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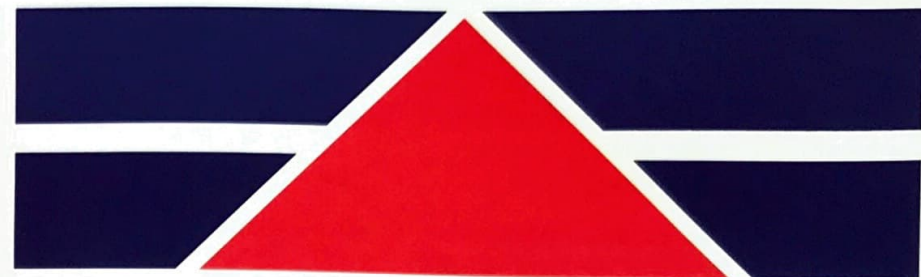
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WELCOME

Welcome to the 47th National Folk Festival, the third to be held in the beautiful Cuyahoga Valley National Recreation Area. The artists you will meet here come from many places in America and are the keepers of traditions as diverse as the people who made and are still making our nation.

Some of their arts were introduced when a handful of colonies perched on the eastern seaboard, others are the arts of new immigrants. We value all and wish for their preservation in a nation big enough and free enough for diversity. We realize they will continue to evolve as all living things do, we are not glass-case preservationists nor antiquarians. We are, rather, people who treasure the better differences.

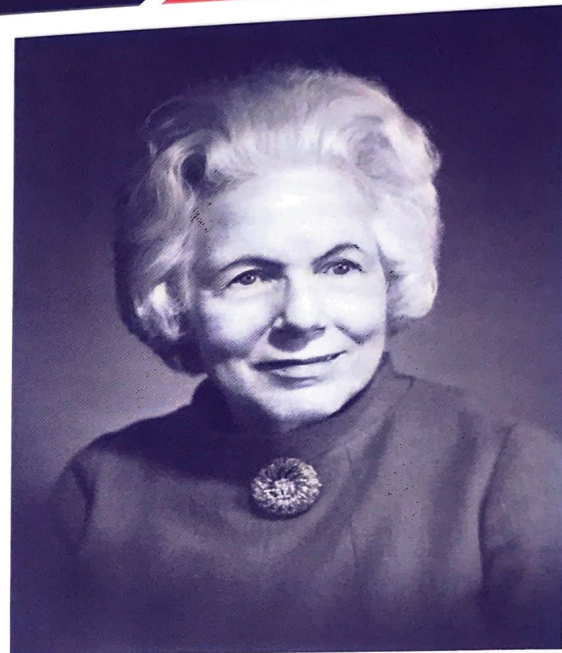
Behind all the hard work of putting this festival together are many wonderful hardworking volunteers and generous donors. Two major supporters, the National Endowment for the Arts and the Ohio Arts Council, are celebrating their 20th anniversaries this year and we congratulate them and thank them for their contributions over the years. We're grateful to all of the corporations and foundations who have been so generous and to our co-host, the Cuyahoga Valley National Recreation Area. And I have a request for all of you who come here to share this feast with us: enjoy yourself and learn something. ▲

Joe Wilson
*Festival Director
For the Board, staff and
volunteers of the NCTA*

MISS SARAH GERTRUDE KNOTT

Miss Sarah Gertrude Knott died November 20, 1984. She was eighty-nine. Miss Knott was the founder of this festival in 1934. She founded the organization that presented this festival in 1933, and she participated in creating scores of other organizations and events devoted to the presentation of the folk cultures of our nation. This was her work throughout a long and productive life and she worked with passionate commitment and great skill. Festivals she inspired exist in many parts of this nation and in other nations as well.

Miss Knott retired in 1971, but continued to work from her home at Princeton, Kentucky, a prolific correspondent with scores of people in her field, always eager to be involved with new ideas and improved ways of presenting folk artists. Her spirit remained young and full of zest, and her good works have proven durable. She loved this festival and all who came to it and those who knew her will feel her presence this weekend. ▲





MESSAGE FROM THE PARK SUPERINTENDENT


Welcome to the Cuyahoga Valley National Recreation Area!

The National Park Service is pleased to cosponsor and host the 47th 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 third 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 five years we have presented several large cultural events towards 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 inspira-



tion 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 our 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 the 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

SCHEDULE SATURDAY, SEPTEMBER 21, 1985

MAIN STAGE

11:00	Golden River Grass and Paul Mills
11:30	Ganga
12:00	Doug Wallin and Frank Proffitt, Jr.
12:30	Frankie and Doug Quimby
1:00	Wally McRae and Nyle Henderson
1:30	John Cephas and Phil Wiggins
2:00	
2:30	Filé
3:00	The Scanner Boys
3:30	
4:00	Dave Evans and River Bend
4:30	
5:00	Big Ed Thompson and The All Stars
5:30	Cajun Dance Party with Filé
7:30	Evening Concert

STAGE TWO

<i>Irish Tunes</i> James Keane and Brendan Mulvihill
<i>Cambodian Music</i> Khmer Traditional Music Ensemble
<i>Popping & Breaking</i> The Scanner Boys
<i>Putting the Rhythm in the Blues</i> Big Ed Thompson and the Allstars
<i>Banjo Styles</i> Frank Proffitt, Jr., Dave Evans, and James Watson
<i>Music of Bengal</i> Ganga
<i>Blue Ridge Ballads</i> Doug Wallin and Frank Proffitt, Jr.
<i>Children's Games from the Georgia Sea Islands</i> Frankie and Doug Quimby
<i>Georgia String Band Music</i> Golden River Grass with <i>Square Dance Caller</i> Paul Mills

STAGE THREE

<i>Cowboy Verse</i> Wally McRae & Nyle Henderson
<i>Cajun Music</i> Filé
<i>Bluegrass Break</i> Dave Evans and River Bend
<i>Fiddle Styles</i> Farren Serrette, Randy Franks, Gerald Evans, Van Pok, Doug Wallin, and Brendan Mulvihill
<i>Words, Words, Words</i> Doug Quimby, Wally McRae, Nyle Henderson, Paul Mills, Page Roberts, and Kenneth Kepner
<i>Harmonica Styles</i> "Doodle" Thrower & Phil Wiggins
<i>Cambodian Music</i> Khmer Traditional Music Ensemble
<i>Piedmont Blues</i> John Cephas & Phil Wiggins
<i>Irish Music</i> James Keane and Brendan Mulvihill

CRAFTS STAGE

	11:00
	11:30
<i>World Champion Tobacco Auctioneer</i> Page Roberts	12:00
<i>Quiltmaking</i> Streetsboro Quilting Guild	12:30
	1:00
<i>Ohio Harness & Bridle Making</i> Eli Miller	1:30
	2:00
<i>Traditional Japanese Skills</i> Japanese Women's Club	2:30
<i>Amish quilt, cap, and bonnet making</i> Holmes County Amish Quilters	3:00
	3:30
<i>Hmong Traditional Skills</i> Kue, Hang, Yang, & Chang families	4:00
<i>Auctioneering Styles</i> Page Roberts & Kenneth Kepner	4:30
<i>Auction</i> with auctioneer Kenneth Kepner	5:00
<i>Demonstrations All day:</i> tobacco auctioneering; instrument making; quiltmaking; harness and bridle making; Japanese painting, needlework & plant arranging; Hmong traditional skills; two styles of rug weaving; Czech book binding; Amish quilting, cap & bonnet making.	5:30

SCHEDULE SUNDAY, SEPTEMBER 22, 1985

MAIN STAGE

11:00

11:30

Gospel & Bluegrass
Dave Evans & River Bend

12:00

Khmer Traditional Music Ensemble

12:30

Joe & Antoinette McKenna, James Keane & Brendan Mulvihill

1:00

1:30

The Scanner Boys

2:00

Frankie & Doug Quimby

2:30

Doug Wallin & Frank Proffitt, Jr.

3:00

File

3:30

4:00

Big Ed Thompson & the Allstars

4:30

5:00

Dance Party with Golden River Grass and Paul Mills

5:30

STAGE TWO

North Carolina Mountain Music
Doug Wallin and Frank Proffitt, Jr.

Rhythm & Blues
Big Ed Thompson & the Allstars

Cajun Dance Music
File

Music of Bengal
Ganga

Winds and Reeds
Joe McKenna, Vang Hang, Phil Wiggins, Doodle Thrower, James Keane, Ward Lormand, and Eddie Felton

Cambodian Folk Music
Khmer Traditional Music Ensemble

Cowboy Recitations
Wally McRae & Nyle Henderson

Popping & Breaking
The Scanner Boys

Piedmont Blues
John Cephas & Phil Wiggins

STAGE THREE

Georgia Sea Island Singers
Frankie and Doug Quimby

Georgia String Band
Golden River Grass with Paul Mills

Piedmont Blues
John Cephas & Phil Wiggins

Versifying Cowboys
Wally McRae and Nyle Henderson

Blues Guitar
John Cephas and Big Ed Thompson

Mandolin Styles
Wesley Clackum, Lester Williams, and Bob White

Music of Bengal
Ganga

Songs and Games of the Georgia Sea Islands
Frankie & Doug Quimby

Folk Music of Ireland
Joe & Antoinette McKenna, James Keane & Brendan Mulvihill

Bluegrass
Dave Evans and River Bend

CRAFTS STAGE

11:00

11:30

World Champion Tobacco Auctioneer
Page Roberts

12:00

Instrument Making
Bob White

12:30

1:00

Traditional Rug Weaving
Ralph Aling, Tim Rastetter, Eva Hosack & Maxine Helton

1:30

Hmong Traditional Skills
Kue, Hang, Yang & Chang families

2:00

World Champion Tobacco Auctioneer
Page Roberts

2:30

3:00

Quiltmaking
Streetsboro Quilting Guild

3:30

Japanese Traditional Arts
Japanese Women's Club

4:00

4:30

World Champion Tobacco Auctioneer
Page Roberts

5:00

Demonstrations All Day:
tobacco auctioneering; instrument making; quilt making; Japanese painting; needlework & plant arranging; Hmong traditional skills; two styles of rug weaving; Czech book binding.

5:30

EVENING CONCERTS

FRIDAY, SEPTEMBER 20
8:00 P.M.

Golden River Grass
John Cephas and Phil Wiggins
Ganga
Nyle Henderson and Wally McRae
Page Roberts
Big Ed Thompson and the All Stars
Filé

WKSU 89.7 fm and the NCTA are pleased to announce the live, national broadcast of this concert to public radio stations via satellite.

SATURDAY, SEPTEMBER 21
7:30 P.M.

Frankie and Doug Quimby
Khmer Traditional Music Ensemble
Doug Wallin and Frank Proffitt, Jr.
Scanner Boys
Joe and Antoinette McKenna,
James Keane and Brendan Mulvihill
Dave Evans and River Bend

GANGA

Ganga is presented at the National as a part of the "Festival of India '85", a massive cultural exchange between the United States and India initiated in 1982 by the late Prime Minister of India, Indira Gandhi. As one of the largest international exchanges between two countries, the Festival has brought hundreds of musicians, dancers and artists from India to perform in cities across the country. As one small part of the Festival the Cleveland Museum of Art will present several exhibits of Indian art from the Fall, 1985 to Spring, 1986. The National Folk Festival participates in this celebration of India by highlighting the music that has been brought to this country by the 700,000 immigrants who now live here.

Ganga is the Sanskrit name of India's sacred river, the Ganges. Ganga, a folk music ensemble from Bengal in Eastern India, was formed in Alexandria, Virginia, in 1981. The group initially drew on the talents of the Roy family who had come to the U.S. from Calcutta in the 1970s. Since their formation other musicians have joined the group and together they have played in numerous performances in the Washington D.C. area including the Smithsonian Institution and the Library of Congress. The group's leader, Hitabrata Roy, returns to his ancestral village periodically to participate in community music festivals.

The songs of Bengal are only

some of the hundreds of regional folk traditions in India that are part of an extraordinary oral tradition which has preserved sacred texts, court poetry, grammars, devotional songs and ballads intact, in some cases for several thousand years. The rivers of Bengal seem to have been an especially



fertile ground for the growth of songs sung by peasants and boatmen as well as the people who have left the pursuits of this world looking for a path to the divine. Devotees of Vishnu, Muslim boatmen and tribals living in the dense jungles beneath the Himalayas all have added to the richness of the Bengali musical tradition. Ganga will perform a variety of these songs.

Ganga plays traditional instruments crafted by villagers in Bengal. The instruments include the *dotara*, a member of the lute family consisting of a gourd style sound box, a metal covered fretless neck and four strings; *sitar*, a

Ganga by Meg Glaser

long-neck string instrument with frets, having 19 strings and played with a plectrum; *tabla*, a pair of small drums with a range of about one octave; *tanpura*, a long-neck fretless drone; *khamak*, a percussion instrument with a single string attached to the head of a small drum; *mandira*, cymbals made of



Golden River Grass

brass; and *ghungur*, ankle bells. Members of Ganga include: Hitab-rata Roy, *dotara*; Minati Roy, *khamak*; Krishnikali Roy, *ghungur*; Malabika Sur, *sitar*; Bhola Banerjee, *tanpura*; and Broto Roy, *tabla*. ▲

GOLDEN RIVER GRASS

From the rolling hill country west of Atlanta comes this exuberant Georgia string band. While the word "grass" appears in their name, and they appear at bluegrass festivals, a typical show by the band consists of old-time country songs, gospel music, instrumentals and bluegrass mate-

rial delivered in a hell-for-leather traditional string band style. Golden River consists of six members. John "Doodle" Thrower of Tallapoosa, Georgia, plays mouth harp, Randy Franks of Chamblee, Georgia, plays fiddle, C.J. Clackum of Waco, Georgia, plays guitar, Wesley Clackum also of Waco, Georgia, plays mandolin and guitar, James Watson of Roanoke, Alabama, plays banjo, and Gene Daniell of Marietta, Georgia, plays acoustic bass. The original band was formed in 1975 and is committed to playing the old styles of traditional music.

Doodle is a self-taught musician who started playing the harmonica at age 15. He claims that harps were one of the three things that he used to get for Christmas and after a while, he had so many that he figured he had better learn to play one if this wasn't going to be a losing proposition. He sings lead on most of the songs and plays harmonica on many breaks. He has been a resident of Tallapoosa, Georgia all his life and has brought joy to all that have known him. In addition to his harmonica playing, his trademarks are his overalls, an old hat that looks as if it had been through two world wars and the impromptu delivery of humorous comments about other band members, himself, the audience or anything else that comes to mind.

James Watson started playing the guitar at an early age but later moved to the banjo. Most of his frailing style was taught to him by

his mother. James also plays the more modern Earl Scruggs "three finger" style of picking.

C.J. Clackum began playing the guitar twenty years ago and joined Doodle in playing square dances in and around the Tallapoosa area. His son Wesley began playing fiddle at dances at age 10. His skills were later transferred to the mandolin and guitar which he now plays in the band.

Newest member Randy Franks began classical violin lessons at age nine but was lost to the classics when his teacher made the mistake of playing the "Orange Blossom Special." From that point Randy directed his efforts toward learning all he could about traditional music. Randy has studied with Dallas Burrell, Caroline Worley, Gordon Tanner, Paul Jordan and listens carefully to Bill Monroe. He is twenty-one.

Gene Daniell's father played country and western music regularly during Gene's youth, at dances, get-togethers and on a local radio station (WFOM) in the forties. Gene started playing music at age six when his dad brought home a mandolin. His mother showed him three chords and whetted his interest in music. Later at age twelve or thirteen, his dad bought him a guitar for his birthday. After he was married, he began playing the bass guitar and later the acoustic bass in the early seventies and has remained with that instrument ever since.

Golden River Grass is one of the most popular string bands in

the South, performing at well known festivals including the World's Fair in Knoxville, Tennessee, and the Brandywine Mountain Music Festival, a festival so good that Doodle now considers Delaware and Pennsylvania part of the South. They were named one of the top ten bands in Georgia in Brown's guide to Georgia and will be appearing on a PBS network special this fall called "Evening at Ferengetti's". This is their second appearance at the National Folk Festival. They were with us at Wolf Trap in 1981. ▲

BIG ED THOMPSON AND THE ALL STARS

Big Ed Thompson was born in Bethlehem, Georgia. Although Mr. Thompson is a blues musician, he was inspired first by radio appearances of country musicians, Uncle Dave Macon and Grandpa Jones being among his favorites. When he was 8 years old he made his first guitar from a board and chicken wire.

In 1948 Big Ed moved to Cincinnati and it was there that he first started playing urban blues guitar. He worked record and show dates with several top blues and jazz musicians, including Pigmeat Jarrett and Albert Washington. During the late 1950s Big Ed performed at Louisville's Top Hat, then an entertainment hot spot for black performers. Since the early 1960s Big Ed has played with H. Bomb Ferguson and the All Stars in clubs

within a 100 mile radius of Cincinnati. He leads the band on rhythm and lead guitar and vocals. His wife Lydia occasionally sings with the band.

H. Bomb Ferguson is pianist and vocalist with the band. Like many other blues musicians who migrated to northern industrial cit-



H. Bomb Ferguson
& Big Ed Thompson

ies from the deep south, H. Bomb first learned to play music in the church. In his home town of Charleston, South Carolina, H. Bomb played for a Baptist church, but, he says, "whenever church was out, I'd sneak off and play the blues." At age 18, H. Bomb was discovered by Cat Anderson and went on to tour with Joe Liggins and the Honey Drippers, landing in New York City at the end of the tour. There he performed at the Baby Grand Club with Nipsey Rus-

sell, the Apollo Club and the Savoy Ball Room. His credits include performances with James Moody, B.B. King, Tiny Bradshaw, Big Mable, Big Mama Thornton, Freddie King, T-Bone Walker, and Chuck Berry. His driving rhythm and blues and early rock and roll styles led to regular performances at the Sportman's Club and the Alibi Club in Newport, Kentucky after he moved to Cincinnati. Two of his best known recordings are *Good Lovin* and *My Baby Was a Winehead Women*.

Other members of the All Star band include Eddie Felton on vocals and tenor sax. Eddie was born and raised in Ohio and has played on and off with Ed Thompson since 1969. Kevin Wilburn, drums, comes from a family of drummers, his father and brother are also drummers in Cincinnati. He is a fine soloist and has played mostly with Big Ed for 10 years. Bassist Russell Givens has been Big Ed's friend for 20 years and is a performer for jazz bands in the area. ▲

DAVE EVANS AND THE RIVER BEND

Dave Evans, a native Ohioan, has been singing with the banjo since he was nine years old and is one of a few banjo picking lead singers. He started with a banjo that his mother had given to his father as a Christmas gift. His dad taught him some clawhammer licks and a neighbor got him started playing

Scruggs style banjo. Dave's creativity on the banjo is greatly enhanced by his singing; he has developed the full range and power of his voice. The result is a hard-driving combination that has become a striking feature of his live performances.

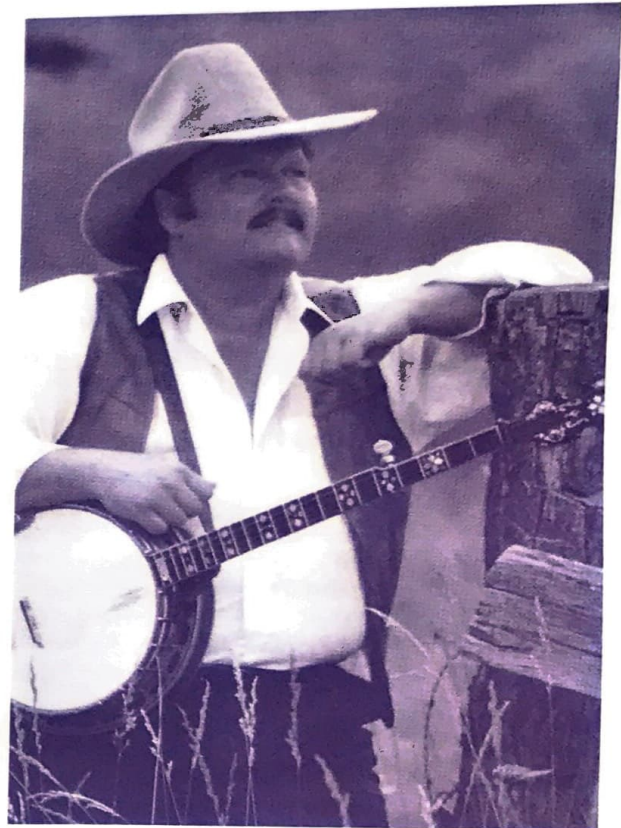
Dave was born July 24, 1950 in Portsmouth, Ohio, where his father had moved from northeastern Kentucky. The Evanses then moved to Columbus when the Portsmouth brickyards shut down. Many Appalachian people were also moving into the area, choosing factory jobs over the poor paying and dangerous coal mining jobs back home. Dave grew up among these people, and bluegrass music was an important part of their social life.

Dave worked with several bandleaders in his teens and twenties including Larry Sparks, Red Allen, and the Boys From Indiana. In 1978 he formed his own band and soon become known as one of the most compelling performers in bluegrass. He is a man with deep feelings about his music, and an ability to translate them into songs. His love for straight ahead bluegrass is obvious in his energetic approach. He describes his style in terms of the musicians he respects most: "I try and combine the Stanley sound with the smoothness of Flatt and Scruggs and the power of Monroe."

Dave appears at the National with his band, River Bend, which features Derrick Sparkman of Willard, Ohio playing guitar and Les-

ter Williams of Mayville, Kentucky on mandolin — two musicians he has played with for about three and a half years. Other members of River Bend include Gerald Evans of Portsmouth, Ohio on fiddle and Bill Hamm of Wurthland, Kentucky on bass.

Dave Evans and River Bend have



Dave Evans

recorded seven albums — 5 for the Rebel label including his newest album, *Close to Home* and two for the Veco label. ▲

KHMER TRADITIONAL MUSIC ENSEMBLE

In the early 1970s the war in Southeast Asia had spilled over into Cambodia, dislocating tens of thousands of people and eventually spawning a dictatorship that

ble has been able to survive intact. They are, in fact, flourishing. The Ensemble was originally formed to accompany the Khmer Classical Dance Troupe which was formed in the refugee camps of Thailand and resettled in the United States with the help of the U.S. State Department and the National Council for the Traditional Arts (NCTA). Subsequently the musicians performed as a *pin peat* or classical music ensemble with the dancers on two national NCTA tours in nearly 50 public concerts from Boston to Los Angeles, including performances at Carnegie Hall, the Epcot Center and the Knoxville World's Fair.

Although the members of the Khmer Traditional Music Ensemble have a wide variety of experience in both classical and folk music forms, they are most comfortable playing music from the *aiyai*, wedding and *mohori* traditions. These are the musical traditions of village performers and itinerant musical drama troupes. The ensemble will present a selection of this music at the 1985 National Folk Festival.

Aiyai is extemporaneous singing between a man and a woman. In the banter between the singers the tales and gossip of the village are retold with humor and often sarcasm. The songs are sung at informal gatherings in the village, during festivals and especially during courtship.

The ensemble used for wedding music is much like the *aiyai* ensemble. The music is performed

at weddings in cities and villages throughout Cambodia. The singer, however, must be specially trained in the wedding traditions and the ensemble is fortunate to have one of Cambodia's well known wedding singers, Chhoerun Chheng.

The instruments of the *mohori* ensemble are slightly different from those of *aiyai* and wedding music. A larger drum, the *sampho* is used in place of the *skor touch* or hand drum and the wood xylophone (*reneat*) is used rather than the hammer dulcimer (*khim*). This ensemble is the most popular traditional music form in Cambodia. *Mahori* musicians can be found at village feasts, state functions or birth ceremonies in the home.

The members of the Khmer Traditional Music Ensemble include Phan Bin (*take/zither*), Chhoerun Chheng (*sampho/drums and vocals*), Chhoerun Chhorn (*vocals*), Chum Ngek (*reneat/xylophone and khim/hammer dulcimer*), Klay Ra (*vocals*), Van Pok (*trop/fiddle*), Lapresse Sieng (*manager and translator*), Vanna U (*chhang/cymbals and vocals*) and Van Yan (*vocals*) ▲

JOHN CEPHAS AND PHIL WIGGINS

"Bowling Green John" Cephas and "Harmonica Phil" Wiggins are acoustic urban bluesmen from the Washington, D.C. area. John was born in Washington, but takes his nickname from Bowling Green, Virginia, where a substantial and

influential period of his life was spent and where he still has a beautiful house and garden. He is known for his Piedmont style guitar picking and expressive vocals.

John started playing the blues on guitar with his aunt and other local musicians when he was 10 years old. Family, friends, and



John Cephas & Phil Wiggins by Kathy James

neighbors would often get together on the weekends for country breakdowns or house parties and good music and dance were always a part of these gatherings. His cousin David Talliaferro from Caroline County, Virginia, taught him much of what he knows on guitar—the thumb and finger style, three finger style, and the "Williamsburg lope" common to Piedmont guitarists. His playing style was also influenced by such famous bluesmen as Blind Lemon Jefferson, Reverend Gary Davis and Tampa Red, as well as music of the ragtime era.

Cephas was playing with the late blues pianist Big Chief Ellis



Khmer Traditional Music Ensemble by Rick Reinhard

decimated nearly one-third of the population of the country. During most of that tragic decade the rich musical traditions were at best, silent or worse, actively suppressed. Thousands of artists associated with the palace or the institutions of the old regimes including radio, television and universities were destroyed in a policy of extermination and massive deurbanization. The artists that survived did so with the greatest of stealth, ridding themselves of all trappings of their traditional training.

It is remarkable that a group of musicians as accomplished as the Khmer Traditional Musical Ensemble

during the mid-70s when he met Phil Wiggins. Phil was invited to jam with the band and as a result was invited to perform as a regular member of Chief's Barrelhouse Rockers. Phil's first gig with the group was at the 1977 National Folk Festival. After Chief passed away Phil and John formed a duo.

Phil was born in 1954 in Washington and became interested in blues harmonica as a young man. He has played with many Washington, D.C. area blues musicians including Flora Molton, Archie Edwards, and John Jackson. Phil attributes his style to his years playing with Flora Molton, a renowned Washington street singer and guitarist.

Cephas and Wiggins have performed together at festivals, colleges, and blues gatherings throughout the country. They are also the best travelled bluesmen of our time or anytime, having performed throughout Europe, Africa, Latin America and the Caribbean. Much of this touring has been for the Arts America Program of the United States Information Agency and Phil and John are among the most successful musical ambassadors ever sent out by our nation.

Their repertoire consists of traditional songs, East Coast blues learned from old 78s and an occasional R & B standard. The combination of country blues repertoire, country blues instrumentation and progressive vocal style make for an appealing and highly energetic blend of the old and the new.

Their duo performances are characterized by an intensity of commitment to blues and gospel traditions, a strong rapport, and excellent musicianship. Phil and John have had two LP albums issued by the German L + R label and a notable cassette recording issued by Marimac Recordings. ▲

COWBOY POETRY

Crazy as it may seem, cowboys have a passion for poetry. In fact, cowboys appear to be the only occupational group in the United States with a high percentage of members who write and recite poetry. You should understand, of course, that we are talking about *real* cowboys, men and women that spend a major part of each day on a horse and often go down a rope to a wild cow.

That poetry is a passion for real cowboys seems incongruous only because the celluloid and pulp print media long ago created another image using actors whose craggy countenances were made by makeup men. Those fellows were often crooners with good guitars. Crooners and good guitars have always been rare out where the star routes run and cowpies are good fuel. But cowboy poetry has been common in the West for at least a century.

Why? There are at least three speculative answers that seem reasonable. First, cowboys hold to a traditional occupation and a part of their lifestyle is imbedded in the last century when many peo-

ple wrote and recited poetry to celebrate life's triumphs and passages and even its day-to-day. Cowboys have respect for oldtimers and their ways. Second, cowboy-ing is an occupation that has always attracted many thoughtful people and poetry is a thinker's art. Third, cowboys are ornery cusses who are often bold enough to do whatever they wish, ride a horse into the saloon or write a little verse.

Wallace McRae and Nyle Henderson are contemporary cowboy poets that write their own poetry about their lives as cowboys and ranchers. Their poetry speaks clearly of the economic, environmental, and political concerns of the cowboy and rancher and the things they like best about their lifestyles. ▲

WALLY MCRAE

A third-generation rancher of Rosebud Creek, in eastern Montana, Wallace McRae writes about ranching, cows and his life as a cowman from daily experience. His poetry reflects the life he leads and the day-to-day trials, tribulations, tragedy, humor and gratification of ranching in the 1980s.

Wally began writing poetry in high school but it was not until the early 1970s that he took a headlong dive into producing verse in quantity. He composed poems for the monthly Production Credit Association calendar and has been published in a number of local and regional periodicals. Wally's

reputation as a cowboy poet and as an outspoken advocate of agriculture is now regionwide. He's often asked to read his works at events as diverse as art sales, rodeos and the Governor's Awards for the Arts banquet. His first book, *It's Just Grass and Water*, contained the poem, *Reincarnation*, which has become his most famous. That poem has already entered the oral tradition of cowboy poetry as a recitation and is recited by cowboys who haven't the



Wally McRae by
Mike Korn

foggiest idea of who wrote it just a few years ago. A second book of Mr. McRae's poetry was recently published entitled, *Up North is Down the Crick*.

Wally is also famous in his state for his unrelenting resistance to coal mining interests that would turn all of Montana's beautiful ranching country into a deep pit coal mine.

Wally was one of the representatives of Montana cowboying at the western regional "Cowboy Po-

etry Gathering" that brought together cowboys poets from throughout the West earlier this year. ▲

NYLE HENDERSON

Nyle Henderson of Hotchkiss, Colorado, breaks horses for a living. His home, nestled at the foot of Whipple Hill in Delta County, is a good place to live a life surrounded with horses. Nyle came from Iowa but has lived in Colorado since 1953. Not only is Nyle known for his broncbusting skills, but lately he has become well known as a cowboy poet. His poetry embraces the subject matter he knows best; the trials of the modern rancher, cowpuncher, bronc buster, and rodeo rider.

Henderson's poetry and his unique way of presenting it is cut and honed from real life experiences. "My poetry is just a rhyming diary of my life." But it isn't his poetry alone that makes him a much sought-after speaker, it is his performance that puts the "powder" in his works.

Although in his own community, Nyle's talents have long been appreciated, he recently gained some national notoriety when he allowed himself to be bucked off a chair on NBC's Tonight Show. ▲

DOUG WALLIN

Doug Wallin was born and raised in the Sodom Laurel section of Madison County in the Blue Ridge Mountains in North Carolina. The

Sodom Laurel community is home for many fine ballad singers including Doug's mother, Berzilla Wallin, his uncle Cas Wallin, and Delliie Norton. The English ballad collector Cecil Sharp once described this area as "a community in which singing was as common and almost as universal a practice as speaking." Mr. Wallin's mother, Berzilla, still vividly remembers the visit of this famous collector almost seventy years ago, Sharp's first of several trips to the American South which would result in the collection, *English Folk Songs From the Southern Appalachians*.

Doug Wallin is living proof that this rich singing tradition was taken up by the next generation despite the lessening of the isolated conditions which Sharp thought preserved it. He has a strong voice and a straightforward style, somewhat less ornamented than the style typical of his mother's generation. When inclined, however, he humorously imitates with a gentle touch the individual styles of some of his elders. Mr. Wallin's large repertoire comes primarily from the singing of his mother and other members of his family and community. Instrumental music is also a strong tradition in his family — Doug occasionally plays fiddle though singing is his special gift. The old ballads he sings are one of the most direct reflections of the cultural heritage brought by early white settlers to this area, including those whose families came directly from England, as well as those whose fami-

lies came from lowland Scotland and northern England via a long tenure in the north of Ireland.

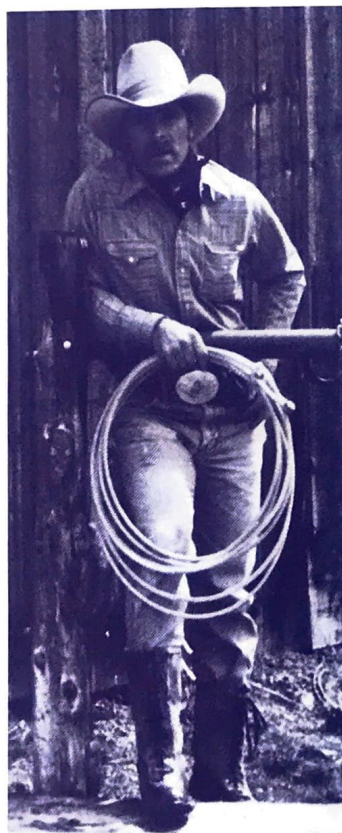
Mr. Wallin does not frequently travel far from his home in Madison County, but he has shared his fine singing with audiences at several colleges and universities. He performed in North Carolina's excellent British-American Festival and on two occasions at the Smithsonian's Festival of American Folklife. ▲

FRANK PROFFITT, JR.

Reared in the Pick Britches Valley of Watauga County, North Carolina, Frank Proffitt, Jr. grew up in a gifted family of Appalachian musicians, storytellers and instrument makers. He performs on the fretless wood banjo and Appalachian dulcimer and sings songs handed through generations of his family members. Frank has performed in schools throughout North Carolina, at the Smithsonian's Festival of American Folklife, and at many other highly respected events.

Frank's father, now deceased, was the source of the version of the Tom Dooley ballad that became an international pop music hit of the 1960s and was a ballad singer of astounding skill. His travels with his fretless wood banjo during the late 50s and early 60s introduced that ancient instrument to thousands of players. He was also a banjo and Appalachian dulcimer maker as was his father, Wiley Proffitt, and his father-in-law, Nathan Hicks. He performed

Nyle Henderson by
Mike Korn



at the National Folk Festival twenty-two years ago.

Frank Jr.'s mother, Bessie Hicks Proffitt, is a great granddaughter of Councill Harmon (Harmann) the source of the Appalachian German-American collection of stories commonly called "The Jack Tales'." Her brother, Ray Hicks, is



Doug Wallin &
Frank Proffitt, Jr. by
Meg Glaser.

a famous teller of these stories. Frank Jr. grew up with the stories and knows them but does not yet tell them. They have a time and place: one becomes a skilled teller by practicing upon grandchildren and he is still too young to have grandchildren.

Frank Proffitt, Jr. is thus a keeper of some old family traditions and a reminder that our best traditions are preserved by families and small communities. Frank keeps them the way his Dad did: quietly and gently and with good humor. We know you'll enjoy Frank. ▲

FILE

On a typical Saturday night in Breaux Bridge, Louisiana, Mulate's dance hall is packed full of people hot to dance to the music of Filé. *Filé* is ground sassafras leaf, an indispensable spice used in gumbo, a favorite food of the Cajun French settlers in Louisiana. It is also a band name cooked up by five outstanding Cajun musicians from southern Louisiana.

Filé plays dance music unique to the Cajun communities of Louisiana. The Cajuns are descendants of French speaking Acadians expelled by the British from what is now Nova Scotia in the mid-18th century. Several thousand settled on the prairies west of New Orleans where they became known as Cajuns (an English mispronunciation of Acadian). They continue to speak French and there are estimated to be 900,000 descendants of the Acadians now, most in southwest Louisiana and eastern Texas.

The instrumentation of Filé is typical of Cajun dance bands, including the Cajun style accordion and fiddle along with French vocals. Ward Lormand is accordionist and lead vocalist; Farren Serrette, whose father and uncle were both musicians in a family group, plays fiddle and sings; Ray Bras-sieur plays guitar; Kevin Shearin plays bass and sings; and Peter Stevens plays drums. Together they perform in the style of a 40s and 50s Cajun dance band with a repertoire of waltzes, the essential

Cajun two-steps, a few Zydeco syncopations, and even a few vintage Cajun blues and rock'n'roll tunes.

Recently two of Filé's band members received word that they have been chosen for an apprenticeship program administered through the Louisiana Folklife Program. Ward Lormand will study with accordion maker Mark Savoy, a brilliant player of the instrument and a former NCTA Board member. Farren Serette will learn from one of the finest old-time Cajun fiddlers, Doc Guidry, another friend of this festival.

Filé is popular among audiences not only in Louisiana but throughout the eastern U.S. and Canada. Appearances include the New Orleans Jazz and Heritage Festival, the 1984 Louisiana World's Fair and the Smithsonian's Festival of American Folklife in Washington, D.C. They can also be heard regularly at dance halls in Louisiana including Antlers and Grant Street Dance Hall, in Lafayette, and at the Maple Leaf in New Orleans. ▲

FRANKIE AND DOUG QUIMBY

Frankie and Doug Quimby of the Georgia Sea Island Singers perform songs, games, dances and stories handed down over two centuries in the island communities off the coast of Georgia. Black slaves worked plantations there and their isolated conditions and numbers contributed to the exis-

tence and perpetuation of elements of their African cultural heritage. Their "gullah" dialect and repertoire of play and work songs and stories have fascinated travellers and collectors for generations. Frankie and Doug have helped make this unique body of tradition known to a wider public.



Frankie Sullivan Quimby comes from one of the few American Black families that can trace its ancestry to a definite location in Africa. Her family came from the town of Kianah in the District of Temourah, in the Kingdom of Massina, on the Niger River in what is now Nigeria. They were members of the Foulah tribe. Many of the family were slaves on the Hopeton and Altama Plantations on the Georgia coast. They adopted the name Sullivan after emancipation. Frankie was born in Brunswick, Georgia, in 1937 and was raised on the Georgia Sea Islands. She learned the old slave games from older children and after school

Filé

would play them with her friends. It was not until she met Mrs. Bessie Jones, however, that she learned some of her childhood favorites were actually as old as her slave ancestors. "Miss Bessie" was a brilliant and vibrant artist as well as a treasury of older styles and songs and Frankie was an apt pupil.

They later moved to coastal Georgia to escape the sharecropping system. He joined the Sensational Friendly Stars in 1963, a modern gospel group. In 1969 he joined the Georgia Sea Island Singers, where his voice quickly became one of the central features of the group on their extensive tours throughout the United States. Doug is highly skilled in performing the traditional patting rhythm known as hambone in which the whole body is used as a percussion instrument. ▲

THE SCANNER BOYS

In recent years break dancing has captured national and international attention. It has been used as a vehicle for movies and videos and advertisers have incorporated this dance into their television ads to sell everything from soft drinks to fried chicken. One might wonder then what this commercial, popular art form is doing at a traditional folk festival.

It is in fact a folk dance form that has recently vaulted from the streets to national attention. It is based upon older forms: the buck dance, the "patting juba" and "ringdance" forms with African links. Competitive dance has deep roots and, as today's street dancers have shown, it can be as modern as tomorrow, a new delight for those who appreciate the arts of movement.

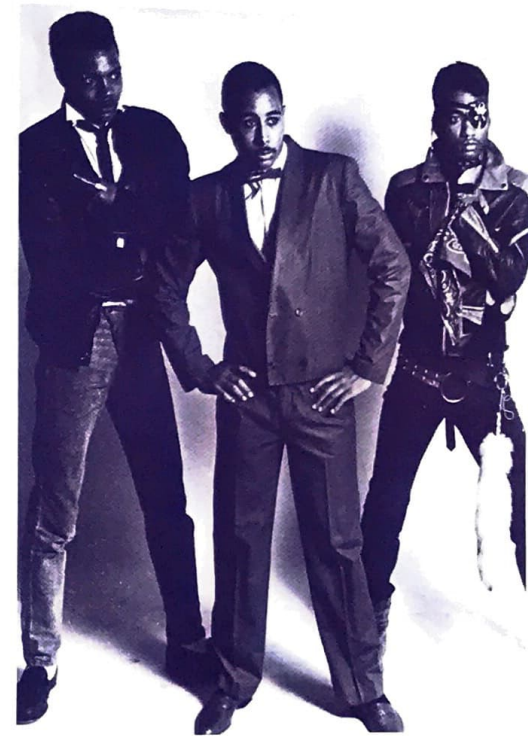
The Scanner Boys are street dancers from Philadelphia and "breaking" is only a part of their

repertoire. The group is composed of four young men in their late teens and early twenties. They are: Rennie Harris, "the Prince of the Street Dancers"; Gilbert Kennedy, "Shalamar"; Dave "the Renegade" Ellerbe; and Branden Sherrod.

Rennie "Prince" Harris is the leader and formed the Scanner Boys group in 1979 by recruiting the best of the street dancers in Philadelphia. Since then the troupe has taken their innovative dance to stages and streets of cities throughout the country, and abroad. Each member of the troupe has developed their own style or specialty of street dancing - "Prince" and "Shalamar" are masters of "popping", Dave "The Renegade" and Branden Sherrod are breakdancers par excellence. Dave "The Renegade" also specializes in boogaloo and "electric boogaloo" and appears in country music superstar Ricky Scaggs' video *Country Boy*. (Ricky is an NCTA Board member.) "Shalamar" and "Prince" last year came away as winners at the highly competitive Swatch Watch Breakdance Contest in New York City. Since then these young men have been invited to perform on tours, films and videos in the United States and abroad. This spring, "Prince", "Shalamar", and "Dave the Renegade", served as artistic ambassadors for the United States through their participation in a United States Information Agency sponsored tour in the Bahamas and Jamaica. They performed for standing room only audiences through-

out their stay in these countries and received invitations to return.

Break dancing is commonly characterized by the fancy footwork, exciting spins and acrobatic dives which require a great amount of physical strength and energy tempered with the suppleness and daring of youth.



The Scanner Boys

"Popping" is another style of street dancing where total control of body movement is necessary. In popping, also called *isolation*, the dancer moves one small part of his body at a time, breaking down movements into minute ticks. This dance creates a disjointed, robot-like and strobe-like



Frankie & Doug Quimby

She performed these slave games with Bessie and the Georgia Sea Island Singers for many years, travelling throughout the United States, Canada and Mexico.

Douglas Quimby was born in Baconton, Georgia in 1936. He has been singing as long as he can remember, working before black and white audiences since age four or five. During the 1950s, Doug's family sharecropped in southwest Georgia, earning as little as \$9.25 for a year of work.

effect when done well. Poppers often imitate animals using this technique—Prince, for example, has become known for his ostrich dance. Another specialty of the Scanner Boys is a move called the “King Tut”. The troupe demonstrates different styles of that move—Dave can do the New York



Joe & Antoinette McKenna by Margo Newmark Rosenbaum

version, Prince does a slow motion Philadelphia version and Shalamar takes it up to speed. ▲

JOE & ANTOINETTE MCKENNA

Joe and Antoinette McKenna are one of Ireland's most popular performing duos. They live in County Wicklow not far from Dublin where they grew up. Joe plays the Uilleann pipes, tin whistle, and has

recently taken up the single row button accordion. He is an accomplished musician and at age 34, is among the youngest of Ireland's master pipers. Antoinette is equally talented and she plays the Irish harp and sings. Both she and Joe are fluent Irish speakers and approximately 25% of her vocal repertoire is performed in her native tongue.

Joe learned Uilleann piping from the late Leo Rowsome, a legendary Dublin piper. He has twice won the All-Ireland piping competition and in 1975 won the All-Britain piping competition. Since that time the McKenna's demanding touring schedule has forced them to drop out of the competition circuit. They perform extensively on the Continent and usually schedule a 6-week tour of the U.S. every 8 months.

Joe and Antoinette come from musical families. Both her parents are fiddlers and he, along with his brothers, continues to work at the family craft of building pipes.

The Uilleann pipes are considered among the most beautiful of bagpipe instruments and they are certainly the most complex. They are not inflated by mouth. Rather, the player's left elbow constantly works a bellows which feeds air to a storage bag under the right elbow. At the same time, the player's fingers work the chanter while rhythms and chords are made by the wrist and heel of the right hand from regulator pipes which rest on the right leg. The Uilleann pipe is an extremely diffi-

cult instrument to play. The McKennas have recorded 3 albums on the Shanachie label. ▲

JAMES KEANE

James Keane showed a certain rebellious nature at age 11 when he took up the accordion in a family of highly respected fiddlers. His parents were rural fiddlers in traditional style who brought their music to Dublin where James was born. Brother Sean was dutiful and took up the fiddle and has performed with The Chieftains for many years. James performed with the Castle Ceili Band and has stuck with the accordion long enough to become an All-Ireland Champion three times. He brought it to New York in 1967 and says he has “never had to pick up a shovel yet.” James has appeared at Carnegie Hall, the Smithsonian Festival of American Folklife, the Milwaukee Irish Fest, and the Border Folk Festival at El Paso. He was also a performer on the NCTA-sponsored “Green Fields of America” tour which featured the finest Irish American musicians and dancers in concerts throughout the United States. ▲

followers often will drive 40 or 50 miles just to attend one of his dances. Paul is an Eastern-style caller; he explains that Eastern style is not learned by taking lessons, and there is a lot more swinging in the Eastern dances. Paul learned how to call by going to dances as a young man and



James Keane

PAUL MILLS

Square dancing has never gone out of vogue as a community entertainment in many rural areas of the country. In Knox County, people have been enjoying the distinctive singing calls of Paul Mills for the past 45 years, and his

following the callers; he would practice the calls while plowing in his family's cornfields in the town of Bladensburg, a community near to Paul's long-time home in Gambier. Square dancing continues to be a vigorous pastime in this area—the granges hold a square dance every weekend of the

month, and local gossip even includes details on how fast or sloppy a swinger someone is.

Paul is known for his fine singing voice as a caller. Unlike many singing callers who chant along with a tune, Paul sings complete songs. Of the 25 or so calls he does regularly, some of his favor-

is not retired from a 32-year career with Columbia Gas. He still maintains two large gardens and calls dances regularly. He notes with pride that his granddaughter, who is 10 years old, goes to all the local dances with her parents and can dance anything the caller chooses. A young man from the neighborhood started following Paul to learn his calls—by sitting next to him on a stool at the dances—and is now a regular caller in the area. Paul's son-in-law also is trying to learn from him, but he hasn't yet mastered calling. When asked what it takes to be a good caller, Paul says, "Nerve, mostly . . . and it takes something special." ▲

PAGE ROBERTS

Page Roberts of Clarksville, Virginia, is a 30-year-veteran of the tobacco business and was chosen as World Champion Tobacco Auctioneer in 1982. He outchanted 71 other fast-talking contestants in this contest sponsored by the R.J. Reynolds Tobacco Company. The championship, held in Danville, Virginia, is Reynolds Tobacco's way of saluting the professional tobacco auctioneer. The auction system of selling tobacco enables many thousands of farmers to sell their crops in a relatively short period, huge sales warehouses filling and emptying daily. It is very important and auctioneers are highly respected figures. Buyers, graders, ticket markers, warehouse owners and

farmers all focus their attention on the auctioneer leading the sale at a fast clip. A professional auctioneer can sell a pile of tobacco that may be worth more than a thousand dollars in six seconds while chanting 500 words per minute.

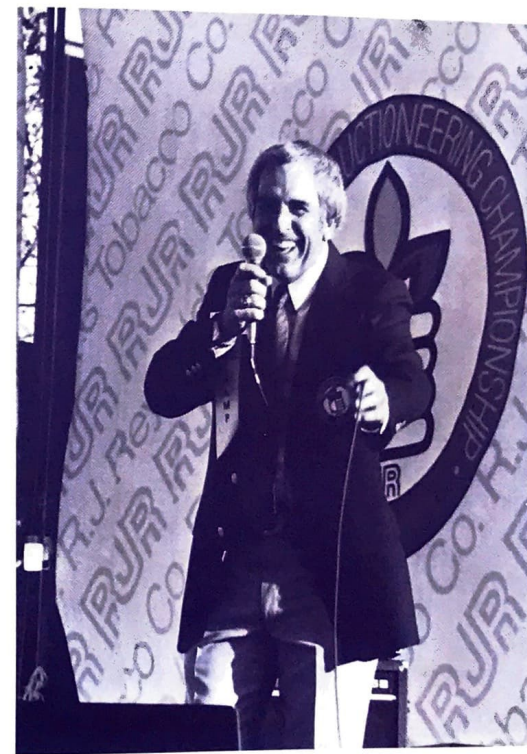
Mr. Roberts sells tobacco on markets in Winston-Salem, North Carolina and Lexington, Kentucky, where the country's largest tobacco warehouse is located. He is a second-generation tobacco auctioneer and learned the melodic tobacco chant from his father, the late John Edward Roberts. Page can recite Lincoln's Gettysburg Address in less than a minute. ▲

THE STREETSBORO QUILTERS GUILD

The Streetsboro Quilters Guild includes thirty members from the Streetsboro-Aurora area of northeastern Ohio. It is an active club with frequent meetings that feature instructional workshops in which members share designs and patterns for various pieces—quilts, tote bags, pillows, skirts and vests. For the past three years, the Guild has sponsored an annual quilt show featuring the work of club members and other quilters around the state.

The Guild is represented at the National Folk Festival by four members. Mary Page and Dolores Kosarek, both of Streetsboro, are two of the four. Mrs. Page, now in her mid-seventies, is a charter mem-

ber of the Guild. She has been quilting since she was in her teens, and mainly learned from her mother, Magdalene Howitt. She estimates that she has made over a hundred quilts since she started quilting. Dolores Kosarek is also a prolific quilter; she is in her late forties and has been quilting for



Page Roberts photo courtesy Reynolds Tobacco Co.

about ten years. Mrs. Kosarek has several quilts which feature intricately embroidered patterns, and her Starburst quilt was judged best-of-show at the 1983 Streetsboro exhibition. Marian Miller of Aurora, Ohio and Lois Dolman of Streetsboro will also represent the Guild at the festival. ▲



Paul Mills by Judy Sacks

ites are "Wabash Cannonball," "Little Old Log Cabin in the Lane," and "Cindy." Paul prefers to work with acoustic stringed instruments like fiddle, mandolin, banjo, and guitar, but he has worked successfully with other combinations of backup music. He notes that the older people at his dances often will dance for a longer time than the younger ones; sometimes he sees people in their eighties dancing the entire evening. Paul welcomes newcomers, however, and teaches dances to beginners by walking them through the steps several times before the music starts.

Paul has farmed all his life, and

JAPANESE WOMEN'S CLUB

The Japanese Women's Club was started by Miyo Barbero of Niles in the mid 1960s, and includes about twenty women from the Warren-Youngstown area of Ohio. The main purpose of the club is to



Miyo Barbero by
Bill Lewis

give its members a chance to meet with other women who were born in Japan, and in effect to keep in touch with their Japanese roots. Three members of the club will be demonstrating their Japanese craft work at the National Folk Festival.

Miyo Barbero is an artist who

specializes in *sumi* painting. She uses traditional materials: a *sumi* stick of black charcoal, Japanese brushes, and rice paper in drawing plants and landscapes. She learned much of her *sumi* painting technique from her uncle in Tokyo. She explains that *sumi* painting has been practiced in Japan for several centuries; the art form was introduced to Japan by Buddhist monks visiting from China. Mrs. Barbero's paintings both reflect the Buddhist philosophy and her Japanese cultural heritage. She has taught *sumi* painting for several years. The brush strokes require concentration, and she says her painting is an exercise in meditation. The meditative process actually begins before painting, when a *sumi* stick is rubbed in a dish of water. The pictures themselves are painted quite rapidly and Mrs. Barbero completes a picture of a bamboo plant or a chrysanthemum in two minutes or less. She says the strokes involved in *sumi* painting "look easy, but really they aren't."

Another member of the Japanese Women's Club is Michie Hawkins who moved to McDonald, Ohio, thirty-five years ago from Nagoya, Japan. She learned needlework from her mother while working in the family's dressmaking shop as she was growing up. Mrs. Hawkins creates Japanese *temari*, the traditional Japanese art of decorating silk-covered balls by intricately winding and lacing colored threads into colorful designs. These balls are used in

Japan as decorations for happy occasions, such as weddings, and given as special gifts to friends.

Hideko Tiekur, another member of the Japanese Women's Club, is also from Nagoya, Japan, and has lived in Warren, Ohio, since 1978. Mrs. Tiekur learned needlework from her mother and has continued to embroider and crochet since moving to the United States. She is also an accomplished gardener and skilled in the art of Japanese plant and flower arrangements. She explains that Japanese use few flowers in an arrangement and typically with other plants such as shrubs and small trees. She works with both natural and artificial plants in her arrangements and creation of *bonsai* trees. ▲

BOB WHITE

Bob White is a mandolin and banjo maker from Coolville, Athens County, Ohio. He is also a musician, most recently with a bluegrass group, the All American Boys. He has made f-style mandolins for about fifteen years, and has repaired instruments for a considerably longer time. He likes to use both Sitka spruce and German spruce in his mandolins, "the older the better." Bob has also constructed instruments from old cedar wood utility poles; the interior wood, he explains, was quite good in such poles before creosoting became a common practice. Bob is currently a master artist in the Traditional Arts Apprenticeship Program at the Ohio Arts Council,

and he is working on a special mandolin with his apprentice Rick Boring which he plans to call "the Ohioan." The wood in this instrument is from Ohio, and he and Rick plan to ornament the mandolin with the state flower. The tailpiece will feature a representation of the state seal. ▲



Bob White by Mark
Lutz

ELI MILLER

Eli Miller is a harness and bridle maker from Mesopotamia, in northeastern Ohio. For the past 18 years, he has run a busy and successful shop on his property. He is self-taught as a harness maker and saddle repairer: he began, he says, when "I just took a saddle apart to see how they were put together." He further explains that as a member of an Amish community, he has been around horses and related equipment all of his life. His business has grown over the years (the shop also includes a shoe department managed by his son Joe),

and Mr. Miller now takes orders from all over the country, as well as continuing to meet the needs of the Amish in his immediate area. Mr. Miller is also interested in older-style harnesses and bridles, an interest which he sometimes puts to practical use. Last year, for example, he developed a



Eva Hosack by Judy Sacks

halter with a detachable bridle which he based on an old design once used by calvary units in this country during the 19th century.▲

EVA HOSACK

Rug making is an art that combines skill with practicality. As in quilt making, the traditional rug maker uses materials that have outlived their original function to create pieces that are beautiful as well as useful. Eva Hosack's

braided and woven rugs begin their life at strips of fabric—from old coats, skirts, or curtains—and are magically transformed into floor coverings of exceptional beauty and durability.

Numerous households in central Ohio's Knox County feature handsome handmade rugs by local rug makers. Like many other residents of Fredericktown, Eva had owned rugs woven by Bessie Ebersole during the Depression. Eva began her career as a rug maker 37 years ago. She had been saving old coats with the intention of making braided rugs. One day, she saw some very good-looking rugs in the window of a thrift store in Mount Vernon and asked who had made them. She then tracked down 80-year-old Obadiah Frost of nearby Sparta and asked him to make a rug from her coats. When Eva asked for another rug, delighted with the first one, Obadiah consented on the condition that Eva help make it. For the next few years, Obadiah took a bus to Fredericktown to teach Eva how to make rugs, often working together every day.

After mastering braided rugs, Eva started weaving rugs on a loom. These woven rugs, commonly called rag rugs these days, used to be known as "hit-and-miss" rugs, since they were made with leftover scraps of material. Eva now uses only new wool strips for her braided rugs, reserving the "recycled" cottons and wools for the rag rugs. Eva makes both round and oval braided rugs. Colors and

sizes often are to the customer's order. Eva feels that she is particularly good with color choices; colors are very important to her, and her rugs do have a "look" that identify them easily as hers.

Eva's neighbor Maxine Helton has learned to make rugs and helps Eva in the time-consuming task of threading the looms. Eva also is in the process of teaching her granddaughters (one in Fredericktown, the other in Maine) how to make rugs.

Eva's rugs are highly valued in central Ohio. They grace the floors of many local homes; other collectors include the president of Kenyon College, a Vice-President of Borden, and an interior decorator in Chicago.▲

THE KUE, HANG, YANG, AND CHANG FAMILIES

There are four Hmong families which have settled in Columbus, Ohio, during the past 5 to 6 years. Women from each—the Kue, Hang, Yang and Chang Families—are currently active in creating various kinds of pieces that employ traditional *pangdau* needlework. *Pangdau* is often used as ornamentation for clothing such as skirts and belts. The needleworkers in Columbus have produced, for instance, several elaborately decorated costumes for their children which feature *pangdau* techniques and designs. Cerena Miele, a graduate student at Ohio

State, is currently doing research on the Hmong families living in Columbus and elsewhere in Ohio, and she writes:

There are three types of pangdau. One is a stitched design type which includes counted cross-stitch, a reverse applique type and the applique. A chain stitch



design is also used. In addition to symbolic designs, storytelling cloths depict scenes from their homeland. These cloths show a variety of subjects, including their daily work, New Year celebrations, or even favorite folktales. The story cloths can be fairly large (about 2' x 3') rectangular pieces with colorfully embroidered and applique scenes. In addition to the traditional themes mentioned by Miele, other cloths are dramatic representations of recent experiences, such as battles with Vietnamese soldiers and the Hmong flight from their homeland of Laos.

Mang Hang & Young Hmong dancers by Jack Shortlidge

Approximately 10 to 12 mem-

bers of these various Hmong families will join us at this year's National Folk Festival. Several men will demonstrate the traditional method of grinding grain in Laos, which involves a large wooden machine for pounding grain that is operated with foot power. In addition, music will be performed by Mr. Vang Hang on the *kaen*, a bamboo mouth organ of Laos and Thailand. ▲

KENNETH KEPNER

Kenneth Kepner is an auctioneer from Hartford, Ohio, in Trumbull County. He comes from a farming family which has lived in the area for 5 generations. After leaving the Air Force, Mr. Kepner decided to pursue his long-time interest in auctioneering rather than returning to the farm. He apprenticed himself to Mr. Homer Sparks, a well-known auctioneer from Sharon, Pennsylvania (about 20 miles from Hartford) and this began his career. Mr. Kepner says that he is largely self-taught having closely observed many auctioneers and drawn on their various styles. His primary interest centers on horse drawn vehicles and for the past 15 years he and Mr. Eli Miller, also a participant at this year's festival, have organized one of the largest auctions centered on their shared interest. This event draws a great deal of attention, especially from the large Amish communities.

He credits his success in his field to having a good, strong voice

which he refers to as "a gift." He works approximately 150 auctions per year. ▲

TIM RASTETTER AND RALPH ALING

Tim Rastetter and his grandfather, Ralph Aling, of Rastetter Woolen Mill, near Berlin, Ohio, represents a long-standing family tradition of weavers in Holmes County. Ralph, now age 88, learned to weave blankets from his grandfather, an Amish man 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 marker 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. ▲

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.

Maggie Wengard, Nettie Yoder, Ella Schlabach, Sara Yoder, Katie Miller, and Lydia Ann Yoder of Holmes County, Ohio, will be demonstrating Amish quilt making during the festival. Ella Schlabach will also demonstrate white cap making and 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 con-

structed 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. The Amish women will only be participating in the festival on Saturday.

JAN SABOTA

Jan Sabota is a Czechoslovakian book binder and restorer. He was born in Carlsbad, Czechoslovakia and studied book binding in Prague.

Mr. Sabota came to the United States only ten months ago to take a job in Cleveland at the Case Western University's Allen Memorial Library where he is restoring their priceless collection. His skills include all aspects of book restoration, from the repair of worn covers and bindings to the resto-

ration of pages and even the print on a page. Mr. Sabota is also an extremely talented and imaginative binder for many one-of-a-kind books.

Mr. Sabota will primarily be demonstrating the time-honored skill of paper restoration at the festival. He notes that the apprenticeship system for learning book binding and restoration was disrupted during the war years in Europe and now is being taught in schools for applied arts. However this careful and detailed art is passed on, it appears to not be threatened with replacement by computers—the human touch is a necessary component to the book binder's work. ▲

47TH NATIONAL FOLK FESTIVAL STAFF (PARTIAL)

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Barry Bergey
Marc Boudreaux
Debbie Bowman
Barbara Boyless
Beth Braden
David Brose
Phyllis Brzozowzka
Stephen Bures
Charles Camp
Andy Cohen
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Valerie DePriest
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Lynn Frederick
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Tasnima Kornrich
Sabino Kornrich
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Iris Meltzer
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Alf Walle
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Walt Mahovich
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FOLK MUSIC ON RECORDS AND TAPES

A frequent question at the National Folk Festival is, "where can I get recordings by artists like these?" One answer is obvious: buy them here! Many artists bring recordings with them and they are for sale at the festival sales tent. Every dollar you spend goes to the artist; the festival does not take a percentage.

For those who would like to have a dependable and well-stocked source for recordings by artists like these there is another answer: Mail Order. There are several fine mail order suppliers with huge inventories of records and with prices that are usually much better than record stores — even if they had what you want — and very few do. The following are our favorite suppliers.

County Sales, P.O. Box 191, Floyd, Virginia 24091. This is the best source for bluegrass, old-time and Appalachian gospel. Prices are usually \$2 less per disc than store prices and they're sure to have almost anything in print worth buying. Their bimonthly *County Sales* newsletter is a monument to honest reviewing. Ask for catalogues of their excellent *Rebel* and *County* labels. Dave Evans records for these folks.

Roundup Records, 186 Willow Avenue, Somerville, MA 02144. Operated by Rounder Records, this supplier has a huge inventory of

many kinds of folk music. Prices are reasonable and they have catalogues and listings. Pay particular attention to their Rounder label. There's some great stuff on it.

Arhoolie Records, 10341 San Pablo Avenue, El Cerrito, CA 94530. This is a great source for Cajun, Hispanic and other kinds of ethnic music as well as vintage blues and rock.

Marimac Recordings, P.O. Box 5, Little Ferry, NJ 07643. These folks deal only in cassettes and they are issuing some rare things you won't find anywhere else. Their re-issues of vintage Appalachian old-time music are especially good. "Bowling Green" John Cephas and "Harmonica Phil" Wiggins have a fine cassette issued by these people. Send them a self-addressed, stamped envelope and they'll return their list in it. All tapes are \$6.

Flying Fish, 1304 West Shubert, Chicago IL 60614. This is a Chicago based label with a broad array of folk music on record. Just write and ask for their catalogue.

NCTA, Suite 1118, 1346 Conn. Ave. N.W., Washington, D.C. 20036. This is the organization that programs this festival. Only a few products are now for sale, but more are forthcoming. The best-seller is a cassette, *The Cowboy Tour*, virtually a word-of-mouth hit. It is an hour in length, 8 real cowboys singing, fiddling, telling jokes and reciting poetry in live performance. A 28 page booklet comes with it and instructs in cowboying. It sells for \$6. The



"Bringing the NATIONAL to the Nation!"

Our first nationwide broadcast via satellite of this 47th National Folk Festival hosted by WKSU's Jim Blum.

Made possible by a grant from the Akron/Summit Convention and Visitors Bureau and the NCTA.

Northeastern Ohio listeners can join Jim again on Saturday evening as we broadcast "live" during **HILLS AND HOME**.

Other Folk and Bluegrass programs on WKSU include:

- **MORNING FOLK.** Saturday and Sunday 6 to 9 a.m.
- **HILLS AND HOME.** Saturday 8 p.m. to midnight.
- **THE THISTLE AND SHAMROCK.** Sunday 6 to 7 p.m.
- **SIMPLE GIFTS.** Sunday 7 to 9 p.m.
- **A PRAIRIE HOME COMPANION.** Live Saturday 6 to 8 p.m., rebroadcast Sunday 3 to 5 p.m.
- **LET THE CIRCLE BE UNBROKEN.** Sunday 9 p.m. to 11 p.m.

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