49th National Folk Festival
July 24 - 26, 1987

National Council for the Traditional Arts

Lowell National Historical Park

Lowell, Massachusetts
WELCOME

Among the several million ways of categorizing all people into two groups is by their attitude toward what they know. Here goes. One group feels they know almost everything worth knowing and is not inclined to spend any time or energy seeing or hearing things they don't already know about.

And of course those people are not here. By coming to this festival you have identified with group two. Thank you. You're going to have a very good time.

Those of us who come to you from other parts of the nation have enjoyed preparing this festival and our many visits to Lowell. It is a wonderful ethnic city. Our festival has presented the art of ethnic working-class people since it was founded in 1934. So it is great to be here, to merge some of our work with the efforts of the Greater Lowell Regatta Festival Committee and the Lowell National Historical Park and all the many others who have helped.

Most of those who prepared this festival are volunteers who share a deep interest in traditional arts. Many are from Lowell but others came here at their own expense from all parts of the nation. They include some of the best doers and managers I know. Thanks gang. You're the best of group two.

And thanks especially to Pat Mogan for thinking there should be a National Park in Lowell. He's a hero of group two.

Joe Wilson
Executive Director,
National Council for the Traditional Arts

MESSAGE FROM THE PARK SUPERINTENDENT

Welcome to Lowell! Lowell National Historical Park is pleased to be co-host for the 49th National Folk Festival during its first visit to New England. For the past fifty years the National Park Service has worked with the National Council for the Traditional Arts to help present America's finest folk art and traditions and this year's roster of performers is as exciting and varied as fans of the "National" have come to expect.

Lowell is a natural location for the festival because of its rich cultural and ethnic heritage. Over 500 different ethnic groups live in the city, many having come originally to work in the textile mills. As the nation's first large-scale center for the mechanized production of cotton cloth, Lowell was a model for 18th century industrial development. The Lowell National and State Parks commemorate Lowell's unique legacy as the most important planned industrial city in America and pay tribute to the nation's immigrant workers. The music, dance and craftmaking traditions of many of Lowell's people will be celebrated here during the next three days.

The city's current revitalization signifies the potential for renewal of their cultural heritage and the cooperation between local, state and federal governments and private sector. The 49th National Folk Festival would not have been possible without this same spirit and the support and participation of numerous government agencies, businesses, community groups, and volunteer organizations, all of whom I would like to thank. Though all deserve mention, I would like to acknowledge just a few here: the City of Lowell, for providing technical, logistical and maintenance services; the Greater Lowell Regatta Festival Committee, whose devoted members never fail to volunteer for even the most mundane tasks and who are providing the culinary delights at the festival; the University of Lowell, for providing housing for 250 performers and volunteers; our sister agency, the Lowell Historic Preservation Commission, and our sister park, the Lowell Heritage State Park; the Lowell Plan; the Northern Middlesex Chambers of Commerce; and of course our sponsors, listed elsewhere in the program book.

For those of you visiting Lowell for the first time, stop by the National and State Parks Visitor Center at Market Mills to make reservations for the free Mill and Canal Tours or view the award-winning multi-image slide show, "Lowell: The Industrial Revolution."

Enjoy the festival, enjoy Lowell, and please come again!

Chrysandra L. Walter
Superintendent
Lowell National Historical Park

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<td>5:30 PM JFK PLAZA DANCE PARTY with The Polka Quartet</td>
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<td>5:00 PM</td>
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**MARKET STREET PARK**

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<td>Traditional of Cape Verdean American Folkloric Dance Troupe</td>
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<tr>
<td>2:00 PM</td>
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<td>Market Mills</td>
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FOLKLORE

CALABRIA BELLA

Calabria lies in the "toe" of Italy pointing toward Sicily to the South. Originally peopled by the Ancient Greeks, Calabria has, over the centuries, become home to many peoples—Romans, Byzantines, Swabians, Normans, Argives, Aragonese and Bourbons—each who left influences on the traditions that are found amongst Calabrians today. During the past twenty years, Calabrians have settled in closely knit communities in New Jersey, New York, and Rhode Island. Traditional music and dance has remained an active part of community life for the Calabrians in the United States as it was in the rugged mountains of Southern Italy where older styles have been preserved for centuries.

The name "Calabria Bella" is derived from a "villanelle" or a cappella choral song written about emigration at the turn of the century. The group performs these songs in addition to "tarentellas," "cantiastorie" (ballads), serenades and lullabies. The performers at the National Folk Festival this year are from Serricella, Commune di Acri, Consenza Province, and have lived in Westernly, Rhode Island since the 1950s. The group includes: Angelo De Caro, organetto (push-button diatonic accordion); Francesco De Caro, chitarra battente (a sixteenth-century ancestor of the modern guitar); Giuseppe De Caro, organetto; Antonio De Giacommo, tambourine and vocal; Carmine Ferraro, guitar and vocal; Angelo Luzzi, dancer and vocal; Bambina Luzzi, dancer and vocal; and Assunta Luzzi, vocal.

Biographical and cultural information: Anna L. Chaireschts and the Ethnic Folk Arts Center

Masters of Cape Breton Music and Dance

Cape Breton Island, located in the northeastern corner of the province of Nova Scotia in Canada, and originally inhabited by Micmac Indians, became a stronghold of Scottish Gaelic culture with the arrival of approximately 30,000 Scots between 1800 and 1850. Though some aspects of Gaelic culture have diminished over the years, the tradition of fiddling which has its roots in the "golden age" of fiddling in late 18th and early 19th century Scotland is flourishing.

FOLKLORE

LOS CAMPESINOS DE MICHOCAN

Los Campesinos de Michoacan is a five-member string band playing in a musical style representative of the state of Michoacan, Mexico. Their repertoire includes many sones and rancheras, popular musical forms of this region. The fast-tempo and often raucous son, considered by some to be the heart and soul of Mexico, grew out of the wealth of 18th century secular Spanish dance music and spread throughout the country, taking on a local character in each region. The instrumentation and style of this music is very similar to the more well known mariachi, before the trumpets were added.

Los Campesinos de Michoacan are settled in the Redwood City, California area where many Mexicans from the state of Michoacan have made their home. The band regularly provides music at local cantinas where they are often paid by the hour or charge $5 a song. They are also called upon to perform at house parties and festivities. The leader, harpist, and vocalist for the group is Salvador Baldovinos, who moved to California from Apatzingan, Michoacan. He is joined by Emiliano Preciado on the vihuela (a small, round backed, five-string guitar), Antonio Valencia on the jarana (type of guitar), and violinists Jose Gonzalez and Gomicindo Saucedo. Salvador Baldovinos' wife, Elisa, is a strong, expressive vocalist and will also appear with the group.

Los Campesinos de Michoacan

Biographical and cultural information: Anna L. Chaireschts and the Ethnic Folk Arts Center

Masters of Cape Breton Music and Dance

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FOLKLORE

CORA BARDWELL

Cora Bardwell was born in 1913 in West Dover, Vermont, one of a family of ten children. At the age of 25 Cora married and moved to Bernardston, Massachusetts, where she has lived ever since. Mrs. Bardwell is an excellent reciter of poems, delivering them in an energetic and dramatic New England style. She learned most of her poetry from her mother, who had learned them originally as a schoolgirl. Most of the poems date from the late 19th/early 20th century—a period when the tradition of narrative recitation flourished in school and social settings. Typicaly, these are rhymed recitations with humorous as well as sentimental subjects. Others have themes that range from the profound to the tragic, including poems such as "John Hardback," "The Jealous Love," "Mary, the Gaily Child" and "The Letter Edged in Black," once a popular song.

Biographical and cultural information: Anna L. Chaireschts and the Ethnic Folk Arts Center

Masters of Cape Breton Music and Dance

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Maybelle Chisholm MacQueen was born into a very musical family in Margaree Forks, Cape Breton. She began playing the piano very early and by age 11 was performing at dances, back up the fiddle music of her siblings, Cameron and Margaret and later accompanying her famous fiddling uncle, Angus Chisholm. Maybelle is frequently heard providing piano backup for Buddy MacMaster as well as other fine Cape Breton fiddlers. She was a pioneer in creating a dynamic style of accompaniment that goes beyond basic syncopated bass lines and chordal backup to include a doubling of the fiddle melody ornamented with runs and fills.

John Campbell was born in Malagash, Cape Breton, in 1929. He learned to play by watching and listening to his father, Dan J. Campbell, a well-respected fiddler in the area. John plays with extraordinary power and control and has become recognized as one of the Island’s greatest master fiddlers. He is also well-known as a composer of traditional tunes—his most widely known composition is probably “Sandy MacIntyre’s Trip to Boston.” In 1963, Mr. Campbell emigrated to the United States and settled in the Boston area where he began his own oil business and works for a contractor. Each summer he returns to Cape Breton to play for square dances and other events. He has recorded 6 LPs.

Carl MacKenzie came from a musical family in Washabuck, Cape Breton; he began to learn the fiddle by ear at age 12. By age 15 his fiddling was in demand for local dances and he is now considered one of the finest Cape Breton fiddlers. He has performed on Canadian radio and television and has released 6 albums of Cape Breton violin music. Carl lives in Sydney Forks, Cape Breton, and works as an engineer but is often called upon to travel to national and international festivals to share his music. He devotes his spare time to teaching Cape Breton fiddling.

Joe Cormier was born in the tiny fishing village of Cheticamp, on the north shore of Cape Breton Island. Even today Cheticamp is a French-speaking town, although most of Cape Breton is English-speaking. Cheticamp was settled in the 1780s by fourteen Acadian families, victims of the British expulsion of the French from what is now Nova Scotia. The same expulsion sent thousands of Acadian families to what is now the United States—the Maine, Philadelphia, Charleston and especially to southeast Louisiana, where, in time, the word Acadian became Cajun. Joe grew up in a musical and dancing family. His father played fiddle, as did his older brother Paul. Stepping and jigging came from his grandfather. He also grew up listening to the Scottish music of Angus Chisolm and Winston “Scotty” Fitzgerald and eventually joined up with Winston Fitzgerald to dance around the Island. In 1962, Joe moved to Walham, Massachusetts, where a large Acadian community exists. He can be heard playing for the quadrilles at the French-American Victory Club where he has been playing regularly for many years. In 1983, Joe was the recipient of a National Heritage Fellowship from the National Endowment for the Arts in recognition of his expressive performance of traditional music.

Edmond Boudreau was also born in Cheticamp and grew up with Joe Cormier. His knowledge of Cape Breton music is vast and his chirping mandolin is often heard following the melody line of the fiddle. He is also a rock-solid guitarist, fiddler, and excellent stepdancer. He moved to Walham, Massachusetts, in 1961 to work for an electrical supply company. After five years of playing with various country/western bands, Edmond became a regular member of the band at the French-American Victory Club in Walham with Joe Cormier. Joe and Edmond have carried Cape Breton music far from Nova Scotia. They have been playing regularly for many years. In 1983, they toured Taiwan, Hong Kong, Thailand, Indonesia, the Philippines and Korea, performing to enthusiastic audiences.

Honey Beaton was born in Port Hastings, Cape Breton. He learned to stepdance from his mother and others in the community. He has danced for more than 10 years and is now passing on the art to students in the area. He has danced throughout the Maritime Provinces and on the east and west coasts of the United States. Honey recently returned from British Columbia to his native Nova Scotia where he teaches high school English.

The Chosen Sisters

The Chosen Sisters—Rosa Mae Tucker ( alto and bass), Altheen Tucker ( tenor), and Albertha Walker (lead)—really are sisters who blend their voices in harmonies as only sisters can. This fall they will celebrate their 25th anniversary of singing a cappella gospel together at the Bethel Methodist Church in Georgetown County, South Carolina. The sisters originally sang as part of community quartets and later, with the encouragement of their brother, formed their own family group with four sisters and a brother. The group became a trio when their brother and sister left South Carolina.

The Chosen Sisters perform spirituals in an unaccompanied trio or quartet style that grew out of the merging of black and Western European forms. These disparate influences are heard in almost every song. You’ll hear the leader’s voice soar or “call,” followed by the “response,” almost always in harmony. The call and response or leader-chorus structure is used throughout West Africa and was brought here by prisoners on slave ships. The harmonies of the response were strongly influenced by European-derived harmonies introduced after the Civil War by such touring groups as the Fisk University Jubilee Singers. In addition to large choirs, the Fisk Jubilee Singers developed four-part arrangements of spirituals for smaller quartets. These quartets became known as Jubilee quartets and by the late 1920s the style had been adopted by church, school and community groups as well as family ensembles. The Chosen Sisters provide excellent examples of the evolution of this “jubilee” tradition.

The Creole Sextet and the Cape Verdean American Folkloric Dance Troupe

The Creole Sextet is a group of five musicians known for their performance of the older forms of traditional music and dance from the Creole language; the mazurka, a couple dance brought to the islands by the French and adapted to local instrumentation and music style; the chaucie, a folk dance with Polish and other European origins similar to the polka; and the coladeira, an up-tempo popular music form of the younger immigrants, with lyrics that are often risque and suggestive.

The Cape Verde Islands are located approximately 300 miles off the coast of West Africa.
The islands have roots not only in African and Portuguese cultures (Cape Verde was a Portuguese colony until 1975) but due to its location in the middle of international shipping routes, the residents were introduced to Spanish, French, Polish, Dutch and Arabic cultures, elements of which can be recognized in the music, language and other aspects of Cape Verdean culture. The first Cape Verdeans to arrive in the United States were crews brought for American whaling vessels; another large migration of Cape Verdeans took place between the mid-19th century and World War II. There are approximately 300,000 Cape Verdeans in the United States today, mainly living along the New Bedford, Massachusetts area, where members of the Creole Sextet and Cape Verdean Dance Troupe reside, is the largest Cape Verdean community in the United States.

The members of the Sextet include some of the last musicians who learned this style of music directly from the Cape Verdeans who first immigrated to the U.S. during the late 19th century. Music and dance has always provided this community with an important spiritual and emotional connection to its native homeland. Social gatherings and celebrations in the Cape Verdean community were not complete without the "kitchen dance" where traditional music could be heard on into the morning hours. After World War II these kitchen dances moved to dance halls and social clubs and the music has undergone changes.

Members of the Creole Sextet include: Caesar "Junior" Connelles on lead guitar; Feliciano "Flash" Viera Tavares on vocals and rhythm guitar; John Duarte on violin; David Moé Garcia on bass guitar; and Dennis Silva on maracas. Members of the Cape Verdean American Dance Troupe are: Lillian Ramos, Theresa Almeida, John Duarte, Rita Duarte, Joaquin Livramento, Florence Almeida, Stephanie Correia and Joanna Andrade.

ELLIS ISLAND IRISH BAND

Seamus Connolly moved to the Boston area in 1974 from his home in Kilaloe, County Clare, Ireland and has since become known as one of the finest Irish fiddlers in the United States. He started playing the fiddle at age twelve, inspired by the recordings of James Morrison, Michael Coleman and Padde Kiloran and later learning from piper Willie Clancy, Bobby Casey, Tommy Potts, and Padraic Breathnach. Seamus performed with the late Sean O' Riada's group Ceoltóire Ceilí who had brought their music to Dublin and also with the Kilfenora Ceili Band and the Leitrim Ceili Band, led by accordionist Joe Burke. His excellent technique and great feeling for the music has brought Seamus the Irish National Championship for traditional fiddle ten times and he was the youngest individual to win the Senior championship. Seamus recently recorded a solo fiddle album that will soon be issued on the Green Linnet label.

Heleen Kiesel provides piano backup for Seamus Connolly in performances in the New England area and appears on his forthcoming album. She was inspired to learn Irish piano backup style after a visit to Ireland and has since participated in sessions with some of the finest Irish traditional musicians.

Matheus Connelly was born in New York, but moved back to Ireland with his family when he was six years old. Mattie's mother, Helena, is a fiddler and music was part of family life from early childhood. Though the fiddle was the leading instrument at home and in County Monaghan, Mattie was drawn to the sound of the uilleann pipes. He was most influenced by the great County Fermanagh piper Sean McAloon. At age 19, Mattie returned to New York. He gave up the pipes for awhile (a good set could not be found here) but in 1970, located a good instrument and returned to piping in earnest. In 1980 he won the all-Ireland Championship. Jack Coen is a flute player with an uncanny ability to recall a vast repertoire of old and uncommon tunes. In 1960, he was a winner in the All-Ireland Championships as a member of a trio. A resident of the United States since 1949, Jack learned much of his music from his father who played the concertina in East County Galway. Through sessions in farmhouses and villages, Jack absorbed the very special music of that area, notable for its slower and steady tempos and a restrained use of ornamentation. James Kean 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 the traditional style who had brought their music to Dublin where James was born. His brother Sean was duteful and took up the fiddle; he 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.

Bodhran playeresse Jack Coen was born in the Bronx to Irish immigrant parents. His father played tenor banjo and encouraged Jesse's interest in Irish music. At age 10, Jesse began taking drum lessons, and two years later started playing for the local parish dances, accompanying his father and button-accordion player P.J. Conway. In 1966, Jesse moved to Washington, D.C., and has been instrumental in creating a thriving Irish music scene in the nation's capital. He is often heard playing with Celtic Thunder, a popular Irish group in the area.

Stepdancers Deirdre Goulding and Liam Harney will join the Ellis Island Irish Band at this year's National Folk Festival. Deirdre has been dancing since the age of five and is presently studying at the Scoil Rince Na N’Og in New York. She was inspired to study dancing at the Scoll Rince Na N’Og school of dance in Boston. Recently she received the 1987 Overseas Award of the All-World Dancing Championship in Galway. Liam Harney was born in Boston and studied locally and with Ron Plummer in San Diego. He was named a Presidential Scholar in the Arts in 1984 after winning his first World Championship Irish stepdancing title. Liam won that title again this year in Galway. He is now with the Central Pennsylvania Youth Ballet.

ERNIE FANNING

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. Cowboy poetry has been common in the West for at least a century; cowboys held to a traditional occupation and a part of their lifestyle is imbedded in the last century when many people wrote and recited poetry to celebrate life's triumphs and passages and even its day-to-day.

Ernie Fanning of Reno, Nevada, currently runs the 102 Ranch east of Sparks and raises Arizona where he says his idols as a school kid were the poetry reciting cowboys who were written a goodly number himself, including "The Vanishing Valley," a poem about the changes he has seen in the Reno Valley.

**ILIAS KEMENTZIDES AND PANAYIOTIS VASSILIADIES**

The Pontic Greeks lived for centuries on the southeastern coast of the Black Sea in what is now northern Turkey. The community resettled in Greece as part of the compulsory exchange of populations between Greece and Turkey in 1923. Their musical tradition is represented by lyra player, Ilias Kementzides, who comes to the festival from Norwalk, Connecticut.

Mr. Kementzides was born in Nikolina in Kuban, U.S.S.R. His mother came from Karas in the Caucasus, and his father came from Pontos. Ilias began studying the lyra with his uncle at the age of eight. He immigrated to Greece at the age of 14 and settled in Thessaloniki in the north where he farmed and played the lyra for community festivities. In 1974, he immigrated to the United States with his family where he worked in an electronics factory until his retirement.

Although today the Pontic lyra, a long, narrow three-stringed bowed instrument is often joined by a small ensemble of Western instruments, Mr. Kementzides upholds the vigorous solo tradition that he has known and studied since early childhood. He is joined at the National Folk Festival this year by singer Panayiotis Vassiliades, who lives in Astoria, New York. Mr. Vassiliades immigrated from Drama in northern Greece to the United States in 1980 and now works as a carpenter.

Biographical and cultural information: Ethnic Folk Arts Center

**KHMER TRADITIONAL ARTS ENSEMBLE**

In the early 1970s when the war in Southeast Asia spilled into Cambodia, causing the dislocation of hundreds of thousands of Khmers and the eventual death of one-third of the country's population. During that tragic decade artists and intellectuals were singled out for especially harsh treatment; few of them survived the rigors imposed by the Pol Pot regime.

Remarkably, a small number of accomplished musicians and dancers escaped the country and formed a troupe in the refugee camps in Thailand. The Khmer Traditional Arts Ensemble served as an inspiration for the thousands of refugees who were caught in camps which lay between enemy troops and hostile neighbors. In 1981, soon after their formation, the group was resettled in the United States with the help of the National Council for the Traditional Arts and the U.S. Department of State. In an extraordinary burst of artistic energy, the group performed for over 50 audiences in more than a dozen states across the United States as part of two national tours sponsored by the National Endowment for the Arts. Subsequently, an award-winning documentary, "Dance of Tears," was made about their lives.

Although Khmer court traditions find some of their inspiration in Indian and Javanese sources, the rigorous movements of the dance are unique to mainland Southeast Asia and have served as a cultural focal point for the entire region. The arts have flourished in the courts of Cambodia and Thailand for nearly 1,200 years, maintained by the rigorous oral traditions of the dance and music masters. The troupe is fortunate to have as its artistic director Ms. Khanta Peou who worked with the Royal Ballet in Phnom Penh since the 1920s, travelling with the Ballets of Paris, London, Moscow and New York before its destruction in 1975. Madame Peou was recently awarded a National Heritage Fellowship by the National Endowment for the Arts.

The musicians in this troupe are the premier ensemble of Southeast Asian musicians in the country. In addition to the pin peal (count) instruments which will be used to accompany the classical dancers, the musicians will also play the instruments which are used at village functions (mohori) and marriages (pleng khor) to provide a glimpse of the extraordinary diversity of Khmer music.

The musicians in the ensemble are Ra Klay (sampo/two headed drum), Vanna U, Yan Van and Sara Say (vocalists), Neang Chum (renem/wood xylophone and khim/hammered dulcimer), Pok Van (trop/two-stringed fiddle and harp), Seth Kong (sok/kitar), and Ho Chiem (samp/one cymbal, and skor). The dancers are Neang Srey, Lin Po, Yin Chamroeun, Soreun Monira, and Thuan Van. Lapresse Sieng is the company's manager, Khanta Peou, the artistic director and Sek Channey, the costumer.

**DJIMO KOUYATE**

Djimo Kouyate is a griot (poet/storyteller), born in Senegal, West Africa. He is a descendant of the Kouyate family which can trace its origins to a griot who served in the court of Sundyata, a thirteenth-century emperor of Mali. Djimo's grandfather was a griot to the religious reformer, Fode Kaba Dumbuya, and commemorated the leader with a song that became the national anthem of The Gambia. Before colonization, griots held a very important position as conservators of a kingdom's customs, genealogy and constitution. Since the social upheavals and colonization of these kingdoms, the griots have had to perform and work within different structures. However, they still maintain the art of transmitting oral histories through vocals, accompanied by the kor, a 21-stringed bridged harp. Djimo Kouyate has maintained this family tradition along with his brother, Mamadou Kouyate, in contexts far away from his native homeland.

Shortly after the independence of Senegal, at the invitation of President Senghor, Djimoo travelled around the world performing in Europe, North and South America, the Middle East, the Far East and Australia. He now resides in Washington, D.C. where he directs the performing company "Memory of African Culture."
The Laotian-American Organization of Lowell was formed in 1986 to support the arts and literature. Phosy and Saenphet Sesangsyri who studied dance in Vientiane have taught the group. Most of these girls came to the United States in 1986 after years in refugee camps in Thailand. Phosy and Saenphet will be joined by their sisters Vanphen and Nonanloung, Khoun Chanthy and Kim and Khamphonphen Phancharsiri.

Angkor Dance Troupe and Traditional Music Ensemble is a product of Lowell's ever-growing community which attracts new arrivals from across the country. With dance masters Sameth Chea from Long Beach, California, who also performs Cambodian comedy and drama and Theoun Thuon, whose family was part of the original Royal Ballet Troupe of Prince Sihanouk, the Angkor Dance Troupe has been able to diversify its repertoire to include regional folk dances like the Monkey Dance while refining their renditions of the better known Coconut and Handkerchief Dances.

Other members of the troupe include Pon Doeuk, Thida Vann, Sophena Sou, Ly Chan, Chanthy Duong Chigas, Sophal Cheap, Sochedath Vann, Hounng Kim Eang, Pak Chek, Sokha Im, Vuthy Cheuk, Sovannara So, and Phann Lang. The musicians include Chorb Chan (two 10/2-stringed fiddle), Som Veuk (singer), Soechin Tim (singer), Sokhom Bun, (two 12-stringed fiddle), Sophal Chea (singer), and Nhak Chea (takle/zhiter).

MISSOURI OLD-TIME FIDDLERS: PETE McMAHAN AND CHARLIE WALDEN

The traditional fiddle music of every place is special; tunes and techniques are passed from one generation to the next through careful listening and watching and imitation. Style is shaped by this process as it echoes master players. A master fiddler’s stylistic influence may extend in time through several generations and to players who were not yet born when the master was playing.

No school teaches traditional fiddler’s skills. Those who would become skilled at this complex art must have discerning ears, an enormous recall for melodies, good finger and hand dexterity, and a yen to practice for a couple of hours every day. But of course the couple of hours is not enough for the beginner; they need to spend full days and full weeks in practice. Among those places with a very special fiddle sound is the central part of Missouri. Two of the finest traditional fiddlers in a wonderful “Show Me” state style are at this festival. Born in 1918 Preston “Pete” McMahan grew up in rural Montgomery County where he heard fiddling at dances. He was much influenced by the playing of a local farmer, Clark Atterbury. Atterbury was an excellent dance player, and the steady rhythms needed for dance were learned at a very young age. Like most other traditional fiddlers, Pete has played at hundreds of dances. Rural dancing has been declining for the past 30 years, but contests have been increasing in Missouri. These are not the same as the Western contest style events. Missouri fiddlers have their own ideas and rules. Pete was Missouri State Champion in 1980, 1981, 1982 and Missouri State Senior Fiddler in 1985. He has also won various regional and national first places. But what Pete likes best is sitting with two or three other fiddlers, passing fiddles and guitars back and forth until the coffee pot is dry and the wee hours have come.

Charlie Walden’s life was changed when he was in his early teens and walked past the grand opening of a service station in Columbia, Missouri. Among the musicians performing for this auspicious occasion was Taylor McBain, a brilliant player in a central Missouri style. Charlie found out where he lived and went visiting. There was no formal organization of fiddlers in Columbia then, but everyone who played knew everyone else and soon Charlie was a full-fledged member of the firm. Pete McMahan lives nearby too, and Charlie figured out the way to his house.

Now age 30, Charlie is president of the Missouri Old-Time Fiddlers Association, surely the most active and dedicated group of its kind. He is also one of the most respected fiddlers in a state notable among collectors and musicologists for its amazing variety of styles and for the sheer numbers of fine players it has. Missouri Ozarks master fiddler Bob Walsh has said of Walden, “I’ve never seen anyone pick up a tune as fast as Charlie.” Charlie has some of the qualities the older fiddlers admire most, he acquired them in the same process that they did, and he is carrying them to another generation.
The Doc Paulin Band has been active in the years, performing at the Storyville Night Club, New Orleans music scene for the past fifty years. Julius Lewis and Edward Reed also played the diatonic French accordion and he is a nephew of the 1920s brass band leader, Edgar "Kid Peter" Peter. His career began on the streets as a teenager during the 1920s and continued in clubs in the 1930s. During World War II he entertained troops as a Special Services artist. Since then he has been an independent street performer, largely made up of immigrants from St. Kitts, Antigua, and St. Lucia. Paulin's repertoire includes standards, with a strong boogie-woogie blues influence. He has recorded for Folkways and performed for a presidential inauguration. Doc's band has made recordings at the Preservation Hall and is one of the most respected traditional jazz bands in New Orleans. This is his second appearance at a National Folk Festival.

**Los Pleneros de la 21**

Los Pleneros de la 21 are twelve New York City-based street musicians and dancers who perform the Afro-Caribbean dance forms of Puerto Rico known as bomba and plena.

**Polka Cuzzins**

Polka music and dance, which originated in Central Europe in the first half of the 19th century, have been enthusiastically embraced by a startling array of Americans. Down on the Southwestern border, from Brownsville to Mexico, Mexican-Americans perform in amazingly loud electric polka bands. The Indians have learned polkas too, it is a favorite tribal music of the Papago and Pima along the Arizona-Mexico border. The longest-running local TV show in the nation is Cleveland’s "Polka Varieties" where a Polish polka band will be followed by one that is Slovak or German or -- "Polka Varieties" is full of surprises. But we're in Lowell and here the main source for the happy sound is the Polka Cuzzins. The Polka Cuzzins was formed 16 years ago when Ed Bozek and his brother Henry joined a group started by their cousin, Jane Rosinski. Although Mrs. Rosinski and her brother left the group in 1979, the Bozeks continue to uphold this family tradition. The Bozeks are natives of the Lowell area where their parents played in Lowell polka bands and ran their own band, The Polkaeteers, for 30 years. The Cuzzins play a mixture of their parents' Eastern style, or "Chelsea hop," and the slower Chicago "hookey" style. They have a strong local following and solid sense of family tradition. The group consists of Edwin Bozek on drums and vocals; John Bozek on clarinet, saxophone, trumpet and vocals; Bob Fierly on calliope and accordion; Michael Martin on bass guitar and vocals; and David Zielinski on trumpet.

**Sun Rhythm Section**

Members of the Sun Rhythm Section are from Tennessee where blues, country and gospel music were combined in the 50s to create a new sound that came to be known as "rockabilly." The Sun Rhythm Section presents rockabilly performed by the people who originated it in the 50s: musicians who worked with Jerry Lee Lewis, Carl Perkins, Roy Orbison, Warren Smith, Elvis Presley and other artists to create this sound.

Sonny Burgess plays lead guitar and sings with the group. He was a recording artist for Sun Records and leader of the Pacers, one of the most respected rockabilly bands of the 50s. Smokey Smith is the pianist and vocalist for the band. He was one of the first Memphis rockabilly piano players, instrumental in creating the Memphis "pumpkin piano" sound. Smokey played on numerous recording sessions at Sun and other studios in Memphis and was an original member of the Mar-Kays. D.J. Fontana was Elvis Presley's drummer, providing that strong beat for those famous twisting hips too risque to be shown on television. D.J. remained with the Presley band.
SALLY PALMER FIELD

Sally Palmer Field was born in Lowell in 1922 where her father was a power plant engineer on the St. Lawrence, his family did preserve the art of basketmaking. Many of the reeds and grasses of northern Maine are not available in eastern Massachusetts, but Frank has continued to make an endless array of containers out of birch. The simplicity of these functional baskets belies a remarkable flexibility and beauty.

Frank is a member of the Greater Lowell Indian Cultural Association which has organized the Native Americans of the Lowell area for the past 25 years. They are active in educating their own families and the public at large about the traditions of America's first settlers. Frank will be joined by other craftspeople from the Association.

CHIA YANG KHANG

Chia Yang Khang is a Hmong paj ntaub artist now living with her family in Brockton, Massachusetts. Her family, along with many of the Hmong, a tribal people from highland Laos, were forced to flee across the Mekong River to seek refuge in Thailand during the late 1970s. Chia and her family spent 3-1/2 years in the refugee camps before coming to the United States in 1980.

One of the traditions that has been maintained in the United States by the Hmong is an intricate textile tradition called paj ntaub (pronounced pan dow) or “flower cloth.” Paj ntaub often incorporates needlework skills such as cross-stitching, applique and reverse applique as well as batik. Paj ntaub is traditionally used as ornamentation for clothing such as skirts and belts. The Hmong are divided into two principal groups—White Hmong and Blue or Green Hmong—and their traditional clothing helps serve to identify the two groups. The focus of the White Hmong woman’s clothing is the intricately stitched belt using a reverse applique technique. The Blue Hmong woman’s main allure is the pleated batik skirt made with six yards of indigo-dyed cloth with a border.

Chia Yang Khang is a Green Hmong and started to learn to make an applique border for her skirt at the age of 6 or 7. She also learned how to prepare hemp for weaving cloth. Chia Khang combines the White Hmong reverse applique techniques with the applique and embroidery skills she learned as a child.
Vietnamese Dragon Mask by Hiep Lam photo by Nancy Sweezy

HIEP LAM

Hiep Lam's family lived in Longxuyen, south of Saigon, Vietnam. He left Vietnam in 1981 by boat along with two brothers and after being turned around once by a hurricane, eventually arrived safely on one of the Philippine islands. These dragons were sponsored by an American family and nine months later were resettled in Cedar Rapids, Iowa. He now lives in Lawrence with his mother and brothers and attends Sylvania Technical School in Waltham.

The dragon dance is an integral part of Vietnamese celebrations, especially the festivities surrounding Tet, the New Year, and Hiep Lam has made possible the appearance of the dragon in celebrations in Massachusetts. Hiep makes his dragon masks out of bamboo, reed, paper and paint. He learned how to make the dragon by watching a group of older boys make one when he was a member of the Boy Scouts in a Philippine refugee camp. He remembered the construction in detail; he makes the head frame of a bendable reed and bamboo, builds up the head shape over a lightweight framework with paper bits glued on top of one another. When it is dry he paints it and adds the eyes, the movable eyelids, the ears, the horn in the back, the hinged mouth with beard and then adds shiny decorative elements in various areas. On top of the head is a mirror, necessary to every dragon—"That's some kind of magic of Buddha." The body is made of bright flowing cloth pieced together and in the dance is held up by several children.

In Vietnam, the dragon would dance down the street to the sounds of a drum, cymbals and gong, scarifying and entertaining children along the way. The dragon eats money that has been hung from houses along the street, bringing people luck and happiness.

GEORGE MARTELL

As long as George Martell can remember, he has been interested in blacksmithing and working with metal. He grew up on a small farm in Easton, Massachusetts, and there was able to study local blacksmiths at work. At the age of 25, George was taken on as an apprentice by master blacksmith Bob McCarthy of Metfield, Massachusetts, where he worked for four years along with another apprentice.

After this apprenticeship, George set up his own shop in his garage in Attleboro and four years ago moved his operation to Seekonk where he now works. A good percentage of his work is making tools for the jewelry industry nation-wide. He also supplies refiners with tools such as tongs and lifters. George makes most of his own tools and uses coal with an electric flow of air as his main heat source. His wife handles the sales part of the business and brings him "down to earth" about what's possible to do in their growing business. George would like to do more forging work and is starting to work with architects in doing more ornamental and restoration work.

LUNDY MEAS

Lundy Meas was born in Phnom Penh in 1935. She came to Rhode Island in 1979 after fleeing Cambodia. Lundy has remained in Providence for the past 8 years, teaching Cambodian dance and costume making with his aunt who had been attached to the Royal Ballet in Phnom Penh.

Lundy makes costumes that are used in the classical dance tradition of the Khmer court. The court has preserved and developed a troupe of hundreds of women dancers for over 1,000 years and, in recent years, fashioned elaborate costumes of gold and jewels to clothe these symbols of Khmer culture. The dancers presented the mythic stories of goddesses, monkeys, demons and bird kings for the court. Lundy has been able to improvise with materials available here and in Southeast Asia and although the thread is not gold and the jewels, paste, the effect is breathtaking. This very specialized art will have an audience in the numerous dance troupes that arereviving Khmer arts in cities across the country. Lundy sometimes spends 3-4 months on each costume and they are a work of art. Lundy also dances with these costumes, taking the role of the monkey or hermit and leaving the other roles to his family or students.
Yang Fang Nhu moved to Providence, R.I. with the assistance of a grant from National Endowment for the Arts and Rhode Island State Council on the Arts, Fang Nhu has built a loom and woven cloth again for the first time in 20 years. She has also demonstrated how to batik and dye with indigo the cloth she has woven. This information is now being passed on to La Moua Yang, her daughter-in-law thanks to the NEA apprenticeship program.

RICHARD FAMILY

William Richard, his son, Rodney Sr., and grandson Rodney, Jr. are three generations of woodcarvers. All have made their living as woodsmen at one time or another in their home state of Maine, but they also have in common the hobby of woodcarving.

They work with wood ranges from the quiet whittling of small pieces with a sharp jackknife to the louder and heavier chain saw carving of larger sculptures by the two younger generations. One of the specialties of William Richard, the eldest of the generations, is the carving of fans out of white cedar—a skill learned from a Canadian in the 30s while being temporarily housed in a jailhouse for bootlegging. His son, Rodney Richard, Sr., has spent his entire life working as a logger in the Maine woods. One of the subjects he carves are miniature figures of a woodsman, with each logger in his series holding hand tools that would have been used in the 30s, such as a peavy, pulphook, pickeroon, cross cut saw and spud.

Rodney and his son Rodney, Jr. also make finely sculpted animal forms out of pine using a chain saw. These figures have appeared in exhibits produced by the Smithsonian Institution in a U.S.I.A. exhibit in Eastern Europe, Rodney, Jr. whittles balls in cages, chains and other traditional forms with a jackknife but he also makes balls in cages and chains using a chain saw as well as bears, ducks, rabbits, squirrels and penguins.

JOAO SILVA

Musician and instrument maker Joao Silva was born on the island of Faial in the Azores. His father was an instrument maker and woodworker, as well as a skilled musician and encouraged Manuel to also learn the arts of music and woodworking. Manuel was introduced to the violin when he was seven and later learned to play the trumpet and other wind and string instruments. After several years of military service on the island of Terceira, Manuel returned to Faial where he worked with his father making furniture and musical instruments. In 1966, he moved to Cambridge, Massachusetts, where he worked at a hospital and for a carpentry shop where he made furniture and cabinets. Manuel continued to make musical instruments including violins, bases, guitars, mandolins and violas and performed music for events in New York, Rhode Island and Massachusetts with a friend.

Manuel is now retired and living in Somerville, Massachusetts, maintaining a complete woodworking shop in his basement where he makes by hand all the inlay pieces, bone bridges, some of the metal pieces and wooden bodies for his instruments. His instruments are created from raw slabs of wood, mainly from Vermont, that are then cut, planed and smoothed down to the proper thickness. Manuel designs his own inlay patterns and uses both dyed colors and natural wood colors as part of the design. He does not sell his instruments through stores but makes them for friends and for special orders.

Stone Workers:

IVAN THUNBERG AND HERMAN ROBERTS, SR.

Ivan Thunberg and Herman Roberts, Sr. both work at the Fletcher Granite Company in West Chelmsford, Massachusetts. The Fletcher quarry opened in 1891 and was owned by the same family until two years ago when it was sold to a partnership. The company produces building stones. (The War College in Newport, R.I. and the U.S. Mint were both built with granite stones from this quarry) and during the Depression the
The above material was taken from the fieldwork and writings of Winnie Lambrecht, Carolyn Shapiro, Nancy Sweezy and Sarah Magruder.

NEWTON WASHBURN

Until about 50 years ago splint ash basketry was a common craft in Vermont. Baskets were indispensable items on the local farms, being used for lugging sawdust, storing vegetables and as general containers and almost every town or region had its own basket maker. Certain families specialized in this craft and one of the best known was the Sweetzers. Newton Washburn is the great grandson of Gilman Sweetser—the earliest member of the Sweetzer family in living memory to teach his children to make baskets. Today Newton Washburn is the last of the Sweetzers to practice the craft. At one time there were seventeen different branches of the family making baskets but in the 1930’s galvanized containers became available and it was felt these were superior to baskets. Only Newton’s Uncle Frank continued to make baskets and while boarding with this uncle for a period Newton helped out by making baskets. He gave up making baskets after his uncle died and ran an auto body shop in New Hampshire for over 20 years. However, he picked up the craft again as something to do while recovering from two heart attacks; he decided to make his wife a laundry basket as her plastic one had broken. Before he knew it Newton was started on a new career, one that he now follows seven days a week. He is again making baskets in the old family way, but is selling them to a new clientele. The baskets are no longer everyday functional objects used in our everyday world, but are instead prized and unique items that are valued for show and as collector’s items. Newton Washburn will be awarded a National Heritage Fellowship from the National Endowment for the Arts this fall.

ACTUALITIES

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