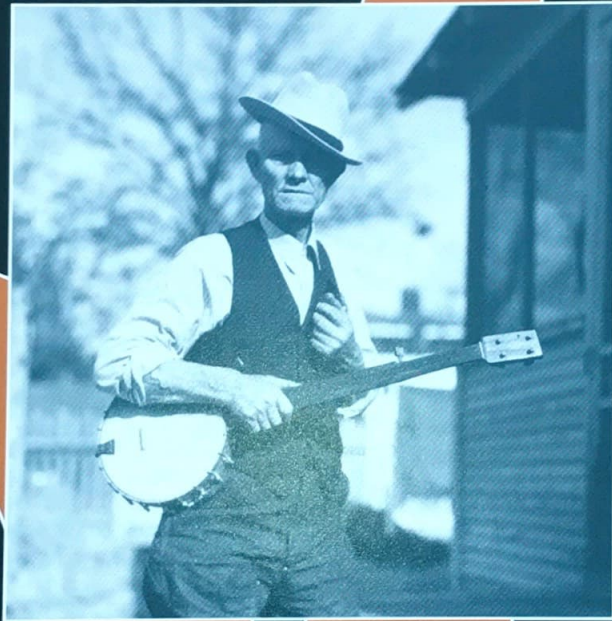


50TH  
NATIONAL FOLK FESTIVAL  
1988



# 50TH NATIONAL FOLK FESTIVAL



JULY 29-31, 1988

LOWELL, MASSACHUSETTS

PRESENTED BY THE  
NATIONAL COUNCIL  
FOR THE  
TRADITIONAL ARTS

LOWELL NATIONAL  
HISTORICAL PARK

1st National Folk Festival 1934 St. Louis, Missouri	8th National Folk Festival 1941 Washington, D.C.	15th National Folk Festival 1949 St. Louis, Missouri	22nd National Folk Festival 1957 Oklahoma City, Oklahoma
2nd National Folk Festival 1935 Chattanooga, Tennessee	9th National Folk Festival 1942 New York, New York and Washington, D.C.	16th National Folk Festival 1950 St. Louis, Missouri	23rd National Folk Festival 1959 Nashville, Tennessee
3rd National Folk Festival 1936 Dallas, Texas	10th National Folk Festival 1943 Philadelphia, Pennsylvania	17th National Folk Festival 1951 St. Louis, Missouri	24th National Folk Festival 1960 Washington, D.C.
4th National Folk Festival 1937 Chicago, Illinois	11th National Folk Festival 1944 Philadelphia, Pennsylvania	18th National Folk Festival 1952 St. Louis, Missouri	25th National Folk Festival 1961 Washington, D.C.
5th National Folk Festival 1938 Washington, D.C.	12th National Folk Festival 1946 Cleveland, Ohio	19th National Folk Festival 1953 St. Louis, Missouri	26th National Folk Festival 1963 Covington, Kentucky
6th National Folk Festival 1939 Washington, D.C.	13th National Folk Festival 1947 St. Louis, Missouri	20th National Folk Festival 1954 St. Louis, Missouri	27th National Folk Festival 1964 Florence, Kentucky
7th National Folk Festival 1940 Washington, D.C.	14th National Folk Festival 1948 St. Louis, Missouri	21st National Folk Festival 1955 St. Louis, Missouri	28th National Folk Festival 1965 St. Petersburg, Florida

Program book cover from the First National Folk Festival,  
St. Louis, 1934

## PROGRAM NATIONAL FOLK » » » FESTIVAL



NEW AUDITORIUM  
April 29-30...May 1-2  
SAINT LOUIS



April 14  
Friend Donell  
I've got a little sore and stiff but  
I'm still going strong. Just lots of love.  
Especially for Louise.  
Yours, Booth

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

Back cover: Festival worker Don Charpiot received this card from Booth Campbell after the banjoist appeared at the 1954 National, his last.

"April 14 Friend Donell. 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 Knott and Major M.J. 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, worklore 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 tries 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 fad. 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*



*It was customary to open early Nationals with the "Hear ye, hear ye" of a town crier.*

## 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 ethnic 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 nation's first large-scale center for the mechanized production of cotton cloth, Lowell was a model for 19th century industrial development. The Lowell National and State Parks commemorate Lowell's unique legacy as the most important planned industrial city in America and pay tribute to the nation's immigrant workers. The music, dance and craftmaking traditions of many of Lowell's people will be celebrated here during the next three days.

The city's current revitalization signifies the potential for renewal of 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!

Chrysandra L. Walter

*Superintendent, Lowell National Historical Park*

## Second NATIONAL FOLK FESTIVAL



Different Program Every Afternoon and Evening

May 14-18  
MEMORIAL AUDITORIUM  
CHATTANOOGA

*Program book cover from the Second National Folk Festival, Chattanooga, 1935*

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Laurence Walker led the first Cajun band to appear at National, in Dallas in 1936, courtesy of Pierre Varmin Daigle from Cajun Music by Ann Allen Savoy.

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Program book cover from the Third National Folk Festival, Dallas, 1936

THE NATIONAL FOLK FESTIVAL:  
1934-1936  
BY JOE WILSON

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, ethnomusicologists, 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



This photograph of founder Sarah Gertrude Knott was retouched for newspaper publication. It has no date, but the letterhead under her hand is that of the first festival, courtesy of the St. Louis Mercantile Library Association.

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.

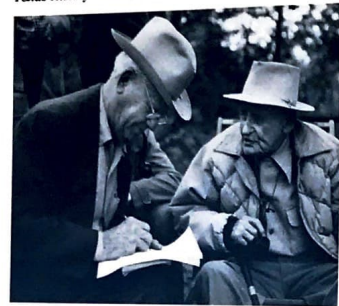
Zora Neale Hurston, then teaching at Bethune-Cookman College and hating every hour of it, who brought singers, dancers, and bluesmen from Eatonville and Daytona Beach, Florida. The irrepressible Zora Neale heard that others would be doing plays so she brought one, creating a good part for herself ("De Fiery Chariot — 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



Folklorist Zora Neale Hurston brought a troupe of 16 performers to the 1934 National from Eatonville and Daytona Beach, Florida. She also brought performers to the 1938 festival and served on the Board. courtesy of Prints and Photographs Division, Library of Congress

Early folklorist J. Frank Dobie (left), was a participant in the academic meeting held at the first National and an advisor to the festival for many years thereafter. photo by Lawrence A. Landis, courtesy of Eugene C. Barker Texas History Center, University of Texas at Austin



Pioneer public sector folklorist Vance Randolph recording Ozark fiddler Deacon Hembree. He was at the first National and served on the Board for many years. photo by Townsend Godsey, courtesy of Lyons Memorial Library, the School of the Ozarks, Point Lookout, Missouri

chain of staid St. Louis and her fellow folklorists? She was. Like all the other folklorists, Miss Hurston came knowing "there's no money in it." She became a member of the advisory 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's 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 Festival 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 performers appeared on both festivals and their appearances were advertised in the pages of the festival's primary sponsor, 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 participant 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 revered 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 mumming custom, La Guignolee.

May Kennedy McCord, Missouri Ozarks singer, collector, 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 Kenan professor, University of North Carolina, who brought his troupe to perform three plays with "folk" themes. These were *Jacob's Kinfolks* 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 playwright 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 Traditional 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 cowboys 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 become a tradition at the National, but a Wisconsin group was to have the longest tenure, performing regularly for over 20 years.

Bascom Lamar Lunsford, musician and avid collector of Appalachian materials, who brought singers, dancers, and instrumentalists 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, Lunsford had helped Miss Knott choose participants for the

May Kennedy McCord of Springfield, Missouri, directed a contingent of Ozark singers and instrumentalists that appeared at the first festival. photo by Vance Randolph, courtesy of Prints and Photographs Division, Library of Congress



Romaine Lowdermilk, old-time cowboy singer and talker from northern Arizona, appeared at the first eight Nationals. courtesy of John White

Folklorist George Korson (left) brought his first group of Anthracite Coal Miners from Pennsylvania to the 1935 National - outstanding singers, talkers, dancers and instrumentalists. Korson became an important advisor to the festival. Here he records miner William Briener, courtesy of the George Korson Folklore Archive, Kings College



The Wisconsin Lumberjacks and their homemade instruments were a fixture at the National for some thirty years.

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 'The Singing Fiddler' of Lost Hope Hollow, Kentucky," to the festival. A note in the program book says, "Two years ago Miss Thomas took Jilson Setters to London, England, to participate in the English Folk Festival, held in Albert Hall. The "Singing Fiddler" took back to England the language and the balladry 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 press would like 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 Greenwah 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 receptive. In England it is said that Day/Setters performed for, 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 billed as "Father of the Blues" when he appeared at the fifth 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 Buncomb 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 discs in 1924.



Fieldwork photo by Lauren Post of a Cajun country Mardi Gras, made in 1935 when Post was doing fieldwork for the third National. Note the mortarboard on the clown, a spool of formal education. courtesy of Louisiana State University

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, Polish, Hungarians, Czechoslovakians, 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 as 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 underwrote 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 Major 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 folklife 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



Captain Pearl Nye of Akron, Ohio, last of the canal boat captains, brought his work songs to the fifth National, held at Constitution Hall in Washington in 1938. courtesy of Cuyahoga Valley National Recreation Area, Ohio



The Sausage Hunters Parade, a pre-lenten German mumming custom being re-enacted by a Rhineland, Missouri troupe at the 1948 National in St. Louis.



The Coon Creek Girls from Kentucky in 1938, shortly before their appearance at the first Washington, D.C., National, held in Constitution Hall. Mrs. Eleanor Roosevelt saw them there and they performed for her again in 1939 when the King and Queen of England were guests at the White House. They were led by Lily May Ledford (center), dynamic banjoist and fiddler.

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 their side 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. Martinsville, led by Wade Bernard; Ardue 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 Kinnaird of Willow Spring, Missouri, demonstrated weaving. Two hundred residents of Anson reenacted 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. Steeley'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 chantymen 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 Folklore Archives, Western Kentucky University and to Angus K. Gillespie, James W. Wilson, Mike Joyce, and Jack Pickering.

Publicity photo of a Haitian troupe that appeared at the 1941 National.



Fiddling Bill Hensley of Ashville, NC, was one of the most respected Appalachian fiddlers when he brought his string band to the second National in 1935. courtesy of Prints and Photographs Division, Library of Congress

Saunders BearsTail Jr., American Indian Dance Theatre



Andy Vasquez, American Indian Dance Theatre

### 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 1920s, when the pow wow 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 BearsTail, Jr., Donnetta Ewack, and director Raul Trujillo. They specialize in the grass 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 the ances-

tors; 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 BearsTail, Jr. is from the Affiliated Tribes, Mandan-Hidatsa, who live in North Dakota. As a fancy dance competitor he has won first place four times: in White Swan, Washington; the Junior WindyBoy Memorial in Rocky Boy, Montana; and the Joe Bruchorn 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 Whistle 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 pow wow titles in Oklahoma, Idaho, Montana, Wyoming, Colorado, Kentucky, and New Mexico. Andy is also an accomplished flute player 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 Whistle 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 1976. 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 all over the United States at festivals, competitions, and state fairs, and in Europe, including Hungary, Poland and Romania. He also was featured in a theme segment with the Knoxville Ballet.

Donnetta 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.

Raoul 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. Raoul 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 troupe, 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, "Bowling Green" John Cephas and "Harmonica Phil" Wiggins traveled to Memphis to claim the Foundation'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 region 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, and Sonny Terry, and their influences can be heard in the reper-



John Cephas and Phil Wiggins  
photo by Dexter Hodges

Seamus Connolly and Deirdre Goulding  
photo by Meg Glaser



James Keane  
photo by Meg Glaser

toire and technique of John and Phil. John also cites Blind Lemon Jefferson and Tampa Red as well as music of the ragtime era as influences on his playing style.

John Cephas started playing the blues on guitar with his aunt and other local musicians in Bowling Green, Virginia, when he was 10 years old. Family, friends, and neighbors would get together on the weekends for country breakdowns or house parties, and good music and dance were always a part of these gatherings.

John describes his Piedmont style of guitar playing as "an alternating thumb and finger style where you play a background while you're playing the leading parts," thus getting the guitar to "say what you want it to say while keeping the rhythm behind it." The result, a full melodic picking technique along with complex chord patterns, makes the Piedmont guitar style one of the most technically challenging. Restrained and well-articulated vocals also are an aesthetic of Piedmont blues; the adjectives "soulful and sophisticated" aptly describe the singing of John Cephas.

Phil Wiggins was born in 1954 in Washington, D.C., and became interested in blues harmonica as a young man. He has played with many Washington area blues musicians including Flora Molton, Archie Edwards, and John Jackson and attributes his style to his years of playing with Flora Molton, a renowned Washington street singer and guitarist. Phil continues to amaze audiences with his boundless stream of harmonica pyrotechnics that weave through, behind and between the singing and playing of his partner John. The two have played together since the mid-1970s; over the years

they have solidly established a duo relationship that goes beyond creating incredibly tight and heartfelt music. The duo's repertoire consists of traditional 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 traditional Irish music and dance in America today. James Keane, Seamus Connolly, Seamus Egan, Jerry O'Sullivan and Helen Kisiel live in different cities on the East Coast, but they have the extraordinary talent to create a joyous sound together whenever they chance to meet.

James Keane showed a certain rebellious nature at age 11 when he took up the button accordion in a family of highly respected fiddlers. The family's Dublin home was always filled with music; some frequent visitors to their home were musicians Seamus Ennis, Joe Cooley, and William Clancy. James performed with the Castle Ceili Band and has stuck with the accordion long enough to win several senior All-Ireland championships. He emigrated at age 20, settling in Nova Scotia and later in New York. He appears on several LPs including an excellent solo album, "Roll Away the Reel World."

Seamus Connolly moved to the Boston area in 1974 from his home in Kilaloe, County Clare, and is known as one of the finest Irish fiddlers in the United States. He first started playing the fiddle at age 12, inspired by the recordings of Michael Coleman, Paddy Killoran, and James

Morrison. Seamus performed with the late Sean O'Riada's Ceoltoiri Culainn and the Kilfenora and Leitrim 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 produced by the National Council 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 Kisiel 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 participated in sessions with some of the finest Irish traditional musicians.

Seamus Egan was born in Philadelphia and moved to Ireland with his family when he was four. They settled in County Mayo, on the west coast, where music teacher 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 different instruments. Seamus's sisters are also musically talented, and the three perform together at concerts and festivals and on Seamus' first album, released in 1986 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 uilleann or "elbow" pipes are by far the most sophisticated among the world's bagpipes. Their distinguishing features are the chanter, with a wide range of notes; a bellows, which is used to inflate the bag in place of the mouth-blown bagpipe; and a set of regulators or extra pipes, which produce harmonic or rhythmic accompaniments 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 piper Johnny Doran. Jerry won the All-Ireland title for piping in 1979, playing in the open or legato style made famous by Leo Rowsome. He also plays the tin whistle and flute and can be heard on a number of Irish music albums, including his solo Green Linnet release, "The Invasion."

Deirdre Goulding has been dancing since the age of 5, studying dance at the Scoil Rince Na N'og school of dance in Boston. She received the Overseas Award at the All-World Dancing Championship in Galway in both 1987 and 1988 and has performed with the Chiefs at Symphony Hall in Boston, the 49th National Folk Festival in Lowell, and the Irish Folk Festival in Washington, D.C. Deirdre is a student at Salve Regina College in Newport, Rhode Island, where she is studying marketing and management.

### CLYDE DAVENPORT WITH WILLARD ANDERSON AND BOBBY FULCHER

This spring seven southern old-time musicians, ballad singers, and buckdancers treated audiences throughout the east and southeast to a memorable program called the "Cumberland

Seamus Egan

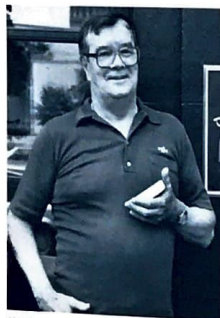
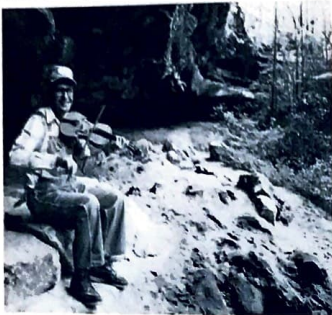


Jerry O'Sullivan



Helen Kisiel

Clyde Davenport  
photo by Bobby Fulcher



Willum Garvey  
photo by Meg Glaser

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 Phipps, who occasionally visited their small farmstead. He played difficult, droning, unaccompanied tunes like "Gettin' up the Stairs," "Iowa Center," "One-eyed Rosie," and "Puncheon 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-tempoed 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, Newcastle and Richmond, Indiana. In 1957 he returned to buy farms in Varrier and Stop, Kentucky, then briefly took over a truckstop 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 mother and father were banjo 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 blues inherited from his father, Virgil, and has played in a variety of country, rockabilly and rock 'n' roll styles. He performed for about 20 years as Monti (for Monticello) Anderson with Jumpin' Jimmy Frogge and the Wolf River Ramblers on the honky-tonk circuit in midwestern factory towns.

Banjoist Bobby Fulcher wears several hats in his home state of Tennessee. He works as a Regional Interpretive Specialist for 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 "Clydeoscope," on the County label.

### WILLUM GARVEY AND ROBBIE O'CONNELL

Willum 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. Willum'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. Willum remembers having the special pleasure of living in a neighbor-

hood 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 Willum 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.

Willum plays with extraordinary skill and with a great feeling for the music. He plays a standard 10-hole harmonica and he plays all of the rolls, triplets and other ornamentation typical of Irish accordion playing. Although Willum is now in a position where he could take up the accordion, he jokes that every time he gives it a try, he "turns black and blue and breathless" from breathing in and out (as if playing the harmonica). Willum'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 Willum's son is singer, songwriter and guitarist Robbie O'Connell. Robbie will be joining Willum 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, Cait, was a sister of the famed Clancy Brothers who, along with Tommy Makem, helped create an international audience for Irish music in the 1950s and 1960s. Robbie spent much of his childhood surrounded by the great singers and musicians

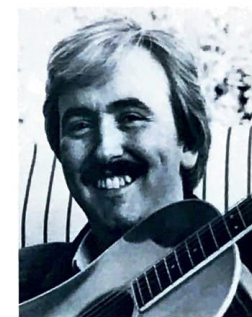
who emerged during that era. In 1977 Robbie toured the United States as a member of the Clancy Brothers, and in 1979 he decided to move permanently to America. Robbie now lives in the Boston area and is an active performer, still touring three times a year with the Clancy Brothers. He sings the old songs with authority and deep sensitivity and also composes in 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 *kumu 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 is 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 currently is 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 *kumu hula*: Maiki Aiu Lake, Edith Kanaka'ole, and Edith McKinnie. The *halau's* repertoire of chants and movements comes from these teachers as well as from Mililani's own compositions.

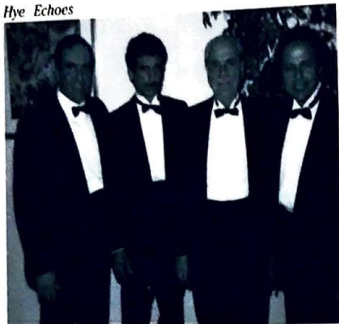
The oldest chants of the *hula kahiko* repertoire are dedicated

Halau Hula O Mililani  
photo by Randy Wichman



Robbie O'Connell

Hye Echoes

Susan and Gary Lind-Sinianian  
photo by Kenny Martin

to the four Polynesian gods, while later chants pay tribute to Hawaiian demi-gods such as Pele, the volcano goddess, as well as the deeds and accomplishments of various chiefs. Historic and sacred places of the Islands are the subject of other chant poetry. The movements that accompany the chants are regimented and performed with serious concentration on the story and meaning of the poetry. The chanter for the hula accompanies herself with traditional instruments such as the *ipu heke* (gourd drum), *pahu* (drum), and *'uli uli* (gourd rattles).

In addition to the ancient hula, the Halau O Millilani performs the *hula 'auwana* (modern hula), perhaps the most well known of hula styles. This style developed during the middle to late 1800s with the blending of 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 she represents was brought to the National by the members of the Halau Hula O Millilani, who composed music and dance for the occasion. They return this year from our nation's 50th state to help celebrate the 50th National Folk Festival.

Members performing at this year's festival are: Makalapua Bernard, G. Pilikua Bernard, Li-

ana laea-Honda, Nani Pai, Kaua-noe Taliaferro, Waiantuhea Maka'ena, Mapu'ililihiaokekai Oshiro, Haunani Badayos, Nohea Mahelona, J. Kaholo Daguman, Aaron Liko Allen, Noa K. Allen and Randy Wichman.

### THE HYE ECHOES WITH SUSAN AND GARY LIND-SINANIAN

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-Sinianian are well versed in the broad repertoire of Armenian music and dance but they specialize in the older Armenian forms.

The Hye Echoes this year celebrate their 30th anniversary of performing for Armenian community events, picnics, church functions, anniversaries and weddings. Their members, ranging in age from 23 to 73, perform richly textured traditional Armenian music on violin, *kanoun*, *oud*, *dumbeg*, piano accordion and clarinet — instruments typical to this music. The music includes dance tunes, in a variety of rhythms, as well as songs in Armenian, Greek and Arabic languages. The entire group sings and the oldest member of the group, Henry Simmons, is known for his distinct "old-world" voice, a deep, guttural voice especially appropriate for Armenian chants.

The members of the group are: Henry Simmons, 73, playing *kanoun* (a 73-string plucked psaltery); Greg Krikorian, 50, playing *oud* (an 11-string round-backed lute); Michael Naroian, 42, playing *dumbeg* (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-Sinianian, 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-Sinianian's family immigrated to Boston from Sepastia 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 folkdance, 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 items including costumes, old 78 records, posters, metalware, coins, stamps, ceramics, illuminated manuscripts, oral history tapes, textiles, memorabilia, audio-visual materials and a 6,000 volume library on Armenian subjects. Susan 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; praise him with stringed instruments 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 tambourines, piano, 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-



Kings of Harmony



Ko Nimo  
photo by Paula Court

ever they appear.

The United House of Prayer for All People church has its roots in Massachusetts, founded by Bishop C. M. "Sweet 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, uptempo church melodies. The repertoire of the Kings of Harmony includes such songs as "Precious Lord," "Oh, Happy Day," "Pass Me Not Oh Gentle Saviour," "Oh, 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, Hezekiah Shepherd, Samuel Cole, Perry Smith, Joe Lewis Chambers, Henry Cleve-

land, Bernard Holston, Bryant Alexander, Lloyd Mays, Tony Minson, and Cornelius Swaringer play the trombone harmony and rhythm parts along with Melvin Reid on baritone horn and Joshua Hampton on sousaphone. Joe Heyward on snare drum and James Freeman on bass drum provide a rock solid rhythm for the organization. Joining the band on lead vocals at the National Folk Festival will be the Assistant Pastor for church headquarters, "God's White House," Washington, D.C. Apostle H. Whitner, who on special occasions sings with the Kings of Harmony.

### KO NIMO AND HIS ADADAM AGOFOMMA

Ko Nimo was born in a small village in the Ashanti region of Ghana where he grew up around both traditional Ashanti music and the sounds of European church music. His mother was a singer and his father was a farmer, a tailor and a part-time musician who taught Nimo to play guitar. As a young man, Nimo pursued music professionally playing guitar with several popular highlife bands while at the same time following a career in chemistry. After Ghanaian independence in 1957, Nimo formed the Adadam Agofomma or "roots" ensemble in an effort to cultivate popular interest in indigenous music such as palmwine.

Palmwine guitar music, the source of highlife, developed in the early part of this century as a blend of West African lyrical and rhythmic traditions with harmonies and instrumentation from Europe and the Americas. It is one of the sources for such New World musical forms as blues, bossa nova, calypso, and the Cuban popular songs of the 1920s.

The instrumentation of palmwine music includes: acoustic Spanish guitar; a small ensemble of drums and bells; and the large box, three-pronged *sanza* known in the Caribbean as the rumble box and in Ghana as the *prempensua*. Lyrics are philosophical and occasionally humorous covering a variety of topics such as poverty, male-female relationships, and Ashanti tribal history. Songs are sung in the Asante-Twi language except those derived from Liberian sailors and from Sierra Leone which are sung in pidgin English.

As one of the foremost exponents of the arts of traditional Ashanti 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 blending of indigenous Ghanaian musical forms with American and European popular music. He comments, "You see, I'm educating the younger people to respect traditional wisdom."

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

### LOS PREGONEROS DEL PUERTO

José Gutiérrez, harpist and *pregonero* (lead singer) of Los Pregoneros del Puerto, hails from La Costa de la Palma rancho, bordering on the Alvarado Lagoon in the heart of *jarocho* country near the port of Veracruz, Mexico. He now lives in Los Angeles, California. His grandfather was an accomplished musician, and his father

is one as well. Typical of many *jarocho* musicians, the ebullient José plays all the main *jarocho* instruments with ease, is a fine vocal and instrumental improviser, and even dances a little on occasion. His musical companions are also from the *jarocho* country and show it in their faithfulness to traditional style: Oliverio Lara, of 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 chordal 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 remained so evident as in the folk culture of the southern coastal plain of Veracruz. The peak social occasion for music and dance is the *fandango*; 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 Veracruzansettlers - there is a strong tradition of oral poetry, much of it improvised 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 picaresque character of the *jarocho*s, 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.



Los Pregoneros del Puerto



Lowell Angkor Dance Troupe  
photo by James Higgins

The jarocho 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 the many people who had not celebrated their native culture since the 1975 Communist take-over of Cambodia when all religious celebrations were prohibited.

At the time of the City Hall celebration, the City of Lowell was on its way to becoming the home of one of the largest and most active Cambodian communities in the United States. The Angkor Dance Troupe and Traditional Music Ensemble is a product of Lowell's ever-growing community which attracts new arrivals from across the country. With dance masters Sameth

Chea from Long Beach, California, who also performs Cambodian comedy and drama and Thoeun Thou, whose family was part of the original Royal Ballet Troupe of Prince Sihanouk, the Angkor Dance Troupe has been able to diversify its repertoire to include regional folk dances like the Monkey Dance while refining their renditions of the better known Coconut and Handkerchief Dances.

### 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 in the French settlements of southern Maine: Ben Guillemette, Eddie Deschenes, 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 notey melodies are all characteristic of Acadian fiddling. This style can be recognized by its repeated two-part 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, pre-

cise, and, perhaps most significantly, fast playing.

Ben Guillemette, the tenth child in a family of fifteen children, was born in the southwestern Maine town of Sanford. This small town in the southern 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: firmly

based in traditional music, heavily influenced by repertoire learned from recordings of Canadian professional fiddlers, and 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 Deschenes 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 French-Canadian repertoire but he prefers making music at "house parties," where there are no competitions or judges, and friends can share their 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 enjoys playing for groups of senior citizens and various nursing homes with the "Katahdin Mountaineers" 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.



Maine Fiddlers Convention  
photo by Rhonda Farnham

Captain Kendall Morse



Nashville Bluegrass Band

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 Gorham, 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 Bowdoinham.

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 Con-

test 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 it's 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 capella* Sacred Harp singing and solo performances by musicians such as blues 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'Bryant, 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 came to 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 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 instrumentals 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 Nashville 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



Nguyen Dinh Nghia  
photo courtesy of Smithsonian Institution



Doan Trang and Nam Phuong  
photo courtesy of Smithsonian Institution



Panopoulos Brothers Orchestra

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 *tam tap luc* - thirty-six string hammered dulcimer - and the 16-string zither, Nam Phuong on the *dan bau* (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 t' rung*, 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 Peloponnisos, 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 Peloponnisos. 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 tavernas of Athens and Piraeas.

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 Rusos 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 Burnette. Growing up in Trinidad near a volunteer reserve camp during World War II, Burnette 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, Burnette 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. Burnette 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 *tambo bambou* (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.

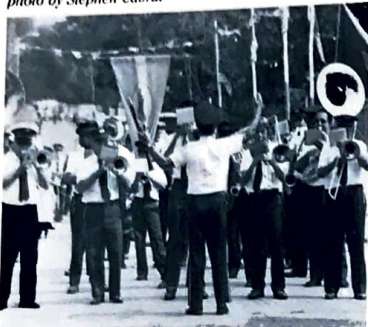
Steel band music was viewed by musicians as a social outlet for protest. Consequently, for many years these groups were viewed as being in opposition to mainstream society, and middle-class parents often discouraged their children from joining steel bands. However, as the demand for bands to perform at parties grew, groups began to expand their repertoires to include steel band renditions of the popular songs of 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



Mackie Burnette, Panorama Steel Band

Our Lady of the Angels Band  
photo by Stephen Cabral



Grupo Folclórico Lusitanos



Lowell Portuguese Ensemble  
photo by Tom Rankin, American Folklife Center, Library of Congress

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 Azore 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 Brass Band of New Bedford, and the Lowell Portuguese Ensemble

*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 Phillip Sousa, was Portuguese and had his roots in this tradition. However, during the 1950s and 1960s brass band music was on a decline and only since the 1980s has this music experienced a revitalization. This decline in Portugal is partially 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 festivals 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, Eduardo Almeida, and Victor Medeiros in 1982 and represents, in part, recent immigrants from the village of Agua de Pau on the island of St. Michaels 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 vented and voiced 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 Ormande and Hermengildo Matos and a group of local dancers.

## ROOTS OF BRAZIL

The arts of Brazil, especially those of the Bahia region on the east coast of the country, are deeply influenced by West African tribal traditions. Much of the music and dance of Roots of Brasil 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 al-

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

Ligia Barreto founded Roots of Brasil 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, Mikey Davison, Michelle Summers and percussionists Jaja, Jakuba and Charles Negrita who will play conga drums and *agogo* (bells).

## SON DE BORÍNQUEN

*Son de Borinquen*, translated "the music of the native Puerto Rican" is a group of musical friends who have come 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 Efraim Rivera, and their specialty is *jibaro* music, the music of the people from the rural highlands, inland 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 *mapaye* to the accompaniment of string instruments and a *güiro* (a ridged gourd, scraped with a stick). According to group



Statue of Our Lady of the Angels, patron saint of Agua de Pau, St. Michaels  
photo by Stephen Cabral



Roots of Brazil



Son de Borinquen  
Photo by Theresa Francis



Ta Pethia  
photo by Nick Hawes

member Jose Rodriguez, "If somebody's a jíbaro, 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 aguinaldos 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 rhythmic structure in ten line stanzas.

Maria Burgos de Santiago is a prolific composer of decima and aguinaldos. 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 German, Puerto Rico, and moved to Waterbury approximately 25 years ago. Her music has brought her appearances on radio and television over the years.

Maria 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 theme, rhyme and metric scheme. He is a self taught poet with a wonderful voice and obvious love for jíbaro music who grew up in Orocovis, Puerto Rico.

Every group has a person

who pulls the artists together. Jose Rodriguez is that person for Son de Borinquen and also a very active worker in the Puerto Rican community. He is president of the Sociedad de Talento Puertorriqueno, 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. Maria Burgos de Santiago and Alex Lopez, another Waterbury musician, influenced him. Jose also speaks of participating as a youth in the *parandas*, a type of Christmas carolling tradition, important to the Puerto Rican community. Jose 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 jíbaro music, can play classical mazarukas and danzas of Puerto Rico.)

Efraim Rivera works during the day with Jose Rodriguez and is originally from Aguada, Puerto Rico. He is self taught on guitar, *sinfonia de boca* (harmonica) and *sinfonia 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 ap-

proximately 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 couple 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 a contemporary popular songs from the city of Athens.

The group consists of James Kafasis 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, bal-

lads, cowboy songs, and breakdown fiddling. The stringband style merged with the more 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 foreground.

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



Texas Cowboys



Herb Remington



Leon Rausch

Joe and Odell Thompson  
photo by Nancy Kalow



John Dee Holeman  
photo by Kathy James

Bend, Indiana, also was involved with Bob Wills'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 Dessons 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 Wills 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 ODELL THOMPSON WITH JOHN DEE AND JANICE HOLEMAN

It is an honor to have Joe and Odell 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 musics.

Older than the nation, the black fiddle and banjo duet and stringband 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 fad, 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 1700s. Here is the antecedent of the Appalachian old-time stringband and its modern manifestation, the bluegrass band.

Joe and Odell are banjo and fiddle musicians from the black stringband 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 frolics, communal corn shuckings, wood cuttings, and home gatherings. Those opportunities for music have all but faded away, and less regular festival 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 Odell, ages 69 and 76 respectively, are first cousins

from northwestern Orange County, North Carolina, about 20 miles north of Chapel Hill. Their fathers were both musicians—Joe's father John Arch Thompson played fiddle, and Odell'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. Odell 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 can recall large gatherings where they played in the doorway between two rooms full of dancers. Both Joe and Odell 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," "Boil Them Cabbage 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 Lornell 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 Odell 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 lilting 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 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 achievements.

## 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 back home in 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



Wayne Toups  
photo by James Higgins

Joaquim Miguel Almeida  
photo by W. Lambrecht



Celestine Anderson  
photo by W. Lambrecht

accordion strap and nothing but his own iron-armed strength supporting the accordion.

Toups grew up in Crowley, Louisiana, the youngest of seven children. He remembers hearing Cajun music as a boy at the weekly dances that his family attended in Riceville. He recalls, "They used to put me up to sleep on the table. I remember going to bed every Saturday night with the French music playing. It played in my dreams and seeped into my soul." At age 14, Toups transferred the music from his dreams to his fingertips as he tried his hand at his older brother Roger's accordion.

While Roger went offshore to work on an oil rig, Wayne practiced until he could play more tunes than his brother could. He began listening to the records of the late great accordionist Iry Lejeune, whose soulful style was popular in southern Louisiana during the 1950s. Toups's other musical heroes include Aldous Roger and Walter Mouton. Folklorist Barry Ancelet compares Toups's agility and enthusiasm to that of famed accordionist Nathan Abshire as a young man.

"As long as someone like Wayne Toups is playing, the French culture will survive," Ancelet says.

The Zydecajun band includes Wade Richard on guitar and vocals, Terry Huval on fiddle, Troy Gaspard on drums, Rick Lagneau on keyboard, and Mark Miller on bass guitar.

## 50TH NATIONAL FOLK FESTIVAL - CRAFTS DEMONSTRATORS

### JOAQUIM MIGUEL ALMEIDA

Joaquim Miguel Almeida was born in the Cape Verde Islands in 1898 and came to New Bedford, Massachusetts, when he was 21 years old. He took a job in the textile mills and continued to do this work until he retired. Joaquim left school when still in Cape Verde to become a fisherman, following in his father's footsteps. He started making model boats at the age of 15, learning from an uncle who also was a fisherman.

Joaquim lives in New Bedford, Massachusetts, in an apartment full of model boats which he builds with hand tools, using scraps that he finds or relatives bring him. He makes his boats without plans, because he says that he has all the plans in his mind. His model boats have moveable parts, and he delights in showing the mechanical means through which he can work the rigging and the sails.

Joaquim plays the fiddle (as did his father) and the guitar. He occasionally gathers with his friends to play music and dance, sometimes at the Cape Verdean social club in New Bedford.

### CELESTINE ANDERSON

Celestine Anderson was born in Manchester (Middlesex), Jamaica, and moved to the United States with her husband and children 19 years ago, when she was 37. She is now a resident of Lawrence, Massachusetts.

Celestine's parents and grandparents were farmers; her maternal grandfather was also a carpenter and a constable. Like most Jamaican women raised in a traditional environment, Celestine learned to sew and embroider from her mother and grandmother. Her grandmother and grandfather also taught her to make baskets when she was

very young. Traditionally, baskets were made from palm leaves, the stems being used as ribbing; grass and old rags wrapped around twigs would also be used. These baskets could be decorated with flowers and ribbons and sometimes were painted. Baskets were used daily in all Jamaican households for storing the family's belongings and food, for laundry, for marketing, and for bringing crops back from the fields. These baskets generally would last two or three years.

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 fourteen 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

Drum maker 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 his son to recognize the different properties of various roots, plants, and woods. Ali's father made household tools and implements, and Ali learned how to make his own toys. He began to carve 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 has a

different personality and role. The *djimbe* 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 Africans 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 fish operations, most fishermen learn to repair them during fishing trips. Louis also learned to make lobster pot

Ali Cissoko  
photo by W. Lambrecht



Louis Doucette  
photo by W. Lambrecht

nets, 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 Doucettes 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 Zyguel 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



Irene Doucette  
photo by W.  
Lambrecht



Albert Doucette  
photo by W.  
Lambrecht



Elaine Foley  
photo by W.  
Lambrecht

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 cost of materials and he currently is receiving 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 tatted 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 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 uses it rarely; in earlier times, people used to make their own wooden shuttles). Elaine's grandmother made few tatted 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 Abnaki 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 came 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 moose hair 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 honeymoon 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 fifties from a neighbor, Ms. 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 ODIAN KASPIAN

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, since handwork was considered essential knowledge for any cultured Ar-



Frank  
Greenhalgh  
photo by W.  
Lambrecht



Beverly  
Greenhalgh  
photo by W.  
Lambrecht



Hope Ivers  
photo by W.  
Lambrecht

Alice Odian Kasparian  
photo by W. Lambrecht



Yong Ge Kue  
photo by W. Lambrecht

menian woman.

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 these frightening months, Alice mastered the art of lacemaking at the insistence of her mother who wanted her and her sister to keep their minds and spirits busy with lacemaking and embroidery. In 1919, 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 60 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-Sinianian, 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 Khouang, 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, steaming rice, storage, and pen-

ning in the chickens. To make a basket, a man would go to the bamboo groves in the morning, bring the bamboo back 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 finishing touches done. Weaving 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 Laotian government army, and finally with the U.S.A.-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 chores for which baskets were made are not 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 HALAU HULA O MILILANI

The use of *lei* 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

tough-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 dancers) 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; *haku* - a three-strand plait with other materials mounted onto the plait; *wili* - a two-strand wrapping 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, Waimea lei-makers, especially the older ones, are known for their use of the *haku* technique. Today, Oahu lei-makers are noted for the *wili* technique.

Information from the writings of Marie A. McDonald in *Na Puniolo o Hawai'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 a 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 Khouang province, having married a White Hmong woman from that area. He con-

tinued 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 1979, 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 growing in Rhode Island for 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 Morrissette, Sidney Muskovitz, and Henry Paradis.

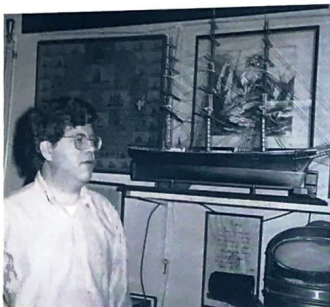
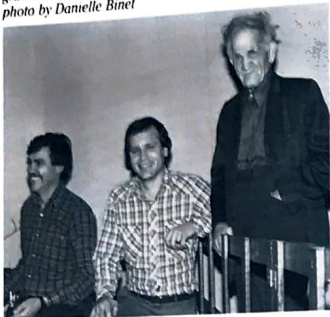
Albert Cote worked in the Merrimack and Boott Mills in the 1940s as a loom fixer. He then worked in the Uxbridge Mill in Lowell as a weaver. In later years he worked in a hardware store and for Honeywell Corporation. During his years in the mills, Albert had occasion to

Shoua Lue Lo  
photo by W. Lambrecht

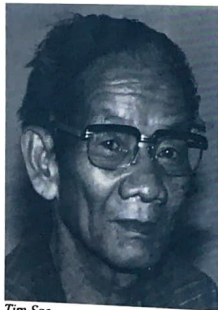


Lowell Textile Mill Workers

Paul-Émile and Dominique Lavalée-Richard and their grandfather Wilfrid Richard  
photo by Danielle Binet



Erik A. R.  
Ronnberg, Jr.  
photo by W.  
Lambrecht



Tim Sao  
photo by Nancy Sweeney

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 room table after dinner while Erik, Jr. looked on. Erik's maternal grandfather, who lived with the Ronnbergs, taught Erik wood-working 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 workmanship 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 ship-building and building of model ships 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 1909, in a family of eight brothers and sisters. He lived as a farmer in the northern part of the country until 1979, 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 kadack* (winter) from December through January, after all the agricultural work is done. There are two kinds of *klang aik* (kites): the *kbal domrai* (elephant head); and the *sluck smang* (leaves of the Knang 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 resin. The kites are judged by the range of tones which the *aik* (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. If 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 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 come from a farming background, but they moved to Lawrence, Massachusetts, and worked in the 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 a 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 Andover, 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 Westerly, Rhode Island, in 1928. 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 1930s.

Ella was instructed in the customs and lore of the Narragansetts 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 fingerweaving, 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,

Elizabeth Sarracino  
photo by W. Lambrecht



Ella Thomas Sekatau  
photo by W. Lambrecht



Chan Syna Soch  
photo by W. Lambrecht



Jonas Stundza  
photo by W. Lambrecht

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 were many of the inhabitants of Phnom Penh. 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 hand 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 sashes which members of his community wore as a mark of nationalism and identity. He apprenticed himself to a number of weavers, including Mrs. Stapulonis, who was from the same region as his family (Rytu Puntinkas), and Mrs. Aponavicius, 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 (Xieng Khouang Province), Laos, in 1951. 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 qual-

ity of her work, and Hmong women try to achieve outstanding standards in textile art. Traditional textile pieces (paj ntaub) 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 cloths," 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 could no longer pursue their traditional occupation as tillers of the land 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.*

## 50TH NATIONAL FOLK FESTIVAL FOODWAYS

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 Mattei, 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); Khongimixay Khoxayo, (Laotian); Luisa Espinola (Portuguese); Angie Pappas (Greek); Stephanie Wisniewski (Polish); Lillian Dubois (French Canadian) and representatives from the Cambodian and Spanish communities.



Chang Xiong  
photo by W. Lambrecht

Eleanor Roosevelt and Agnes Meyer at a National held in Constitution Hall, Washington, DC. Mrs. Meyer was Chairman of the festival and Mrs. Roosevelt was Honorary Chairman.  
photo by Harry Goodwin for The Washington Post



Lydia Mendoza performed at the 37th National, held in 1975 at Wolf Trap Farm Park, Vienna, Virginia. In 1982, she received a National Heritage award from the National Endowment for the Arts.  
photo courtesy of Lydia Mendoza's collection

## SUPPORT

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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## ACKNOWLEDGEMENTS

The Board of Directors and staff of the NCTA would like to especially thank the following persons and groups for their support:  
Chrysandra L. Walter, Superintendent of Lowell National Historical Park and her entire staff, all of whom have contributed directly to the success of this festival;  
Members of the Folk Festival committees in Lowell who formulated and carried through with many of the details of the festival;

And the following friends who have assisted us with the 50th National Folk Festival program:  
Betty Belanus, Office of Folklife Programs, Smithsonian Institution  
Dillon Bustin, Massachusetts State Council on the Arts and Humanities

Stephen Cabral  
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Program book cover from the Fifth National Folk Festival, Washington, D.C., 1938

You're read about it—now be sure to see

THE FIFTH ANNUAL  
**National Folk Festival**  
SPONSORED BY THE WASHINGTON POST FOLK FESTIVAL ASSOCIATION

Matinees—  
**50¢ & 75¢**  
(ONE SEAT—\$1)

Evenings—  
**50¢, 75¢ & \$1**  
(ONE SEAT—\$2)

First Time Ever  
Hold in the East!

CONSTITUTION HALL  
May 6th . . . 7th . . . 8th  
A DIFFERENT PROGRAM EACH DAY

The performers listed on this page have received every national attention. Some regularly headed down through many generations. They're a different program each day.



Folklorist George Pullen Jackson (right), with members of the Old Harp Singers, a group that used the four shape note hymnal, the Sacred Harp, published in 1844. They were at the first five festivals.  
courtesy of the Southern Historical Collection, University of North Carolina, Chapel Hill

Retired before-the-mast sailor J. M. "Sailor Dad" Hunt of Marion, Virginia, in a World War II sailor's uniform. A legendary singer of sea shanties, Sailor Dad was at the 5th National in 1938 and at the 20th in 1954.



Jeannine Tardiff  
Ned Tarney  
Dave Trubey  
Marie Wasylak

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We are deeply grateful to all these dedicated volunteers and Festival participants, and to all those whose names were received too late for our printing deadline.

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Pete Reiniger  
Tim Kidwell  
Richard Derbyshire  
Mike Rivers  
Mary Cliff  
Tom Linthicum  
Cell Muller  
John Stewart  
Susan "Purly" Gates  
Capron Sound

The sounds of the 50th National Folk Festival are being recorded by WKSU-FM, Kent, Ohio to be broadcast nationally over American Public Radio during Thanksgiving weekend.

## SCHEDULE: FRIDAY, JULY 29, 1988

5:30 PM CAJUN DANCE PARTY  
with Wayne Toups and Zyde-  
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.

\*7:30 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 Miliani

\* Sign language interpretation

Program book cover from the 23rd National Folk Festival, Nashville, 1959



The Carolina Cloggers from Newland, NC, were in the vanguard of the choreographed clogging fad and appeared on several Nationals in the 1950s.

**SCHEDULE:  
SATURDAY,  
JULY 30, 1988**

**JFK PLAZA**

12:00  
*Armenian Music and Dance*  
Hye Echoes with Susan and Gary  
Lind-Sinianian

12:45  
*American Indian Music and  
Dance*  
American Indian Dance Theatre

1:30  
*Bluegrass Music*  
Nashville Bluegrass Band

2:15  
*Afro-Brazilian Dance and  
Drumming* Roots of Brasil

2:45  
*African Up-Up-Up Music*  
Ko Nimo and his Adadam  
Agofomma

3:45  
*Hawaiian Hula*  
Halau Hula O Mililani

4:30  
*Louisiana Cajun Music*  
Wayne Toups and Zydecajun

Banjo innovator and minstrel-style performer Dewitt "Stuffy" Jenkins and fiddler Homer "Pappy" Sherrill, South Carolina performers at the 1972 National, held at Wolf Trap Farm Park, Vienna, Virginia.  
photo by Gil Golin



*Teewa Indian drummer at the National.*

**LUCY LARCOM PARK**

12:00  
*Mexican Jarocho Music*  
Los Pregoneros del Puerto

12:30  
*Irish Harmonica Tunes and Ballads*  
Willum Garvey and Robbie  
O'Connell  
1:00  
*Vietnamese Traditional Music*  
Nguyen Dinh Nghia Family

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 Huval - Cajun

3:15  
*Anglo-American Stringband Music*  
Clyde Davenport, Willard Anderson  
and Bobby Fulcher

3:45  
*Mexican Jarocho 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

12:45  
*French-Canadian and New England  
Fiddle Tunes and Step-  
dancing* Maine Fiddlers Con-  
vention with Monique Leger

1:30  
*Gospel Brass Band Music*  
Kings of Harmony

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*  
Cuchullan with Deirdre Goulding

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

**MARKET MILLS COURTYARD**

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

12:45  
*Puerto Rican Jibaro Songs*  
Son de Borinquen

1:15  
*New England "Downeast" Story-  
telling* 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 - Viet-  
namese and Chan Syna Soch -  
Cambodian

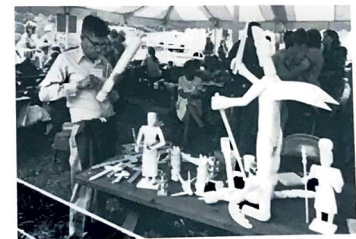
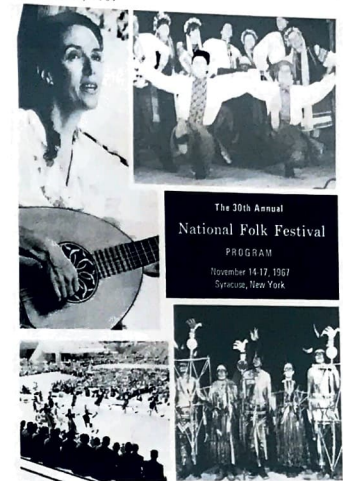
3:15  
*Irish Harmonica Tunes and Bal-  
lads*  
Willum Garvey and Robbie  
O'Connell

4:00  
*New England "Downeast" Story-  
telling* Captain Kendall Morse

4:30  
*North Carolina House Party*  
Joe and Odell Thompson, John  
Dee and Janice Holeman

SATURDAY EVENTS  
CONTINUE ON NEXT PAGE.

*Program book cover from the 30th National Folk Festival,  
Syracuse, NY, 1967*



*Legendary santos carver George Lopez of New Mexico in  
the craft area at the 34th National at Wolf Trap Farm  
Park, Vienna, Virginia 1974.*

SCHEDULE:  
SUNDAY,  
JULY 31, 1988

Fieldwork photo of Arizona Yaqui Indian Pascola dancers and musicians, courtesy of folklorist Jim Griffith. Griffith brought 16 Yaqui dancers, singers and musicians to the 1978 National and their music and dance was a highlight of the festival.



Kubata, now known as Cubanacán, performed Afro-Cuban music and dance at the 1981 National held at Wolf Trap Farm Park, Vienna, Virginia.

JFK PLAZA

12:00  
*Irish Music and Stepdancing*  
Cuchullan 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 Nimo and his Adadam Agofomma

LUCY LARCOM PARK

12:00  
*Celebrating Carnival* Louisiana Mardi Gras, Trinidadian Carnival, Brazilian Carnival, Portuguese Carnival and Puerto Rican Sabor de Gloria

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

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

1:45  
*Mexican Jarocho Music*  
Los Pregoneros del Puerto

2:30  
*Gospel Music Workshop*  
Kings of Harmony, Nashville Bluegrass Band, John Cephas and Phil Wiggins

3:15  
*Irish Music and Stepdancing*  
Cuchullan with Deirdre Goulding

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

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-Sinianian

3:30  
*Puerto Rican Jibaro Songs*  
Son de Borinquen

4:00  
*Hawaiian Hula*  
Halau Hula O Mililani

4:45  
*Bluegrass Music*  
Nashville Bluegrass Band

5:30  
NEW ENGLAND DANCE PARTY  
with the Maine Fiddlers Convention and Toots Bouthot calling and teaching 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 Willum Garvey

1:00  
*New England "Downeast" Storytelling*  
Captain Kendall Morse

1:30  
*Puerto Rican Jibaro Music*  
Son de Borinquen

2:00  
*Banjo Styles Workshop* Alan O'Bryant - Bluegrass, Clyde Davenport - Appalachian Old-Time, Odell Thompson - Piedmont Old-Time and Seamus Egan - Irish

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

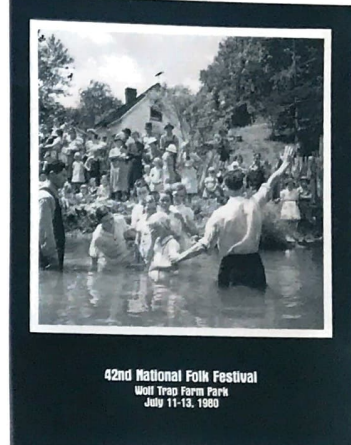
3:30  
*New England "Downeast" Storytelling*  
Captain Kendall Morse

4:00  
*Mexican Jarocho Music*  
Los Pregoneros del Puerto

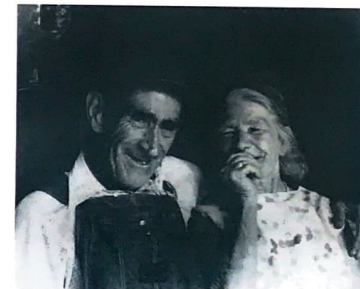
4:30  
*Stringband Music and Dance from the North Carolina Piedmont and the Kentucky/Tennessee Plateau*  
Joe and Odell Thompson, John Dee Holeman, Clyde Davenport, Willard Anderson, Bobby Fulcher

SUNDAY EVENTS  
CONTINUE ON NEXT PAGE.

Program book cover from the 42nd National Folk Festival, Vienna, VA, 1980



42nd National Folk Festival  
Wolf Trap Farm Park  
July 11-13, 1980



Dee and Delta Hicks. Tinchtown community, Fentress County, Tennessee. Though illiterate Dee kept about 400 songs and ballads in his memory, some of the latter with as many as seventy verses. This fieldwork photo was taken by Bobby Fulcher who recorded most of those songs. While at the 1978 National their house was destroyed by fire. Fulcher was largely responsible for the raising of funds to re-establish them on their farm with some assistance from the National's Board members and staff.

EASTERN CANAL PARK

12:00  
*Bluegrass Music*  
Nashville Bluegrass Band

12:45  
*Piedmont Blues*  
John Cephas and Phil Wiggins

1:30  
*Hawaiian Hula*  
Halau Hula O Mililani

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 Adadom  
Agofomma

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 musi-  
cal instrument maker Frank  
Greenhalgh

2:00  
Visit with Lithuanian weaver  
Jonas Stundza

3:00  
\* Visit with French-Canadian  
woodcarving families: Domin-  
ique and Paul-Émile Lavalée-  
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 Ital-  
ian, Laotian, Portuguese, Greek,  
Polish, Cambodian, Spanish and  
French Canadian cooks will take  
place at \* 1:00, 2:00, 3:00 and  
4:00 at City Hall.  
\* Sign language interpretation

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 Mar-  
ket Street, between 11:00 AM  
and 5:00 PM on Saturday and  
Sunday.

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

3:30  
PORTUGUESE PROCESSION with  
Our Lady of the Angels Brass  
Band, Grupo Folclorico Lusi-  
tanos and the Lowell Portuguese  
Ensemble. Begins at intersec-  
tion of Shattuck and Market  
Streets.

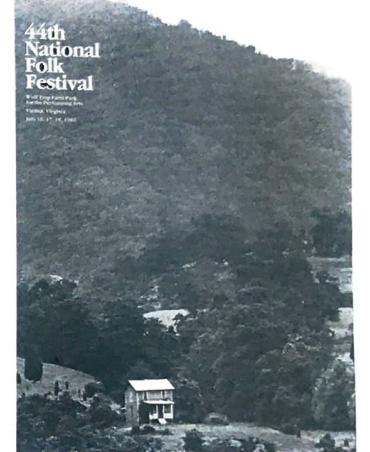
FESTIVAL RAIN LOCATIONS

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



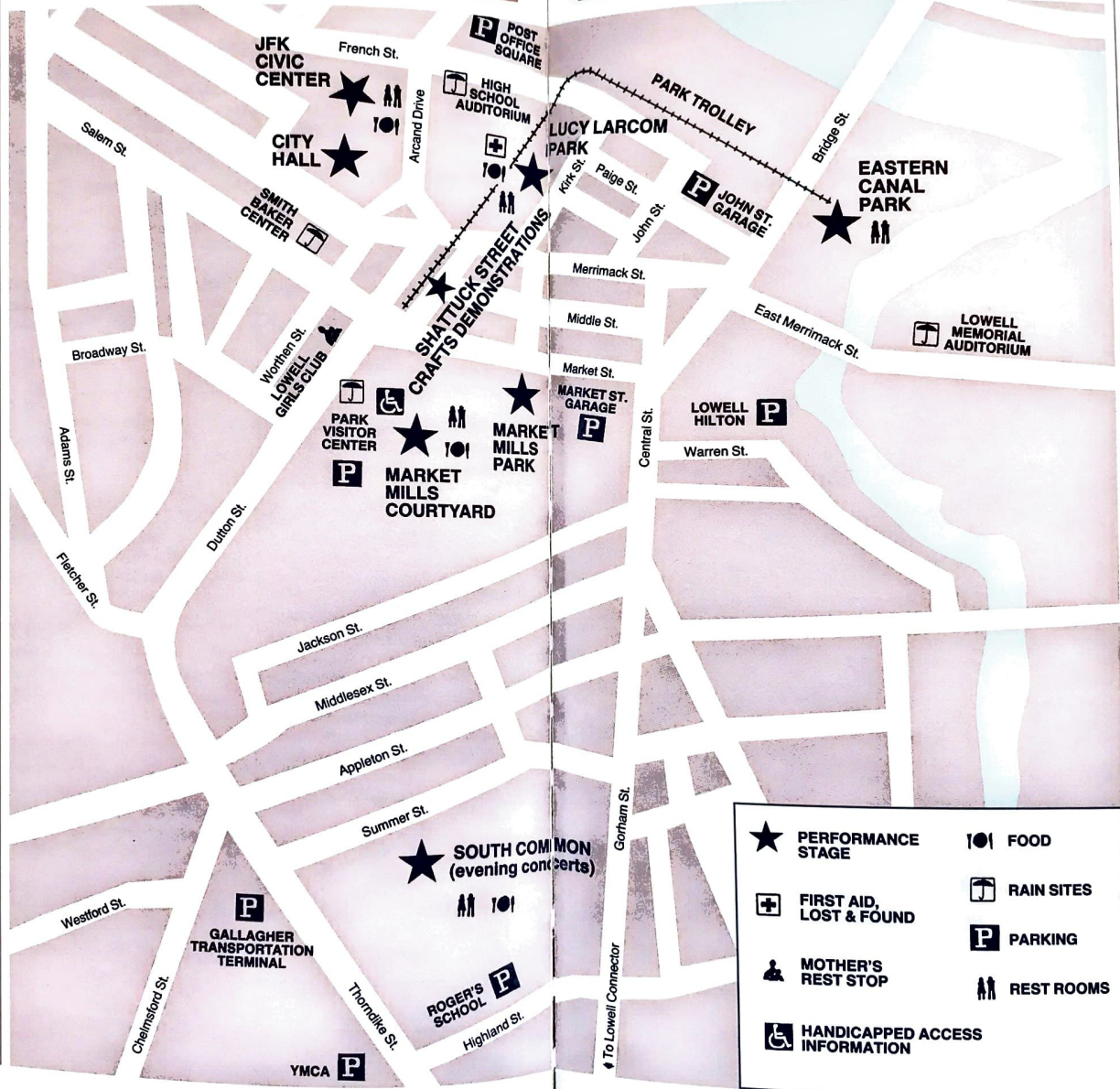
North Carolina artist Stanley Hicks was a renaissance man at the 1978 festival. He demonstrated the making of fretless banjos and dulcimers, performed on them, sang ballads, told the Jack tales his family has kept for generations, and stole the show with his jumping jack style of flatfoot.  
photos by Kathy James

Program book cover from the 44th National Folk Festival, Vienna, VA, 1982



The McIntosh County Shouters from Georgia, led by 93-year-old Deacon James Cook, performed the ring shout, an African survival, at the 1980 National at Wolf Trap Farm Park, Vienna, Virginia.  
photo by Margo Newmark Rosenbaum

MAP



- ★ PERFORMANCE STAGE
- ☺ FOOD
- ☒ FIRST AID, LOST & FOUND
- ☒ RAIN SITES
- ☒ PARKING
- ☒ MOTHER'S REST STOP
- ☒ REST ROOMS
- ♿ HANDICAPPED ACCESS INFORMATION

Fieldwork photo of Moses Williams, Florida diddy-bo player who performed on the 1981 National. Here he plays one made of a wire stretched across a wooden door.



Fieldwork photo by Loren Hosack of Cliff Hardesty, violin maker and fiddler who participated in the 1983 National at the Cuyahoga Valley National Recreation Area, Ohio.

Program book cover from the 47th National Folk Festival, Cuyahoga Valley, OH, 1985



Puerto Rican dancers and musicians Los Pleneros de la 21 lead a street parade at the 49th National Folk Festival, Lowell, Massachusetts, July 1987. photo by James Higgins

## ABOUT THE NATIONAL COUNCIL FOR THE TRADITIONAL ARTS

Three generations of Georgia fiddlers are in this fieldwork photo taken for the National by Margo N. Rosenbaum. Father Gordon Tanner (left) is with his son, Phil, and grandson, Russ. Gordon was the son of fiddler Gid Tanner, leader of the legendary 1920s recording band, the Skillet Lickers. Gordon and Phil were at the 1982 National.



In this photo, three generations of Khmer dancers prepare for a performance at the 1981 National Folk Festival. The National Council for the Traditional Arts assisted in the resettlement and presentation of 35 of these dancers and musicians who had fled the genocide that devastated their country in the late 1970s. photo by Robert Trippett

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:  
National Council for the  
Traditional Arts  
806 15th Street, N.W., #400  
Washington, D.C. 20005  
202/639-8370

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GRAPHIC DESIGN BY KEVIN OSBORN  
RESEARCH & DESIGN ASSOCIATES  
ARLINGTON, VIRGINIA

Participants and Staff of the 15th National Folk Festival, St. Louis, 1949 photo by Eugene Taylor



29th National Folk Festival  
1966  
Denver, Colorado

30th National Folk Festival  
1967  
Syracuse, New York

31st National Folk Festival  
1968  
Milwaukee, Wisconsin

32nd National Folk Festival  
1969  
Knoxville, Tennessee

33rd National Folk Festival  
1971  
Wolf Trap Farm Park,  
Vienna, Virginia

34th National Folk Festival  
1972  
Wolf Trap Farm Park,  
Vienna, Virginia

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

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

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

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

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

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

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

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

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

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

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 Donell

Just a card to  
say I got Home right side up,  
am a little sore and stiff but  
still going strong

Just lots of Love  
Especially for Louise

Bob

Booth

come down some time