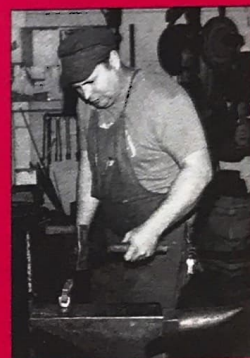
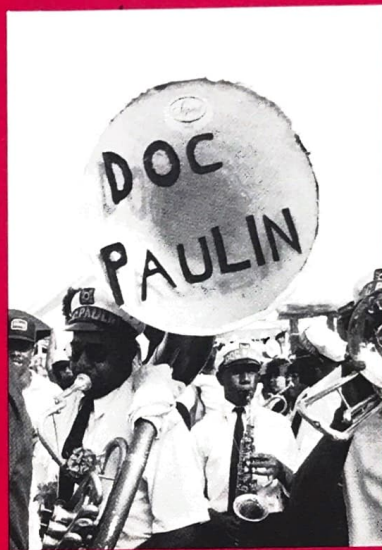


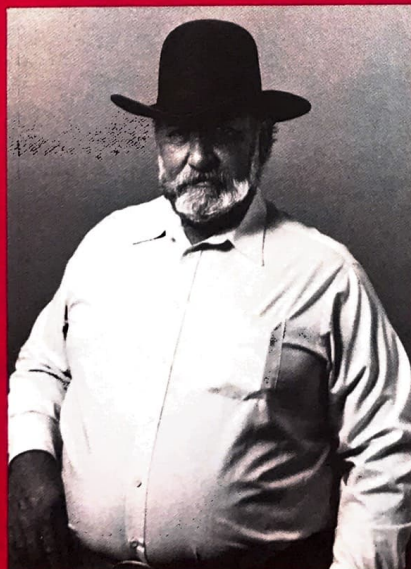
49TH NATIONAL
FOLK FESTIVAL
JULY 24 - 26, 1987

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 about 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 fifteen years the National Park Service has worked with the National Council for the Traditional Arts in helping to 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 50 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 19th 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 the 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 Tour or view the award-winning multi-image slide show, "Lowell: The Industrial Revelation."

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

*Chrysandra L. Walter, Superintendent
Lowell National Historical Park*

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SCHEDULE FRIDAY JULY 24, 1987

5:30 PM	JFK PLAZA DANCE PARTY with Wayne Touns and Zydecajun
7:00 PM	New Orleans Street Parade from JFK Plaza to North Common led by Doc Paulin's Dixieland Jazz Band. Come join the second line!!!
7:30 PM	EVENING CONCERT AT NORTH COMMON
	La Famille Beaudoin
	Chosen Sisters
	Los Campesinos de Michoacan
	Masters of Cape Breton Music and Dance
	Creole Sextet and Cape Verdean American Folkloric Dance Troupe
	Sun Rhythm Section



SCHEDULE SATURDAY JULY 25, 1987

JFK PLAZA

12:00 *Polka Tunes*
Polka Cuzzins

12:45 *Mexican String
Band Music*
Los Campesinos
de Michoacan

1:30 *Masters of Cape
Breton Music & Dance*

2:15 *Puerto Rican Bomba
and Plena*
Los Pleneros de la 21

3:00 *Cambodian Music
and Dance*
Khmer Traditional
Arts Ensemble

3:45 *Louisiana Cajun
Wayne Toups and
Zydecajun*

4:30 *Cape Verdean Music
and Dance*
Creole Sextet and
Cape Verdean
American Folkloric
Dance Troupe

5:30 PM JFK PLAZA DANCE PARTY with The Sun Rhythm Section

7:00 PM Vietnamese Dragon Dance Parade from JFK Plaza to North Common

7:30 PM EVENING CONCERT AT NORTH COMMON
Ellis Island Irish Band
Djimo Kouyate
Khmer Traditional Arts Ensemble
Calabria Bella
Doc Paulin's Dixieland Jazz Band
Los Pleneros de la 21
Wayne Toups and Zydecajun

LUCY LARCOM PARK

12:00 *West African
Stories and Song*
Djimo Kouyate

12:30 *Laotian Music
and Dance*
L.A.O. of Lowell

1:00 *Gospel Music*
Chosen Sisters

1:30 *Traditions of
Southern Italy*
Calabria Bella

2:15 *Irish Dance Tunes*
Ellis Island Irish Band
with stepdancers
Dierdre Goulding &
Liam Harney

3:00 *Pontic Greek
Fiddle and Song*
Ilias Kementzides
and Panayiotis
Vassiliades

3:30 *Piano Styles
Workshop*
Maybelle MacQueen,
Lillian Beaudoin,
Smoochy Smith, &
Helen Kisiel

4:15 *Missouri Fiddling*
Pete McMahan and
Charlie Walden

4:45 *Polka Music*
Polka Cuzzins

MARKET STREET PARK

12:00 *French-Canadian
Dance Music*
La Famille Beaudoin

12:45 *Traditions of
Cape Verde*
Creole Sextet & Cape
Verdean American
Folkloric Dance
Troupe

1:30 *Cambodian Folk
Music and Dance*
Lowell Angkor Dance
Troupe and
Traditional Music
Ensemble

2:15 *Memphis
Rockabilly*
Sun Rhythm Section

3:00 *French-Canadian
Fiddle Tunes*
La Famille Beaudoin

3:30 *Traditional Music
of Mexico*
Los Campesinos
de Michoacan

4:15 *Gospel Trio*
Chosen Sisters

4:45 *Masters of Cape
Breton Music & Dance*

MARKET MILLS COURTYARD

12:00 *Missouri Fiddling*
Pete McMahan &
Charlie Walden

12:30 *Pontic Greek Music*
Ilias Kementzides
& Panayiotis
Vassiliades

1:00 *Yankee Dulcimer
& Fiddle*
Paul Van Arsdale
& Ron West

1:30 *Fiddle Styles
Workshop*
Pete McMahan,
Ron West, Willie
Beaudoin &
Terry Huval

2:00 *Recitations from
East and West*
Cora Bardwell &
Ernie Fanning

2:30 *African Story-Telling*
Djimo Kouyate

3:00 *Guitar-Types
Workshop*
Joao Silva, Manuel
Inacio da Silva,
Francesco DeCaro,
& Edgardo Miranda

3:45 *Yankee Dance Music*
Paul Van Arsdale
& Ron West

4:15 *Cowboy Poetry &
New England Verse*
Ernie Fanning &
Cora Bardwell

4:45 *Vocal Styles
Workshop*

SHATTUCK STREET CRAFTS AREA

12:00 On-going
to demonstrations and
5:00 visits with makers of
traditional crafts
including: stone
carving, quilting,
basketmaking,
woodcarving,
instrument making,
blacksmithing,
weaving, mask-
making, costume
making

3:00 New Orleans street
parade with Doc
Paulin's Dixieland
Jazz Band—Join the
second line! Begins at
crafts stage on
Shattuck Street

SCHEDULE SUNDAY JULY 26, 1987

JFK PLAZA

12:00 *Greek Dance
Music*
Ta Pethia

12:45 *Mexican String
Band Music*
Los Campesinos
de Michoacan

1:15 *Cambodian Folk
Music and Dance*
Lowell Angkor Dance
Troupe and Tradition-
al Music Ensemble

2:00 *Cape Verdean
Music and Dance*
Creole Sextet and
Cape Verdean
American Folkloric
Dance Troupe

2:45 *Louisiana Cajun*
Wayne Toups and
Zydecajun

3:30 *Traditional Music
and Dance of Italy*
Calabria Bella

4:00 *Traditional Jazz*
Doc Paulin's
Dixieland Jazz Band

4:45 *Memphis Rockabilly*
Sun Rhythm Section

5:30 PM JFK PLAZA DANCE PARTY with The Polka Cuzzins

LUCY LARCOM PARK

12:00 *Gospel Music*
Chosen Sisters

12:30 *Traditions of
Southern Italy*
Calabria Bella

1:15 *Masters of Cape
Breton Music and
Dance*

2:00 *West African
Griot*
Djimo Kouyate

2:30 *French-Canadian
Dance Music*
La Famille Beaudoin

3:00 *Music of Greece*
Ta Pethia

3:30 *Northeastern Dance
Tunes*
Ron West and
Paul Van Arsdale

4:00 *Pontic Greek
Fiddle & Vocals*
Ilias Kementzides &
Panayiotis Vassiliades

4:30 *Masters of Cape
Breton Music &
Dance*

MARKET STREET PARK

12:00 *Irish Music &
Stepdancing*
Ellis Island
Irish Band

12:45 *Laotian Folk
Dance*
L.A.O. of Lowell

1:15 *Memphis Rockabilly*
Sun Rhythm Section

2:00 *Puerto Rican
Bomba and Plena*
Los Pleneros de la 21

2:45 *Cambodian
Classical and
Folk Arts*
Khmer Traditional
Arts Ensemble

3:30 *Traditional Music
of Mexico*
Los Campesinos
de Michoacan

4:15 *Music from the Cape
Verde Islands*
Creole Sextet

4:45 *Louisiana Cajun*
Wayne Toups and
Zydecajun

MARKET MILLS COURTYARD

12:00 *Yankee Dulcimer
& Fiddle*
Ron West and
Paul Van Arsdale

12:30 *Missouri Fiddling*
Pete McMahan and
Charlie Walden

1:00 *Pontic Greek
Fiddle and Song*
Ilias Kementzides &
Panayiotis Vassiliades

1:30 *Accordion Workshop*
James Keane,
Angelo De Caro,
Wayne Toups, Bob
Fierly and Roger
Beaudoin

2:00 *Recitations from
East and West*
Cora Bardwell &
Ernie Fanning

2:30 *Fiddle Styles*
Irish, Mexican,
Greek & Cape Breton

3:00 *Gospel Trio*
Chosen Sisters

3:30 *Missouri Fiddling*
Pete McMahan and
Charlie Walden

4:00 *Traditional
Recitations*
Cora Bardwell &
Ernie Fanning

4:30 *West African
Stories and Song*
Djimo Kouyate

SHATTUCK STREET CRAFTS AREA

12:00 On-going
to demonstrations and
5:00 visits with makers of
traditional crafts
including: mask
making, stone
carving, weaving,
quilt making,
blacksmithing
wood carving,
instrument making
and costume making.

1:30 New Orleans street
parade with Doc
Paulin's Dixieland
Jazz Band—Join the
second line! Begins
on Shattuck Street

2:30 Vietnamese Dragon
Dance Parade begins
on Shattuck Street

4:00 Parade with Los
Pleneros de la 21
begins on Shattuck
Street

49TH NATIONAL FOLK FESTIVAL PERFORMERS

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. Typically, 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 Hardhack," "The Jealous Lover," "Mary, the Guilty Child" and "The Letter Edged in Black," once a popular song.



Cora Bardwell photo by
Nicholas Hawes

LA FAMILLE BEAUDOIN

La Famille Beaudoin is a family band committed to a repertoire of old-time Quebecois music. The leader of the band, Willie Beaudoin, and his wife Lillian were born in Lowell, Massachusetts and Willie's earliest memories of hearing Quebecois music are of his father playing fiddle at home and at parties and weddings in the French community of Lowell.

French Canadian immigrants like Willie's grandparents left their farms in the Laurentian region of Canada around the turn of the century to find work in the factory towns of New England. They brought their music with them and in the Beaudoin family this tradition continued through the generations. Willie and his late brother Louis learned to play the fiddle and other instruments with the guidance of their father. The family moved to Burlington, Vermont when Willie was 12 and Willie and Louis developed most of their performing skills there. The family reputation for music spread and Willie and Louis performed throughout the region. During the 1970s, invitations to perform elsewhere began arriving. La Famille Beaudoin has performed at two earlier National Folk Festivals, at the Smithsonian Festival of American Folklife, at the Frontier Folklife Festival in St. Louis, at a presidential inauguration and on a tour of Franco-American arts.

Following Louis' death in 1981, the band was reorganized and continues to perform at local and national events. The group features Willie on fiddle; his wife Lillian on piano and vocals; their son Roger on guitar, button accordion and



piano; Willie's brother Robert on harmonica; and their neighbor, Val Dion, on spoons.

La Famille Beaudoin

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, Angevins, Aragonese and Bourbons—each who left influences on the traditions that are found amongst Calabrians today. During the

Calabria Bella photo by
Martin Koenig

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 "tarantellas," "cantastorie" (ballads), serenades and lullabies. The performers at the National Folk Festival this year are from Serricella, Commune di Aciri, Consenza Province, and have lived in Westerly, Rhode Island since the 1960s. 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 Giacomo, 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. Chairetakis and the Ethnic Folk Arts Center

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 photo by Chris
Strachwitz

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.



Cape Breton performers Joe Cormier, John Campbell, Edmond Boudreau photo by James Higgins

Maybelle MacQueen



Buddy MacMaster

Carl MacKenzie



While it has virtually disappeared in Scotland, Cape Breton fiddlers maintain this tradition of extraordinary technical virtuosity through an enormous repertoire of strathspeys, jigs, reels and airs. This music can be heard practically every evening of the summer months in Cape Breton and at weekend dances held throughout the winter.

The Cape Breton ensemble brings together some of the finest performers from Cape Breton, Nova Scotia and Massachusetts:

Buddy MacMaster is one of the favorite fiddlers for dances in Cape Breton; his impeccable timing and lilting melodies keep the dancers on their feet and asking for more. Buddy was born in Timmons, Ontario, and in 1929 moved to a farm in Cape Breton with his family. Here he was exposed to a wide variety of fiddle music, but mainly the fiddling of his father. He

first tried his hand at music making at age three or four when he was given a tin fiddle and at age 11 or 12 was given his father's fiddle. Buddy played his first dance at age 15 and has kept busy ever since.

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, backing up the fiddle music of her siblings, Cameron and Margaret and later accompanying her famous fiddling uncle, Angus Chisolm. 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 Mabou, 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 runs 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 French families, victims of the British expulsion of the French from what is now Nova Scotia. The same expulsion sent thousands of Acadian French families to what is now the United States—to Maine, Philadelphia, Charleston and especially to southwest Louisiana, where, in time, the

word Acadian became Cajun. Joe grew up in a musical and dancing family. His father played fiddle, as did his older brother Paul. Stepdancing and jiggling came from his grandmother. He also grew up listening to the Scottish music of Angus Chisolm and Winston "Scotty" Fitzgerald and eventually joined up with Winston Fitzgerald to work dances around the Island. In 1962, Joe moved to Waltham, 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 Waltham, 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 Waltham with Joe Cormier. Joe and Edmond have carried Cape Breton music far from North America. In 1982, they toured Taiwan, Hong Kong, Thailand, Indonesia, the Philippines and Korea, performing to enthusiastic audiences.

Harvey 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. Harvey 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), Alberteen 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 29th 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 then 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 photo by Gary Stanton

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 20s 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 Cape Verde Islands, including the *mourna*, an expressive ballad or love song sung in the Creole language; the *mazurka*, a couple dance brought to the islands by the French and adapted to local instrumentation and music style; the *chutice*, 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 risqué and suggestive.

The Cape Verde Islands are located approximately 300 miles off the coast of West Africa.



Creole Sextet photo by Rita Duarte

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 U.S. today, mainly living along the New England coast in former whaling ports. 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 are 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 emo-

tional 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: Ceasar "Junior" Gonzales on lead guitar; Feliciano "Flash" Viera Tavares on vocals and rhythm guitar; John Duarte on violin; David Moe 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, Anton Cruz, Adelaide Cardoza, Thomas Pina, Valentina Almeida, 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 first started playing the fiddle at age twelve, inspired by the recordings of James Morrison, Michael Coleman and Paddy Kiloran and later learning from piper Willie Clancy, Bobby Casey, Tommy Potts, and Paddy Canny. Seamus performed with the late Sean O'Riada's group Ceoltoiri Culainn (now known as the Chieftains) 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.

Helen 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.

Matthew Connolly 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 McAlloon. At age 19, Mattie returned to New

Liam Harney photo by Tom Kelchner

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 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 the traditional style who had brought their music to Dublin where James was born. His brother Sean was dutiful 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 player Jesse Winch 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 school of dance in Boston. Recently she received the 1987 Overseas Award of the All World Dancing Championship in Galway, Ireland. 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



James Keane photo by Lynn Martin



Jack Coen



Seamus Connolly

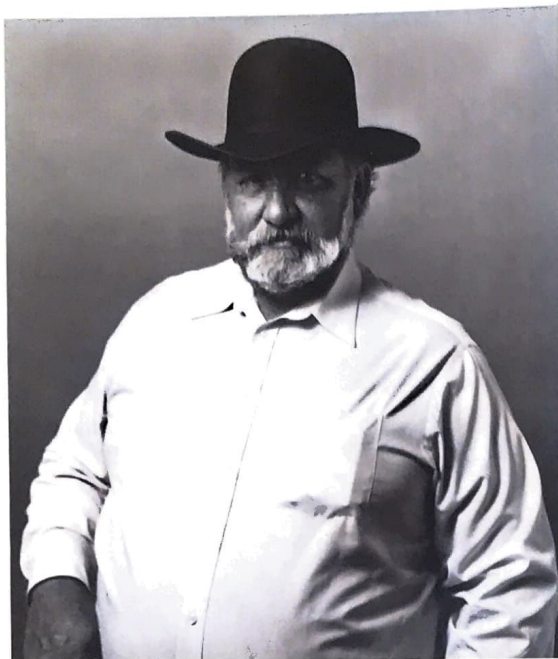
Jesse Winch photo by Terence Winch



Helen Kiesel



Deirdre Goulding



Ernie Fanning photo by Kevin Fuller

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 hold 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 show mules. He was raised on a ranch in Arizona where he says his idols as a school kid were the poetry reciting cowboys who were also fond of bare-knuckle fighting. Ernie remembers scores of the old poems, and has also written a goodly number himself, including "The Vanishing Valley," a poem about the changes he has seen in the Reno Valley.

Panayiotis Vassiliades photo by Pannos Papanicolaou

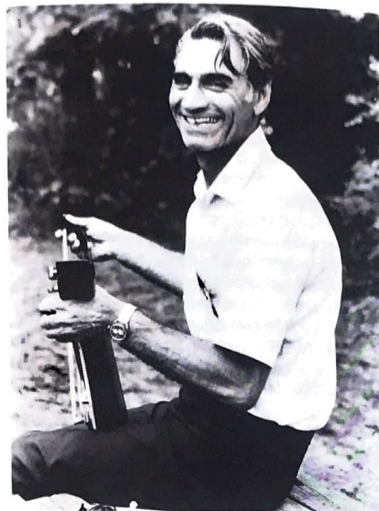


ILIAS KEMENTZIDES AND PANAYIOTIS VASSILIADES

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 Nikolinka in

Ilias Kementzides photo courtesy of Ethnic Folk Arts Center



Kuban, U.S.S.R. His mother came from Kars 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 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



Khmer Traditional Arts Ensemble photo by Daphne Shuttleworth

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 sinuous 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. Khatna Peou who worked with the Royal Ballet in Phnom Penh since the 1920s, travelling with the Ballet to 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 of this troupe are the premier ensemble of Southeast Asian musicians in the country. In addition to the *pin peat* (court) instruments which will be used to accompany the classical dancers, the musicians will also play the instruments used at village functions (*mohori*) and marriages (*pleng kar*) 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), Ngeek Chum (*reneat*/wood xylophone and *khim*/hammered dulcimer), Pok Van (*trop*/two-stringed fiddle and



reneat), Reth Kong (*take*/zither), and Ho Chiem (gong circle and *sralai*/oboe). The dancers are Ny Sin, Neang Srey, Lin Po, Yin Chamroeun, Soreun Monira, and Thuon Van. Lapresse Sieng is the company's manager, Khatna Peou, the artistic director and Sek Channy, the costumer.

Ny Sin and Chamroeun Yin, Khmer Traditional Arts Ensemble

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 Sunjata, a thirteenth-century emperor of Mali. Djimo's grandfather was a griot to the religious reformer, Fode Kaba Dumbia, 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, Djimo helped establish the Ballet National de Senegal where he served for over twenty years. He has 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."



Djimo Kouyate photo by Janet Stephens



Laos-American Organization photo by James Higgins

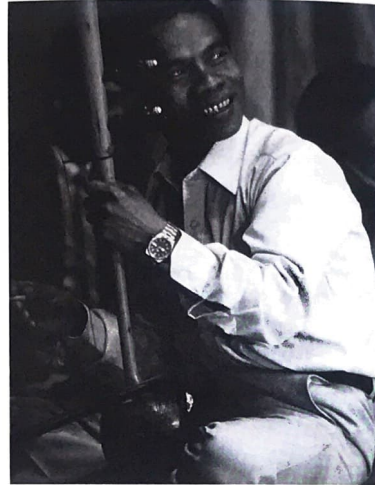
LAOTIAN-AMERICAN ORGANIZATION (L.A.O.) OF LOWELL

The Laotian-American Organization of Lowell was formed in 1986 to support the arts and language of Laos for the 3,200 Laotian refugees now living in Lowell. With the assistance of the Lowell Historic Preservation Commission, the organization has brought together students interested in learning Laotian dance, music and literature. Khamson Silavong who came to Lowell more than six years ago has been active in the formation of the L.A.O. and will play the *khaen* with the group. The *khaen* is a free-reed mouth organ made of 16-18 tubes of bamboo cut to various lengths. He will accompany solo dancer Ms. Kongkeo Chittarath. Ms. Savong Fa has organized a group of high school students to perform folk dances primarily from the Lao lowlands. Phosy and Saenphet Sesangsyri who studied dance in Vientiane (Vientiane) have taught the group. Most of these girls came to the United States in 1986 after years in refugee

Lowell Angkor Dance Troupe photo by James Higgins



Seoun Tim of the Lowell Angkor Traditional Music Ensemble photo by James Higgins



camp in Thailand. Phosy and Saenphet will be joined by their sisters Vanphen and Nonanlaong, Khaoun Chanh and Kim and Khamphonphen Phachansiri.

LOWELL ANGKOR DANCE TROUPE AND TRADITIONAL MUSIC ENSEMBLE

In April, 1985 the Cambodian Community of Lowell gathered on the steps of City Hall to raise their country's flag in official recognition of the Cambodian New Year. The Cambodian Mutual Assistance Association worked with the Buddhist Association (regarded respectively as the "body" and "soul" of the community) to organize the day's festivities which included a religious blessing offered by the monks, traditional games for the children and folk and classical dancing performed by Lowell's Angkor Dance Troupe and Traditional Music Ensemble. The New Year's celebration was an especially exciting and emotional event for the many people who had not celebrated their native culture since the 1975 Communist take-over of Cambodia when all religious celebrations were prohibited.

At the time of the City Hall celebration, the City of Lowell was on its way to becoming the home of one of the largest and most active Cambodian communities in the United States. The

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 Thoeun Thou, 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, Sophea Sou, Ly Chan, Chanthay Duong Chigas, Sophal Cheap, Sochedath Vann, Houng Kim Eang, Pak Chek, Sokha Im, Vuthy Chrek, Sovannara So, and Phann Lang. The musicians include Chorb Chan (*tro sao*/2-stringed fiddle), Sorn Veuk (singer), Soeun Tin (*tro sao*), Sokhom Bun, (*tro u*/2-stringed fiddle), Sophal Cheap (singer), and Nhak Chann (*take/zither*).

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 schools teach 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 by Pete at a very young age. Like most other traditional fiddlers, Pete has played at

Pete McMahan photo courtesy of the Missouri Cultural Heritage Center



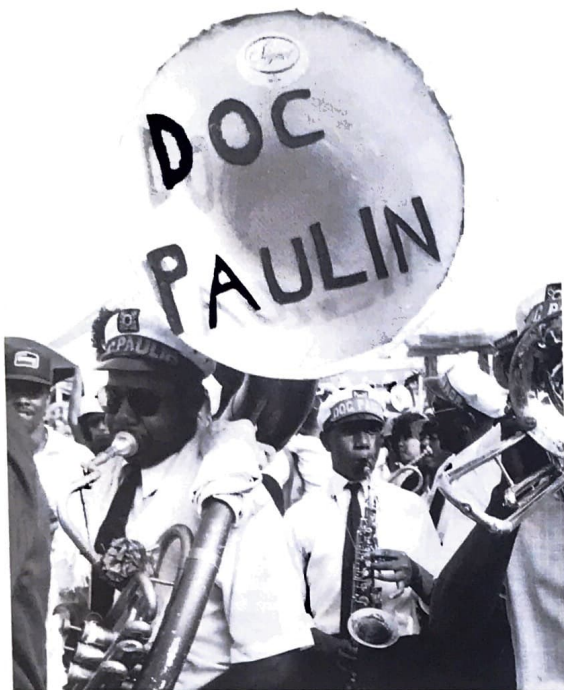
Charlie Walden photo by Amy Skillman

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 coffeepot 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.



Doc Paulin's Traditional Jazz Band photo by Allison Kaslow

DOC PAULIN'S DIXIELAND JAZZ BAND

The Doc Paulin Band has been active in the New Orleans music scene for the past fifty years, performing at the Storyville Night Club, carnival balls, parades and jazz funerals. Ernest "Doc" Paulin leads the band on trumpet, and of the other eight players, six are his sons: Phillip on trumpet; Scott on trombone; Aaron and Ricky on drums; Dwayne on bass tuba; and Roderick performs on saxophone. Non-family members Julius Lewis and Edward Reed also play saxophone in the band.

Like many other traditional jazzmen of his generation, Doc Paulin is of Creole ancestry and from a family of musicians. His grandfather 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 fixture of New Orleans traditional jazz, working

the balls, parades, jazz funerals and drinking and dancing spots. Paulin's repertoire includes traditional march tunes, spirituals and old pop standards, with a strong boogie-woogie blues feeling. 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 musicians and dancers who perform the African-derived music and dance forms of Puerto Rico known as *bomba* and *plena*.

Plena developed in the early 1900s in the barrios of Ponce, Puerto Rico in neighborhoods largely made up of immigrants from St. Kitts, the Virgin Islands, Jamaica and other West Indian islands. This form quickly spread throughout the island and could be heard in cabarets and upper class casinos. The *plena* features vocals with improvised or composed lyrics, reflecting the singer's beliefs, feelings and their accounts of important daily events in their community and beyond. The vocals are performed in a "call and response" style with the lead singer introducing a verse and the group repeating it. Instrumental accompaniment is usually provided by the *pandereta* (hand-held drum), *guiro* (gourd), guitar, harmonica, and the *cuatro* (10-stringed guitar).

Bomba developed in the coastal region of Puerto Rico during the Spanish colonial period where African slaves worked in the sugar mills. *Bomba* dances took place outdoors for entertainment or to celebrate sugar cane harvest, baptisms, weddings, and wakes. The rhythms of *bombas* (barrel-shaped drums), *maracas*, and sticks are combined with "call and response" vocals, and couple dancing in this form. In the *bomba*, the dancers and drummers inspire and react to each others' movements and rhythms making each performance original.

The name of this group, Los Pleneros de la 21, refers to the place of origin of its members, Parada 21 (Bus Stop No. 21), a predominately black neighborhood in the Santurce section of San Juan that produced many of the most accomplished interpreters of *bomba* and *plena*. Members of the group are: Juan Gutierrez, *pandereta*, *bomba*, *fua* (wood box), and vocals; Pablo Ortiz, lead *plena* vocals, *pandereta*, and *maracas*; Eugenia Ramos, *guiro*, vocals and dance; Francisco Rivera, lead *bomba* vocals, *pandereta* and dance; David Rosario, *pandereta*, *bomba*, *fua* and dance; Sam C. Tanco,

lead *plena* and *bomba* vocals, *maracas*, and *guiro*; Benjamin Flores, *pandereta* and *bomba*; Alberto Cepeda, *pandereta*, *bomba* and vocals; Edgardo Miranda, *cuatro* (ten-string guitar-type instrument); Donald Nicks, bass guitar; Jaime Flores, *guiro*; and Jose Rivera, *bomba* and *pandereta*.

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 Mexicali, Mexican-Americans perform in amazingly loud electric polka bands. The Indians there 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 Polkateers, for 30 years.

The Cuzzins play a mixture of their parents' Eastern style, or "Chelsea hop," and the slower Chicago "honky" 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 piano 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.

Smoochy Smith is the pianist and a vocalist for the band. He was one of the first Memphis rockabilly piano players, instrumental in creating the Memphis "pumpin' piano" sound. Smoochy played on numerous recording sessions at Sun and other studios in Memphis and was an original member of the Mar-keys.

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

Polka Cuzzins

49TH NATIONAL FOLK FESTIVAL CRAFTS DEMONSTRATORS

CHANTHACHONE CHOMTHAKHAM

Chanthachone Chomthakham is a Laotian weaver who came to Dorchester, Massachusetts in 1984 with her family from the refugee camps of Thailand. She has been a weaver all her life, relying on the income from her work to put herself through school and to help her family while in the refugee camp.

Chanthachone first learned "old style" weaving from a friend while living in Pakse, a commercial center about 60 miles from Khong Sedone. This distinct style of Laotian weaving is done on a large floor loom and involves the use of an extra set of long string heddles (at least 4 feet long) to create a pattern of supplementary weft threads. In particular, the Laotian woman's traditional skirt (woven from cotton for every day wear or local raw silk for ceremonial wear) consisted of at least two separately woven pieces—a large piece of straight weaving (black warp and a different-colored weft) for the body of the skirt and a narrower piece of pattern weaving for the border.

Chanthachone later learned "new style" weaving in the refugee camps. New yarns (synthetic and imported Italian silk) are used in the new style and the traditional pattern weaving for skirt borders was adapted for new uses such as bags and wallets for Thai and Western markets. In new style weaving the patterns are also incorporated into the main body of the skirt. Common patterns in Laotian weaving are animal figures such as chickens, ducks, horses, and elephants, as well as butterflies and flowers. Traditional colors for weaving are either a black warp with red, maroon, or green patterns; or a blue weft for the body of the piece with gold, silver, or multi-colored patterns.

Additional reading: "Pattern weaving, Laotian style," by Doramay Keasbey in *Handwoven*, May 1981.

SALLY PALMER FIELD

Sally Palmer Field was born in Lowell in 1922 where her father was a power plant engineer on the locks and canals. Her father's descendants go back to two Palmers who came from Raleigh, England as weavers in 1638 and established the first textile industry in New England in Raleigh, Massachusetts.

Sally's interest in quilting developed during annual summer trips with her family to her aunt and uncle's farm in Maine where her aunt would put up the quilting frame and have quilting bees. Sally's mother, a quilter also, predicted



Chanthachone
Chomthakham photo by
Inphasouk Inthasomsak



Sally Palmer Field photo
by Winnie Lambrecht

that Sally would be a fine quilter because as a little girl she would arrange all the squares her mother cut out in different patterns. Many of the tools and techniques used in sewing quilts have been passed along to Sally from her mother and grandmothers; her Scotch grandmother showing her one way and her Yorkshire grandmother another. Last June she completed a quilt that took two years to make and which is composed of 176 classic patterns done in miniature as a sampler and is composed of 5000 pieces total. Although the patterns are traditional, Sally inserts personal touches that reflect personal history. She hand sews the majority of her quilts using family patterns and working with fabric and thread that originate from the mills of her home town. For ten years Sally has run a quilting store out of her home in South Chelmsford where she sells materials, offers classes and holds quilting bees.

Quilt made by Sally Palmer
Field photo by Winnie
Lambrecht

FRANK GREENHALGH

Frank Greenhalgh's family are members of the Abnaki tribe which was originally settled in the St. Lawrence River region. His grandparents came to the Lowell area in the early part of this century to work in the mills. Although it was difficult to retain some of the craft traditions of 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.

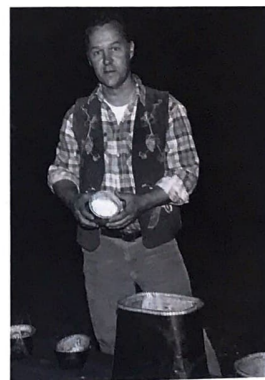
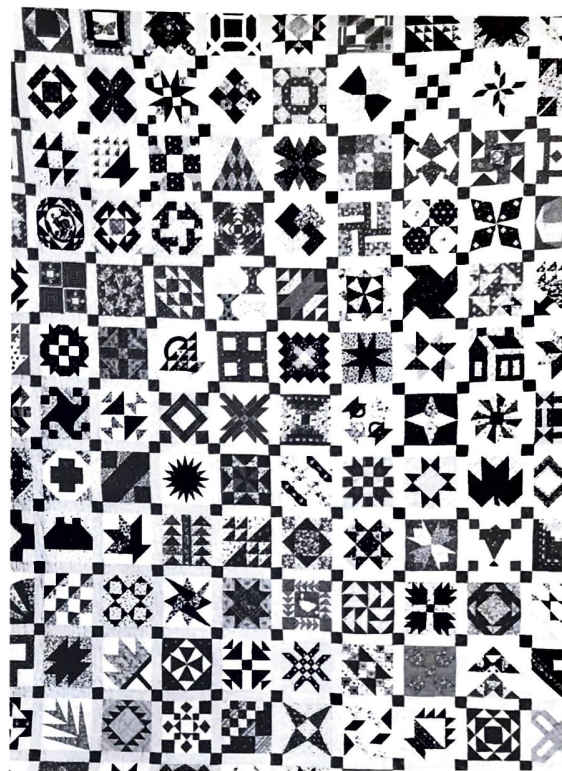
Frank is a member of the Greater Lowell Indian Cultural Association which has organized the Native Americans of the Lowell area for the past 25 years. They are active in educating their own families and the public at large about the traditions of America's first settlers. Frank will be joined by other 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 3½ 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 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.



Frank Greenhalgh photo
by Winnie Lambrecht



Chia Yang Khang photo
by Sarah Magruder



Vietnamese Dragon Mask
by Hiep Lam photo by
Nancy Sweeney

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. The three brothers 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 light woven frame 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, scaring and entertaining children along the way. The dragon eats money that has been



Hiep Lam photo by Nancy
Sweeney

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. He came to Rhode Island in 1979 after fleeing Cambodia. Lundy has remained in Providence for the past 8 years, teaching Cambodian dance and raising his family. He studied at the Royal Palace dance school for one year and learned 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 had preserved and developed a troupe of hundreds of women dancers for over

George Martell photo by
Winnie Lambrecht

1,200 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 are reviving 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 hermits and leaving the other roles to his family or students.

YANG FANG NHU

Yang Fang Nhu is 75 years old. As a young child of 5 or 6, she stood by her mother's loom and watched her push the sword shuttle carrying the bobbin of weft thread back and forth through the warp. Fang Nhu watched intently, memorizing the movement and the structure of the loom. By 15 years Fang Nhu learned all the intricacies of making cloth. She knew how to grow the hemp, harvest it, break it down into fibers, soak it, spin it, set up the loom, and weave the hemp into fine white cloth that would accept indigo dyeing, batik, embroidery, applique, and pleating. A good memory and patience are required to understand the whole process and to carefully manage the threads without losing control of them. Fang Nhu became recognized by the other women in her village as one who has this special mind and temperament.

She lived in a small village of ten households in Northern Laos. All the women wove but if any of them had difficulty setting up their looms or untangling their threads, they came to Fang Nhu. If they were not able to weave cloth that year, they asked to trade for her cloth. At 16 Fang Nhu married and, as was the custom, moved to her husband's village—a larger one of 50 households. She raised a family of 7 children, worked the fields, carried the water, cultivated and harvested the hemp and wove. Every year she would weave three skirts—one as a special skirt to be worn on New Years and two for everyday use. Cloth was also woven to make shirts and pants for the men.

In 1978, Fang Nhu and her husband, Nouyi Yang, left Laos. Because of the war they had been living for several years in the Laotian capital, Vientiane. They fled from there by boat across the Mekong River to Thailand. Since her



Lundy Meas photo by
Winnie Lambrecht

Yang Fang Nhu photo by
Winnie Lambrecht



husband was trained by the French military in 1943, they were able to immigrate to France. She has children in the U.S., France, and Australia. Her youngest son lives in Providence, R.I. The Hmong prefer to stay with their youngest son, so in 1984 Fang Nhu and Nouyi Yang 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.

Their 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 oldest of the generations, is the carving of fans out of white cedar—a skill learned from a

Rodney Richard, Jr., William
Richard, and Rodney
Richard, Sr. photo by
Peggy Yocum



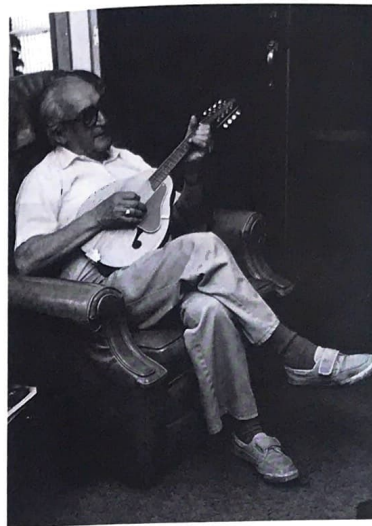
Canadian in the 30s while being temporarily housed in a jailhouse for bootlegging. His son, Rodney Richard, Sr., has spent his entire life working as a logger in the Maine woods. One of the subjects he carves are miniature figures of a woodsman, with each logger in his series holding hand tools that 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 Graziosa in the Azores and came to the United States with his family at the age of three. He grew up in a family that valued music and encouraged the perpetuation of Azorean traditions. Joao's original musical training was on the violin, acquiring a large portion of this musical repertoire from his Azorean mother. Later he learned the mandolin and after a number of years of playing, became

Joao Silva photo by
Winnie Lambrecht



intrigued by the sound and construction of this instrument. He decided to try his hand at making his own mandolin and picked up information on instrument making from other luthiers and through books written about the subject. Joao enjoyed this work and has been making mandolins for himself and friends for about seven years. He also repairs instruments and builds cases for his instruments at his home in Peabody, Massachusetts. He does not make instruments for sale because he does not want to turn his hobby into a business.

MANUEL INACIO DA SILVA

Portuguese musician and instrument maker Manuel Inacio da 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,



Manuel Inacio da Silva
photo by Winnie Lambrecht

basses, 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 1881 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



Herman Roberts photo by
Winnie Lambrecht



Ivan Thunberg photo by
Nancy Sweezy

Fletcher Granite Company produced much of the stone used in Washington, D.C.

Ivan Thunberg was born in Kolokruna, Sweden. He came to the U.S. in 1928, first settling in Concord and then Thinsborough, New Hampshire, where he first started working in quarries. Stone work offered some of the only work available during the Depression and Ivan has continued to do this work for 58 years. Through many years of experience he has developed the important skills of judging the quality of granite by sight and seeing the grain and direction of the grain in the stone. Knowing the direction of the grain is important since it determines the way the stone should be cut. Ivan Thunberg has taught a number of workers these skills over the years. However, the technology for cutting and working with granite has undergone major changes over the years and at the Fletcher Granite Quarry where Ivan works.

Herman Roberts, Sr. works in the production unit of the Fletcher Granite Quarry where the granite is cut. This is considered the hardest job at the company. He started working at the age of 8 or 9 and learned stone cutting from his father at the age of 12. Herman states that there have been many technological changes in the production shop over the past 25 years; draught horses and hand chisels have been replaced by machinery, although the fine stone cutting is still done by hand. Mr. Roberts has passed his skills on to younger men and has a grandchild and great grandchild working at the quarry.

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. Cer-

Newton Washburn photo
by Erik Borg



tain families specialized in this craft and one of the best known was the Sweetsters. Newton Washburn is the great grandson of Gilman Sweetster—the earliest member of the Sweetster family in living memory to teach his children to make baskets. Today Newton Washburn is the last of the Sweetsters 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 the workaday 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.

The above information from an article by Jane Beck in the publication, Traditional Craftsmanship in America.

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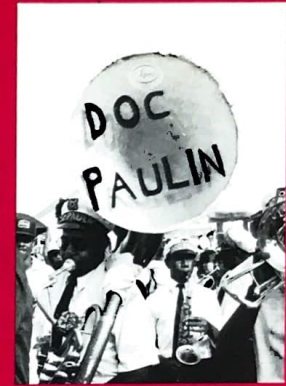
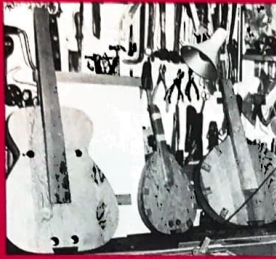
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