of Ukrainian parents who had emigrated to Cleveland a few years before. When he was 8 years old his family moved to Brecksville to farm, and Jack began to "fool around with a knife," whittling and carving the pieces of wood that happened to be at hand. Although a great-grandfather sculpted religious statues and church decorations in the Ukraine, this tradition was not passed down within the American branch of the family. Jack began on his own, carving miniature animals and other typical whittled pieces.

At 14, Jack started working part-time at a patternmaker's shop in the area, learning to design and construct the interlocking parts of various architectural ornaments such as columns and pedestals. He learned tool-and-die making before World War II and spent the better part of his adult working life in the design and engineering of metal parts for aircraft and other complicated pieces of machinery.

While carrying on this career, Jack also made the most of what for other people might be only "spare" time. In his early twenties he began to do free-lance church decoration work, learning on his own the skills of carving religious statues, making and painting icons and religious paintings, and repairing these items that his great-grandfather had practiced in the nineteenth century in Europe. He now owns his own business on Cleveland's west side; there he makes religious carvings and statues from wood, repairs church decorations and ornaments, and paints religious subjects. His work can be found in many of Cleveland's Roman Catholic and Orthodox churches and cathedrals, and one of his pieces — a relief of Pope John Paul — was presented to the Holy Father on his tour of the United States. Jack has also spent a number of years studying painting and portraiture part-time at the Cleveland Institute of Art. He passes many weekends sketching, painting, and doing pen-and-ink drawings along the Rocky River and in the area's other metropolitan parks.

In short, Jack is an "artist-at-large" who designs, draws, shapes, cuts, and paints objects from wood, metal, paper, canvas, paint, and ink — from airplane parts to religious statuary and from the formal patterns of icons to the meandering courses of the Cuyahoga and Rocky Rivers.



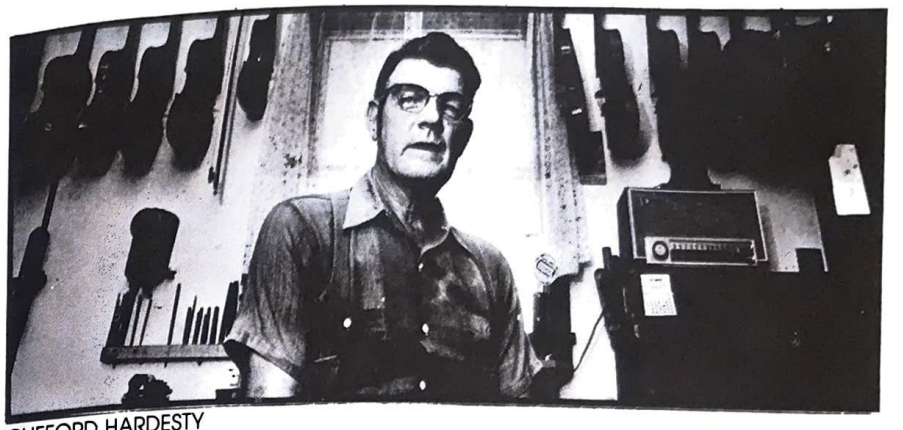
CARL GILBERT

Carl Gilbert Carl Gilbert has done horse-related work for over 30 years. Born in 1933 in Dayton, he worked as a farrier (a blacksmith who shoes horses and does other farm-related metal fabrication work) for 16 years. Around 1970, he decided to learn harness and tack making and repair (at the time, he had some 30 horses to keep in harness), and he bartered his own farrier work with an older harnessman in the area for his first harness-making machines.

Carl now lives in Wapakoneta in Auglaize County, upstairs from his harness and shoe repair business. He has recently opened a second business a little south of "Wapak," in Sidney. Working with his wife and daughters, he has built a regional and even national reputation for good harness work.

In rural western Ohio, horses are still occasionally used as work animals on the farm, and Ohio's Amish, some of whom live in this area, have never stopped depending on strong horses and strong harness. Carl and his family work with these customers, as well as those who keep horses for sport or pleasure — and circuses, too, shipping Gilbert-made harnesses as far away as Washington D.C., and to circus winter homes in Florida.

SANDY RIKOON



CLIFFORD HARDESTY

Clifford Hardesty Clifford Hardesty is a 62-year-old fiddler and fiddle maker who was born near New Moscow in Coshocton County, Ohio. He now lives in West Lafayette, also in Coshocton County. When Cliff was 10 years old, his older brother, Telford, left to work on a dairy farm in Wisconsin. Telford had played the fiddle and when he left, Cliff decided to take up the fiddle, too. He grew up fiddling around home and at house dances in the community and developed a self-taught, original style.

Cliff started building fiddles in 1974, inspired by his friend and neighbor, Chester Grey, from nearby Plainfield. Like his fiddle playing, Cliff learned fiddle making much on his own. Cliff has a special approach as a craftsman: his point of view is that of a musician who has spent a lot of time playing fiddles and thus has a strong sense of what a fiddle ought to sound like.

Having grown up in an agricultural community where people often made their own tools or replacement parts for tools, Cliff already had a good hand for making things. He has designed and made many of the tools that he uses in fiddle making. This dexterity combined with his skill as a fiddler enabled Cliff to progress rapidly in fiddle making. His fiddles sound good, are easy to play, and are handsome, well-crafted instruments.

LOREN G. HOSACK

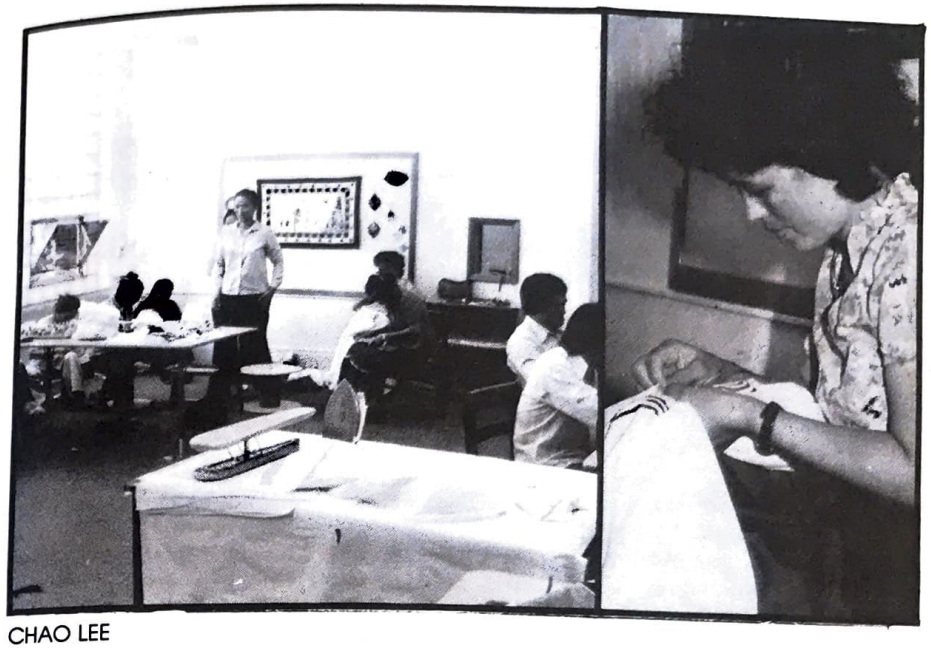
DOUG UNGER

Doug Unger Doug Unger, from nearby Peninsula, Ohio, is an artist and a craftsman of banjos and mandolins. Trained in portrait painting at Syracuse University, Doug turned to instrument making 10 years ago when he could not afford to buy a fine banjo. Instrument making was for Doug a natural extension of his creative work: "I was enamored as much with the instruments as with the music. They were magic to me."

At this same time Doug traveled to the Round Peak Area (encompassing southwestern Virginia and northwestern North Carolina), which is widely known for its excellent instrument makers and traditional musicians. Here Doug met some of America's most outstanding traditional artists, including Kyle Creed, Tommy Jarrell, Fred Cockerham, and Ernest East. These visits, as well as continued trips to festivals in the region, were to have a lasting impact on Doug's music and craftsmanship.

In an effort to gain a deeper appreciation of the skills involved in banjo making, Doug began to study the fine banjos made nearly a century ago by the A.C. Fairbanks and Cole companies. In addition to the excellence of their overall design, many Fairbanks and Cole banjos were ornamented with intricately engraved pearlwork. Doug, self-taught at engraving, soon became an authority on the restoration of these banjos and is one of the finest pearlworkers active today. His excellence in this regard did not go unnoticed by the C.F. Martin Company, long known as makers of outstanding guitars. In 1978 Doug received a special commission from that company to do the inlay work on 24 model OM-45 guitars, the most ornate Martin.

In recent years Doug has extended his instrument making to include mandolins, a logical extension of his love of both the sound and the aesthetics of acoustic stringed instruments. He also plans to begin making guitars. To date Doug has made eight flat-back mandolins, in both the pear-shaped "A" style often played in old-time string band music and the "F" style prominent in bluegrass bands. Doug's banjos and mandolins are now owned by musicians throughout America as well as in six foreign countries.



CHAO LEE

Chao Lee and Khou Kha It's a long way from the Laotian highlands to Toledo, Ohio, where the Hmong refugees and their traditions, culture, and artwork may begin life anew. During the Vietnamese conflict the Hmong made their perilous way across the Mekong River from Laos to Thailand, where they settled in refugee camps awaiting repatriation. Some 40,000 Hmong have come to start a new life in America; there are 400 Hmong in Toledo.

Once in this country, the Hmong — an industrious tribal people who had made their living as farmers and hunters — found that language barriers and economic conditions made jobs almost impossible to find. The Hmong women, however, brought with them a precious legacy: the ability to create uniquely beautiful handwork, which their people have used in weddings and celebrations for centuries. It was this needlework, a dazzling combination of artistry and craftsmanship, that captured the eyes and imaginations of several Toledo women and led to the formation of the Common Thread, a nonprofit corporation whose goal is to employ the Laotian Hmong women to produce their intricate cutwork, embroidery, and applique work for market in the United States and abroad. Proceeds from the sales will be used for educational, vocational, and social service programs in Toledo's Hmong community.

In August of 1982, the Hmong needleworkers gathered in a classroom in St. Stephen's School in East Toledo to cut and stitch their ancient designs into more luxurious fabrics and marketable fashions. It became necessary to relocate the workshop in June 1983 and to find a permanent location. Together with other area community arts organizations, the former Glann Elementary School was transformed into the Common Space Community Arts Center. The center now provides a permanent home for The Common Thread needleworkers as well as individual artists and arts organizations from the greater Toledo area.

DELBERT (LEFT) AND
TOM (RIGHT) METHENEY

Delbert Metheney Delbert Metheney was born in Clay County, West Virginia, near the small town of Nebo, in 1918. He remembers his grandfather making chairs and mentions that an uncle, Ezra Metheney, also worked on them. More recently, his cousin Jenes Cottrell made chairs and banjos, using a foot-powered lathe for chairmaking like the one in Delbert's shop.

Delbert first learned to make chairs by watching and helping his father. He continued to help out when he was not working at CCC camps, and only stopped when he entered the army in 1942. He began to make them again about 12 years ago, when he retired from his sawmill job and cut back on his tobacco farming—the main family business since the family moved to Adams County, Ohio in 1925.

The chairs the Metheney family has traditionally made are called "split-bottom, ladder-back" chairs. These chairs have maple legs and back posts, hickory rungs, and three or four hickory slats as back supports. The seat, or "bottom," is woven from long, thin strips of oak called "splits." At his home and shop south of Wilkesville, Ohio, in Vinton County, Delbert still makes chairs this way. At the request of a friend, he has also started making chairs with backs woven of oak splits. Although the back posts on his father's chairs were always "straight" — that is, parallel to the chair legs — the chairs Delbert makes now have backs that are "curved" — they are slanted back slightly from the seat.

Delbert uses much of his father's equipment, including a foot-powered lathe and a shaving horse (a bench used to form chair pieces), and he also uses an electric lathe and many tools of his own design. He is particularly proud of the fact that his chairs contain neither nails nor glue. Instead, he uses seasoned hickory rungs to hold the maple pieces together. The maple pieces are always from fresh-cut trees, and as they dry out, they shrink around the hickory rungs so that all the chair pieces have a tight, permanent fit.

Delbert is a very modest man — he is quiet, but when he uses his hands and tools to work with wood, he is quick and efficient and makes the chairmaking process seem almost easy. He takes pride in his work and is happy that his teenage son Tom is also learning to make chairs in the Metheney way.

TIM LLOYD

LUCY NEALEY

Lucy Nealey Quilter Lucy Nealey was born in Monticello, in the southeastern corner of Arkansas, in 1936. She lived in Arkansas until 1953, when she and her husband moved north to Dearborn, Michigan, where he had found work in the Ford Motor Company plant. He now works at Ford's Lorain truck plant, and the Nealeys live in Berlin Heights, Ohio, a little west of Lorain and Elyria.

The ties between the generations of women in Lucy's family have always been important and have often been made through shared quiltmaking. Lucy's mother, grandmother, and other older relations are quilters; she herself learned as a young girl. Her mother would thread a needle for her and Lucy would practice stitching, striving for close, careful work. If her stitches weren't close enough together or well enough made, her mother would pull them out, and Lucy would have to start over until she met her mother's strict standards. Over time, she learned to cut, piece, and quilt the traditional patterns — Dresden Plate, Double Wedding-Ring, Log Cabin, Climbing Jacob's Ladder, among others — and now she teaches her own descendants in the same way. Lucy also knits, embroiders, and makes her own clothes according to patterns she likes.

Scraps of material and quilt tops continue to unite Lucy's family. Her mother, whose eyesight now prevents her from finished quilting, pieces quilt tops (often from material sent to her in Arkansas by relatives) and sends them to Lucy to finish. Lucy will occasionally piece a quilt and send it on to her daughter or other relatives. Although she demonstrates at local fairs, was featured in this year's **Quilts and Carousels** exhibition at the Firelands Association for the Visual Arts in Oberlin, and is opening up a small shop in Berlin Heights to sell quilt supplies, Lucy's work is still primarily family-minded. Few important dates in her family, whether a wedding, birth, or anniversary, pass by without the production by hand of a commemorative quilt or other piece of needlework, given as a token of family tradition and support.

TIM LLOYD

ANN BROWN WILSON

Ann Brown Wilson, quilter and seamstress, is a native of Watauga County, North Carolina. This Blue Ridge county is famous for its production of traditional craftspeople and musicians. Fieldworkers have been pestering the natives for songs and crafts since Cecil Sharp and Alan Eaton found rich lodes of both there over 60 years ago. Among well-known finds: Frank Proffitt, Doc Watson, Ray and Stanley Hicks, the Wards, the Harmons, Edd Presnell, and many more.

Ann was reared in a traditional family near the head of New River. Her family is largely self-sufficient in the production of its food, clothing, and energy. There's a big garden, clothing is made, houses and barns are built, heat is from wood, animals are raised for food, and whatever is needed is made. Her father has many jobs: farmer, school bus driver, sheep shearer, gardener, carpenter, roofer, timberman, livestock handler, herb gatherer. Her mother preserves food, sews, cooks and is a full participant in the farming, gardening and livestock handling.

As a child Ann loved the quilting that occupied the nights of the mountain winters, and she absorbed many patterns from her mother, grandmothers, aunts and friends. She continues to quilt and has a keen eye for patterns that are unusual and traditional. She makes bonnets traditional to the mountains and, true to the make-what-you-need habit, she has made covers for musical instruments and even shoes.

Ann notes that her area has a physical connection to Ohio. The beautiful New River flows north from the mountains, across Virginia and West Virginia to the Ohio.

POPEYE REED

Popeye Reed Earnest "Popeye" Reed was born in Jackson, Ohio, in 1924. Raised in the Appalachian hill country of Jackson County, Popeye comes from a family of Irish and Native American descent. His grandfather, a coal miner, came to America from Ireland in the 1800s. His great uncles were furniture builders who also carved, although Popeye never saw much of their work. His father worked on the railroad. According to Popeye, his mother was a member of the Little Turtle tribe. Of his youth, he says, "I grew up, I was born in Jackson over here, then moved there and then I left home when I was fourteen. And from then on, I worked for whatever I could get out of it and then I started to carving, making Indian stuff and selling it."

Popeye began carving when he was 7 or 8 years old. In those years, he carved rabbits, ducks, birds, snakes, and lizards, "small stuff," as he puts it, "out of wood." Later he began to carve in stone. One of the first pieces he sold was a bowl with Daniel Boone's initials on it. It was purchased by a relic hunter who thought he could buy an "authentic historic artifact at a cheap price. Popeye, who has a keen appreciation for practical jokes, laughs when he talks about making a living in those years from selling "Indian" artifacts he had made to entrepreneurs. Many of his buyers insisted that the pieces they wanted to buy were from a particular year or tribal group, without asking whether Popeye had made them. If they asked, he would tell. If they tried to outdeal him, he would sell.

Popeye has carved seriously for well over 25 years. Using a hammer and several kinds of chisels, he carves animals, humans, and Greek gods and goddesses from sandstone he digs from a quarry some 5 miles from his home. He also carves wood, limestone, bone, and marble, making a variety of objects ranging from beads to calendars and tables. However, carved figures — whether animal, human, or god — make up the largest part of his work. Popeye's pieces have been bought, sold, and exhibited in central and southern Ohio, as well as in New York and many other parts of the country.

Around 1968, Popeye's approach to his work changed. He says that after that time, he no longer carved just what he saw, but could rather carve just about anything he wanted. At this point in his career, he stopped working for anyone else but himself. He began to concentrate less on animals and Indian figures and more on mythological beings. Zeus, Hera, and many other Greek figures are his favorite subjects. They are what he considers to be his real art.

Stonecarving is born of the prescence of workable stone, the knowledge of carving techniques, and the outdoor work tradition in which carving occupies the leisure moments of many American working men. Carving is not necessarily a folk tradition, nor is it unique to the Appalachian areas of America; it is found wherever there is material to be carved. What makes certain styles of carving folk traditions are the localized materials and techniques used, as well as an artistic sensibility that expresses the shared knowledge, symbols, and values of a particular cultural group in a particular place and time. Popeye's carvings are, to some extent, part of such a tradition, but in the end, they are very much his own creations.

SANDY RIKOON

Hope You Enjoy the 45th National Folk Festival

ABOUT THE CUYAHOGA VALLEY NATIONAL RECREATION AREA

Created by an act of Congress in 1974 as a unit of the National Park System, the Cuyahoga Valley National Recreation Area preserves 32,000 acres of natural, rural landscape and open space along 22 miles of the Cuyahoga River between Cleveland and Akron, Ohio. The National Park Service and other partners are now developing the park for the educational and recreational benefit of all people for all time, a very special thing in the midst of this urban region.

The Cuyahoga Valley National Recreation Area, like other National Parks across the nation, is a blend of significant nature, history, and recreation resources and opportunities. Here where the city sidewalk ends are large stretches of woodlands and meadows, many streams, ponds, and waterfalls; and an abundance of wildlife and wildflowers — all interwoven with some of the country's most important remnants of history: prehistoric Indian sites, Western Reserve farms and buildings, remains of the Ohio and Erie Canal, and relics of industrial, transportation, conservation and recreation history that helped shape the Midwest and America as a whole. Nature and history join with recreation resources to form a rich tapestry of public use opportunities: playfields, trails, and other facilities and settings for hiking, jogging, bicycling, picnicking, fishing, music, art, special events, winter sports of all kinds (sledding, cross-country skiing, ice skating, tobogganing, snowshoeing, ice and snow sculpturing, etc.), nature and history study, photography, canoeing, horseback riding, and games — just to name a few.

Additional opportunities are being added all the time as the park matures. In the future you may find youth hostels, backpacking and camping sites, arts and crafts villages, historic canal boat rides, museums, more trails, environmental education centers, and more.

The Cuyahoga Valley National Recreation Area is cooperatively managed by several partners. National Park Service facilities and programs blend with other public and privately owned cultural and recreational attractions to offer a still greater range of use options in the park. Four golf courses, two downhill ski areas, four youth camps, Blossom Music Center, Kent State University's Porthouse Theater, Western Reserve Historical Society's Hale Farm and Village, and units of both Cleveland and Akron Metropolitan Park Districts all join together to form a single National Park out of formerly separate and isolated attractions. In addition to a rich diversity of choices, the public also benefits from this greater park in that they can spend entire weekends or even entire vacations right close to home. In fact, one might spend a lifetime exploring and playing and never exhaust all of the possibilities of the kaleidoscopic Cuyahoga Valley National Recreation Area.

To help you better understand, enjoy, and utilize the Cuyahoga Valley National Recreation Area, National Park Service rangers conduct a wide variety of programs and services throughout the year. See a monthly "Schedule of Events" for regularly scheduled nature, history, and recreation hikes, talks, skills workshops, and special events. Inquire about and watch for special flyers on environmental education and other school services, materials, and facilities. Also available are special services for special people: the elderly, physically and mentally disabled, disadvantaged youth, and others. And, of course, there is a wide range of arts happenings. Check with park rangers for more details on these and other in-park and off-site services.

For a full-color map/brochure on the Cuyahoga Valley National Recreation Area, as well as other complete information on all park resources, facilities, programs, and events, stop in at one of the two National Park Service Visitor Centers shown on the map. **HAPPY DAYS VISITOR CENTER** is on Route 303 a mile west of Route 8 near Peninsula, Ohio (Phone 216-650-4636 Akron). **CANAL VISITOR CENTER** is at 6699 Canal Road a mile south of Rockside Road in Valley View (Phone 216-524-1497 Cleveland). Both are open 7 days a week, year round (except Thanksgiving, Christmas, and New Year's Days) from 8:00 AM to 5:00 PM. Each Visitor Center houses an information desk with park rangers on duty to answer questions or help you find your way around the park. They also have information files on the other 334 units of the National Park System. There are exhibits, book sales, restrooms, audiovisual programs, trailheads, and park program meeting areas. For full park information, please stop in or call. Or write in care of the Superintendent, Cuyahoga Valley National Recreation Area, 15610 Vaughn Road, Brecksville, Ohio 44141.

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The Ohio Arts Council was created by the Ohio General Assembly in 1965 to foster and preserve the arts and culture of Ohio. The Ohio Arts Council offers a wide range of programs and services in the design, performing, visual, literary, media, and traditional arts to individual artists, arts organizations and community groups throughout the state.

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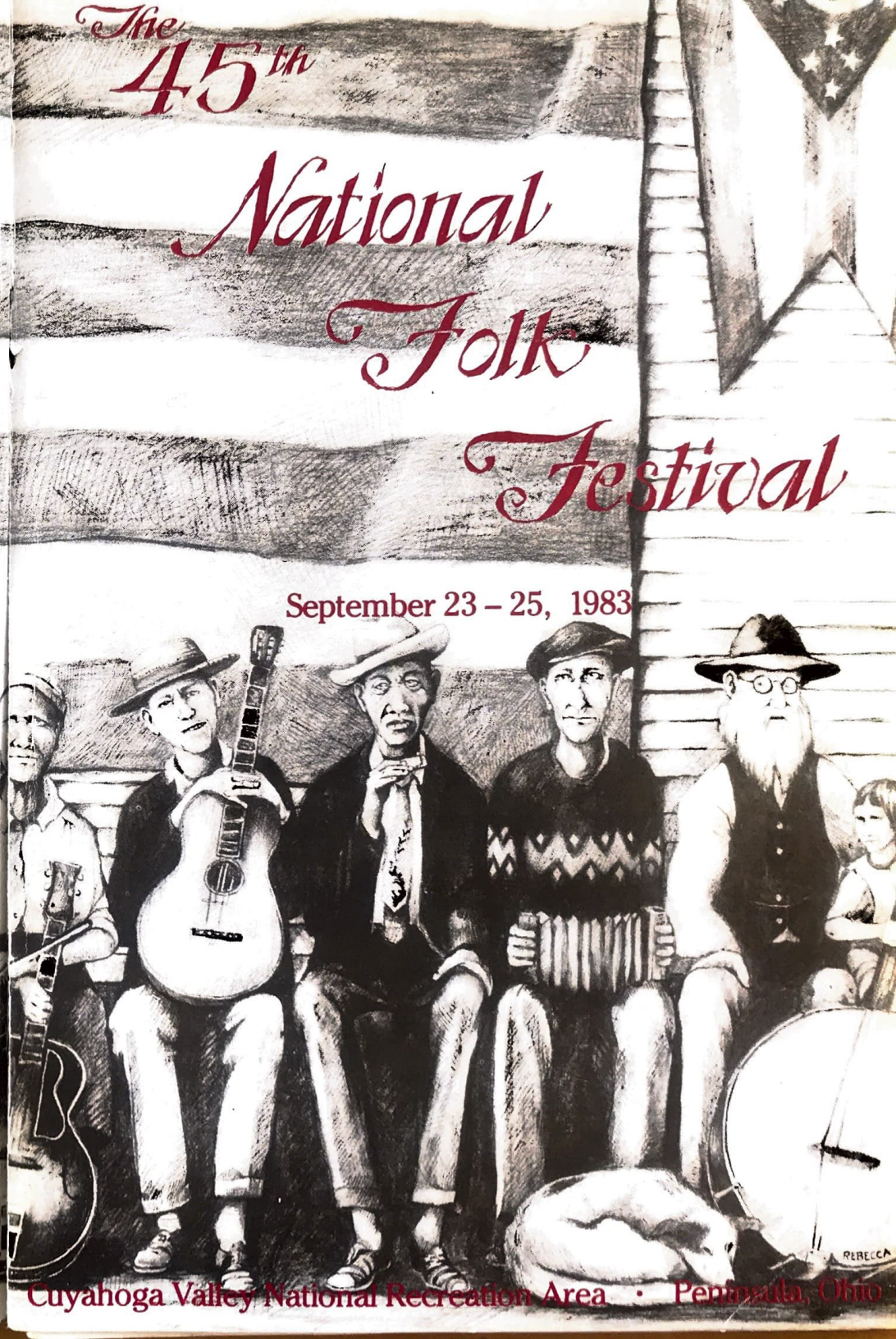

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