50th National Folk Festival 1988
LOWELL NATIONAL HISTORICAL PARK

JULY 29-31, 1988

LOWELL, MASSACHUSETTS

PRESENTED BY THE
NATIONAL COUNCIL
FOR THE
TRADITIONAL ARTS

22nd National Folk Festival
1957
Oklahoma City, Oklahoma

23rd National Folk Festival
1958
Nashville, Tennessee

24th National Folk Festival
1960
Washington, D.C.

25th National Folk Festival
1961
Washington, D.C.

26th National Folk Festival
1963
Covington, Kentucky

27th National Folk Festival
1964
Florence, Kentucky

28th National Folk Festival
1965
St. Petersburg, Florida

1st National Folk Festival
1934
St. Louis, Missouri

2nd National Folk Festival
1935
Chattanooga, Tennessee

3rd National Folk Festival
1936
Dallas, Texas

4th National Folk Festival
1937
Chicago, Illinois

5th National Folk Festival
1938
Washington, D.C.

6th National Folk Festival
1939
Washington, D.C.

7th National Folk Festival
1940
Washington, D.C.

8th National Folk Festival
1941
Washington, D.C.

9th National Folk Festival
1942
New York, New York and Washington, D.C.

10th National Folk Festival
1943
Philadelphia, Pennsylvania

11th National Folk Festival
1944
Philadelphia, Pennsylvania

12th National Folk Festival
1946
Cleveland, Ohio

13th National Folk Festival
1947
St. Louis, Missouri

14th National Folk Festival
1948
St. Louis, Missouri

15th National Folk Festival
1949
St. Louis, Missouri

16th National Folk Festival
1950
St. Louis, Missouri

17th National Folk Festival
1951
St. Louis, Missouri

18th National Folk Festival
1952
St. Louis, Missouri

19th National Folk Festival
1953
St. Louis, Missouri

20th National Folk Festival
1954
St. Louis, Missouri

21st National Folk Festival
1955
St. Louis, Missouri

Frost cover: Booth Campbell of Cane Hill, Arkansas, played his father's banjo and sang "Mary of the Wild Moor" and "The Unconquered Rebel" at the first National. This photo was made by Mr. Campbell's friend, folklorist Vance Randolph.

Back cover: Festival worker Don Chesnut received this card from Booth Campbell after the banjoist appeared at the 1954 National: his last. "April 14, Donnel. Just a card to say I got home right sid up. I am a little sore and stiff but still going strong. Just lots of love. Especially for Louise. Yours, Booth. Come down some time."
WELCOME

Welcome to the 50th National Folk Festival. This event has a history.

The term "folk festival" had been used by at least three events before Sarah Gertrude Knight and Major M.I. Pickering applied it to this festival in St. Louis in 1934. But those earlier events presented single cultures. The festival Miss Knott and Major Pickering started proudly presented Anglos, Indians, Blacks, Hispanics, Asians, Europeans and immigrant culture, regional culture — all the hyphenated Americans in the variegated styles.

Their festival was the first to solicit the help of folklorists, ethnomusicologists and other serious fieldworker-collectors in presenting performance by authentic folk performers. With this assistance they originated many of the common techniques used by hundreds of later festivals: craft displays and demonstrations, comparative workshops, multiple staging, work shop workshops and demonstrations, meetings and public discussions by cultural specialists.

The festival they started has always existed at that precarious place where ethnography meets show business, where the curmudgeonly folklorist encounters the zippy young lighting technician, where the folk artist who was brilliant on the front porch turns out a microphone. Nowadays the word "folk" is claimed by so many with such varied skills, perspectives and backgrounds that it is odd to reflect that the public presentation of folklore had several beginnings, all relatively recent. With this festival we celebrate one of these beginnings.

Those who organized this 50th National have values that are strongly felt. They lean to the traditional and seek the best from within what is most traditional. They are not much interested in fame or fall. The wonderful artists gathered for this festival are a reflection of much that they value. Thank you for your interest and support. Please write to us and say what you think.

Joe Wilson
Executive Director
National Council for the Traditional Arts

MESSAGE FROM THE PARK SUPERINTENDENT

Welcome to Lowell! We are delighted once again to host the National Folk Festival, especially on the occasion of its 50th anniversary. For several years the National Park Service has worked with the National Council for the Traditional Arts in helping to present America's finest folk traditions. The roster of performers for the 50th edition is as exciting and varied as fans of the "National" have come to expect.

Those of you lucky enough to have attended the festival here last year will agree that Lowell, with its rich cultural and artistic heritage, is a natural location for the festival. Over 50 different ethnic groups live in the city, many having come originally to work in the textile mills. As the city'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 this cultural heritage and the cooperation between local, state and federal governments and the private sector. The 50th National Folk Festival would not have been possible without the support and participation of numerous government agencies, businesses, community groups, and volunteer organizations, all of whom I would like to thank. Though everyone deserves a 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 all of our 20 corporate sponsors, and community organizations 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 Revolution."

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

Chrysantha L. Walter
Superintendent, Lowell National Historical Park
Welcome
Message from the Park Superintendent
The National Folk Festival, 1934-36
Performers
American Indian Dance Theatre
John Cephas and Phil Wiggins
Cuchullan with Deirdre Goulding
Clyde Davenport with Willard Anderson and Bobby Fulcher
Willum Garvey and Robbie O'Connell
Halau Hula O Mililani
Hye Echoes with Susan and Gary Lind-Sinanian
Kings of Harmony
Ko Nimo and his Adadam Agofomma
Los Pregonesos del Puerto
Lowell Angkor Dance Troupe and Traditional Music Ensemble
Maine Fiddlers Convention with Monique Leger
Captain Kendall Morse
Nashville Bluegrass Band
Nguyen Dinh Nghia Family
Panapoulos Brothers Orchestra
Panorama Steel Band
Portuguese Music and Dance of Massachusetts:
  Grupo Folclorico Lusitanos
  Lowell Portuguese Ensemble
  Our Lady of the Angels Band
Roots of Brasil
Son de Borinquen
Ta Pethia
The Texas Cowboys
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Wayne Toups and Zydecajun
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The first National Folk Festival was held April 29-May 2, 1934, in St. Louis, Missouri. It was the first folk festival to present the cultural expressions of several ethnic and regional groups on the same stage. It was the first to utilize the skills of persons trained in folklore and related disciplines.

Two persons were largely responsible for the creation of this event. The idea had originated with Sarah Gertrude Knott and she served as director of the festival. Major M.J. Pickering was business manager and persuaded a group of St. Louis businessmen to serve as guarantors for the $13,000 necessary to mount the festival.

Neither knew much about folk arts, but both Knott and Pickering had experience in creating large-scale performing events. Knott had produced theatrical extravaganzas in North Carolina and St. Louis and had directed a city-wide performance series funded by the Federal Emergency Relief Act as St. Louis inched its way from the depths of the Great Depression.

Pickering was a lawyer who had earned his law degree while in night school. His military rank was earned in a U.S. Army Air Service squadron during World War I. The general manager of the St. Louis Coliseum when he became interested in the National, Pickering had been involved in bookings and management for major arenas since starting this part of his career a dozen years earlier at Yankee Stadium.

Both were in their middle years. Miss Knott was 39. Major Pickering was 54. He would remain with the festival for 18 years, until 1951. Miss Knott gave up direction of the festival in 1970 and retired to Kentucky, but she never really left it. The dancers and the musicians and the crowds who came to cheer them were her life and she continued to be obsessed with performance and organization plans until her death at 89 in 1984.

Folklorists who know their forebears will find the festival Miss Knott and Major Pickering created in 1934 very interesting. Cultural specialists, such as folklorists, ethnologists, and historians, brought their skills and the great regional and ethnic artists they had found to the festival. Many of the pioneers of workaday folklore helped create this first multi-ethnic folk festival. And with them was one of the most entertaining of the nation's perpetrators of folkloric fiction, then engaged in her biggest scam.

Miss Knott spent over a year writing, visiting and requesting the cooperation of these specialists, and Major Pickering's funding efforts made it possible for them to cooperate. Some of the most notable of the contributors to the early festival were:

O. B. Jacobson, director of the School of Art, University of Oklahoma, who brought a group of Kiowa and Comanche Indian singers and dancers. Kiowa groups continued to come to the National for the next fifteen years and Jacobson became a member of the Board.

Helen Hartness Flanders, director of the Archive of Vermont Folk Songs, who presented Elmer George, a fine ballad singer from East Calais, Vermont.

George Pullen Jackson, a professor in the English Department at Vanderbilt University and author of "White Spirituals in the Southern Uplands," who presented and participated in the singing of The Old Harp Singers, users of the four shape note 19th century hymnal, The Sacred Harp. He was involved in subsequent festivals.

Arthur L. Campa, director of research at the University of New Mexico, who brought Spanish-speaking actors and singers to the festival. The actors performed the New Mexico village drama, Los Pastores (The Shepherds), an anonymous religious play of considerable antiquity. Campa was to remain involved with the National for 41 years, serving on the Board and as president of the Board.

Zora Neale Hurston, then teaching at Bethune-Cookman College and hating every hour of it, who brought singers, dancers, and bluesmen from Eatonville and Daytona Beach, Florida. The irrepressible Zora Neale heard that others would be doing plays so she brought one, creating a good part for herself ("De Fiery Charriot — Dramatized folk-tale") and acted in it along with two members of her troupe.

The Eatonville group who performed blues and railroad work songs with spiking and track lining rhythms and what was called an "African Survival Ritual — survived from African background but with American modifications." They did a fire dance that Zora Neale called "... a sort of creation expression, a new birth of life. When new leaves appear on a certain tree the dances begin." Was Zora Neale pulling the
chain of staid St. Louis and her fellow folklorists? She was.

Like all the other folklorists, Miss Hurston came kno-

ing "there's no money in it." She became a member of the ad-

visory board and returned with her Eatonville friends five

years later when the festival came to Washington's

Constitution Hall. That year (1938) she shared the National

stage with W. C. Handy, father of the blues form she so

dearly loved.

And in this there is a mystery. Constitution Hall is

owned by the DAR which then barred black performers from

it. When the DAR refused the use of the hall to Marian

Anderson for a performance, Eleanor Roosevelt resigned

from the organization and arranged for Miss Anderson to sing at

the Lincoln Memorial. But that was a month later—Mrs.

Roosevelt was honorary chairman of the National Folk Festi-

val in 1938 and attended portions of the festival. There's a

transmittal letter that came with the 1939 Constitution Hall

contract upon which Major Pickering noted that the festival

had contracted to have only white performers. Black per-

formers appeared on both festivals and their appearances

were advertised in the pages of the festival's primary spon-

sor, The Washington Post. Why did Miss Knott and Major

Pickering sign such a contract? How did they get away with

violating it?

But let us return to the first festival in 1934 and the

people who made it so interesting. Other scholar-collectors

who came to St. Louis that year included:

J. Frank Dobie, professor at the University of Texas and

president of the Texas Folklore Society, who was a partici-

pant in the academic conclave that was held in conjunction

with the festival. He became a friend and long-term advisor

of the festival.

Leo B. Reagan, a Connecticut collector of maritime lore

who brought a group of retired before-the-mast sailors from

the Sailor's Snug Harbor retirement home at Staten Island, New

York, to sing sea chanteys. Among these was the re-

vered Captain Richard Maitland.

Vance Randolph, author and self-taught Ozark folklorist

who met and advised Miss Knott during her trips to the

Ozarks while she was planning the festival. He participated

in the academic conclave and joined the advisory board.

Cecilia Berry, a collector from Vincennes, Indiana, who

directed a group of French descendants from that town in

singing French folk songs traditional to Indiana. Another

group of Mississippi Valley French, from Saint Genevieve,

Missouri, performed a staged version of the Mississippi

Valley mummimg custom, La Guignolee.

May Kennedy McCord, Missouri Ozarks singer, collect-

or, and newspaper columnist who assisted Miss Knott in

securing an excellent contingent of Ozark participants. They

became lifelong friends.

Frederick Koch, director of the Carolina Playmakers and

Kenas professor, University of North Carolina, who brought

his troupe to perform three plays with "folk" themes. These

were Jacob's Kinfolls by Loretto Carroll Bailey (who acted in

her play), On Dixon's Porch, by Wilbur Stout, and Quare

Medicine by Paul Green. Green was then a popular play-

wright known for his eagerness to take theatre to working

people. He was also Miss Knott's mentor and had been her

employer in North Carolina. He was the first president of

the National Folk Festival Association, the non-profit association

that would evolve into the National Council for the Tradi-

tional Arts. Miss Knott included "folk" plays in the first three

Nationals, but they did not fare well in the folk festival mix.

Romaine Lowdermilk and Jack Widmer of the Soda

Springs Ranch at Rimrock, Arizona, who were old-time cow-

boys who performed cowboys songs and discussed them in the

academic conclave.

Constance Rourke, a collector and folklorist living in

Grand Rapids, Michigan, who brought the first contingent of

lumberjacks to this festival. They fiddled, danced jigs and

clogs, and sang bunkhouse songs. Lumberjacks were to be-

come a tradition at the National, but a Wisconsin group was

to have the longest tenure, performing regularly for over 20

years.

Bascam Lamar Lunsford, musician and avid collector of

Appalachian materials, who brought singers, dancers, and in-

strumentalists to this festival from western North Carolina.

A favorite was the old-time fiddler Pender Rector. The

director of an Asheville festival sponsored by the Chamber of

Commerce that specialized in Appalachian materials, Luns-

ford had helped Miss Knott choose participants for the
National at his 1933 event. He joined the Board and became a warm friend and regular participant.

Jean Bell Thomas, founder of the American Folk Song Festival at Ashland, Kentucky, who brought "Jilson Setters" to the 1933 National Oleo Music Festival in New York City, noted that the festival was a turning point in the development of folk music in America. He continued to participate in the festival for many years, encouraging the development of folk music and its importance in American culture.

The "Singing Fiddler" took back to England the language and the art of the ballad of the Elizabethan days, which his family had brought to this country several hundred years ago.

Behind this romantic stereotyping is a fiction. Jilson Setters never existed. Miss Thomas created "The Singing Fiddler" from her imagination. She is said to have been inspired by Blind Ed Haley, a Kentucky street and courthouse square fiddler of amazing ability. She thought that the pen would write Haley better if he pretended to be more country than he was. So she decided that he should wear homespun carry an oak split egg basket, and speak a more rustic English. His name would be rusticated to a more mountain-sounding one. He would become Jilson Setters.

A Kentucky court reporter in her youth, Miss Thomas had moved to Greenwich Village where she gained some understanding of what rural stereotypes were most appealing to the urban cognoscenti. She lived in Hollywood and worked on the original The Ten Commandments film. She believed in contracts, publicity, and context. Back in Kentucky she began calling herself "The Traipsin' Woman" and organized her festival in 1930. The Jilson Setters idea allowed her to put all her skills to work. She began writing a book, The Singing Fiddler of Lost Hope Hollow, and found a major publisher.

There was one problem: Blind Ed Haley. He would have no part in such a humbug. But Miss Thomas was too involved with her story to let a small detail deter her. She found another blind Appalachian fiddler to play the role of the secluded fiddler. He was J. W. Day and he had earlier made 78 RPM commercial recordings for a major company.

The book was popular and the New York press very perceptive. In England it is said that Day/Setters performed his among others, the chinless wonder who would become the short-lived King of England and the long-lived Duke of Windsor. There's a rumor that Miss Thomas made more money from her book than Jilson did from his fiddling.

There is, sadly, no record of how Miss Thomas fared in the festival's academic session when she read a paper about Jilson's exploits to such plain spoken folklorists as Vance Randolph and George Pullen Jackson.

Other than program books and news clippings, records of the first festival are scant. But among the trove of papers that Miss Knott gave to the Folklore Archives at Western Kentucky University is one that seems to have been written in 1946 in which she discusses the source of her inspiration. Excerpts follow:

"During the depression years, The Dramatic League of St. Louis, of which I was Founder and Director, helped to meet the recreational need of the unemployed of the city. For two years, from January until May, we presented programs five nights a week in the underprivileged sections where people could afford no other kind of entertainment. At first we drew our talent altogether from the dramatic clubs in universities, colleges, high schools, and churches, which made up The Dramatic League, or from cooperating musical groups.

"After a few weeks, volunteers from the centers began to ask to take part. Of course, we welcomed them and found that the offerings of most of the performers were Ozark folk music and dances, which they had brought along when they moved to town. To our surprise, audiences liked folk music and folk dances better, it seemed, than the dramatic offerings or the more classic or modern music by trained musicians. As the weeks passed, there could be no doubt of the hold the old tunes and dances had on many people who now lived in the city."

"Although I had grown up in rural Kentucky, where the same kinds of songs and dances were common, I had never been especially attracted to them; but the more I heard them, the more I sensed a 'diamond-in-the-rough' charm, something real. I began to wonder if there were not many others as unconscious of the appeal of the old Anglo-Saxon folk heritages as I had been until I heard them on these programs."

"I was soon to find that Ozark folk songs and dances

W.C. Handy was killed as "Father of the Blues" when he appeared at the 19th National, held in Washington, D.C. in 1938. He was also at the Cleveland Festival in 1946. Courtesy of the W.C. Handy Museum, Florence, Alabama.

Aunt Samantha Baumgardner of Buncombe County, North Carolina, sang, fiddled and played her banjo at the second National in Chattanooga. Aunt Samantha was one of the first Appalachian women to record commercially, making her first 78 rpm disc in 1924.

The Wisconsin Lumberjacks and their homemade instruments were a feature at the National by some thirty years.
were not the only ones cherished by many people in St. Louis. Another division of The Dramatic League was that originally called 'The Theater of Nations' which brought together a limited number of newer American groups, Italians, Greeks, and others, to present their plays in native languages. However, the bar of language was a drawback to the general understanding and appreciation of the plays by audiences. No one group understood the language of another. Some, who wanted to be part of the city-wide recreation project, had no plays to give, so soon folk music and dances took their places on these programs as Russians, Poles, Hungarians, Czechoslovaks, and other folk singers and dancers became a part of this division.

"A Festival of Nations" bringing together a number of these groups was our next venture. As I heard these songs and saw the dances made in other lands and felt the devotion each ethnic group had for its own inherited expressions, which bound them together and to the native land, I began to wonder: What are the songs and dances that bind us all to this country which is now home? What are the folk songs and dances that would bind me to the United States if I was in a Foreign land? What traditions have sprung up in our own soil? Although these questions could be answered by many today, it was not so fourteen years ago.

"The Dramatic League project had made me very certain that there was a growing need by city people, in all walks of life, for a kind of recreation in which there was active participation for young and old. My work, as State Supervisor of the Carolina Dramatic Association, under the late Frederick H. Koch, University of North Carolina, had proved conclusively how rural and small-town people needed some form of recreation and artistic outlet. There we had had one hundred and twenty affiliated dramatic groups writing, producing, and acting in folk plays based on the legends, folk tales, and real life stories of the people of the mountains, the factories, the coast-line, and other sections of the state. Although each group carried on its own activities in its own community, all came together for an annual tournament at St. Louis University each spring.

"I began to think there might be a number of people in other states who would welcome a chance to sing, dance, and play together. Why not a National Folk Festival, bringing together groups from different sections of the country with their folk music, dances, and plays, to see what the story would tell of our people and our country? My part would be small; merely to find and bring together those who had specialized in the various forms of folk expression, and their groups to demonstrate.

"Letters of inquiry brought replies from folklorists which opened up vistas altogether new to me. I was surprised at the enthusiastic promise of cooperation from leaders in a number of states. Although people in general had given little thought to folk song, music, and dances from the national standpoint, a number of folklorists and others especially interested, had been thinking along the lines of a national get-together. This was no new idea to them. Within a year, plans were underway for the first National Folk Festival to be held in St. Louis in April, 1934."

Miss Knott figured prominently in the press reviews and editorials that greeted the first festival. These seem to have been uniformly laudatory. Many of the artists and folklorists who participated came to later festivals, a good indication of satisfaction. But there would not be another National in St. Louis for twelve years. This was because of financing.

The guarantors who put up the $13,000 were just that—guarantors. The festival was intended to be self-supporting through box office sales. Box office fell "several thousand" short and the guarantors took a bath. These were years when a new car could be had for six or seven hundred and twenty-dollars-a-week jobs were cherished. Miss Knott recalled that the same guarantors usually undertook an annual deficit for the Municipal Opera, but were unwilling to do this for the folk festival.

There were no options in St. Louis, but other cities had noted the considerable publicity the festival received and expressed interest. Miss Knott and Mayor Pickering had to decide what to do with their lives, back to the old grind or on to another folk festival in another city?

Major Pickering made vital contributions to the development of the modern folk-life festival. He left in 1951, before the surge of interest in the 1960s. But even a cursory analysis of the early festivals shows that he kept the enterprise on
track. Miss Knott had the initial idea and avidly pursued new programming concepts and options. She gave the interviews and served as emcee at the festival. Pickering handled the organizational matters. His letters reveal a man of good intellect and sharp wit, a friend of the artists.

Pickering kept his friends and he seems to have made many as he passed from college to Army to campaign to arena management. He assumed they would be interested in the next National Folk Festival. He sought the assistance of friends in the Foreign Service in bringing folk groups to the festival from other nations. He organized some festivals on his own and these included the Golden Gate International Exposition in San Francisco in 1939 and the festival that accompanied the opening of the United Nations in 1946.

The second National Folk Festival was held May 14-18, 1935, in Chattanooga, Tennessee and was remarkably like the first one. Many artists who had been in St. Louis repeated. The festival was especially rich in central South religious and string band music and folklorist George Korson brought a contingent of anthracite coal miners from eastern Pennsylvania. He became a member of the National's Board and an organizer of Pennsylvania festivals.

But there were major differences in scale when the third National was held in Dallas in June 1936. This festival was part of the exposition celebrating the Texas centennial and it was bigger, six stages instead of one or two, eight days rather than five.

Portions of it seem wonderfully exotic a half century later. For example, the "Tale-Telling" sessions with stories about Indian fights by people who were in them; a Major Black telling about "Ranger Days," slave stories by former slaves, Billy The Kid stories from a man who knew him, Comanches telling of the life of the fight stories.

It was the first folk festival to have a Louisiana Cajun band and it had four. These were S.S. Broussard's Acadian Band from Lake Arthur; the Evangeline Band from St. Martinville, led by Wade Bernard; Ardus Broussard's Acadian Band from Rayne; and the Hackberry Band from Rayne. This participation was organized by Lauren C. Post of Louisiana State University who recalled with pride the performance of legendary accordionist Lawrence Walker at the festival.

Post's paper in the academic conference was entitled "Acadian Culture."

There was a huge quilt and coverlet show and 84 year old Mrs. Cinderella Kinnaid of Willow Spring, Missouri, demonstrated weaving. Two hundred residents of Anson re-enacted their famous Cowboy's Christmas Ball and Mr. Eugene Staples of Dixfield, Maine, came to sing ballads wearing his wedding suit of 1878.

Among the 19 Texas fiddle bands were the East Texas Serenaders and Albert L. Steele's Fiddling Three (earlier The Red Headed Fiddlers). There were Sacred Harp singers from Alabama, Georgia, and Texas. There were black shape note singers and Cherokee shape note singers who rendered camp meeting hymns in Cherokee. There were chantmen from Galveston to join with those from Snug Harbor and even an old trail driver's reunion. There was work lore and crafts of many kinds. Folklorist Ben A. Botkin came to his first National and was to remain associated with it for the rest of his life as a Board member or president.

These and the 47 festivals since them have been interactions of folk artists, folklorists, folkies, and general audiences. They and thousands of folk festivals patterned after them seem to have changed the world slightly more than it has changed them.

They are also addictive. Sarah Gertrude Knott sent these words to George Korson on the eve of his directing the first Pennsylvania Folk Festival:

"The things we are doing seem so real to me, I believe we are striking right down at the very depths of something. It is a strange thing how we get these ideas and strong urges, which I believe amount to inspiration and how 'hell and high water' cannot stop us. We do not make any money out of it, we have all kinds of battles to fight, and nobody sees why we are fighting, but there is something inside us that pushes us on. When there is accomplishment it is more to us than those on the outside, and so I quite understand the feelings you have in seeing your dreams come true, and you are truly doing a marvelous thing."

With grateful appreciation to the Folklife Archives, Western Kentucky University and to Angus K. Gillespie, James W. Wilson, Mike Joyce, and Jack Pickering.
AMERICAN INDIAN DANCE THEATRE

Throughout its 50-year history, the National Folk Festival has presented the music, dance, and crafts of Native Americans. This year marks the first appearance at the National of a group that includes American Indian artists of different nations and regions of the United States and Canada. While remaining faithful to their respective traditions, the group aspires to establish connections among the nations by drawing on elements common to many Indian dance and ceremonial practices. Since the 1950s, the powwow movement began bringing together many Indian peoples for competitive festivals, numerous dances have been formally codified, and the American Indian Dance Theatre draws in part from this common ground.

Formed in 1987, the Dance Theatre comprises dancers selected from the most important festivals, pow wows and competitions. The result is a company of some of the finest dancers in the world today. The group appearing at the National Folk Festival consists of seven members of the company: Arlie Neskahi, Wade Baker, Andy Vasquez, Eddie Swimmer, Saunders Bear's Tail, Jr., Donneta Ewack, and director Raul Trujillo. They specialize in the grasp dance, the eagle dance, the hoop and fancy dances, women's fancy shawl dance, and men's traditional dances, with drum, vocal, and flute accompaniment.

The dances and the songs and drums that accompany them reflect a close relationship to nature and to tribal ancestors. An important component of American Indian spirituality. The drums that accompany most dances are believed to embody the spirits of their ancestors; the songs, which are not written down, help the people remember their ancestors and their traditions, which will be passed to future generations.

Arlie Neskahi began as a dancer, then focused on singing and drumming. Originally from the Navajo Reservation of New Mexico, he currently lives in Oregon. Arlie is the lead singer for the White Eagle Singers, a group he formed with his brothers in 1974. The group has been host drum at Indian gatherings throughout the United States and Canada and has recorded three albums of their songs on Canyon Records. He has learned the old traditional songs, and is also a composer. Arlie's songs represent a new generation and are played at festivals and pow wows today. He is also a drug and alcohol counselor for Indian youth.

Saunders Bear's Tail, Jr., is from the Affiliated Tribes, Mandan-Hidatsa, who live in North Dakota. As a fancy dancer, he has made four trips to the United States. As a fancy dancer, he has won first place in White Swan, Washington; the Junior Windy Boy Memorial in Rocky Boy, Montana; and the Joe Bruchan Memorial, also in Montana. Saunders has been a prize winner at the prestigious United Tribes Pow Wow three times in Bismarck, North Dakota. He is also a grass dancer and singer, performing with the Eagle Eagle Singers in North Dakota.

Andy Vasquez is from the Apache Nation in Oklahoma but now resides on the Wind River Reservation in Wyoming. A Northern style traditional dancer, he has won many powwow titles in Oklahoma, Idaho, Montana, Wyoming, Colorado, Kentucky, and New Mexico. Andy is also an accomplished flutist and composer.

Wade Baker is a dancer, singer, and drummer. A Mandan-Hidatsa/Cree from North Dakota, he is the lead singer with the Eagle Eagle Singers, the 1984 contest winner at the prestigious United Tribes Pow Wow, and host drum throughout the country. As a grass dancer, he has won many competitions since 1987. He is currently president of the Sacred Hoop. Eddie Swimmer, a Cherokee/Chippewa originally from North Carolina, now lives in New Mexico. Dancing since he was seven years old, he is one of the country's leading hoop dancers, working with as many as 40 hoops at one time. He is also a fancy dancer and has appeared in shows around the world as well as at several major powwow competitions.

Donneta Ewack is a member of the Confederated Tribes of Warm Springs, Oregon, where she was born in 1968. She is a fancy shawl dancer and has won many prizes at major dance competitions.

Raul Trujillo, a Genizaro originally from New Mexico, created the staging for the first production of the American Indian Dance Theatre. He was a principal dancer with the Nikolais Dance Theatre in New York from 1981 to 1987. Raul has choreographed several new works, including "Desert Spirits Are Appearing" and "Drunk With the Poison of the Passion of Six." He has taught extensively in this country, Europe, Southeast Asia, and South America. In speaking about the troops, Trujillo comments, "Our aim is to show how Indians see themselves as part of nature - to convey through our dances the spiritual sense that every Indian has... we're bringing into the theater the vital energy of a people who see dancing as an integral part of life."

JOHN CEPHAS AND PHIL WIGGINS

Since 1934 the National Folk Festival has featured some of the finest bluesmen in the country. One of the early bluesmen at the National was W.C. Handy, billed as the "Father of the Blues," at the 5th National Folk Festival in Washington, D.C., in 1938. As a tribute to the contributions of this great musician, the Blues Foundation, located in Memphis, Tennessee, has established the annual "W.C. Handy Blues Awards" for outstanding blues musicians. In 1987, "Bowing Green" John Cephas and "Harmonica Phil" Wiggins traveled to Memphis to claim the Bridge's Best Traditional Album award for their last release, "Dog Days of August," and came home with the W.C. Handy Blues Entertainers of the Year award as well. This is the duo's third appearance at the National Folk Festival.

Piedmont blues is what guitarist John Cephas and harmonica player Phil Wiggins have made their reputation performing. They have taken this regional American music to all parts of the country as well as to Europe, Africa, Latin America, and the Caribbean. This country-style blues from the Piedmont—the foothills of Virginia, South Carolina, North Carolina, Georgia and Florida—draws heavily on the earlier fiddle- and banjo-based string-band music of this region. Some of the important early Piedmont blues musicians included Blind Boy Fuller, Reverend Gary Davis, Sonny Terry, and their influences can be heard in the reper-
they have solidly established a
duo relationship that goes be-
ond creating incredibly tight
and heartfelt music. The duo's
repertoire consists of traditonal
songs, East Coast blues learned
from old 78s, and an occasional
rhythm-and-blues standard.

CUCHULLAN WITH
DEIRDRE GOULDING

Those familiar with Irish history
will recognize the name of
"Cuchullan," the Irish version
of Robin Hood. The modern-day
"Cuchullan" is a band made up
of some of the heroes of tradi-
tional Irish music and dance in
America today. James Keane,
Seamus Connolly, Seamus Egan,
Jerry O'Sullivan and Helen Kiely
live in different cities on the
East Coast, but they have the
traordinary talent to create a
joyous sound together when
ever they chance to meet.

James Keane showed a cer-
tain rebellious nature at age
seven when he took way the button ac-
ordion in a family of highly re-
spected fiddlers. The family's
Dublin home was always filled
with music; some frequent vis-
tors to their home were musi-
cians Seamus Ennis, Joe Cooley,
and William Clancy. James per-
formed with the Castle Celi
Band and has stuck with the ac-
ordion long enough to win se-
eral senior All-Ireland champi-
ionships. He emigrated at age 20,
settling in Nova Scotia and later
in New York. He appears on
several LPs including an excl-
usive solo album, "Roll Away the
Red World."

Seamus Connolly moved to
the Boston area in 1974 from
his home in Kilaloa, County Clare,
and is known as one of the first
Irish fiddlers in the United
States. He first started playing
the fiddle at age 12, inspired by
the recordings of Michael Cole-
man, Paddy Killoran, and James
Morrison. Seamus performed
with the late Sean O'Niada's
Ceoltrio Cuilinn and the Kilkenn-
ora and Leitrin Ceili Bands, the
latter led by Joe Burke. Since
his appearance at the National
Folk Festival last year, Seamus
has performed on the "Masters
of the Folk Violin" tour pro-
duced by the National Council
ded for the Traditional Arts and
recently appeared in Washington,
D.C. at the Irish Folk Festival and
the Smithsonian Festival of
American Folklife. His first solo
album, "Notes From My Mind"
was released early this year to
great acclaim. Helen Kiely is heard on piano on Seamus Connolly's album
and she regularly accompanies
Seamus's fiddling in performances in the New England area. She was inspired to learn Irish
piano backup style after a visit
to Ireland and has since partici-
pated in sessions with some of the
finest Irish traditional musi-
cians.

Seamus Egan was born in
Philadelphia and moved to Ire-
land with his family when he
was four. They settled in County Mayo, on the west coast,
where musician Martin
Donohue taught Egan a number
of instruments. The family
moved back to the Philadelphia
area when he was 12. Now, at
18, he plays flute, tin whistle,
tenor banjo, mandolin, uilleann
pipes and has been named All-
Ireland champion on four differ-
ent instruments. Seamus's sis-
ters are also musically talented,
and the three perform together
at concerts and festivals and on
Seamus's first album, released in
1985 on the Shanachie label. He
will be going into the recording
studio again in the next month
to make another solo album for
Shanachie.

Jerry O'Sullivan was born in
New York and has been playing
the uilleann pipes since 1975. The
"Cumberland" and "Elbow" pipes
are far the most sophisti-
cated among the world's bag-
pipe. Their distinguishing fea-
tures are the chanter, with a
wide range of notes: a bellows,
which is used to inflate the bag
in the presence of the mouth-blown bag-
pipe and a set of regulators or
extra pipes, which produce har-
monic or rhythmic accompani-
ments to the main melody. Jerry
has made numerous trips to
Ireland for sessions with other
players and states that his
strongest influence is the music of
the late traveling pipe
Johnny Doran. Jerry won the
All-Ireland title for piping in
1979, playing in the open or
le-gato style made famous by Leo
Rowsome. He also plays the tin
whistle and flute and can be
heard on a number of Irish mu-
sic albums, including his solo
Green Linnet release, "The Invas-
sion."
Music "Tour," Clyde Davenport, Willard Anderson, and Bobby Fulcher were part of this distinguished group whose mission was to give attention to the musical culture of the Cumberland Plateau, the remote Appalachian region situated on the Kentucky and Tennessee state line. From this gathering of master musicians was heard a distinct collection of regional folk music, one that has preserved rare playing styles alongside more recent adaptations.

Cumberland fiddler Clyde Davenport has been blessed with a keen memory for recalling archaic fiddle tunes he heard growing up in Mt. Pisgah, Kentucky. He remembers his father Will speaking of an aged fiddler named Will Philips, who occasionally visited their small farmstead. He played difficult, droning, unaccompanied tunes like "Gettin' up the Stairs," "Town Center," "One-eyed Rosie," and "Punchin' camp." Clyde's father learned these stately pieces and raised his family on them. Now Clyde stands as perhaps the best living source of these and other 19th-century solo fiddle tunes. Besides solo tunes and quick-tempo breakdowns, Clyde plays the fluid blues of his favorite fiddler, Leonard Rutherford.

Clyde was born in 1921 and first left his Wayne County home in 1941, drafted into the Army to serve in Italy and North Africa. Following the war he moved to the auto factories of Muncie, Millville, New Castle and Richmond, Indiana. In 1957 he returned to buy farms in Varrler and during World War II, briefly took a truckdriver on the plateau in Tennessee in 1963, before moving back to Monticello, Kentucky. Clyde now spends a lot of time in his own workshop where he has built a reputation for his fine repair work on musical instruments.

Willard Anderson was born into a musical family; both his father and mother were fiddle players. As a result, Willard recalls, "I was a good-sized boy before I realized there was people who didn't play music."

Willard has a love for the fiddle, inherited from his father, and has played in a variety of bands, rockabilly and rock 'n roll styles. He performed, in fact, for about 20 years as Mont (for Monticello) Anderson with Jumpin' Jimmy Frogue and the Wolf River Ramblers on the honky-tonk circuit in midwestern factory towns.

Banjoist Bobby Fulcher was a Banjoist Bobby Fulcher was several hats in his home state of Tennessee. He works as a regional interpreter of the Tennessee State Parks and is also a prolific folklorist in the Appalachian states. He has produced numerous recordings of old-time musicians in the South and recently produced and appeared on Clyde Davenport's solo album "Clydescope," on the County label.

WILLIAM GARVEY AND ROBBIE O'CONNELL

William Garvey is a retired state policeman and lifelong resident of Springfield, Massachusetts. In the early part of this century, many Irish immigrants settled in Springfield in the part of town known as "Hungry Hill." Other European immigrants settled there also to work in nearby mills. William's father worked at the Fisk Rubber Company, a major employer in the area. The Irish immigrants brought with them their music; his father was a fine singer of popular songs and ballads, and his mother played the fiddle. William remembers having the special pleasure of living in a neighborhood blessed with some of the finest accordionists and fiddlers. As a child he was especially attracted to the sound of the accordion, but the economics of his age made him settle for the next best thing: the 40-cent harmonica. Few people in the area played the instrument, so William taught himself to play by listening to local accordion players and also learned some of his repertoire from listening to old 78 rpm recordings of single-row accordion virtuoso John Kimmel.

William plays with extraordinary skill and with a great feeling for the music. He plays a standard 10-hole harmonica and plays all of the picks, tripletts, and other ornamentation typical of Irish accordion playing. Although William is known in this position where he could take up the accordion, he jokes that every time he gives it a try, he "turns black and blue and breathes." He breathes in and out (as if playing the harmonica). William's son Pat is also a talented musician now living in Washington, D.C., and the two get together to perform on special occasions, such as Washington's renowned Irish Folk Festival.

A good musical friend of William's son is singer, songwriter, and guitarist Robbie O'Connell. Robbie will be joining William for the first time at the National Folk Festival. Robbie was born in County Waterford, Ireland, and later moved with his family to County Tipperary. His mother, Calt, was a sister of the famed Clancy Brothers who, along with Tommy Makem, helped create an international audience for Irish music in the 1960s and 1970s. Robbie spent much of his childhood surrounded by the great singers and musicians who emerged during that era. In 1977 Robbie toured the United States as a member of the Clancy Brothers, and in 1979 he decided to move permanently to America. Robbie now lives in the Boston area and is an active performer, still touring three times a year with the Clancy Brothers. He sings the old songs with authority and deep sensitivity to the traditional idiom. Robbie has recorded six albums that feature many of his original songs.

HALAU HULA O MILILANI

The Halau Hula O Mililani, of Oahu, Hawaii, presents the most traditional of the hula kahiko - ancient hula dance and music of Hawaii. Mililani Allen, the hulu hula (hula master) of the group, defines hula as "the art of Hawaiian dance expressing what we see, hear, feel, touch, taste, and smell. Hula is a means of preserving Hawaiian history, values, folkways, and mores. It's a means of passing down traditions from one generation to the next." Mililani is devoted to sharing her knowledge of hula with others; she has been teaching for 15 years on the Waianae coast of Oahu and is currently working with 65 students ranging in age from 6 to 90. Her halau, hula school, maintains a very traditional repertoire of chants and movement and is known for its grace and simplicity in the performance of this classic art form. Mililani studied with three highly respected hula hulas: Malia Aiu Lake, Edith Kanakaole, and Edith McKenzie. The halau's repertoire of chants and movements comes from these teachers as well as from Mililani's own compositions.

The oldest chants of the hula kahiko repertoire are dedicated
to the four Polynesian gods, while later chants pay tribute to Hawaiian demi-gods such as Pele, the volcano goddess, as well as the deities and accomplishments of various chiefs. Historic and sacred places of the islands are the subject of other chants. The movements that accompany the chants are regimented and performed with serious concentration on the story and meaning of the poetry. The chanters for the hula accompany the traditional music with traditional instruments such as the i'au heke (gourd drum), pahu (drum), and ali'ali'i (gourd rattles).

In addition to the ancient hula, the Halau O Mililani performs the hula 'auwana (modern hula), perhaps the most well known of hula styles. This style developed during the middle to late 1900s with the blending of Hawaiian, Polynesian, and popular music brought by new immigrants to the islands and the introduction of string instruments (such as the ukulele) from Portugal. In the "modern" hula, traditional instruments are replaced by ukulele and guitar, and the movements are less structured. Dancers have more freedom to create movements and engage in interaction with the audience.

In 1986, the National Folk Festival was held in New York City as part of the city's anniversary celebration of the Statue of Liberty. One of the most moving tributes to the statue and all that it represents was brought to the National by the members of the Halau Hula O Mililani, who composed music and dance for the occasion. They returned this year from our nation's 50th state to help celebrate the 50th National Folk Festival.

Members performing at this year's festival are: Makalapaiau Bernard, G. Pilliua Bernard, Li-ana Loea-Honda, Nalani Pal, Kanoe Talaiferro, Waiwaihe Makena, Mapu'ihiiliahokeakii Oshiro, Haunani Badayos, Nohea Mahelona, J. Kalacio Do, gumman, Aaron Liko Allen, Neal Allen, and Randy Wichman.

The HYE ECHOES WITH SUSAN AND GARY LIND-SINIANIAN

Transported from the mountains and valleys of Asia Minor, Armenian music and dance has flowered into an eclectic variety of folk forms ranging from old regional styles to contemporary-evolved urban fads. The Hye Echoes and Susan and Gary Lind-Sinanian as well as the broad repertoire of Armenian music and dance but they specialize in the older Armenian forms.

The Hye Echoes this year are celebrating their 50th anniversary of performing for Armenian community events, picnics, church functions, anniversaries and weddings. Their members range in age from 23 to 73, performing richly textured traditional Armenian music on violin, kanoun, oud, drum, piano accordion and clarinet - instruments typical to this music. The music includes dance tunes, particularly varieties of rhythmic styles, as well as songs in Armenian, Greek and Arabic languages. The entire group sings and the oldest member of the group, Henry Simmonds, is known for his distinct "old-world" voice, a deep, guttural voice especially appropriate for Armenian chants.

The members of the group are: Henry Simmonds, 73, playing kanoun (a 7-string plucked psaltery); Greg Krikorian, 50, playing oud (an 11-string round lute); Michael Narocart, 42, playing drum (a hand drum); John Arzigian, leader of the group on piano accordion; Ted Vartabed, 61, on violin; and Mel Barsamian, 23, on clarinet.

Joining the Hye Echoes are dancers Susan and Gary Lind-Sinanian, a couple well-known for their Armenian dance research and presentation. Curiously, the variety and popularity of Armenian dance is greater in the U.S. than anywhere in the world, and is a dominant feature at any community party or church picnic.

Susan Lind-Sinanian's family immigrated to Boston from Sebastia following the Armenian massacres of World War I. She grew up with the music and dance as a fixture at any family gathering. Her marriage to Gary prompted her to realize the uniqueness of this tradition, and they have spent over a decade researching Armenian traditional folk arts. Aside from contemporary forms, they have collected and documented scores of traditional dances from elderly immigrants. They have worked extensively in the Armenian communities and schools in the United States, perpetuating these traditional arts, and are specialists in folk dance, wedding rituals, costume, needlework and folk crafts.

Gary is acting director of the Armenian Library and Museum of America (ALMA) in Belmont, Massachusetts. Susan is ALMA's textile curator and conservator. Founded in 1971, ALMA is a major repository for the preservation of Armenian material culture. The collection now includes over 12,000 objects including costumes, old 78 records, posters, metalware, coins, stamps, ceramics, illuminated manuscripts, oral history tapes, articles, memorabilia, audio-visual materials and a 6,000 volume library on Armenian subjects.

Susanne will also be demonstrating Armenian lacemaking, along with her teacher, Alice Kasparian, in the festival crafts area.

KINGS OF HARMONY

*Praise him with the sound of the trumpet; praise him with the psaltery and harp. Praise him with the timbrel [tambourine] and dance and instruments of strings and organs. Praise him upon the loud cymbals; praise him upon the high sounding cymbals. Let everything that hath breath praise the Lord.* These words from Psalm 150: 3-6 of the Old Testament are joyfully followed as part of the daily worship services of the United House of Prayer for All People. As in many congregations, the voice is the most common instrument used to praise the Lord; powerful a cappella singing, as well as singing to the accompaniment of organ, string instruments and drums, are heard during the services and activities of the church. However, the United House of Prayer for All People further interprets the words of the Old Testament by using brass gospel bands, or "shout bands," in many of their churches as an integral part of the praise service. One of the most respected of these shout bands is the Kings of Harmony of Washington, D.C.

For 28 years the Kings of Harmony have performed inspirational gospel music as part of the regular services of the church, as well as participating in baptisms, parades, funerals, church ground breakings, anniversaries and other church events. The glorious and infectious music created by this brass choir of trombones, baritone horn, and sousaphone, with snare drum, bass drum, and cymbal rhythm, is guaranteed to move and inspire wher-
ever they appear.

The United House of Prayer for All People church has its roots in Massachusetts, founded by Bishop C. M. "Swami Daddy" Grace, who immigrated to New Bedford from the Cape Verde Islands in 1903 at the age of 19. One of the first Houses of Prayer was built by Bishop Grace in West Wareham, Massachusetts. Since its establishment in the mid-1920s, the United House of Prayer for All People has continued to grow nationwide. The church is now led by Bishop W. McCollough.

The Kings of Harmony perform dynamic arrangements of older inspirational gospel songs and spirituals as well as contemporary gospel selections. Like the pastor’s sermons, the band’s spiritual songs often build to propulsive, up-tempo church melodies. The repertoire of the Kings of Harmony includes songs such as “Precious Lord,” “Oh, Happy Day,” “Pass Me Not, O Gentle Savior,” “How Precious,” “Jesus Keep Me Near the Cross,” “LORD You’ve Been Good to Me,” “What Is This?”, “When the Saints Go Marching In,” and “You’ve Been Born Again.”

Many of these songs are arranged in three- and four-part harmonies reminiscent of gospel quartet ensembles, with a solo trombone “voice” line playing off the harmonized and often repetitive, rhythmic “vocal” phrases of the rest of the group. Lead trombonist for the Kings, Norvus E. Miller is responsible for many of the band’s arrangements and overall sound. He is ably accompanied by second lead trombonists Virgil Smith and his son, Norvus G. Miller; Hannibal Russell; Reverend Solomon; Samuel Cole, Perry Smith; Joe Lewis Chambers; Henry Clevel-

The instrumentation of palmwine music includes:
- Acoustic Spanish guitar; a small ensemble of drums and bells;
- The large box-shaped guiro known in the Caribbean as the premon, and in Ghana as the wooden box; and
- Drums provided as a rattle box in Ghana. The box has a traditional shape and is used to provide a rhythmic pattern for the drums.

The Kings of Harmony are one of the foremost exponents of the arts of traditional Asante polyrhythmic drumming and dancing. Ko Nimo has performed extensively and collaborated with major pop artists in Europe and the United States. His own blend of guitar, percussion, and song is referred to as "up-up-up music" - a blend of indigenous Ghanaian musical forms with American and European popular music. He comments, "I see you are educating the younger people to respect traditional wisdom."

The Asafo Ensemble includes: Raymond Prince Twumasi; Hansum William Obeng; Noah Kojo Owusu; Abena Felicia Manu; John Kwasi Gyauw Amponsah; and Daniel Barima Kwako Gyasi Amponsah.

The Los Pregoneros del Puert
José Gutiérrez, harpist and pregonero (lead singer) of Los Pregoneros del Puert, hails from La Costa de la Palma ranch, bordering on the Alvarado Lagoon in the heart of the jarocho country near the port of Veracruz, Mexico. He now lives in Los Angeles, California. His grandfather was an accomplished musician, and his father was as well. Typical of many jarocho musicians, the ebullient José plays all the main jarocho instruments with ease, is a fine vocalist and instrumental improvisor, and even dances a little on occasion. His musical companions are also from the jarocho country and show it in their faithfulness to traditional styles: Olivier Luna, from Denver, Colorado, plays requinto (a four-string type of guitar played with a long bone or plastic plectrum), and Valente Reyes, from Houston, provides flawless choral accompaniment on the jarana, a small eight-string, guitar-like instrument.

Throughout the colonial era, Spanish immigrants and visitors were obliged to pass through Veracruz on their journey inland. Perhaps nowhere in Mexico have the centuries of Spanish influence been more evident than in the folk culture of the southern coastal plain of Veracruz. The peak social occasion for music and dance is the fiesta; the traditional garb of the women is the long white lace dress, similar to certain regional costumes of southern Spain; and the Spanish tradition of chivalry is quite evident. As in Andalusia in southern Spain - the ancestral home of many Veracruzans - there is a strong tradition of oral poetry, much of it preserved in a spontaneous fashion to fit the occasion at hand. Out of this regional blend of a rich Spanish heritage together with a strong African presence has come the lively, witty, and somewhat picturesque character of the jarochos, the name given to the southern Veracruzanos.

The main jarocho musical form is the son jarocho, which in itself involves traditions of instrumental music, fixed and improvised oral poetry for that music, and dance.
The jaroco instruments are unique: a large arpa, or harp (playing melody and bass), requinto, jarana, a tambourine in some areas, until recently a violin, and within the last four decades, a standard six-string guitar. The combination of these instruments varies, but the most common grouping these days is arpa, jarana, and one or two of the remaining guitar types.

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 many people who had been isolated from the Cambodian community for most of the 1970s. The celebration brought the Cambodian community back to its roots and celebrated their native culture since when the Cambodian take-over of Cambodia in 1975, when all religious events 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 Cambodian 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 Kory Thuos, 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 Handbell chief dances.

MAINE FIDDLERS CONVENTION WITH MONIQUE LEGER

The Maine Fiddlers Convention is a group of friends and family who have been playing music together for years. The group includes four fiddlers who grew up to the French settlements of southern Maine: Ben Guilemette, Eddie Descheses, Lucien Mathieu, and Don Roy. All are respected performers who have mastered the Acadian style of French-Canadian fiddling native to New Brunswick.

Smooth bowing, crisp articulation, and very noisy melodies are all characteristic of Acadian fiddling. This style can be recognized by its repeated tenton melody structure, in contrast to the multi-part structure of many of the tunes of the neighboring Quebecois style.

Much of the repertoire is drawn from Irish and Scottish music, though the playing style does not incorporate the ornamentation that Irish and Scottish players use. More recently Acadian music has been influenced by Anglo and Canadian styles, primarily due to the Prince Edward Island broadcasts of Don Messer, a well-known Acadian fiddler from New Brunswick. Fiddle contests, popular over the last twenty years, have also influenced the style, emphasizing clear, precise, and, perhaps most significantly, fast playing.

Ben Guilemette, the tenth child in a family of fifteen children, was born in the southwestern Maine town of Sanford. This small town in the southeast tip of the state underwent major industrial growth around the late 1800s, when Thomas Goodall established the Goodall Mills. The various textile mills drew many people from French Canadian, Quebec, and since then Sanford has had a large French community. Ben grew up with an appreciation for the French-Canadian music: he learned to play the fiddle as a boy by watching and listening to older fiddlers in the neighborhood. He remembers going to his grandmother’s house and listening to his uncle play the fiddle: “They’d take the table away and let the stove go out so we could sit on top of it. My uncle would play his fiddle and everyone would dance right there in the kitchen.”

Like many fiddlers, Ben is interested in styles of fiddle music other than his own. He cites a varied list of fiddlers who have influenced him since he began playing at age 12, including Tennessee fiddler Howdy Forrester, western-swing fiddler Spade Cooley, and a friend in the service who introduced Ben to classical violin repertoire. Although he has never taken formal lessons, Ben possesses a remarkable technique. His repertoire is enormous and diverse, including old Quebecois tunes, tunes from Quebecois “commercial” fiddlers and New Brunswick fiddler Don Messer, modern compositions by traditional Canadian players, and popular violin pieces. His playing style and repertoire are representative of many Franco-American fiddlers in the New England area.

Based in traditional music, heavily influenced by repertoire learned from recordings of Canadian professional fiddlers, reflecting an appreciation for the technique and sound of classical violinists.

Since 1976 Ben has performed regularly with pianist and guitarist Toots Bouthot as part of a small dance band. Toots appears with the Maine Fiddlers Convention at the National this year, as both an instrumentalist and dance caller.

Eddie Descheses was born in 1924 in Sanford, Maine. Eddie started learning violin at age 9 and formed his first band, the “Sanford Troubadors,” when he was 13. In 1970 he attended his first fiddle contest, the National Traditional Old-Time Fiddler’s Contest in Montpelier, Vermont. Over the years Eddie has continued to attend fiddle contests to develop his repertoire but he prefers making music at “house parties,” where there are no competitions or judges, and enjoys sharing his music more informally.

Lucien Mathieu was born in July 1923 in Winslow, Maine, and grew up with five brothers and three sisters. Lucien’s father played the fiddle, and Lucien recalls hearing many of the French Canadian jigs and reels as a child. Lucien has played the fiddle for most of the last 50 years of his life and especially for senior citizens and various nursing homes with the “Kathadin Mountainaires” band.

Just as Lucien was influenced by his father, he has passed his talents on to his son, Louis, who began playing guitar at age 7 to accompany Lucien’s fiddling. Louis will provide guitar accompaniment for the convention of Maine fiddlers at the National Folk Festival.
Lucien was also an important influence on his nephew, Don Roy. Don began playing the fiddle at age 15. As a child, he listened to old-time Acadian fiddle tunes played by his grandfather and his uncle, Lucien Mathieu. Properly inspired by them, he has been recognized as a champion fiddler in various contests throughout New England. Don lives in Barnum, Maine, not far from Sanford. There are plenty of other Acadian-style fiddlers in the area and many opportunities to play music. Like many fiddlers, Don also plays other instruments including the mandolin, backup piano, and guitar.

Cindy Roy, Don's wife, is also a talented musician. Her grandfather was a pianist and fiddler from Prince Edward Island, and he encouraged Cindy to learn piano. She has been playing piano since age 8 and is a guitarist as well.

Jay Young of Portland, Maine, rounds out the rhythm section on the acoustic upright bass. Jay plays bass for all types of bands in Maine, including the Maine Country Dance Orchestra, which plays for monthly dances in Bowdinham.

Massachusetts stepdancing champion Monique Leger will join the Maine Fiddlers Convention on stage at the National Folk Festival. Monique is from Waltham, Massachusetts, where her parents settled as teenagers from their birthplaces in New Brunswick, Canada. Her father, an avid fiddle-music lover and player, encouraged Monique to take stepdancing lessons from a local stepdancer when she was 5 years old, and by the age of 9 she was finishing in the finals of the state stepdancing competition in a state known for its stepdancers. In 1983, Monique won the National Stepdancers Contest held in Barre, Vermont.

CAPTAIN KENDALL MORSE

Captain Kendall Morse was born and raised in the small coastal town of Machias, Maine. Every small town has a local character and Machias’ best known funny man and storyteller was Kendall’s Great Uncle Curtis. Kendall grew up around Uncle Curtis’ one-liners, quips, and lies and carried these stories on with him into his life as a captain, first in the Conservation Department of the State of Maine, and later as an inspector of ships on the high seas for the U.S. Fish and Wildlife Service.

After retiring in 1974 Kendall decided to collect the Down East humor of his uncle along with longer narratives of rural New England life and some stories from the seas and present them to the public. He has recorded some of these stories on his album, "Seagulls and Summer People."

NASHVILLE BLUEGRASS BAND

The Nashville Bluegrass Band plays acoustic stringband music the way it was meant to be played: soulful, dynamic, rhythmic, and precise. This band has a deep respect for where bluegrass has been and is also aware of where its going. The band has an innovative and unique approach to the standard bluegrass repertoire.

One of the Nashville Bluegrass Band’s latest albums, "To Be His Child," is a powerful tribute to one of the major sources of bluegrass vocal style and repertoire, gospel music. The band draws its material and style from diverse types of gospel performance: the powerful black jubilee and quartet singing traditions of groups such as the Pilgrim Jubilee Singers, the Old South Quartet, and the Dixie Hummingbirds; the white country gospel vocals associated with the Carter Family, Bill Monroe, and the Stanley Brothers; as well as southern a cappella Sacred Harp singing and solo performances by musicians such as blue singer Roosevelt Sykes. These vocals, performed in penetrating four-part harmonies, have established the Nashville Bluegrass Band as important singers of traditional gospel music.

The band is also well versed in the American musical genres and styles that combined to make "bluegrass" in the 1940s: elements of old-time acoustic stringband music, the blues and early country music are heard in their performances. Each of the members is a master instrumentalist.

Guitarist Pat Enright is a veteran member of the Nashville Bluegrass Band. He was raised in Indiana and began playing bluegrass in the early 1970s in San Francisco. He moved East to get closer to the source of country music and worked and recorded with well-known performers such as Bela Fleck and the Dreadful Snakes before moving on to the Nashville Bluegrass Band. Pat’s "high, lonesome" tenor voice and passion for the blues shine through in the band’s sound.

Alan O’Bryan, the banjoist for the group, moved to Nashville in 1974 from his native North Carolina, where he had been playing bluegrass music since he was a teenager. He has performed and recorded with such artists as Bill and James Monroe, Peter Rowan and Doc Watson, and has written songs recorded by the Monroes, John Starling, and Vern Gosdin. One of his songs, "Those Memories of You," is on the "Trio" album of Emmy Lou Harris, Linda Ronstadt, and Dolly Parton.

Mandolinist Mike Compton was born in Meridian, Mississippi. He played in Nashville in 1976 and began playing with banjoist Hubert Davis, appearing on three albums with Davis, Mike is known for his style of playing that draws on the classic Bluegrass sound of Bill Monroe and the hard-edged Delta blues of Robert Johnson and Son House. A prolific writer, he has composed many of the original instrumentalists the band performs.

Mark Hembree, the bass player, grew up in Appleton, Wisconsin. He worked with Bill Monroe for 5 years and appears on two of his albums: "Bill Monroe and Friends" and "Master of Bluegrass." He and Pat Enright first recorded together on the Dreadful Snakes’ "Snakes Alive" album; Mark was ready when the time came to form the Nashville Bluegrass Band.

Fiddler Stuart Duncan is the newest member of the Nashville Bluegrass Band. Since moving to Nashville in 1985 from California, Stuart has become a much sought-after session musician. He is knowledgeable of both traditional and contemporary music, and has recorded and appeared on the National Network with such artists as John Prine, Nanci Griffith, and Jerry Jeff Walker. In addition to playing the fiddle, Stuart performs on mandolin and guitar.

NGUYEN DINH NGHIA FAMILY

The migration of Southeast Asian people to the United States over the past decade has changed the landscape of our smallest towns as well as our largest cities. Many Vietnamese people have come to this country, in the wake of a devastating
war. However, they have settled here with much more than just sorrowful memories; they have also brought a vital culture that is enriching the life of communities nationwide.

Nguyen Dinh Nghia is one of Vietnam's premier flutists. Nghia taught at the National Conservatory of Music in Saigon and later was a professor of traditional music at Van Hanh University. Unlike most western societies, in Vietnam the boundary between classical and folk arts is subtle and hard to define with precision. So it is not strange that Nghia has studied both classical and folk music throughout Vietnam. Considering the present state of traditional Vietnamese music in both Vietnam and the United States, it is fortunate that he has passed this knowledge on to his daughters, Doan Trang and Nam Phuong, and his son Dinh Nghia. Each has specialized in a Vietnamese instrument - Doan Trang on the 'banh tau' - thirty-six string hammer dulcimer - and the 15-string zither, Nam Phuong on the banh (monochord), and Dinh Nghia on the Vietnamese and western guitar.

The Nguyen family settled in Arlington, Virginia, in July 1984. During the many years that the family waited for permission to emigrate, Nghia lived in the Vietnamese mountains with the Banar and Rade tribespeople. When permission was finally granted he was able to bring with him to this country several instruments from the musical culture of these groups, including the dan trung, a large xylophone with multiple sets of keys. The preservation of this tribal tradition along with those of the lowlands is a passion the entire Nguyen family shares.

**Panopoulos Brothers Orchestra**

George and Pete Panopoulos are first generation Greeks from Kalavrita on the Peloponnesus, the large peninsula south of Athens. They have lived in Chicago for more than 20 years where the third largest Greek community in the United States resides.

The Panopoulos Brothers Orchestra has been together for over five years playing in clubs around Chicago as well as in festivals and clubs on the east and west coasts. They play music from several regions of Greece including their native Peloponnesos. Their repertoire also includes the plaintive sounds of the mountains of Epiros, and the rebetika music of displaced Anatolian Greeks who have for decades played in the nightclubs and taverns of Athens and Piraeus.

As with many Greek musicians in the United States, the members of the Orchestra often return to Greece each summer so the National Folk Festival is fortunate to be able to hear this ensemble together this season. The Orchestra includes George Panopoulos on clarinet, Pete Panopoulos on guitar, John Russo on bouzouki and Gus Simos on drums.

**Panorama Steel Band**

The Panorama Steel Band plays traditional and popular music from the Caribbean islands on an assortment of pans (steel drums) custom-made for the group in Trinidad. Based in the Boston area, the band is comprised of musicians from Jamaica and Trinidad. Their repertoire includes calypso (dance music with lyrics expressing social concerns) and soca, a term meaning soul-calypso—a more complex and syncopated form that combines calypso with American-derived rhythm-and-blues and soul music.

The key figure of the Panorama Steel Band is founder and artistic director, Mackie Burnett. Growing up in Trinidad near a volunteer reserve camp during World War II, Burnett remembers hearing the pulsating sounds of "rhythm groups" emanating from the camp in the evenings. Similar percussive sounds were brought into his parents' home every Friday night as friends gathered to share dinner and play music.

Young Mackie was always allowed a chance to "play" on the drums. Later, in church and at school, Burnett began to pursue music in a more formalized manner through lessons. However, the strongest influence in his formative years was the seasonal pre-Lenten celebration of Carnival—a time when music and musicians came out of houses, churches, and schools and into the streets. Steel band competitions were held at that time which encouraged groups to give their best performances of the year. Burnett compares this experience to performing here at the National Folk Festival, saying, "Everything has to be to the maximum."

After World War II, musicians versed in traditional Caribbean music began experimenting with the sound possibilities of the large metal oil drums brought to the region for industrial purposes. Musical forms such as steel bamboo bamboo (a rhythmic music played by hitting bamboo poles of differing lengths against the ground to get percussive tones) were adapted to these steel drums. Other mass-produced metal items, such as car parts, biscuit tins, and dust bins, were used as musical instruments on which traditional rhythms were played. Accompanying the percussion were songs that often addressed social problems of the day, such as unemployment.

Steel band music was viewed by musicians as a social outlet for protest. Consequently, for many years these groups were viewed as being in opposition to mainstream society, and middle-class parents often discouraged their children from joining steel bands. However, as the demand for bands to perform at parties grew, groups began to expand their repertoires to include steel band renditions of the popular songs of the popular songs of Europe, the States, and Latin America. With the post-war growth of tourism, steel band music, which had originated in the eastern Caribbean islands, soon spread throughout the islands.

Steel pan groups use pans of various sizes and shapes that provide different tone ranges. A basic band includes: tenor (a single pan with twenty-six or more notes, representing the highest range of sound and usually playing the melody); double tenor (two pans, overlapping the tenor range); double or second alto (two pans, lower than tenors, often playing chords); guitars and cellos (three or four pans tuned to sound like acoustic Spanish guitars or cellos); tenor bass (four pans, higher range of bass); and bass (six to nine pans with two or three notes on each). Pans are made by pounding the top of an oil drum with a hammer into a concave shape and then grooving it with a chisel or nail punch into sections for various notes. Notes are then tuned with a hammer and the drums are cut down in height, to obtain the desired sound (for example, shorter drums produce higher tones). Some bands at Carnival
play with as many as 100 members.

**PORTUGUESE MUSIC AND DANCE**

One of the largest Portuguese settlements in the United States is the New Bedford and Fall River area of Massachusetts. Portuguese immigration to Massachusetts began in the 1880s and continued until the 1920s when restrictions were placed on all immigration to this country. A second wave of immigrants came to New England after the restrictions were lifted in 1964. Many of the immigrants settled in the coastal towns of Massachusetts and Rhode Island, finding work in the fishing and whaling industries and in the cotton mills. A majority of the immigrants to this area came from the Azores Islands. Each of the islands has its own character and pride in its traditions and history; these traditions are still vital in the United States through the music and dance, festivities, religious celebrations, food, and processions of its immigrant communities. It is interesting to note that many of the older Portuguese traditions which had died out on the mainland have been kept alive in the isolation of the islands.

These traditions, in turn, have flourished with the support of the Portuguese Voluntary Associations in the United States.

Three Portuguese groups appear at the 50th National Folk Festival to share some of the unique traditions of their Azorean roots: Grupo Folclórico Lusitanos of Fall River, the Our Lady of the Angels Band of New Bedford, and the Lowell Portuguese Ensemble.

**Grupo Folclórico Lusitanos**

Grupo Folclórico Lusitanos was founded in Fall River, Massachusetts in March of 1973 by a group of immigrants from Sao Miguel, Azores. They perform traditional dances and songs of the islands, and strive to preserve the traditions and customs of its people by keeping the Portuguese spirit alive in the elders and inducing interest in the new generation.

The group, directed by Clemente Ramos and his son Ted Ramos, has twenty-five members. They have performed at feasts throughout New England, in New York City, Philadelphia and Toronto, Canada.

Brass bands in Portugal are an institution, which practically every village supports for performances at festivities, saints' day processions, and concerts. One of the kings of brass band music, John Phillips Sousa, was Portuguese and had his roots in this tradition. However, during the 1950s and 1960s brass band music was on a decline and since the 1980s has this music experienced a revitalization. This decline in Portugal is partly due to the mass migration of males to the United States. In Portuguese communities in the United States, brass bands are popular and often associated with local clubs. This interest by Portuguese Americans has sparked a revitalization of festivities back in the Azores.

Our Lady of the Angels Band, of New Bedford, Massachusetts, is a 40 piece brass and woodwind band that is often called upon to perform in processions, Holy Ghost parades, feasts, and concerts throughout New England and the northeast. They were founded in Fairhaven, Massachusetts, by Antonio Caetano, Edmundo Almeida, and Victor Medeiros in 1982 and represents, in part, recent immigrants from the village of Agua de Pau on the island of St. Michael's in the Azores. The group moved to New Bedford in 1984. The music they perform is often specific to the saint's day, procession and season and the conductor is given the responsibility of determining the set list for each performance. The set could include Portuguese traditional melodies, some classics, overtures, Sousa marches and Portuguese contemporary music. In a parade situation, it is common to have at least two brass bands involved. During the feast after the parade a kind of "battle of the bands" takes place in which regional conflicts, represented by bands from different islands, are played and judged in a friendly and musical way. The band's most important procession is held for Our Lady of the Angels who is the patron saint of Agua de Pau. The festival and feast is traditionally held on August 15 but is celebrated in the United States on Labor Day.

The Lowell Portuguese Ensemble is a group of friends that get together to perform music and dance on special occasions in their community. The group was brought together by Mateus Martins, the accordionist and spokesperson for the group. His brother, Joseph, is also a member of the group. The two brothers work with their father at a fish market in Lowell. They are joined by musicians John Orlando and Hermengildo Matos and a group of local dancers.

**ROUTES OF BRASIL**

The arts of Brazil, especially those of the Bahia region on the east coast of the country, are deeply influenced by West African traditions. Much of the music and dance of Roots of Brazil is based on the slave experiences of West Africans brought to Bahia in the 18th and 19th centuries. This experience centered around work and the occasional festivity that was allowed the slave community.

The Roots of Brazil will perform the Maculele, an intricate dance originated by slaves at work in the sugarcane fields. They will also present the elegant Afoxé, a ritual prayer of peace often performed at carnival to calm the exuberant crowds.

Ligia Barreto founded Roots of Brazil in 1984 to promote Afro-Brazilian culture in the United States. Ligia was born in Rio de Janeiro but began her vocal and dance career under Master King in Salvador, Bahia, the birthplace of her parents. She came to New York City in 1980 to teach dance. After several years in the city she was able to put together an ensemble of 13 dancers and musicians, 8 of whom will perform at the National Folk Festival. Members of the troupe include dancers Mari Nobles, June Mapp, Mike Davidson, Michelle Summers and percussionists Jaja, Jakuba and Charles Negria who will play conga drums and agogo (bells).

**SON DE BORINQUEN**

Son de Borinquen, translated "the music of the native Puerto Rican" is a group of musical friends who havecome together in their hometown Waterbury, Connecticut, through a shared love for their culture’s music. They are Maria Burgos de Santiago, Carmelo Santiago, Jose Rodriguez, Jaime Velez and Efrain Rivera, and their specialty is jibaro music, the music of the people from the rural highlands, island region of Puerto Rico.

Jibaro music is meant to be listened to; it is vocal music usually sung in ballad forms known as decimas, aguinaldos and mapoye to the accompaniment of string instruments and a guiro (a ridged gourd, scraped with a stick). According to group
member Jose Rodriguez. "If somebody's a jibaro, it's almost like saying a hillbilly - a person who tends to be more agricultural in their roots. These musical traditions were a form of communication, a form of release, an integral part of people's lives. They exchanged information using aguilados and they preserved historical facts." The decimas can be thought of as a type of topical folk narrative poetry dealing with historical, romantic, humorous, or religious themes. These lyrics are composed or improvised using a set melody and rhythm structure in ten-line stanzas.

María Burgos de Santiago is a prolific composer of decima and aguilados. She has written decimas about John F. Kennedy, the Challenger disaster of 1985, and even has written a decima for the occasion of the National Folk Festival. She grew up in San Germán, Puerto Rico, and moved to Waterbury approximately 25 years ago. Her music has brought her appearances on radio and television over the years.

María Burgos de Santiago and Carmelo Santiago, the other lead vocalist in the group, are excellent performers of the controversia, a singing contest where two singers try to outdo each other as they alternate singing and improvising verses. The performance of controversias is becoming rarer and rarer. Carmelo Santiago is one of a diminishing group of singers who possesses the skills to improvise lyrics, or improvisando, based on any type of rhyme and metric scheme. He is a self-taught poet with a wonderful voice and obvious love for jibaro music who grew up in Orocovis, Puerto Rico. Every group has a person who pulls the artists together. José Rodriguez is that person for Son de Borinquen and also the first very active worker in the Puerto Rican community. He's president of the Sociedad de Talento Puertorriqueño, an organization devoted to perpetuating and displaying some of the artistic and cultural gifts the Puerto Rican community has brought to the United States. His family was from Jayuya, Puerto Rico, but he grew up in the United States and learned his music from friends, relatives, and old recordings. María Burgos de Santiago and Alex López, another Waterbury musician, influenced him. José also speaks of participating as a youth in the parrandas, a type of Christmas carolling tradition, important to the Puerto Rican community. José plays cuatro and guitar with the group.

Jaime Velez is the guitarist and newest member of Son de Borinquen. He moved from Puerto Rico to Waterbury 11 months ago. (Jaime also plays cuatro, which he studied in school and, in addition to the jibaro music, can play classical mazurkas and danzas of Puerto Rico.)

Efrain Rivera works during the day with Jose Rodriguez and is originally from Aguadilla, Puerto Rico. He is self-taught on guitar, sinfonía de boco (harmonica) and sinfonía de mano (accordion) and sings and writes songs. He will be playing the guiro with the group in Lowell.

TA PETHIA

Ta Pethia is a group well known in the Lowell area. They are special favorites in the Greek community where they play regularly for weddings, christenings, parties and other events. The band was organized approximately 15 years ago from musicians living in the greater Lowell area; all members are either first or second generation descendants of Greek immigrants.

Ta Pethia's music is rich in variety as they perform for younger people, older people and children - the entire community. They must know and perform the traditional tunes and dances recalled by the people celebrating an anniversary as well as songs popular amongst younger fans. Their music gives us a glimpse of some of the musical diversity of Greece, where a band's repertoire will include ancient melodies from rural villages as well as contemporary popular songs from the city of Athens. The group consists of James Kalaitis on clarinet and flute, Charles Koustas on bouzouki, John Papadonis on drums and George Paris on electric guitar.

THE TEXAS COWBOYS

Texans are known for their pride in their state, and this year, on stage at the National Folk Festival, the Texas Cowboys from Houston will get an opportunity to show off one of the things Texans do best. The state has an incredibly rich musical heritage: it has been a crossroads for Mexican, southern, southwestern, European and other cultures which has resulted in an amazing fusion of musical styles. One of the best known musical styles from this region is western swing, and one of the most respected of the contemporary western swing bands is the Texas Cowboys.

The roots of western swing can be traced directly to the southwestern stringband tradition, and more indirectly to other forms of traditional rural music such as gospel songs, ballads, cowboy songs, and breakdown fiddling. The stringband style merged with the greater commercial music, jazz, and swing that was popular in the 1930s, and as individuals became more progressive in their integration of these styles, a new form of music emerged. The instrumentation was based on that of the traditional stringbands (fiddle, banjo, guitar, mandolin and bass), but the musicians took a more innovative approach to the playing of these instruments; electrification of guitars and mandolins and a more improvisational, jazz-based style of fiddling are some examples.

The most influential person in the popularization of western swing was Bob Wills, leader of the Texas Playboys. His successful career spanned 40 years and influenced countless musicians and listeners. From 1934 to 1942 he and the Playboys performed daily, primarily in Tulsa, Oklahoma, and occasionally traveling to other areas of Oklahoma, Arkansas, Kansas and Texas. These performances and the band's numerous radio broadcasts were crucial in changing the character of country music and bringing the western swing sound into the forefront.

Two members of the Texas Cowboys, Leon Rausch and Herb Remington, both worked for a period of time with Bob Wills and his Texas Playboys band. Leon Rausch got his first full-time job as a musician in 1955, in Tulsa, Oklahoma. He commuted 180 miles every weekend from Springfield at first and then moved to Tulsa, where he soon met up with Bob Wills. In 1958 he performed for the first time with the Texas Playboys and became their featured vocalist.

Herb Remington, from South
Bend, Indiana, also was involved with Bob Will's band for several years. He started at age 21 and played steel guitar for the Playboys for five years. He later worked with Hank Penny, T. Texas Tyler, and Slim Whitman, who were all important musicians in the western swing style. He is the Remington of "Remington Ride," now a standard tune in jazz and swing circles.

Ernie Hunter is well known throughout Texas as one of the state's best breakdown fiddlers. He has played on recordings of Leon Payne and George Jones and has his own solo recording of fiddle tunes, waltzes, rags, and polkas called, "All about Fiddling." Ernie is joined by fiddler Bill Deason to achieve the characteristic twin-fiddle sound of western swing. Bill has been playing and recording western swing music for over 30 years.

Jim Gough is a vocalist and the rhythm and lead guitarist for the Texas Cowboys. He has performed at a variety of places from rodeos to banquets for 13 years and is featured on the recording "Jim Gough and the Cosmopolitan Cowboys." Jim's Houston-based company "Jim Gough Enterprises" produces commercials and does graphic design.

Drummer and vocalist Obie Jones rounds out the sound of the band with his extensive musical experience dating from the Bob Will's era. Obie is a native Texan who has been a musician since his school days, when he played saxophone and formed a 19-piece band. After serving in the U.S. Navy, Obie returned to Texas and, dedicated to keeping western swing alive, formed the Texas Cowboys. Together they have performed with such well-known musicians as Hank Thompson, Freddie Fender, and Johnny Rodriguez.

Joe and Odel Thompson with John Dee and Janice Holeman

It is an honor to have Joe and Odel Thompson at the National Folk Festival. Their tradition is very old and very rare and during the 17th, 18th, and 19th centuries, hugely influenced the development of both folk and popular music.

Older than the nation, the black fiddle and banjo duet and string band style was well known to President Thomas Jefferson. His brother Randolph frequently "went out among" the enslaved banjo and fiddle players. The nation's oldest and most enduring popular music sad, the 1840-1900 minstrel period, was largely derived from this. Here is the primary antecedent of blues, ragtime, and early jazz. This is the music that flourished after drums were banned after the slave rebellions of the 1790s. Here is the antecedent of the Appalachian old-time string band and its modern manifestation, the bluegrass band.

Joe and Odel are banjo and fiddle musicians from the black string band tradition of the North Carolina Piedmont whose driving and gutsy sound leaves no question that they are dance musicians. Their repertoire of largely 19th-century tunes was worked out over years of attending and playing for Saturday night folks, communal corn shuckings, wood cuttings, and home gatherings. Those opportunities for music have all but faded away, and less formal festivit and concert opportunities have taken their place. Today, black fiddle and banjo players are all but unknown in a region that once supported a large black musical community.

Joe and Odel, ages 65 and 70 respectively, are first cousins from northwestern Orange County, North Carolina, about 30 miles north of Chapel Hill. Their fathers were both musicians—Joe's father John Arch Thompson played fiddle, and Odel's father Walter Thompson played banjo. These two men often provided the music for local black and white set dances.

At age 7, Joe got his first fiddle; it was a prize, won for selling 48 packages of Garden Spot seeds. After stringing it with wire from a screen door, Joe began to work out some tunes. Odel first started on the fiddle at age 12 and began learning banjo 6 years later. He would accompany his father to play at white square dances and could recall large gatherings where they played in the doorway between two rooms full of dancers. Both Joe and Odel learned the traditional old-time repertoire from their fathers and from dance parties. Some of the standard tunes they play include "Old Joe Clark," "Little Brown Jug," "Boll Weevil Down," "John Henry," "Georgia Buck," "Going Downtown," "Hook and Line," "Pumpkin Pie," and "Cindy."

The Thompsons put down their instruments when they went away for military service, and when they returned to North Carolina they found that their style of music was no longer in demand. They stopped playing until about 15 years ago, when graduate student Kip Lorell encouraged them to take up their instruments again. They play often now, for their own enjoyment as well as for set dances that they organize in their community.

John Dee Holeman also hails from North Carolina and will join Joe and Odel on stage to show off his notable buck-dancing steps. This exciting dance, the precursor of tap and jazz dance, can be done to the rhythmic body slapping known as "patting juba" as well as to stringband and other forms of music. John Dee began dancing while in his early 20s, learning buck and tap dances from his uncle and cousin. He is also a singer-guitarist with a rich, expressive voice and a guitar style that mixes the lifting melodic phrasing of Piedmont style with the more aggressive and hard-driving influences of the Delta style. He was born in Orange County, North Carolina, and now lives in neighboring Durham. John Dee will perform with his wife and dancing partner, Janice, to show some of the couple's dancing typical of the Piedmont "house bust down" parties. This fall, John Dee will travel to Washington, D.C., to receive the prestigious National Heritage Fellowship awarded by the National Endowment for the Arts, for his artistic achieve-ments.

Wayne Toups and Zydecajun

Wayne Toups and Zydecajun bring their highly energetic blend of Cajun, zydeco, rhythm and blues, country, and rock-and-roll music back to Lowell for a second year. This group of six young musicians has been exciting audiences with music that is at once deeply traditional yet strongly reflective of 1980s popular culture. By playing classic Cajun tunes on electrified instruments in an upbeat, driving style, they are inspiring many of their contemporaries to bring home from southern Louisiana to take pride in their Cajun roots.

The group is led by dynamic Cajun accordionist Wayne Toups, a very physical performer, who has been known to finish a concert with a broken
JOAQUIM MIGUEL ALMEIDA

Joaquim Miguel Almeida was born in the Cape Verde Islands in 1938 and came to New Bedford, Massachusetts, when he was 21 years old. He took up the accordion as a boy to help his family make ends meet.

When Celestine first moved to Massachusetts, she worked in a mill, on a knitting machine; her skills as a weaver in Jamaica helped her in that job. Later, Celestine started working for a computer manufacturing company and has been there now for over four years, designing and assembling computer hardware.

Celestine and her husband often reminisce about Jamaican traditional cooking and social life, particularly the Sunday family gatherings which they miss. Celestine hopes to return to Jamaica when she retires.

ALI CISSOKO

Drummer Ali Cissoko was born in 1952 in Senegal, West Africa, and came to the United States in 1975. Ali's father was a traditional medicine practitioner; since he wanted Ali to follow in his footsteps, he taught him to play the traditional Senegalese drums when he became involved in choreographing for the National Arts Institute in Dakar, Senegal. Each of the drums which Ali has made have a different personality and role. The djangue drum, for instance, is used to call people together to learn important news from the community's elders, or to celebrate.

Ali Cissoko sees himself as part of a new generation of Afri- canans committed to the regeneration and perpetuation of traditional culture. Since living in this country, Ali has continued to play drums with Afro-Americans as well as with other West African immigrants or students. He has provided instruction in both dance and music to young people in Providence, Rhode Island, where he lives.

Ali Cissoko is also a painter and a printmaker, and has a degree in anthropology from Northeastern University.

LOUIS AND IRENE DOUCETTE

In the 1930s, fishermen used to stay at sea for twelve or more days. The length of stay at sea was partially limited by the amount of supplies and water the boats could carry for their crews. Boats from New Bedford used to go south as far as New Jersey and Virginia; many boats used to sell their catch at the Fulton Street Market in New York City, where fish would fetch a better price than in New Bedford. Louis Doucette recalls that the life on boats was quite different before World War II: the amenities on board were basic, and the equipment for navigation was much less sophisticated.

Louis Doucette no longer goes out sea fishing, but he still makes fishing nets, a trade he learned as a young man on his father's boat. Since nets tear during fishing operations, most fishermen learn to repair them during fishing trips. Louis also learned to make lobster pot
nests, a skill he taught his wife Irene; he and his wife still make lobster pot nets at home in Fairhaven, Massachusetts.

When Louis was born, in 1911, his family had moved from Nova Scotia to Edgartown, on Martha’s Vineyard, and in 1924 the Doucetts moved to New Bedford. Louis Doucette started fishing with his father at the age of 7 and became a full member on the boat his father was the skipper for when he was 19. He married Irene Zygel in 1930. Irene’s father was born in Poland, and his family had immigrated to New Bedford when he was 4. Her mother was born in this country of Polish immigrants.

Louis and Irene have four children. One of their two sons, Albert, has been a fisherman, and now Albert’s son is one, too, carrying on the family’s tradition for yet another generation.

ALBERT DOUCETTE

Albert Doucette was born in 1931, in New Bedford, Massachusetts to a maritime family (both his grandfather and his father were fishermen). He was a fisherman himself for more than thirty years; at the age of 14, he joined his father, Louis Doucette, Jr. on a fishing crew for the summer and continued to fish until 1977. Albert was also employed as a sign painter, having taken commercial art courses in high school. In 1977, the fishing boat he was on was rammed by another boat, and one man was lost at sea. He decided he would never go on a fishing boat again.

Albert has been carving for 30 years and what started as a hobby has become a profession. He owns a shop specializing in scrimshaw. He likes to work in whale tooth, but because of restrictions he has turned to other materials such as fossilized walrus and elephant ivory. Albert’s business, the Whale’s Tale located in downtown New Bedford, is predominantly wholesale; he has been doing business with a number of shops for the last twenty years. His work tends to be small because of the type of materials he currently is receiving and more requests than he can accommodate.

ELAINE FOLEY

Elaine Foley was born in Massachusetts in 1955 and presently lives in the town of Lawrence. She learned tatting from her grandmother, Leah Gallant, when she was in her twenties. She had seen tatting pieces and wanted to learn the process. A summer visit to Prince Edward Island, where the family had a farm, gave Elaine the opportunity she had been looking for. Her grandmother, a woman of French Canadian and Micmac Indian ancestry, taught Elaine the basic skills which she had learned from her own mother when she was 10. She also showed Elaine how to use a metal shuttle. (A wooden shuttle is also used, but it is a more difficult tool to handle, and Elaine only used it rarely; in earlier times, people used to make their own wooden shuttles). Elaine’s grandmother made few tatting pieces, because they are so time-consuming, but the family house on Prince Edward Island is full of her quilts and her crochet and knitted work.

Elaine uses tatting to make doilies, shade pulls, and Christmas ornaments. She hardens the pieces with glue, though her grandmother used the more traditional sugar water. Another generation of busy hands is in the works: Elaine is passing her skills on to one of her daughters.

FRANK AND BEVERLY GREENHALGH

Frank Greenhalgh is a member of the Anasibi Indian group which was originally settled in the St. Lawrence river area. His grandparents moved to Lowell in the early part of the century to work in the mills. Frank and his wife, Beverly, are active participants in the Greater Lowell Indian Cultural Association, promoting the traditions of the Eastern Woodlands Indians. Frank has been exposed to American Indian music since he was a young boy and he and Bruce Frederick, another member of the Association, started making flutes a few years ago. The original American Indian flute in the area had six holes, but a seventh hole was added in the 1800s as a result of contact with the white settlers. Frank also makes drums; he learned to make water drums from musician and instrument maker Ed Guillemette. Originally these drums were made from spruce though today pine is used. Ed Guillemette learned music and musical instrument making from his father who was a spiritual healer.

Beverly Greenhalgh’s ancestors were from Delaware, but she was born and raised in Lowell, Massachusetts. She acquired her first rattle on her naming day and later learned to make them from Bruce Frederick. Rattle handles were traditionally decorated with mohawk and quills but more recently, beads are used. The sound of the rattle comes from the corn seeds or pebbles put inside the rattle before the handle is attached.

Beverly and Frank will be joined by other traditional artists from the Greater Lowell Indian Cultural Association.

HOPE IVERS

Hope Ivers was born in East Providence around the turn of the century. Her grandparents left Canada to homestead in Providence, Rhode Island and settled in that city. Hope’s father was a naval architect.

A homemaker, Hope learned rug hooking in the early 1950s from a neighbor, Mrs. Burton. She apprenticed herself for about five years and then started teaching her own workshops, particularly to senior citizens. Hope now lives in Riverside, Rhode Island, two blocks from where she was born, with her husband, a carpenter.

Design implementation and shading are important to her work, so Hope has learned to dye her own materials to obtain the gradual shading that is characteristic of her floral patterns. She uses commercial dyes, which are resistant to fading, and she obtains most of her woolen material by looking for old discarded clothing. Hope creates many original designs, some of which she has contributed to a manufacturer of rug patterns.

Hope says, “One thing about hooked rugs is that you can use any design, but to have something on it that means something is different!”

ALICE ODIAK KASPARIAN

Alice Odian Kasparian was born in Angora (now Ankara, Turkey) in 1904. Her father operated a business exporting handwoven Armenian wool products including rugs and carpets. Her mother was expert in the Armenian techniques of lacemaking and other needlearts. Alice had learned how to use needles from her mother by the time she could read or write. Handwork was considered essential knowledge for any cultured Ar-
In 1915, during the deportation and massacre of Armenians living in Turkey, Alice's family hid in the basement of their home to escape discovery and certain death. During the frightening months, Alice mastered the art of lacemaking under the instruction of her mother, who had taught her and her sister to keep their minds and spirits busy with lacemaking and embroidery. In 1915, Alice's family moved to Boston and Alice resumed her formal education. She acquired a degree in pharmacology and worked as a pharmacist for more than 30 years in hospitals in and around Washington, D.C. She now lives in Belmont, Massachusetts.

Alice never lost interest in the traditional needlework of her homeland and it is only recently that problems with her eyesight have slowed her down. Her works have been exhibited many times in the past 30 years and she has written a number of books and articles on Armenian traditional handwork.

Alice has shared her extensive knowledge of Armenian lacemaking with many people. One of her pupils, Susan Lind-Sinanian, is also appearing at the festival performing Armenian dance with the Hye Echoes.

YONG GE KUE

Yong Ge Kue, now of Providence, Rhode Island, was born in 1936 into a Blue Hmong tribal family in the Laotian hill province of Sieng Khousang, in the town of Nang Hat. Raised in a farming community, he learned to make baskets from the older Hmong in his Blue Hmong village. Baskets were used for carrying produce back from the fields, carrying wood home from the forest, winnowing rice, storage, and penning the chickens. To make a bamboo grove in the morning, bring the bamboo basket home, and split it into strips with a sharp knife (this would take about three or four hours); the prepared strips would then be woven, and the rim and finials touched done. Wearing an adult-size backpack basket would take about five to six hours, and every family relied on at least one man in the family being able to make baskets.

Yong Ge Kue married a Blue Hmong woman when he was sixteen. When he was about eighteen, he became a soldier, first in the French army, then in the Laoian government army, and finally with the U.S.-sponsored units of the Vietnam war. After he joined the army, Yong Ge Kue only made baskets during his visits home—the family needed them to pursue their daily household and farming activities.

Yong Ge Kue moved with his family to the United States in 1979. Many of the places where he has lived have been part of the daily life of a Hmong family in Providence. However, Yong Ge Kue occasionally still makes baskets, usually for demonstration.

LEI MAKING: MEMBERS OF THE HALUA HULA O HUNI

The use of leis has flourished in the lives of generations of Hawaiians since the settlement of the islands from AD 500 through 1400. Researchers have discovered that lei for the neck or head in the form of wreaths or garlands have existed in many societies throughout history. Sometimes these ornaments were made of temporary flora, sometimes permanent materials such as shells, feathers, and rough-shelled seeds. The lei was an integral part of the Hawaiian lifestyle and its functions were many. The lei was an ornament at festive or religious celebrations for the mea hula (hula dancing) as well as the islanders as a whole.

Lei-making methods are typically Hawaiian and date back to pre-European times. They include: hili or hilo—a simple three-strand plait of a single material; huku—a three-strand plait with other materials mounted onto the plait; wili—a two-strand twining or winding technique in which materials are secured to a base with a binding thread and other various knotting, piercing, and sewing techniques. Some lei-makers have mastered all of the lei-making methods; while others are highly proficient in one or two techniques. Some areas themselves are noted for the use of particular techniques. On the island of Hawaii, Waimaie lei-makers, especially the older ones, are known for their use of the haku technique. Today, Olani lei-makers are noted for the wili technique.

Information from the writings of Marie A. McDonald in N Paniolo o Hawaii a.

SHOUA LUE LO

Shoua Lue Lo was born in China in 1935. When he was ten years old, he learned to make baskets by watching older men in the village. Baskets were made from bamboo that grew in great stands near the villages. Cane was also used, but since it was harder material to find, bamboo was preferred. Shoua Lue Lo moved to Laos to be trained in the French army; he eventually settled in a White Hmong village in Sieng Khousang province, having married a White Hmong woman from that area. He continued making baskets since they are part of the everyday functioning of a household in every Hmong family there is at least one man who knows how to make baskets. In 1975, Shoua Lue Lo came to the United States with his wife, son, and grandchildren, and settled in Providence, Rhode Island, where he now lives. Shoua Lue Lo, who is a Blue Hmong, still has brothers and sisters in China and hopes that he will be able to see them again someday.

Since the original materials are not readily available, Shoua Lue Lo uses commercially prepared reed. He still uses bamboo for fabric so that the rims of his baskets. An adult-size backpack, which the Hmong used to carry home produce and wood from the fields and jungle, takes him one day to make.

LOWELL TEXTILE MILL WORKERS

In 1985, dozens of former mill workers in the Lowell area were asked to help preserve the wealth of experience and knowledge of nearly 50 years of millwork by the University of Lowell and the National Park Service. The span of time covered by their experiences ranges from the late 1920s to the late 1960s, and many occupations in most of Lowell's textile mills are represented by this group.

Among those interviewed were Albert Cote, Camille Eno, Arthur Morissette, Sidney Muszkowitz, and Henry Paradis. Albert Cote worked in the Merrimack and Boott Mills in the 1940s as a loom fixer. He then worked in the Worthington Mill in Lowell as a weaver. In later years he worked in a hardware store and for Honeywell Corporation. During his years in the mills, Albert had occasion to
sculpt from single pieces of wood. The vivid result is a wide variety of polychrome fish, domestic and wild animals of their native Quebec and more exotic animals of the jungle, such as lions and zebras.

ERIK RONNBERG, JR.
Erik Ronnberg, Jr. was born in Boothbay Harbor, Maine, in 1944. His father was Swedish, and his maternal grandparents Danish. After serving in the Swedish merchant marines, Erik's father immigrated to the United States, where he started building model boats as a hobby. He lived in Baltimore and Maine before settling in Rockport, Massachusetts, where he ran a rigging business in nearby Gloucester. He devoted his evenings to model making, working on the dining table after dinner while Erik, Jr. looked on. Erik's maternal grandfather, who lived with the Ronnbergs, taught Erik woodworking skills that he had acquired from local woodcarvers.

When Erik was in his teens, he became seriously interested in sailing ships and ship model building. His father drilled him intensively in nautical terminology and ship construction and rigging, and showed him the basic methods of model making in wood. Erik also started visiting museums to look for plans and information on historic ships, while also studying other ship models for craftsmanship and accuracy of detail.

While in college, Erik worked for 1-1/2 years in an industrial model making shop where he learned more about woodworking methods and was introduced to metalworking techniques under the guidance of master craftsmen.

After graduating with a degree in biology, Erik enrolled in an apprenticeship program in museology and worked at the New Bedford Whaling Museum for four years, pursuing extensive research in historic shipbuilding and model building for the Museum's collection. In 1973, he returned to Rockport, where ship model making and consulting in maritime history have been his main occupation.

TIM SAO
Kite maker Tim Sao was born in Cambodia around 1917, in a family of eight brothers and sisters. He lived as a farmer in the northern part of the country until 1975, when he fled his homeland with other people escaping the Pol Pot regime. Tim Sao arrived in the United States in 1984, and is now retired in Lowell.

Tim Sao learned to make kites from his father when he was about ten years old. In Cambodia, kites are traditionally made during the ka kadak (water) festival in December through January, after all the agricultural work is done. There are two kinds of klang ok (kites): the kbal domral (elephant head), and the slach smong (leaves of the Knong tree), which is a smaller kite of similar shape. Good kites take about one day to make; boys and men make the kites, and both boys and girls fly them. Girls stop playing with kites when they become teenagers, while boys continue to make and fly kites until they are old men.

These kites are singing kites: the sounds are generated by a reed that is cut, and then the pieces are connected with reed. The kites are judged by the range of tones which the ok (the singing part) can produce. People prefer to fly kites at night, because the wind is more steady and each family's kite is identifiable. A kite falls on a house, that is considered bad luck, and the house has to be blessed by a monk.

ELIZABETH SARRACINO
Elizabeth Sarracino did not fully realize the richness of her own Polish heritage until she saw an article on pisanki, the art of decorating Easter eggs, practiced in eastern Europe. She knew that her mother's aunt had made pisanki, but her own family had abandoned many traditional customs when they moved to the United States.

Elizabeth's father was born in Poland in 1903, and her mother was born in 1910 into a Polish family in Methuen, Massachusetts.

Elizabeth's parents came from farming backgrounds, but they moved to Lawrence, Massachusetts, and worked in mills. Traditional customs were observed on holidays. At the family Christmas dinner, straw was placed under the tablecloth and the host was blessed by a priest. At Easter an egg would be passed around for everyone to make wishes.

Elizabeth sought out someone who would be able to show her how to make the decorated eggs. After learning the basic skills from an Ukrainian woman, Elizabeth started researching the customs surrounding the making of pisanki and the patterns found in each region of Poland. She has demonstrated the art of pisanki many times at the Polish National Church in An- dover, Massachusetts, where she lives. She finds that older people are bringing grandchildren to attend these demonstrations.

In recounting the origins of this art form, Elizabeth tells that when Christ was on the cross, Mary brought eggs to soften his enemies; Christ's tears dropped onto the eggs and colored them. These days, the beautiful pisanki of Elizabeth Sarracino bring only smiles.

ELLA THOMAS SEKATAU
Ella Thomas Sekatau was born in Westminster, Rhode Island, in 1926. As a member of a Narragansett Indian family concerned with tribal policy, Ella was present when the Narragansett Constitution and By-Laws were being formulated in the 1950s.

Ella was instructed in the customs and lore of the Narragansets by her grandparents, who shared with her their knowledge of the use of native plants for medicine and food, and the making of baskets, twine and mats. From 1973 until 1977, Ella was the director of the Native American Studies Program at Plymouth Plantation in Plymouth, Massachusetts. She has also held the posts of tribal secretary and tribal genealogist for the Narragansetts. Her home is now in Kenyon, Rhode Island.

Ella is an active bearer of Narragansett traditions. She has passed on to her children the skills acquired as a young person: how to make regalia and baskets, traditional garment-making and how to use the plants in the area the Narragansetts now occupy in the southern tier of Rhode Island. Ella is an accomplished basketmaker and has woven the capes that Narragansetts have used in the past to protect themselves from the elements, as well as collapsible baskets and many other containers traditionally used by Narragansett households.

CHAN SYNA SOCH
Chan Syna Soch was born in 1946 in Phnom Penh, Cambodia. When he was sixteen years old,
he learned to play music from his maternal uncle who was a musician and maker of violins, xylophones and drums. Chan Syna Soch went to a fine arts school in Phnom Pen and learned to work with wood and metals, but financial difficulties forced him to leave school. He became a mechanic in a railroad shop where he worked until 1975.

When the Pol Pot regime took over Cambodia, he and his wife and three children were relocated to a rural area as many of the inhabitants of Phnom Pen. He became a blacksmith while his family worked in the rice fields. In 1977, he escaped with about forty other people, leaving his wife and children behind. He has never heard from them. He was finally relocated in a refugee camp where he played music and made instruments. Chan Syna Soch came to the U.S. in 1983. He lives in Cranston, Rhode Island now and works in a shop which restores and reproduces antique furniture.

Until he came to the U.S., Chan Syna Soch made all of his musical instruments with handmade tools; he now uses more modern tools. He supplies many of the local Cambodian musicians with instruments, though it was hard for him to find suitable substitutes for the woods he was accustomed to using in his native country.

Chan Syna Soch will be assisted at the festival by Sovan Chouk.

JONAS STUNDZA
Jonas Stundza lives in Lawrence, Massachusetts, where he was born in 1954. His parents worked in the textile mills. His family kept in close contact with their homeland of Lithuania, and Jonas has visited the country on a number of occasions. The household was a very active one with many Lithuanian visitors often dropping in to seek help with translations and immigration requirements. Jonas became interested in weaving when he first saw the Lithuanian sash, which members of his community wore as a mark of nationalism and identity. He apprenticed himself to a number of weavers, including Mrs. Stapulionis, who was from the same region as his family (Rytu Puntinkas), and Mrs. Apavicius, who also gave him knowledge about herbs and taught him Lithuanian traditional songs and tales.

Jonas made his own loom, as is customary in the rural areas of Lithuania. Both men and women weave, though it is more common for women to weave for the household and for men to become involved in more industrialized weaving. A multi-talented craftsman, Jonas also has learned to carve the traditional way and does Easter egg dyeing using traditional dyes and patterns.

CHANG XIONG
Chang Xiong of Providence, Rhode Island, was born in Long Tien (Xiong Khouang Province), Laos, in 1931. When the Communist forces invaded Laos in 1975, she fled to Vientiane with her husband, three children, and a few other relatives. The family managed to cross the Mekong river into Thailand and, like many other Hmong, were relocated in a refugee camp.

Chang had learned to embroider from her mother when she was about twelve. All Hmong women learn embroidery as well as applique, reverse applique, cross-stitching, and batik, at an early age. A woman's position as a wife is gauged on the quality of her work, and Hmong women try to achieve outstanding standards in textile art. Traditional textile pieces (palatuom) were made by women for their extended family. Chang is one of the few women in this area who has taken up the making of "story clubs," or narrative embroideries incorporating the lore of the Hmong community which were developed in the refugee camps. These pieces include the visual representation—often accompanied by English text—of recent Hmong history, legends, village life, and traditional celebrations.

In the camps the Hmong must no longer pursue their traditional occupation as tillers of the soil and therefore both men and women used their time to produce textile art and other crafts as a way of maintaining their cherished traditions as well as recording for posterity the tragedy of their forced migration.

And these traditions do indeed endure: Chang's daughter is now learning to design the pieces as well as to embroider.

The above information on crafts demonstrators was taken from the writings of Winnie Lambrecht and Carolyn Shapiro.

Cooking is often the last family tradition to be lost after immigration modifies and transforms the lives of new Americans. The diversity of ethnic food in Lowell is an especially rich example of this pattern; the Festival is happy to be able to include twenty different food booths organized by the members of the Greater Lowell Regatta Festival Committee. A special addition to the Festival this year is a foodways demonstration area organized by the International Institute of Lowell. Lydia Matti, Executive Director of the International Institute, and her Board of Directors have brought together cooks from eight different cultural groups to prepare special dishes passed down through generations. The audience will get a chance to ask questions and learn some of the secrets of these time-tested family recipes. Come join us and meet the cooks of Lowell in front of City Hall.

The cooks at this festival include: Mario Aste (Italian); Khongimay Khooxay (Lao); Luis Espinola (Portuguese); Angi Pappas (Greek); Stephanie Wisniewski (Polish); Lillian Dubois (French Canadian) and representatives from the Cambodian and Spanish communities.
The National Folk Festival is organized by the National Council for the Traditional Arts, Lowell National Historical Park, City of Lowell, and the Regatta Festival Committee with generous support from the following contributors:

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*Evelyn Bowers and Agnes Meyer at a National held in Constitution Hall, Washington, D.C. Mrs. Mary Ann, Chairman of the event and Mrs. Bowers and Evelyn, Regatta Chairman, photo by Harry Gordon for The Washington Post*
SCHEDULE: FRIDAY, JULY 29, 1988

5:30 PM CAJUN DANCE PARTY with Wayne Toups and Zydeco Cajun at Market Street Park

7:00 PM PARADE led by the Panorama Steel Band from the intersections of Shattuck and Market Streets to the South Common evening concert

7:20 PM EVENING CONCERT AT SOUTH COMMON

Los Pregoneros del Puerto
American Indian Dance Theatre
Maine Fiddlers Convention with
Monique Leger
Panopoulos Brothers Orchestra
The Texas Cowboys
Halau Hula O'Millani

* Sign language interpretation

The 23rd Annual
NATIONAL FOLK FESTIVAL

The Carolina Chorale from Noodle, NC, were in the program of the chorographed swing fest and appeared on several nation's in the 15th.
SCHEDULE:
SATURDAY,
JULY 30, 1988

JFK PLAZA

12:00
American Music and Dance
Hye Echoes with Susan and Gary
Lind-Sinanian

1:30
Bluegrass Music
Nashville Bluegrass Band

2:45
African Up-Up-Up Music
Ko Nino and his Adadam
Agofonma

3:45
Hawaiian Hula
Halau Hula O Mililani

4:30
Louisiana Cajun Music
Wayne Toups and Zydecajun

LUCY LARCOM PARK

12:00
Mexican Jaracho Music
Los Pregoneros del Puerto

1:45
Greek Music from Chicago
Panopoulos Brothers Orchestra

2:30
Fiddle Styles Workshop
Ben Guillemette - French Canadian,
Seamus Connolly - Irish,
Joe Thompson - Old-Time, and
Terry Hulal - Cajun

3:15
Mexican Jaracho Music
Los Pregoneros del Puerto

4:15
French-Canadian Fiddle Music and Dance
Maine Fiddlers Convention with
Monique Leger

5:00
Music and Dance from the Azores
Lowell Portuguese Ensemble

MARKET STREET PARK

12:00
Hawaiian Hula
Halau Hula O Mililani

1:45
Irish Harmonica Tunes and Ballads
William Garvey and Robbie
O'Connell

2:15
Western Swing
Texas Cowboys

3:00
American Indian Music and Dance
American Indian Dance Theatre

3:45
Cambodian Music and Dance
Lowell Angkor Dance Troupe and
Traditional Music Ensemble

4:30
Irish Music and Stepdancing
Duchmall with Deirdre Goulding

5:30 PM WESTERN SWING DANCE PARTY
Dance party with the Texas Cowboys at Market Street Park

MARKET MILLS COURTYARD

12:00
Afro-American Stringband Music,
Backdancing and Blues from
North Carolina: Joe and Odel
Thompson, John Dee and Janice
Holeman

12:45
Puerto Rican Jibaro Songs
Son de Borinquen

1:15
New England "Downeast" Storytelling
Captain Kendall Morse

1:45
The National Folk Festival: A 50-Year Retrospective
Joe Wilson, Andy Wallace, Jack
and Bill Pickering and others

2:45
Traditional Flutes Seamus Egan -
Irish, Nguyen Dinh Nghia - Vietnamese
and Chan Syna Soch - Cambodian

3:15
Irish Harmonica Tunes and Ballads
William Garvey and Robbie
O'Connell

4:00
New England "Downeast" Storytelling
Captain Kendall Morse

4:30
North Carolina House Party
Joe and Odel Thompson, John
Dee and Janice Holeman
SCHEDULE:
SUNDAY,
JULY 31, 1988

JFK PLAZA
12:00
Irish Music and Stepdancing
Cuchullain with Deirdre Goulding

12:45
Greek Music from Chicago
Panopoulos Brothers Orchestra

1:30
French-Canadian/New England
Fiddle Tunes and Stepdancing
Maine Fiddlers Convention with
Monique Leger

2:15
Louisiana Cajun Music
Wayne Toups and Zydecajun

3:00
Greek Music from Lowell
Ta Pethia

3:30
Afro-Brazilian Dance and Drumming
Roots of Brasil

4:00
Western Swing
Texas Cowboys

4:45
Louisiana Cajun Music
Wayne Toups and Zydecajun

5:30
African Up-Up-Up Music
Ko Nim and his Adadam
Agogonna

LUCY LARCOM PARK
12:00
Celebrating Carnival: Lusitockan
Mardi Gras, Trinidadian Carnival
Brazilian Carnival, Portuguese
Carnival and Puerto Rico San-
bado de Gloria

12:45
Afro-American Stringband
Blues and Blues Joe and Odell Thompson,
John Dee & Janice Holman

1:15
Armenian Music and Dance
Hye Echoes with Susan and Gary
Lind-Sinanian

1:45
Mexican Jaracho Music
Los Pregones del Puerto

2:30
Gospel Music Workshop
Kings of Harmony, Nashville Blue-
grass Band, John Cephas and Phil
Wiggins

3:15
Irish Music and Stepdancing
Cuchullain with Deirdre Goulding

3:45
Rhythms of Dance
Deirdre Goulding, Monique Leger
and John Dee Holman

4:15
American Indian Music and Dance
American Indian Dance Theatre

5:00
Piedmont Blues
John Cephas and Phil Wiggins

MARKET STREET PARK
12:00
Gospel Brass Band Music
Kings of Harmony

12:45
Greek Music from Lowell
Ta Pethia

1:30
Western Swing
Texas Cowboys

2:15
American Indian Music and Dance
American Indian Dance Theatre

3:00
Armenian Music and Dance
Hye Echoes with Susan and Gary
Lind-Sinanian

3:30
Puerto Rican Jibaro Songs
Son de Borinquen

4:00
Hawaiian Hula
Hula Hula O Milliani

4:45
Bluegrass Music
New York Bluegrass Band

5:30
NEW ENGLAND DANCE PARTY
with the Maine Fiddlers Conven-
tion and Toots Bouthot calling and
creating a "Paul Jones" dance set.

MARKET MILLS COURTYARD
12:00
Anglo-American Stringband Music
Clyde Davenport, Willard Anderson
and Bobby Fulcher

12:30
Irish Harmonica Tunes and
Ballads Robbie O'Connell and
William Garvey

1:30
New England "Downeast" Story-
telling
Captain Kendall Morse

2:30
Banjo Styles Workshop Alan
O'Bryant - Bluegrass, Clyde Dav-
enport - Appalachian Old-Time,
Odell Thompson - Piedmont Old-
Time and Seamus Egan - Irish

2:45
Irish Ballads and Harmonica
Tunes
William Garvey and Robbie
O'Connell

3:00
New England "Downeast" Story-
telling
Captain Kendall Morse

4:00
Mexican Jaracho Music
Los Pregones de Puerto

4:30
Stringband Music and Dance from
the North Carolina Piedmont and
the Kentucky/Tennessee Plateau
Joe and Odell Thompson, John
Dee Holman, Clyde Davenport,
Willard Anderson, Bobby Ful-
cher

SUNDAY EVENTS CONTINUE ON NEXT PAGE.
SCHEDULE: SUNDAY, JULY 31, 1988

EASTERN CANAL PARK

12:30
Bluegrass Music
Nashville Bluegrass Band

12:45
Piedmont Blues
John Cephas and Phil Wiggins

1:30
Hawaiian Hula
Halau Hula O Millani

2:15
Vietnamese Traditional Music
Nguyen Dinh Nghia Family

3:00
Cambodian Music and Dance
Lowell Angkor Dance Troupe and Traditional Music Ensemble

3:45
African Up-Up-Up Music
Ko Nimo and his Adadam Agolonma

4:30
Portuguese Music and Dance Celebration
Grupo Folclorico Lusitanos, Our Lady of the Angels Band and the Lowell Portuguese Ensemble

SHATTUCK STREET CRAFTS STAGE

Demonstrations by twenty-four traditional crafts artists from 12 to 5 pm along Shattuck Street.

1:00
Visit with American Indian musical instrument maker Frank Greenhalgh

2:00
Visit with Lithuanian weaver Jonas Sutnda

3:00
* Visit with French-Canadian woodcarving families: Dominique and Paul-Emile Lavallee-Richard (Quebec Province) and the William Richard Family (Maine)

4:00
* Visit with Lowell Textile Mill Workers Albert Cote, Camille Eno, Arthur Morrissette, Sidney Muskovitz and Henry Paradis

* Sign language interpretation

PARADES/FOODWAYS

Foodways presentations by Italian, Latin, Portuguese, Greek, Polish, Cambodian, Spanish and French Canadian cooks will take place at 4:00, 2:30, 3:00, and 4:00 at City Hall.

ETHNIC FOOD BOOTHS

Food will be sold throughout the festival by over 20 different groups from the Regatta Ethnic Food Committee. Food booths will be located at JFK Plaza, Lucy Larcom Park, and on Market Street, between 11:00 AM and 5:00 PM on Saturday and Sunday.

2:00
BRAZILIAN PARADE with the Roots of Brazil. Begins at the intersection of Shattuck and Market Streets.

3:30

FESTIVAL RAIN LOCATIONS

Evening Concerts - Memorial Auditorium
JFK Plaza - Memorial Auditorium
Lucy Larcom Park - Lowell High School Auditorium
Market Street Park - Smith Baker Center
Market Mills Courtyard - Visitor Center Theater
Eastern Canal Park - Liberty Hall, Memorial Auditorium
Crafts Demonstrations - Memorial Auditorium
ABOUT THE NATIONAL COUNCIL FOR THE TRADITIONAL ARTS

The National Council for the Traditional Arts (NCTA) is a private, not-for-profit corporation founded in 1933, dedicated to the presentation and documentation of folk and traditional arts in the United States. The programs of the Council celebrate and honor those arts that are deeply traditional—music, crafts, stories, and dance passed down through time by families, communities, and ethnic groups. The NCTA stresses quality and authenticity in presenting folk artists to the public in concerts, national and international tours, festivals, radio programs, films and other venues.

The NCTA is gift-supported and dependent upon the goodwill and generosity of those who believe its work is beneficial. It is supported by individuals, corporations, foundations, and governmental agencies that make grants to arts organizations. Contributions are tax deductible.

For more information contact:
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ARLINGTON, VIRGINIA

35th National Folk Festival 1973
Wolf Trap Farm Park, Vienna, Virginia
40th National Folk Festival 1978
Wolf Trap Farm Park, Vienna, Virginia

36th National Folk Festival 1974
Wolf Trap Farm Park, Vienna, Virginia
41st National Folk Festival 1979
Wolf Trap Farm Park, Vienna, Virginia

37th National Folk Festival 1975
Wolf Trap Farm Park, Vienna, Virginia
42nd National Folk Festival 1980
Wolf Trap Farm Park, Vienna, Virginia

38th National Folk Festival 1976
Wolf Trap Farm Park, Vienna, Virginia
43rd National Folk Festival 1981
Wolf Trap Farm Park, Vienna, Virginia

39th National Folk Festival 1977
Wolf Trap Farm Park, Vienna, Virginia
44th National Folk Festival 1982
Wolf Trap Farm Park, Vienna, Virginia

40th National Folk Festival 1978
Wolf Trap Farm Park, Vienna, Virginia
45th National Folk Festival 1983
Cuyahoga Valley National Recreation Area, Ohio

41st National Folk Festival 1979
Wolf Trap Farm Park, Vienna, Virginia
46th National Folk Festival 1984
Cuyahoga Valley National Recreation Area, Ohio

42nd National Folk Festival 1980
Wolf Trap Farm Park, Vienna, Virginia
47th National Folk Festival 1985
Cuyahoga Valley National Recreation Area, Ohio

43rd National Folk Festival 1981
Wolf Trap Farm Park, Vienna, Virginia
48th National Folk Festival 1986
New York, New York

44th National Folk Festival 1982
Wolf Trap Farm Park, Vienna, Virginia
49th National Folk Festival 1987
Lowell, Massachusetts

45th National Folk Festival 1983
Cuyahoga Valley National Recreation Area, Ohio
46th National Folk Festival 1984
Cuyahoga Valley National Recreation Area, Ohio

47th National Folk Festival 1985
Cuyahoga Valley National Recreation Area, Ohio
48th National Folk Festival 1986
New York, New York

49th National Folk Festival 1987
Lowell, Massachusetts

50th National Folk Festival 1988
Lowell, Massachusetts
April 14
Friend Dowell
Just a card to say I got home right side up and a little sore and stiff but still going strong. Just lots of love especially for Louise.

Love, Booth