
CUYAHOGA VALLEY
GOOD
46th
TIME
National Folk Festival
1984
NATIONAL RECREATION AREA

WELCOME

to the

46th National Folk Festival

Cuyahoga Valley National Recreation Area

September 21 - 23, 1984

Eleanor Roosevelt
1884-1962

With this festival we celebrate the centenary of the birth of Eleanor Roosevelt, a first lady not afraid to go into a coal mine, a friend who gave her presence and enthusiastic support to the National Folk Festival. She was honorary chairman, but she was not good at being an honorary anything. Her direct involvement helped immensely in the 1938 move to Washington. There's an old letter from a secretary that begins, "Mrs. Roosevelt has asked me to tell you that she will call in a few days to discuss the needs. . . ."

An exhibit concerned with her life and her contributions to the lives of others is at this festival. A brief ceremony commemorating her life will be held at the opening of the festival on Saturday. There's good reason not to do more; her considerable disregard for speechifying on occasions like this one is well known. And the National Folk Festival is itself a celebration of values very important to Mrs. Roosevelt.

Message From The Park Superintendent

Welcome to the Cuyahoga Valley National Recreation Area!

The National Park Service is pleased to cosponsor and host the 46th National Folk Festival here in Ohio's 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 335 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 for the second year, here in the Cuyahoga Valley National Recreation Area in northeastern Ohio. It enables us again to showcase Ohio's cultural history, one of our important goals in the overall process of preserving and interpreting the history of the Cuyahoga Valley and the Western Reserve and their roles in the history of the nation. Over the past four 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 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 public. 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 46th

Friday
September 21
7:30 P.M.

Rubber City Retreads
Lily May Ledford
Big Joe Duskin
Anund Roheim
Milt Appleby and Joe Pomerleau
Benton Flippen and the Smokey Valley Boys

NATIONAL FOLK FESTIVAL

Saturday
September 22
7:30 P.M.

Eveready Singers
Lotus Dickey
Whitsteins
Odadaa
Karin and Gary Haleamau and Clyde Sproat
Hezekiah and the Houserockers

Saturday Workshops

September 22

Opening Ceremony, Eleanor Roosevelt Exhibit, 11:00 A.M.

	Main Stage	Stage 2	Stage 3	Crafts Demonstrations
11:00	Benton Flippen and the Smokey Valley Boys	Rubber City Retreads	Lotus Dickey	*See below
11:30				
12:00	Big Joe Duskin	**New England Dance Music** with Milt & Laura Appleby	**Cowboy Music, Stories, & Poetry of Montana and Hawaii** Ken Trowbridge, Karin & Gary Haleamau, Clyde Sproat	Sheepherding demonstration (Crafts area)
12:30	Anund & Anna Roheim	Eveready Singers	Lily May Ledford	
1:00	Odadaa	Whitsteins	**Fiddle Workshop** Benton Flippen Milt Appleby Lotus Dickey Anund Roheim	
1:30	Clyde Sproat, Karin and Gary Haleamau	Hezekiah and the Houserockers	**Dixieland Jazz** Rubber City Retreads	Sheepherding demonstration (Crafts area)
2:00	Ken Trowbridge	Benton Flippen and the Smokey Valley Boys	Eveready Singers	
2:30	Lotus Dickey	Anund and Anna Roheim	Milt & Laura Appleby and Joe Pomerleau	
3:00	Hezekiah and the Houserockers	**Boogie Woogie Piano Music** Big Joe Duskin	**West African Drumming** Odadaa	Sheepherding demonstration (Crafts area)
3:30	Whitsteins	Lily May Ledford	**String Band Music of Round Pk, N.C.** Benten Flippen & Smokey Valley Boys	
4:00	Eveready Singers	**Hawaiian Slack-Key Guitar, Ukulele** Karin & Gary Haleamau, Clyde Sproat	Lotus Dickey	Sheepherding demonstration (Crafts area)
4:30	Rubber City Retreads	Ken Trowbridge	The Whitsteins	
5:00		**West African Dance** Odadaa		
5:30	**Dance Party** Hezekiah and the Houserockers			

* Demonstrations all day of Japanese dollmaking, Ukrainian papercutting, loom rugweaving, instrument making, and Amish quiltmaking, cap and bonnet making

Sunday Workshops

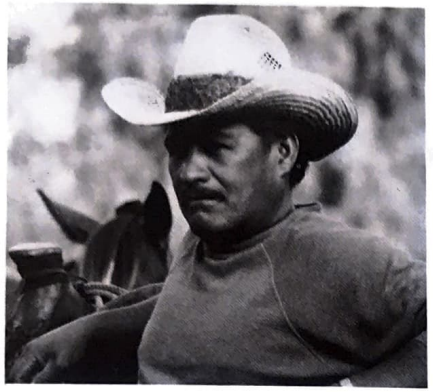
September 23

	Main Stage	Stage 2	Stage 3	Crafts Demonstrations
11:00	**Sacred Sounds** Eveready Singers	Anna & Anund Roheim	Milt & Laura Appleby with Joe Pomerleau	*See below
11:30	The Whitsteins	Rubber City Retreads	Lily May Ledford	
12:00	Lotus Dickey		Hezekiah and the Houserockers	Sheepherding (Crafts area)
12:30	Karin & Gary Haleamau and Clyde Sproat	**Boogie Woogie Piano Music** Big Joe Duskin		
1:00	Odadaa	Benton Flippen and the Smokey Valley Boys	**Tall Tales and Bible Legends** Ken Trowbridge & Isidore Reisman	
1:30	Big Joe Duskin	**Shape Note Vocal Workshop** Eveready Singers	**Brother Style Vocals** The Whitsteins	Sheepherding (Crafts area)
2:00	Ken Trowbridge	**Banjo Workshop** Lily May Ledford Paul Brown Gary Haleamau Marty Schiltz	Lotus Dickey	
2:30	Milt & Laura Appleby with Joe Pomerleau		**Hawaiian Songs** Clyde Sproat	
3:00	Hezekiah and the Houserockers	**West African Drumming and Dancing** Odadaa	Eveready Singers	Sheepherding (Crafts area)
3:30		Anund and Anna Roheim		
4:00	Benton Flippen and the Smokey Valley Boys	Lotus Dickey	**Cowboy Songs, Stories & Poetry from Hawaii & Montana** Ken Trowbridge, Karin & Gary Haleamau & Clyde Sproat	
4:30	**Auction** with auctioneer Kenny Love	Lily May Ledford		Sheepherding (Crafts area)
5:00	Odadaa	Big Joe Duskin	**Dixieland Jazz** Rubber City Retreads	
5:30	**Dance Party** Benton Flippen and the Smokey Valley Boys and Milt Appleby and Joe Pomerleau *Caller: Lynn Frederick*			

* Demonstrations all day of Hebrew calligraphy, stone and marble engraving, an auction demonstration, Japanese dollmaking, Ukrainian papercutting, loom rugweaving, and instrument making.

MUSIC

Hawaiian Cowboys: Karin and Gary Haleamau and Clyde Sproat



A mention of Hawaiian cowboys to a mainlander usually elicits surprise or disbelief. Yet Hawaii does have cowboys, it had them a generation before most of the West, and in 1908 a Hawaiian *paniolo,* Ikua Purdy, stunned Cheyenne by winning the National Championship in rodeo calf roping. Purdy was from the Parker Ranch on the Big Island of Hawaii, the largest ranch in the United States.

Clyde Sproat's father was born on the Parker Ranch and Karin Haleamau worked on it as a young man. But for 25 years Karin has been employed by another famous ranch, the Huehue, a beautiful expanse of land on the Kona Coast of the Big Island that begins at the white sand beach and stretches beyond the 13,680 foot crest of Mauna Loa. Karin's son, Gary, has lived on the Huehue all his life.

At one time the *paniolos* (Hawaiian for cowboy) shipped cattle to Honolulu on the Island of Oahu. A steer was roped; a hitch was taken around the saddlehorn, the animal was dragged into the Pacific surf, lashed to the gunwale of a longboat with other animals, then rowed or towed to a cattle ship waiting offshore. Nowadays cattle are shipped to California feedlots by 727 jet aircraft, but horses and *paniolos* are still needed in this volcanic country where even four-wheel-drive vehicles are inadequate for the terrain.

Horses or mules are also needed where Clyde Sproat lives at the north end of the Big Island. Clyde has a house where the road ends to receive friends, but he was reared in one of the valleys of Kohala, a six-hour mule ride further into this stunningly beautiful country. Kamehameha I, the revered King that first united the Hawaiian Islands, was reared in these valleys, and to Clyde they are a holy place.

Clyde, Karin, and Gary were reared speaking and singing in Hawaiian. They know scores of older songs in this beautiful language, songs long forgotten in the more developed areas of the Islands. Hawaiians prize singing in the upper reaches of vocal range and yodelling. Clyde and Gary have voices of startling force and clarity and Clyde usually tells the story behind the song. Karin and Gary play beautifully articulated slack-key uke and guitar in the old style.

You don't know about the slack-key instrumental styles? Well, we'll let it be a happy surprise.

Milt and Laura Appleby and Joe Pomerleau

Milt Appleby is a New England fiddler notable for his spirited playing and for a huge repertoire of dance tunes. Milt lives near Rochester, New Hampshire, and most of his fiddling is for country dances. Dancing is a healthy tradition there and contradancing is mixed with other country styles of New England. Milt performs with his sister, a pianist, and often with Joe Pomerleau, a friend for over twenty years.

Milt was born in Pennsylvania, but while he was still very young the family moved to New Brunswick in Canada. There is a fiddle repertoire there that is shared with a portion of upper New England and Milt learned it. There are French tunes, Scottish tunes, Yankee tunes, and some that everyone plays though the names may change as one moves from one locale to another. Milt also learned some beautiful tunes that seem to be heard only in New Brunswick. He brought all this music with him when the family moved to New England during his youth. He is quick to say that his mother, now age 80, was his primary influence. Mrs. Laura Appleby is not a fiddler, but she is a fine harmonica player. She is with Milt this weekend.

Milt is a farmer and logger and he uses oxen in the woods. He enjoys training and working with oxen and believes they are a good alternative to overly expensive machinery. They're far more powerful than horses and easier to control in the woods. Milt is expert in their use and highly knowledgeable of yokes and other tack used with oxen.

Milt's friend and guitar accompanist, Joe Pomerleau, is especially gifted in his backing of traditional fiddlers. Joe also lives in southern New Hampshire and has a nearly insatiable interest in traditional fiddling and fiddlers. It is safe to say that after a quarter century of visiting with them, he knows more New England fiddlers than anyone. Joe visits them because he likes fiddling and fiddlers—and that's an understatement. Of course Joe also plays the fiddle and his son, Gary, is a brilliant fiddler who has greatly benefited from having fiddling's best fan and accompanist close by.

The Rubber City Retreads

Just down the road from this festival site is the historic village of Peninsula, a fine place with some 700 happy residents and no more than two or three soreheads. Among the nicest things that happen in Peninsula are its outstanding concerts of traditional and Dixieland jazz, sponsored by the Library. These started in 1968, the happy idea of Moe Klippert, clarinetist extraordinaire and then a member of the Library board. Mr. Klippert and his friends performed free and the event was so enjoyable that the citizenry demanded another and then another. Happy musical improvisers from other locales began coming to these convivial and relaxed events and Peninsula soon found itself the home of a spontaneous tradition of older music.

The cheerful Dixieland performers at the center of this activity are the Rubber City Retreads. As their name implies most of the Retreads lived or worked in the Akron area and have an affection for it. They're wonderful performers and a recognized part of the local color of this valley, a natural resource with talent and generosity.

Benton Flippen and the Smokey Valley Boys

Surry County, North Carolina, is home for some of the nation's most respected and venerated musicians. The string bands of that area have been documented on records since the late 1920s and nowadays if you hear a band in Seattle, New York, Berkeley, or Omaha playing what they call old-time music, the chances are very good that they've learned Surry County style. Some call it "Galax style" for the Virginia town to the north, others "Round Peak" for a small community in Surry County where some notable musicians live, still others associate it with legendary musicians from there, such as Tommy Jarrell, Fred Cockerham, and Kyle Creed. Thus far no one has become rich or famous by playing this style and it is unlikely that anyone will. It is largely an instrumental music, much of it originally created for dancing; its songs do not have the soap opera lyrics of modern country music. Yet it is an important and influential form, even an extraordinary one.

Benton Flippen and the Smokey Valley Boys have created their own special place within this Surry County style. The fiddle leads as it does in all this music with the banjo following it note-for-note in the clawhammer style, while a guitar accompaniment provides chords and occasional runs. So far it sounds like other bands from the area. But this band also has a mandolinist, an unusual instrument in these bands. Moreover, it is largely a rhythm instrument, the mandolin licks falling between the notes of the banjo. There's still another rhythm twist, a guitarist whose only job is to play booming runs and walk the bass strings of his instrument. The result is a forceful and near-perfect rhythm for which this band is noted.

Benton is the fiddler and musical leader. Much of his personal style comes from his family; his father and two brothers were fiddlers. Larry Flippen, Benton's son, is the guitarist walking the basses. The other guitarist is Paul Sutphin, a powerful singer who began performing with Fred Cockerham and Kyle Creed fifty years ago. Tommy Jarrell, the best known of the Surry County musicians, once paid a tribute to Paul's ability to provide sensitive accompaniment to crosskeyed fiddle tunes by saying, "Y'know, Paul's the only clawhammer guitarist." The one immigrant in the band is the banjoist, Paul Brown. Paul is a musical Yankee who liked this sound well enough to move to Surry County to live and learn this intricate band style.

Hezekiah and the Houserockers

Hezekiah Early, Peewee Whittaker and James Baker are a trio from Natchez, Mississippi, and Ferriday, Louisiana. Their music ranges from minstrelsy and early jazz through country blues, rhythm and blues, and soul. As such they compress three generations of black music into a style in which country blues and jazz predominate. The jazz and minstrelsy part of their sound is provided by trombonist and vocalist Leon "Peewee" Whittaker. Peewee was born in 1906 in Newellton, a river town in the Louisiana delta. He learned to read music and play a variety of wind instruments from a music professor at nearby Alcorn College. He later performed in a number of touring country jazz bands and also the famous Rabbit Foot Minstrels. Despite side trips to Chicago and overseas, he settled into a regular club job in the fifties at the Ferriday juke joint, Haney's Big House. Among the patrons who listened to and learned from Peewee was a beginning pianist, one Jerry Lee Lewis. Peewee retired from the road in 1963 and began playing regularly with Hezekiah Early.

Drummer and harp player Hezekiah Early was born in 1934 on a farm north of Natchez. As a child he was exposed to fife and drum music played by his father Wilson at picnics and celebrations. Hezekiah learned to play fife and bass drum for these events and continued to play occasionally until 1970. These initial drumming experiences influenced his approach to blues drumming, and he treats each drum somewhat separately. Hezekiah's harp playing was learned from Natchez musician and recording artist "Papa George" Lightfoot. His bandleading began in the fifties when his groups worked both black and white clubs in the area. The current group has been together since 1978. Though the Houserockers are in demand at plantation parties and at black clubs and performed recently at the World's Fair, Early continues his job at a tire plant in Natchez.

Born in 1948, James Baker of St. Joseph, Louisiana, is the youngest member of the group. His earliest influences were country music—which he still enjoys and plays—along with blues and soul. With the Houserockers he plays a mixture of rhythm and bass guitar, and provides the background for solos, vocals and the steady riffing of the harp and trombone.

The unusual combination of instruments, repertoire, stylistic influences and personalities make Hezekiah and the Houserockers one of the most entertaining and distinctive blues bands working today.

The Eveready Singers

The musical notation called *shape note* is a form of musical literacy developed in the United States and largely spread by dedicated religious singers. This notation differs from most others in that the shape of the note rather than its position on a staff denotes the pitch. (Though nowadays some books have both position on the staff *and* shape.) There are several forms of shape notes; some singers use only four shapes while others use seven. The history of this notation is complex, but the broad outline is clear and shows how singers may hand a skill through the generations and adapt it to their needs.

The shapes were originally a teaching aid, aimed at making the recognition of notes easier. Such shapes are found in a few New England songster books of the late 1700s. The religious revival meetings of the Great Awakening which swept the country early in the next century created new choirs and new needs for musical literacy. Shape note hymnals were printed in the Shenandoah Valley and in the new country to the west. Whether they came down the valley from New England or up it from the huge revivals at such places as Cane Ridge, Kentucky, is in dispute. But one fact is not in dispute: they spread a new musical literacy and many songs of great power among the common people.

After the Civil War some former slaves learned notes along with the alphabet and their first written words. Other forms of notation pushed shape notes out elsewhere, but they are still common among both black and white residents of the rural south. They are also common among migrants from the South, including some Ohio residents. New books of shape notes are still being published for those who use seven shapes, while Sacred Harp Singers, who use four, cling stoutly to a venerable book first published in 1844. Both groups have singing teachers and some are so able as to impart this skill to new students in two or three weeks.

Such a teacher is J.W. Johnson of Columbus. The members of the Eveready Singers belong to various churches in the Columbus area where the Reverend Johnson has taught.

The Whitstein Brothers

The most sensitive vocal form in country music is commonly called *brother style*. The term is appropriate; this form of duet harmony is very close. Moreover, most of these performers have been brothers: The Blue Sky Boys (Bill and Earl Bolick), Charlie and Bill Monroe, Alton and Rabon Delmore, Charlie and Ira Louvin, even Don and Phil, The Everly Brothers.

Bob and Charles Whitstein are a *brother style* duo for the 80s; the closeness is there, you know they have heard earlier brothers, but there is a texture and a shifting of intervals in their harmony that is new and belongs to them.

Charles and Bob were reared on a 40-acre farm near Colfax, Louisiana, the oldest children in a family of nine. Their first guitar and mandolin came from the Sears and Roebuck catalogue when they were ages 10 and 11. As teenagers they were on local television and during the mid-1960s they worked with Nashville bands. At that time they did some guest spots on the Grand Ole Opry. But the Vietnam War intervened and both went into the Marines.

After the war they were married and while they looked Nashville over again, they decided it was the wrong place for their music. They've lived and worked in central Louisiana since then, singing when they feel like it for schools, churches and friends. Charles has occasionally sung with Charlie Louvin on the Grand Ole Opry and on road shows. Early this year a tape of their singing found its way into the hands of bluegrass mandolinist Jesse McReynolds who liked it enough to pass it to some friends. A recording contract with Rounder Records and jobs at the World's Fair and elsewhere have resulted, and people outside central Louisiana are hearing the beautiful harmonies of the Whitstein Brothers.

Lotus Dickey

A fiddler, guitarist and singer, Lotus Dickey is also a writer of songs who estimates that he has created more than five hundred since his first composition in 1934. Some have Biblical themes, but others reflect the experiences of Lotus Dickey: love, loneliness, raising a family, meeting old friends, or looking at the land where he was raised. These are mixed with traditional ballads and fiddling and through this blend of music it is possible to glimpse the world as Lotus Dickey has seen it. Much of that world is the wooded hills of Southern Indiana where Lotus has always lived. His family moved to Indiana from Darke County, Ohio, and Lotus says they were all musical. An uncle was a singing school teacher, his father sang ballads and sentimental songs, and his brothers and sisters played organ, guitar, and fiddle. Lotus began learning music when he was age 8, before radio or television and a time of few visitors except on Sunday.

Lotus has had the many occupations of a man with strong roots in a place: farmer, carpenter, electrician. He can butcher hogs or prepare tobacco for sale, but his main interest is people and those that know him well tend to think of him as a gifted humanitarian.

Anund Roheim and the Hardanger Violin

Anund Roheim of Black Eagle, Montana, is a master player of the hardanger violin. He is also a well-known maker of this elaborately decorated eight-string instrument.

The hardanger violin is a folk instrument of Norway where Mr. Roheim was born in 1913. It has the four strings of the common violin, plus four sympathetic strings strung beneath the fretboard. The sympathetic strings are not bowed or noted, but the overtones made by their vibration creates a shimmering and ethereal quality that is a hallmark of Norwegian folk violin.

Violin competitions are a tradition in Norway and Mr. Roheim won his first in 1929 at age 16, a national competition for violinists under age 20. He has since won more than a hundred competitions. In Norway he is considered one of the greatest violinists in his genre during this century.

In 1951 Mr. Roheim emigrated to Montana where he became a master carpenter. But he brought the hardanger violin with him and has performed at concerts in all parts of the United States. He has also continued to perform in Norway. Nowadays Mr. Roheim spends his summer months—May to October—performing in Norway. He came back early this year to be at this festival.

While much of the older repertoire for this genre of violin is solo, there is also an accompanied repertoire. Mr. Roheim's wife, Anna, accompanies him on piano for these pieces.

Lily May Ledford

On January 8, 1939, Mrs. Eleanor Roosevelt had as her guests at the White House King George VI and Queen Elizabeth of England and she felt that a program of American music was appropriate for their entertainment. So she invited opera singers Lawrence Tibbett and Marian Anderson, popular music was represented by Kate Smith, and Alan Lomax sang cowboy songs. The finale was by a string band composed of four young women led by a tall and very beautiful banjoist. These were the Coon Creek Girls from Kentucky and they launched into "How Many Biscuits Can You Eat?" with such vim and vigor that even the dour-faced King was noted to be patting his foot.

The banjoist was Lily May Ledford, age 22, a native of the Red River Gorge in remote Powell County, Kentucky. The seventh child of eleven in a mountain sharecropping family, she learned the hard ways of survival at a very young age. Her papa was a fiddler, but it was hard to snatch an hour for music. As a child Lily May traded her gum boots and precious box of crayons for a battered, cast-off fiddle and made her bow from a willow stick and hair from the tail of Charlie, the family work horse. She became a favorite musician at local events and a frequent winner of fiddle contests. She joined the WLS National Barn Dance in Chicago at age 19 and was a seasoned veteran of county fairs and barn dance stages when she came to the White House. She and her sisters later became popular performers on the Renfro Valley Barn Dance in Kentucky, broadcast nationally on radio.

Lily May and her sisters, Rosie and Susie, married after World War II and began rearing families. They performed together a few times during the folk revival period of the late 1960s and early 1970s, but since then Lily May has performed most often as a soloist. She remembers ballads and religious songs learned from her mother and many fiddle tunes learned from her father. She has performed at festivals and concerts throughout the United States and her music still has the vim and vigor that moved even a dour King.

CRAFTS

Yoshiko Baker

Cleveland has a special asset in master Japanese dollmaker Yoshiko Baker. The title "master dollmaker" is earned in Japan very selectively: only by studying with a master (whose sole trade is dollmaking) and submitting one's dolls for evaluation by the Tokyo Doll School can one enter the ranks of mastering this art.

Yoshiko started making dolls in her teen years and studied with master dollmaker Hiko Kitayama some 30 years ago. Yoshiko found that making dolls was a fine way to continue her lifelong interest in dance—she could reuse the beautiful and expensive costume materials from her days as a student of Kabuki dance, and she could apply her knowledge of movement in constructing doll parts.

Although Yoshiko and her teacher are women, most master dollmakers in Japan are men. Yoshiko was drawn to Mrs. Kitayama because her dolls looked not like dolls but like living people. Yoshiko makes dolls from wood, paper, clay, bisque, and silk. They range in size from about 6 inches to 24 inches, and most of her dolls are traditional Kabuki-style females wearing kimono, obi, and sleeves. The clay dolls are hand fashioned and are not dried in a kiln; they are quite fragile. Yoshiko's paper dolls are made from crinkled rice paper and usually are faceless. The silk dolls have more movable parts. Costumes are silk or a mixture of silk and nylon, which Yoshiko orders from Japan.

Yoshiko, who grew up in Kyoto, moved to the United States in 1952. She has been in Cleveland for the last 30 years and teaches dollmaking at the Cleveland Doll Club (whose members make a wide variety of dolls).

Holmes County Amish Quilters

The Amish came to North America from Germany, Switzerland, and France during the 18th and 19th centuries as part of a larger movement of Palatine German-speaking Anabaptist groups seeking religious freedom. The Amish settled in several areas of North America, most notably in Pennsylvania, Ohio, and Indiana. Today, Holmes County, Ohio, has the largest Amish population in the world. The complex culture and traditions of the Amish are strongly tied to their religious beliefs and practices, including a strong adherence to Biblical teachings, adult baptism, pacifism, and separation from the world. Today most Amish still speak "dutch" (Americanized German), don't have electricity or telephones in their homes, and don't drive automobiles. They travel by means of horsedrawn buggies, and farm with horses. Their clothing is very plain: it is made only of solid-colored fabrics and no buttons or ornamentation is used.

A strong sense of community prevails among the Amish as a result of shared customs in dress, work, language, and worship. Quilting is a significant community activity shared among Amish women. Traditional Amish quilts have a singular character and have become recognized and upheld as unique artifacts of this important American culture; they are being acquired by collectors and museums throughout the world.

Among the Amish women demonstrating quilting, one woman, Ella Schlabach, will also demonstrate white cap making; another, Lydia Ann Yoder, will demonstrate bonnet making. These are two types of head coverings traditionally worn by Amish women. The custom of wearing a head covering at all times derives from the Biblical teachings of I Corinthians, Chapter 11.

The white caps made by Mrs. Schlabach are worn on an everyday basis by all Amish women and girls. This type of cap is constructed by most Amish women for their own use. Mrs. Yoder makes the black bonnets, which are worn over the white or black caps to special occasions such as church meetings, weddings, funerals, and going to town. These bonnets are mostly worn as a covering to protect the cap underneath from the weather. Only a few women in each community make the black bonnets, as this is a more specialized, time-consuming skill.

All of the women attending the festival were born and raised in Holmes County and learned their skills from members of their family and community. The quilts they will be working on and the quilts and dolls available for sale were provided by Miller's Dry Goods in Charm, Ohio, and The Lone Star Quilt Shop in Mount Hope, Ohio.

Tim Rastetter and Ralph Aling

Tim Rastetter and his grandfather, Ralph Aling, of Rastetter Woolen Mill, near Berlin, Ohio, represent a long-standing family tradition of weavers in Holmes County. Ralph, now age 87, learned to weave blankets from his grandfather, an Amishman who took over one of the five competing wool mills in 1872. Ralph's grandfather —Tim's great-great-grandfather —developed some fancy designs to compete against the other weavers and was so successful that he put the others out of business. But he himself was put out of the business of being Amish—the community didn't favor fancy weaving.

Tim learned to weave from his grandfather, joining him in the business in 1973. Ralph had restarted the mill in 1923, seven years after his grandfather's death. Ralph had begun to make rugs instead of blankets, and today the mill is known nationwide for its fine handloomed rugs of wool, cotton, and other materials.

The patterns Tim and Ralph weave are combinations of those handed down from their family and ones they've developed as individual craftsmen. For example, Ralph's "Smithsonian" design —exhibited with great success at the Smithsonian Folklife Festival in 1971— features a block pattern Ralph likes to use and a border pattern that his grandfather had created. Tim's designs include a honeycomb pattern and a rug darker on one side than on the other; Tim and Ralph jointly designed the "rainbow" rug pattern. In 1983, Tim was selected by the Women's Committee of the Smithsonian Institution as among the best 100 craftspeople in the country.

The Rastetter Woolen Mill promises to continue to be a family operation. Maureen Rastetter, Tim's wife, helps in the business, and their children (ages 8 and 9) show a great interest already. Holmes County can look forward to a sixth generation of weavers in this family.

Kenny Love

In central Ohio, people talk about going to an auction by identifying *whose* auction it is—not the owner but the auctioneer. If it's a "Kenny Love auction," that means a specific image of the event: it will be fun, it will have a lot of quality items (usually good antiques), it will go relatively fast, and it will be fair.

Thirty-nine-year-old Kenny Love was born in Columbus and moved to Centerburg, in Knox County, in his high school years. Kenny learned auctioneering from his uncle, Si Lakin, a well-known and active auctioneer in the Columbus area. Kenny served his apprenticeship with his uncle (who has been in the auction business for 35 years) before receiving his state licensing. Auctioneers must renew their license every year, and the test is an interesting one: it's 60 percent oral, 40 percent written, and the auctioneer has to do a sample of "the chant." Every auctioneer develops a personal chant style; Kenny models his own on two livestock auctioneers he admires, Merlyn Woodruff of Urbana, Ohio, and Garold Bowie of West Point, Georgia. Kenny taped Merlyn at a few of his auctions to learn his "fillers"—the words an auctioneer uses between actual dollar numbers. Both Kenny and his uncle Si went to the Reppart Auctioneering School in Decatur, Indiana, which is a 2-week program. This school, a well-known training ground that was established in 1945, is another place for the student auctioneer to learn fillers.

These days, it's Kenny himself whom other auctioneers are taping to learn from. Kenny is an entertainer who loves his work. He has sold in many states, but his central Ohio followers claim him as their own.

Carl Bradford

Before they became beauty contestants, dogs were not only companions but coworkers to men and women. Carl Bradford's border collies represent one of the oldest functions of working dogs: the herding of livestock, particularly sheep. Bred with an instinct to control sheep by "the eye," a hypnotic focusing that no other breed possesses, border collies rely on careful training and handling by shepherds like Carl. It takes a good dog *and* a good handler to result in working talent, and Carl Bradford and his dogs seem to bring out the best in each other.

Carl now lives in Hayesville, Ohio, after a 39-year career as director of the sheep research unit at Wooster's Agricultural Research and Development Center. Carl raises Dorset sheep, as his father did. He saw his first border collie working at the Ohio State Fair 50 years ago; an English shepherd worked the dog, and Carl was won over. He got his first dog, "Snip," when he was in his twenties, and it's now been 50 years that he has owned and bred border collies. Carl feels it's best to go to England in person to pick a dog, although many people do import them without doing so. Border collie country is from Glasgow to the Cheviot Hills to Edinburgh—the "border" in the name refers to the border between England and Scotland. Berwickshire is the heart of this area.

Border collies generally have a one-syllable name so they can be called from a good distance. Carl uses both voice and whistle commands: the dog will herd to the right, to the left, or will lie down and stop according to these commands. Sometimes the dog will do what it knows *should* be done, even though the command was to do otherwise. For example, the dog may notice a straying sheep well before the shepherd discovers it and will herd it back. Carl handles his dogs with great affection, and they clearly enjoy their job.

Isidore Reisman

In the building that houses the Cleveland Bureau of Jewish Education is an office unlike any other: a whirl of colors and stacks of papers, all Isidore Reisman's projects to educate and entertain young people. Mr. Reisman, known by his Hebrew name of Yitzhak to friends, is an imagination run rampant. Having lost his parents and other family at Auschwitz, Yitzhak came to the United States in 1947. The son of a monument engraver, from whom he learned in the traditional way, Yitzhak tried to find work as a monument engraver in the States. But employers demanded school training and union experience, so Yitzhak found other work. He continues his skills as an engraver and a specialist in the Hebrew letterforms in his work as director of instructional materials for the Bureau and in his private creative time.

During his days as a student Yitzhak's parents kept taking away his pencils, because he often was distracted from his studies: "I always had one hand on the Torah and the other was doodling."

Yitzhak is most interested in incunabula—the forms of writing on parchment and other materials that preceded printing. From his own reading and study on Hebrew letterforms, he has developed many ideas about the meanings of the letters. He will tell you, for example, that Hebrew is written right to left because it is a monumental script, and the chisel most comfortably moves in that direction. And Korean script, which developed several hundred years later, is left to right because it relies on the brush, which moves that way.

Yitzhak also shares his wonderful storytelling on the crafts area stage. While many of his legends are from Jewish tradition and the Bible, their messages are universal in appeal. Kent State University has videotaped his stories for the school's archives of children's stories.

Cowpunchers on a Saturday night (photo courtesy Ken Trowbridge).

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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.

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 is 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.

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 216-656-2825 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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