



51ST NATIONAL FOLK FESTIVAL

LOWELL, MASSACHUSETTS
JULY 28, 29, 30, 1989

51ST NATIONAL FOLK FESTIVAL

Lowell, Massachusetts

July 28, 29, 30, 1989

Produced by

the National Council for the Traditional Arts

Lowell National Historical Park

Regatta Festival Committee

City of Lowell



Photos starting above going clockwise

*Michael Doucet (Beausoleil)
photo by Michael P. Smith*

*Wallace McRae
photo by Mike Korn*

*Nicky Bombardier and Cara Blaise
(L'Ensemble Québécois)*

Tenders built in Lowell Boat Shop

*Hep Lam
photo by James Higgins*



Welcome to the 51st National Folk Festival, the third in Lowell. This festival is a transitional one, next year it becomes the Lowell Folk Festival. The organizing institutions will remain the same, but there will be one change: my organization will be in a supporting role while Lowell institutions will take the lead in program planning.

So it is appropriate for me to here pause and thank five extraordinary people who are largely responsible for bringing the National Folk Festival to Lowell and ensuring its success in this great little city. Scores of people are thanked later in this book, and we are indebted to all who have created this success. But these five are special. It was their vision. They've worked very hard.

Three are employees of the Lowell National Historical Park and they've worked much harder and longer and been much wiser than their President or the Secretary of the Interior could ask. Two are volunteers, officers of Lowell's Regatta Festival Committee, and they've invested this effort with vision, a community base, and thousands of hours of work by themselves and other volunteers.

So I offer their names here in alphabetical order, without organizational affiliation, because they belong to a greater fraternity, the one composed of people who really make a difference. They are John Green, Sue Leggat, George Price, Zenny Speronis and Sandy Walter! It is an honor to work with people of this caliber, and I thank them for the privilege.

To those of you who are enjoying the National Folk Festival for the first time, I offer a *blow-ins'* welcome to Lowell. You are now in a great place! A page of working class American history was writ large here! We know how to throw a working class party! See you here next year—and be sure to bring the whole family!

Joseph T. Wilson
Executive Director
National Council for the Traditional Arts

MESSAGE FROM THE PARK SUPERINTENDENT

Welcome to Lowell! We are delighted to host the 51st National Folk Festival. 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 51st 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 in either or both of the last two years 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 tradition 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 51st 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 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; our sister agency, the Lowell Historic Preservation Commission, and our sister park, the Lowell Heritage State Park; the Lowell Plan; the Northern Middlesex Convention and Visitor's Bureau; and all of our 20 corporate sponsors, and the 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 view the award-winning multi-image slide show, "Lowell: The Industrial Revelation," and to make plans for a return visit to Lowell to take a Mill and Canal Tour. Be sure to take a free trolley ride and to visit the Patrick J. Mogan Cultural Center, as well!

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

Chrysandra L. Walter
Superintendent
Lowell National Historical Park

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SCHEDULE FRIDAY, JULY 28

EVENING CONCERT

5:30 PM CARIBBEAN
DANCE PARTY
with Blinky & the Roadmasters
at JFK Plaza

7:00 PM NEW ORLEANS
STREET PARADE led by the
Mardi Gras Indians and Doc
Paulin's Dixieland Jazz Band
from JFK Plaza to the South
Common evening concert.
Come join the second line!

*7:30 PM EVENING CONCERT
at South Common

John Fritzler & the Polka Band
John Jackson
Polish Highlanders
L'Ensemble Québécois
Birmingham Sunlights
Beausoleil

*Sign language interpretation

SCHEDULE SATURDAY, JULY 29

JFK PLAZA

12:00
Traditional Greek Music
Levendes Orchestra

12:45
A Cappella Gospel Music
Birmingham Sunlights

1:30
*Virgin Islands Quadrille &
Scratch Music*
Blinky & the Roadmasters

2:15
Bluegrass Music
Alison Krauss & Union Station

3:15
Traditional Greek Music
Levendes Orchestra

4:00
Cambodian Music & Dance
Lowell Cambodian Dance
Troupe & Music Ensemble

4:45
Québécois Music & Dance
L'Ensemble Québécois with
Nicole Bombardier & Cara
Blaise

5:30 PM CAJUN DANCE PARTY
with Beausoleil

7:00 PM PARADE with Viet-
namese Dragon Dancers and
Mardi Gras Indians from JFK
Plaza to South Common eve-
ning concert.

LUCY LARCOM PARK

12:00
*German-Russian Dutch Hop
Music*
John Fritzler & the Polka Band

12:45
Paraguayan Folk Music
Los Cantores Guaranies

1:15
New Orleans Parade Traditions
Mardi Gras Indians

2:00
*French-Canadian Music in
Lowell*
Les Franco-Américains

2:30
*Polish Mountain Music and
Dance*
Polish Highlanders

3:00
Accordion Styles Workshop
Raynald Ouellet- French-Can-
adian, Camillo MacCaluso- Ital-
ian, James Keane- Irish, Jimmy
Breaux- Cajun, John Fritzler-
German-Russian

4:00
Portuguese Fado Music
Ana Vinagre, Manuel Leite &
Alvaro Medeiros

4:30
Traditional Sicilian Music
Sicilia Antica

5:00
Texas Country Blues & Ballads
Bill Neely

MARKET STREET PARK

12:00
Irish Music & Dance
Cuchullan with Caledonia Set
Dance

12:45
French-Canadian Music & Dance
L'Ensemble Québécois with
Nicole Bombardier & Cara
Blaise

1:30
Louisiana Cajun Music
Beausoleil

2:15
*East European Jewish Dance
Music*
Klezmer Plus

3:15
Piedmont Blues & Ragtime
John Jackson

3:45
A Cappella Gospel Music
Birmingham Sunlights

4:15
Polish Podhale Music and Dance
Polish Highlanders

4:45
*German-Russian Dutch Hop
Music*
John Fritzler & the Polka Band

MARKET MILLS COURTYARD

12:00
Piedmont Blues & Ragtime
John Jackson

12:30
Traditional Sicilian Music
Sicilia Antica

1:00
Portuguese Fado
Ana Vinagre, Manuel Leite &
Alvaro Medeiros

1:30
Cowboy & Yankee
Poetry by Wally McRae & Mac
Parker

2:15
Yankee Fiddle Tunes
Harold "Chuck" Luce with Nick
Hawes

2:45
Texas Country Blues & Ballads
Bill Neely

3:15
Carnival Traditions Workshop
Cajun - Mike Doucet, Virgin Is-
lands - Sylvester "Blinky" McIn-
tosh & Mardi Gras Indian -
Chief Jake Millon

3:45
Cowboy & Yankee
Poetry by Wally McRae & Mac
Parker

4:30
Yankee Fiddle Tunes
Harold "Chuck" Luce with Nick
Hawes

5:00
*French-Canadian Music in
Lowell*
Les Franco-Américains

SHATTUCK STREET CRAFTS AREA

*12:00 to 5:00 PM
Ongoing demonstrations with
master makers of traditional
crafts including:

BASKETMAKING- *Jamaican -*
Celestine Anderson, *Micmac In-*
dian- Don, Mary & David Sani-
pass.

MARITIME CRAFTS- *sail mak-*
ing- Steve Sperry, *dory building-*
Jim & George Odell, *net making-*
R. Salve Testaverde, *duck decoy*
making- Bob Brophy.

METALWORKING- *coppersmithing-* Arnold Cyr,
blacksmithing- Michael
Hallsenius, *silversmithing-*
Frank Kulik.

MUSICAL INSTRUMENT
MAKING- *Cambodian-* Phan Bin
& Mouk Phon, *violin making-*
Jon Cooper, *Puerto Rican cuatro*
making- Henry DeLeon.

TEXTILE CRAFTS- *rug hooking-*
Barbara Merry & Cleland Selby,
Lowell Textile Mill Workers,
New England Quilting Bee.

AND MORE- *Irish roof thatching-*
William, Michael & Anthony
Cahill, *Jewish papercutting-* Di-
ane Palley, *Lithuanian straw*
working- Aldona Saimininkas,
Vietnamese dragon mask mak-
ing- Hiep Lam.

*Sign language interpretation
available for selected crafts
and foodways demonstrations
and daytime performances.
Please check with information
booth for schedule.

PARADES & FOODS

*FOODWAYS DEMONSTRATIONS by Lithuanian, German,
Irish, Indian, Greek, Spanish,
Polish and French-Canadian
cooks will take place at 1:00,
2:00, 3:00, and 4:00 PM at the
intersection of Shattuck and
Market Streets.

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.

3:30 NEW ORLEANS STREET
PARADE with Doc Paulin's
Dixieland Jazz Band. Join the
Second Line! Begins at the in-
tersection of Shattuck and Mar-
ket Streets.

EVENING CONCERT

*7:30 PM EVENING CONCERT
at South Common

Doc Paulin's Dixieland Jazz
Band
Los Cantores Guaranies
Klezmer Plus
Cuchullan with Caledonia Set
Dancers
Blinky & the Roadmasters
Alison Krauss & Union Station

*Sign language interpretation



SCHEDULE SUNDAY, JULY 30

JFK PLAZA

12:00
Louisiana Traditions
Mardi Gras Indians

12:30
Beausoleil

1:15
Doc Paulin's Dixieland Jazz Band

2:00
East European Jewish Dance Music
Klezmer Plus

2:45
Bluegrass Music
Alison Krauss & Union Station

3:30
Gospel Quartet Singing
Birmingham Sunlights

4:00
Traditional Greek Music
Levenes Orchestra

4:45
Virgin Islands Quadrille & Scratch Music
Blinky & the Roadmasters

5:30 PM
"DUTCH HOP" POLKA DANCE PARTY with John Fritzler & the Polka Band

LUCY LARCOM PARK

12:00
Gospel Music with Birmingham Sunlights
Bill Neely
John Jackson
Alison Krauss & Union Station

1:00
Polish Mountain Music & Dance
Polish Highlanders

1:45
Paraguayan Harp Music
Los Cantores Guaranies

2:15
Fiddle Styles Workshop
W. Zarski, W. Masniak & Z. Masniak-Polish, Michael Doucet-Cajun, Jean-Marie Verret-French-Canadian

3:00
Québécois Music & Dance
L'Ensemble Québécois with Nicole Bombardier & Cara Blaise

3:45
Cowboy & Yankee
Poetry by Wally McRae & Mac Parker

4:15
Irish Music & Dance
Cuchullan with Caledonia Set Dance

4:45
Bluegrass Music
Alison Krauss & Union Station

MARKET STREET PARK

12:00
Cambodian Folk Dance & Music
Lowell Cambodian Dance Troupe & Music Ensemble

12:45
Québécois Music & Dance
L'Ensemble Québécois with Nicole Bombardier & Cara Blaise

1:30
Greek Folk Music
Levenes Orchestra

2:15
Irish Music & Dance
Cuchullan with Caledonia Set Dancers

2:45
German-Russian Dutch Hop Music
John Fritzler & the Polka Band

3:30
Traditional Sicilian Music
Sicilia Antica

4:00
East European Jewish Dance Music
Klezmer Plus

4:45
Louisiana Cajun Music
Beausoleil

MARKET MILLS COURTYARD

12:00
Paraguayan Harp & Vocal Music
Los Cantores Guaranies

12:30
Portuguese Fado Music
Ana Vinagre, Manuel Leite & Alvaro Medeiros

1:00
Cowboy & Yankee
Poetry by Wally McRae & Mac Parker

1:30
Yankee Fiddle Tunes
Harold "Chuck" Luce with Nick Hawes

2:00
French-Canadian Music in Lowell
Les Franco-Américains

2:30
Traditional Sicilian Songs & Music
Sicilia Antica

3:00
Portuguese Fado Music
Ana Vinagre, Manuel Leite & Alvaro Medeiros

3:30
Yankee Fiddle Tunes
Harold "Chuck" Luce with Nick Hawes

4:00
French-Canadian Music in Lowell
Les Franco-Américains

4:30
Song Swap
John Jackson & Bill Neely

SHATTUCK STREET CRAFTS AREA

*12:00 to 5:00 PM
Ongoing demonstrations with master makers of traditional crafts including:

BASKETMAKING- *Jamaican* - Celestine Anderson, *Micmac Indian* - Don, Mary & David Sanipass.

MARITIME CRAFTS- *sail making* - Steve Sperry, *dory building* - Jim & George Odell, *net making* - R. Salve Testaverde, *duck decoy making* - Bob Brophy.

METALWORKING- *coppersmithing* - Arnold Cyr, *blacksmithing* - Michael Hallsenius, *silversmithing* - Frank Kulik.

MUSICAL INSTRUMENT MAKING- *Cambodian* - Phan Bin & Mouk Phon, *violin making* - Jon Cooper, *Puerto Rican cuatro making* - Henry DeLeon.

TEXTILE CRAFTS- *rug hooking* - Barbara Merry & Cleland Selby, Lowell Textile Mill Workers, New England Quilting Bee.

AND MORE- *Irish roof thatching* - William, Michael & Anthony Cahill, *Jewish paper cutting* - Diane Palley, *Lithuanian straw working* - Aldona Saimininkas, *Vietnamese dragon mask making* - Hiep Lam.

*Sign language interpretation available for selected crafts and foodways demonstrations and daytime performances. Please check with information booth for schedule.

PARADES & FOODS

*FOODWAYS DEMONSTRATIONS by Lithuanian, German, Irish, Indian, Greek, Spanish, Polish and French-Canadian cooks will take place at 1:00, 2:00, 3:00 and 4:00 PM at the intersection of Shattuck and Market Streets.

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

1:30 PM PARADE with Blinky and the Roadmasters and the Mardi Gras Indians. Begins at the intersection of Shattuck and Market Streets.

3:30 PM NEW ORLEAN'S STREET PARADE with Doc Paulin's Dixieland Jazz Band. Begins at the intersection of Shattuck and Market Streets.

EXHIBITS

Two folk art exhibits have opened in conjunction with the festival. Both are located in the Market Mills Courtyard complex.

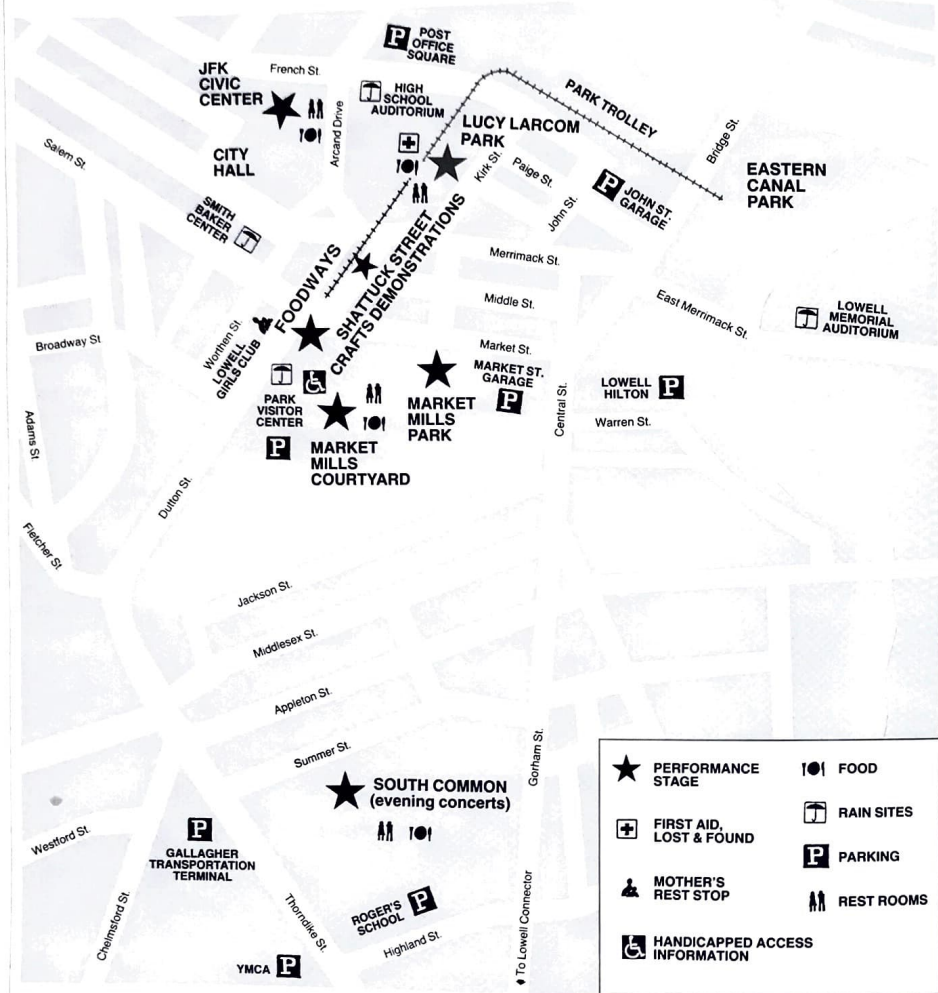
"Sacred Spaces: The Spiritual in Folk Art" - An exhibition of folk art of religious significance made or used in Lowell. July 27 - September 3 at A Brush With History, 256 Market Street

"Through Attic Windows - Quilt Treasures from New England Historical Societies," July 12 - September 17 at the New England Quilt Museum, 256 Market Street

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
Crafts Demonstrations - Memorial Auditorium





51ST NATIONAL FOLK FESTIVAL - PERFORMERS

Photos from left to right:
 Birmingham Sunlights, photo by Melissa Springer
 Beausoleil, photo by Rick Olivier
 Sylvester "Blinky" McIntosh, photo by Dexter Hodges

BEAUSOLEIL

Beausoleil translates as "beautiful sunshine." It's also the name of an 18th century Acadian rebel leader, and it's for Beausoleil Broussard that Michael Doucet, founder, fiddler and passionate vocalist for the band, named the group. The name is also symbolic of the music Michael and Beausoleil have created - deeply rooted in Cajun tradition, while pushing back the frontiers of the genre.

Since their inception nearly fifteen years ago, Beausoleil has developed into the premier band in Southwest Louisiana and the leading ambassador of Cajun music around the world. They play the dance music which typifies Cajun bands - two steps and waltzes - as well as anyone around, but it's their use of other material - blues, ballads, medieval French dance tunes, New Orleans R&B and earlier Cajun forms - that sets them apart and makes them unique. This reflects the vision of Michael Doucet, who has spent most of his life delving into the origins of Cajun music, studying with the older masters such as Denis McGee and Canray Fontenot, and searching out early 78 rpm records and unaccompanied ballad singers while at the same time constantly aware of the other musical forms around him - jazz, country, R&B and rock and roll. All of this becomes reasonable repertoire for Beausoleil. In Michael's words, "I'm interested in showing people the possibilities. If you take a medieval song and turn it towards jazz and then towards Cajun, you're showing the strength of the music, not its failings."

Of course, they allow Michael to lead, but the other members of Beausoleil are as integral a part of the group's unique sound. David Doucet, Michael's brother is a soulful, dynamic singer, and his guitar is so integrated into his brother's violin playing that at times he seems to be playing a second fiddle. David has obviously borrowed a lick or two from Doc Watson, but in the last ten years he's created his own brand of "bite-em-back" lead guitar, a fine contribution to the music. Jimmy Breaux plays pungent accordion while Billy Ware's



percussion and Tommy Alesi's drums drive the band. Tommy Comeaux, on mandolin and bass, and Al Tharp on banjo add elements not normally found in Cajun bands.

Beausoleil has recorded a dozen or so albums for Arhoolie and Rounder, the latest of which, "Bayou Cadillac," has just been released. Michael and David have a recent tape, "Cajun Fiddle," and are appearing on the National Council for the Traditional Arts' "Masters of the Folk Violin," touring in various parts of the nation, next a run up the "shake side," from San Diego to Seattle, in October and November.

BIRMINGHAM SUNLIGHTS

The Birmingham Sunlights are a dynamic young gospel quartet dedicated to maintaining the art of unaccompanied four part gospel harmony singing. As their name suggests, they come from Birmingham in Jefferson County, Alabama, a place with a long tradition of brilliance in this musical form.

Actually, the Sunlights have five members as do many of the gospel "quartets" in this tradition. They consist of James Alex Taylor, the leader and arranger, singing lead and tenor; Barry Leon Taylor, singing bass; Steve Allen Taylor, singing lead and baritone; Wayne Williams, singing lead and baritone and Reginald Speights, singing tenor and baritone.

Over the past dozen years, the Sunlights have taken advantage of the opportunity to study with the older quartet masters in their area such as the Sterling Jubilee Singers and the Shelby County Big Four, groups with decades of singing experience. To this thorough grounding in the tradition they have added a number of impressive original compositions influenced by the classic quartets of the 50s and 60s, particularly the Soul Stirrers and the Sensational Nightingales.

The Birmingham Sunlights were featured in the British TV documentary "On the Battlefield - Gospel Quartets in Jefferson



son County, Alabama," which has been broadcast throughout Europe, and have made concert tours to Detroit and Chicago. This fall they will be touring in Africa under the auspices of the Arts America program of the United States Information Agency. Their largest and most enthusiastic following, however, is right in Jefferson County, where they have rejuvenated the gospel quartet scene.

BLINKY & THE ROADMASTERS

Blinky and the Roadmasters are a band from St. Croix in the U.S. Virgin Islands, led by saxophonist Sylvester "Blinky" McIntosh, renowned island musician and recipient of the National Endowment for the Arts' National Heritage Fellowship Award in 1987. They play traditional Crucian (from St. Croix) music regularly at quadrille dances, festivals, private parties and nightclubs around the island.

The music is sometimes called "scratch," taking its name from the gourd rasp, or squash, that is a distinctive part of the rhythm in the band. Other instruments traditionally include the steel (triangle), guitar, bass, conga drums and cane flute, though in recent years the saxophone has played a major role, largely replacing the flute.

Sylvester began playing guitar in his father's band when he was fifteen and learned a wealth of traditional songs and melodies from his mother, a fine keeper of the vocal tradition. He also became involved in the "Wild Indians," a masquerade troupe active in carnival celebrations. In the mid-50s he organized his first "scratch" band, the Pond Bush Hot Shots, and went on in the 60s to play lead saxophone with the Joe Parris Hot Shots, the Island's leading quadrille band, recording three albums with them in the 70s. Blinky formed the Roadmasters in the early 80s, taking the name from his daytime job as a road crew boss operating heavy equipment.

The Roadmasters consist of Sylvester McIntosh on saxophone, Ira Samuel on second saxophone, Anselmo Clarke on squash, Lloyd Thomas on congas, Milton



From left to right

Les Cantores
Guaranies
Mick Moloney
(Cuchullan)
Seamus Egan
(Cuchullan)
James Keane
(Cuchullan)
photo by Meg
Gister



Gordon on bass, Isidore Griles on steel, Cyprian King on guitar, and Frank Charles on banjo uke.

During the festival, Blinky and the Roadmasters will be doing two different kinds of Crucian music - the quadrille tunes and local calypso songs used for dances and the percussive carnival music used in parades. The parade instrumentation is kettle (snare) drum, bass drum, fife, squash and steel.

LOS CANTORES GUARANIES

Los Cantores Guaranies' music is based in the folk and vernacular traditions of the South America continent, most notably Paraguay. Like all countries in the New World, Paraguay has been influenced by many cultures and its music reflects adaptations of several musical styles, rhythms and instruments. The prime influences are Spanish and the indigenous Guaraní, but many other European instruments and musical forms have been combined with these traditions.

The 38-string harp, introduced by the Spanish conquistadors in the 16th century, is often used in Paraguayan folk music. When the piano arrived in Paraguay, the harp was displaced from the salons of the aristocrats to the countryside where it established roots that have lasted hundreds of years. Jesuit missionaries played a major role in this development, teaching the Guaraní to play and construct the harp and guitar.

Paraguayan music draws on a variety of rhythms. The *galopa* and the *polca* are two popular up-beat rhythms which are used for both vocal and dance music. *La garanin* is a slower tempo and is used for romantic songs and musical expression. *Letra heroica* are songs which describe the heroic deeds of Paraguay's historic battles. Many of the songs are poems which paint images of the majestic beauty of Paraguay's geography. The melodic patterns of the harp can imitate indigenous birds, animals, and natural sounds such as a waterfall.

Juan Feitas provides the lead voice and

plays guitar for Los Cantores Guaranies. In Paraguay, his country of birth, Juan played in various traditional Paraguayan folk music groups, often touring within Paraguay and to other South American countries. He is currently the choir director at Our Lady of the Angels Church in Chicago.

Alberto Sanabria, also born in Paraguay, plays harp for the group. Alberto is the choir director at both Saint Augustine College and Mision del Rey Church. He is presently a student of musicology and music composition. Alberto also writes cultural and musical articles for *Chicago Catalico*, a Spanish language Catholic newspaper.

Guitarist Roberto Arce, was born in Lima, Peru. He has played in numerous musical groups since he was 15. For several years he toured throughout South America with the well known Peruvian music group, La Cuadrilla Morena de Panchito Fierro. He is the choir director for Our Lady of Mercy Church.

CUCHULLAN WITH CALEDONIA SET DANCERS

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 in America today. James Keane, Seamus Connolly, Mick Moloney and Seamus Egan live in different cities on the East Coast, but they create a joyous sound together whenever they chance to meet.

James Keane showed a certain rebellious nature at age eleven 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 All-Ireland championships. He emigrated at age 20, settling in Nova Scotia and later in New York. He appears on several LPs in-

cluding an excellent solo album.

Seamus Connolly moved to the Boston area in 1976 from his home in Killaloe, County Clare, and is known as one of the finest Irish fiddlers in the United States. He first started playing the fiddle at age twelve, inspired by the recordings of Michael Coleman, Paddy Killoran, and James Morrison. While still in Ireland Seamus performed with the Killenora and Leitrim Ceili Bands, the latter led by legendary accordionist Joe Burke. Besides appearing at the last two National Folk Festivals and the Smithsonian Institution's Festival of American Folklife, Seamus has recently been appearing in the national tour "Masters of the Folk Violin," and has just released his second solo album, "Here and There."

Mick Moloney, who plays tenor banjo, mandolin and guitar as well as being an outstanding singer, is responsible for much of the revival of interest in traditional Irish music in the United States during the last 15 years. Born in Limerick in 1944, Mick learned much of his music from traditional musicians in the neighboring county of Clare. After touring and recording in Europe for several years, he came to the United States in 1973 to study for a doctorate in folklore at the University of Pennsylvania. Since then he has been active in researching and presenting Irish-American artists in a wide variety of settings - for the Smithsonian Institution, the American Folklife Center and the 1982 World's Fair to name but a few. Meanwhile, Mick has remained an active artist, performing and recording regularly throughout the years. He is that rarest of individuals, a scholar who is also a great artist.

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, guitar, *uilleann* pipes and has been named All-Ireland champion on



four different instruments. Seamus' sisters are also musically talented, and the three perform together at concerts and festivals and on Seamus' first album. He has several subsequent albums on the Shanachie label.

Although Irish step-dancing is well known in this country, the parallel social tradition of set dancing has had less exposure. We are fortunate to have four dancers, originally from West Claire, Ireland, to demonstrate this tradition at the festival. The dancers are Martin and Maria Galvin, P.J. Conway, and Mary Frances Boehning, all of whom now live in the New York area. They will be dancing the Caledonia set which when done with a full set of eight dancers involves five figures to jigs, reels and hornpipes. The set is characterized by a type of syncopated clog known as "battering," where the men, who wear hobnail shoes, compete against each other, each in his own distinctive style. Often, in Ireland, competitions in set dancing are held, with parish dancing against parish.

LES FRANCO-AMÉRICAINS

Les Franco-Américains are musicians of French-Canadian descent who live and play in the Merrimack Valley region of Massachusetts. For many years they have entertained area residents with their lively renditions of Québécois music. The core of this group will be appearing at the National Folk Festival this year.

Lionel Ouelette was born and raised in Sanford, Maine, moving to Lawrence, Massachusetts with his family while in his teens. He learned to play fiddle from his father, often borrowing his fiddle to practice the older tunes his father brought with him from his native Sherbrooke in Quebec. Since then Lionel has continued to add to his repertoire of waltzes, gigue, reels and quadrilles, and has won several fiddle contests in the region.

Leo Dufresne, pianist for the group, is a native of Lowell and a mainstay of the local French music scene. He has been accompanying fiddlers since he was in his teens, with a marked preference for the older

Québécois style.

Raymond Belanger, also a Lowellian by birth, has been the guitarist for Les Franco-Américains for several years, providing solid rhythmic backup for the group. A very experienced guitarist, he's at home playing many styles of music.

Leonard Grenier, who plays the two-row button accordion, is the most recent immigrant from Canada. A native of La Beauce in Quebec, he learned the accordion when he was a young man there, often playing for local dances and soirees. He plays in an older style which pre-dates the modern single and triple row accordion styles prevalent today.

JOHN FRITZLER & THE POLKA BAND

John Fritzler and his band play a unique form of dance music known as "Dutch Hop," found in northeastern Colorado, western Kansas and Nebraska. The music is peculiar to the Volga or Russian Germans who settled in these regions in the 1870s. They had originally come from Germany to settle communities along the Volga River at the invitation of Catherine the Great in 1767, but were forced to leave Russia when repressive czars revoked their autonomy in their adopted homelands a century later.

Some say the term "Dutch Hop," denoting a dance, was coined in the early 1940s to break free of prejudices towards German-Americans during the Second World War. Others say that it is a corruption of the German word "Deutsch" meaning German. Whatever the source, the dances are family affairs, held throughout the region, usually on a weekly basis, with people of all ages meeting and socializing. The music played for the dances is mostly traditional, with a smattering of modern polkas, waltzes and country and western tunes. The "hop" itself is a polka, but with an extra hop added by the dancers, transforming a step-close-step pattern into a two step with two bounces.

Typically, Dutch Hop bands today rely

on four instruments: accordion, hammered dulcimer, trombone, and bass or piano. As in many forms of dance band music, the accordion, introduced in the 1920s, has become the lead instrument, replacing, in this case, the violin.

John Fritzler and the Polka Band, all of whose members are descendants of the original Volga German settlers, are one of the region's best and most popular Dutch Hop ensemble. John Fritzler, accordionist for the group, grew up on his parents' farm near Windsor, Colorado, and began to play when he was eleven years old. The instrument was traditional in his family, with both his father and grandfather playing the accordion before him.

Wayne Appelhaus, who plays the hammered dulcimer, an instrument often found in Eastern European traditions, also began to play at age eleven and was working in polka bands by the time he was fourteen. His brother Kelly started out playing the trombone when he was fifteen, but switched to the piano and bass to play with Fritzler's band. Both brothers live in Thornton, Colorado.

Alfred Dechant, the senior member of the group, began playing the dulcimer in the late 1940s, then switched to the trombone as his primary instrument, which he now plays with this band. Alfred is also the vocalist for the Polka Band.

JOHN JACKSON

John Jackson was born in Rappahannock County, Virginia in 1924, the seventh of fourteen children, the son of a tenant farmer. He grew up in a rural environment where music was a part of everyday life. Both parents played and sang and John first picked up his father's guitar when he was four years old. Shortly thereafter his father bought a second-hand Victrola and John began to absorb the music of Blind Lemon Jefferson, Blind Blake, Blind Boy Fuller and Jimmy Rogers as well as the gospel music, hoe-downs and field hollers that were in the community.

John stayed around home for twenty-five years, married a neighbor, Cora Lee,

From left to right
Klezmer Plus
Alison Krauss and
Union Station



and started to raise a family. In 1950 he followed an older sister's example and moved to then rural Fairfax County in search of a better life. He built a home and supported his family by working at a variety of jobs, including grave digging. Music was set aside during the 50s. John didn't even own a guitar. Then in 1960 he got an old Gibson as collateral for a loan and began to play again, just a bit in his spare time. A fortuitous meeting at a gas station picking session with folklorist Chuck Perdue in 1964 brought John some gigs at coffeehouses and folklore societies and, within a short time, a record on the Arhoolie label called "John Jackson: Blues and Country Dance Tunes from Virginia." Since then, John has gained international recognition as one of the foremost practitioners of the eclectic piedmont style of blues and country music. He has recorded five albums, toured throughout the U.S., Europe, Asia and Africa, and been awarded a prestigious National Heritage Fellowship from the National Endowment for the Arts.

John, a strong and gentle man who can still put in an eight hour day digging graves, spends his spare time with a metal detector searching for Civil War relics around his home, and knows some mean ghost and big snake stories. The big rattlesnakes John encountered on the upper Blue Ridge slopes have now been joined by some more esoteric reptiles, such as the giant cobra a Sri Lankan snake charmer turned loose just as John was innocently passing the snake man's coin-soliciting enterprise on an early morning stroll.

KLEZMER PLUS

Klezmer, a Yiddish word meaning, literally, musician, is a traditional form of East European Jewish dance music with roots that pre-date the Middle Ages. The music was brought to the United States in the late 19th century by Jewish immigrants fleeing government instituted pogroms throughout the region. Once here, klezmer incorporated popular American music of the day and enjoyed its first heyday in the early decades of the twentieth century, of-

ten referred to as the "golden age" of klezmer. Since the 1970s the form has been undergoing a tremendous revival throughout the country.

Klezmer Plus, based in New York's Jewish community, spans the generations with musicians from both the golden age and the current revival. Founded in 1983 by Peter Sokolow and Henry Sapoznik, the group brings us some of New York's most versatile klezmer performers.

Foremost among the older generation is clarinetist Sid Beckerman, son of the klezmer clarinet great Schloimle Beckerman, whose family has produced master musicians for centuries. Beckerman has one of the largest repertoires of traditional *bulgars*, *zhoks*, *shers* and other klezmer dance forms of any living musician and is probably the closest link to the 19th century European clarinet style.

Peter Sokolow, on keyboards, has been active in Jewish music for over thirty years. An exceedingly versatile musician, he has performed with many noted klezmer musicians, recorded more than thirty albums of Jewish music, and lectured and written on Jewish music and early jazz.

Henry Sapoznik, on tenor banjo and vocals, has been in the vanguard of younger musicians and researchers who have revived klezmer music since the mid-1970s. The son of a prominent cantor, Sapoznik has been steeped in the traditions of Jewish music, seeking out and learning from older musicians, and finding and reissuing many of the older classic klezmer recordings. He is a founder of the well known klezmer band Kapelye and a featured performer in Peter Sokolow's Original Klezmer Jazz Band.

Drummer David Licht has been playing klezmer music since the mid-1980s, concertizing with a number of noted bands and recording with the Klezmatics. Ken Gross, on trumpet, has been a front line player in the New York Jewish music scene for many years. In addition to heading his own group, the Ken Gross Orchestra, he

has worked and recorded with the Original Klezmer Jazz Band and Klezmer Plus, among others. Bassist Jim Guttman, who lives in the Boston area, has been active in both jazz and Jewish music and plays with the New England Conservatory Klezmer Band.

ALISON KRAUSS & UNION STATION: THIRD GENERATION BLUEGRASS

Last winter a bluegrass oldtimer watching a Union Station performance was overheard wondering aloud "...if there's a breeding program out there somewhere." There is. This is the third generation. The music from up the Southern creeks that went to the northern cities has found its way to still another generation.

The first generation consisted of factory workers, farmhands, and truck drivers, mostly from the upland South. That generation was wonderfully represented in the Boston area for 18 years, from the 1950s to the 1970s, by the Lilly Brothers and Don Stover from West Virginia.

There were a few good first generation northern bands, too. The most notable one in Massachusetts — and arguably the best one anywhere — was headed by the late mandolinist and typewriter repairman Joe Val, a genial artist who is invariably named when the all-time great tenor singers are discussed.

Second generation bluegrass bands wore chinos rather than blue jeans or matching polyester. They were young professionals influenced by the "we got together on campus" folkies of the 60s, the Beatles, and Bob Dylan. They pumped no gas. They were professors, managers, physicians, dentists, and artists by day. They were the first to have gold chains and digital watches.

Third generation bluegrass draws tunes and skills from the first and second generations, but also looks to other musics and its own experience. It is irreverent in approach, but also very serious about quality. The influence of second generation superpickers is felt, but this generation is



more concerned with vocals than instrumental arrangement, more concerned with depth of expression than speed. It is not a bit self-conscious about using the music of working people, and those who lay in wait to kill others with a hot lick are not respected.

Union Station is the best example of this third generation. These three from the Midwest and one from the West Coast are putting their brand on a fresh bluegrass. They are as follows:

Jeff White is an Indiana guitarist whose music has ranged from performing with the great oldtime fiddler Lotus Dickey to roots rock. He has won awards for his flatpicking for over a decade and is often sought out for studio work. The advanced degree is in sociology.

John Pennell is an Illinois bassist who learned some skills from his dad, also a bassist. He is a gifted songwriter and a major source for the group's material. John teaches and does studio work. The advanced degree is in music composition.

Alison Brown is a banjoist who commutes to performances from San Francisco. Reared in the California bluegrass sunshine, Alison is a Harvard graduate and her advanced degree in finance is from UCLA.

Alison Krauss is fiddler and lead vocalist and a rising force in country music. She's been playing since age five and on stages since age eight. She has performed on two of the National Council for the Traditional Arts' "Masters Of The Folk Violin" national tours and will be with that tour again this fall touring the West Coast. Once a victim of early admission to university, Alison is at age 18 a dropout from educational institutionalization, and a responsible working girl like the ones you see in the old movies. She knows some things that no one taught her, and if you catch her act we promise that you won't soon forget her.

THE LEVENDES ORCHESTRA

The Levenes Orchestra is a group of accomplished Greek musicians from Pea-



From left to right
Levenes Orchestra
Lowell Cambodian Dance Troupe
photos by James Higgins
Harold "Chuck" Luce
photo by Nick Hawes

body, Massachusetts, who have been performing for twenty-eight years. During that time they have played as far north as Canada, south to the Bahamas and throughout the United States.

Levenes' roots are firmly anchored in the Greek community. Band leader Danny Katsarakas states, "As youngsters we would join the old timers in the back of my grandfather's coffeehouse and listen to the Greek folk songs and music. They didn't have the amplifiers and sound systems we use today, but the sound of the *clarino* (clarinet), *sandour* (hammered dulcimer), *dumbeg* (hand drum), *guitara* (guitar), and *bouzouki* inspired and motivated us to start a band."

The orchestra's repertoire features traditional Greek songs and dance tunes in the syncopated rhythms typical of the Balkans and the Near East, such as the *kalamatiano* in seven-eight time, and the *kaselamo* in nine-eight time.

Peter Katsarakas plays the bouzouki and sings while his nephew Danny handles the lead vocals and plays dumbeg. 30 year veteran Roland Moore plays rhythm and bass guitars and John Apostolides will be on clarinet and organ and sing harmony. Joining the band for this engagement will be James Golis on drums.

LOWELL CAMBODIAN DANCE TROUPE & CLASSICAL 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 (re-garded 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. 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 Cambodian Traditional Dance Troupe and Music Ensemble is a product of Lowell's ever-growing community which attracts new arrivals from across the country. The dancers in this group are all students in high school or college and were featured performers at the 1989 Cambodian New Years celebration in Lowell. Under the leadership of Mrs. Putharavy Long, the dancers perform the Blessing or Well Wishing Dance as well as regional folk dances such as the Monkey Dance, Coconut and Handkerchief Dances. The Classical Music Ensemble perform both the classical and folk repertoire and can be heard at many religious as well as social occasions in the Lowell area.

HAROLD "CHUCK" LUCE WITH NICK HAWES

Harold "Chuck" Luce is a Yankee fiddler and dance caller who is a life long resident of Chelsea, Vermont. He began learning the fiddle on his own at the age of 14. In the early 1930s Mr. Luce met Ed Larkin, a well known local fiddler and dance caller whose style and repertoire harkened back to the 19th century. He began to play regularly with Mr. Larkin at local dances and absorbed much of his unique repertoire of old New England dance tunes and dance figures. For the next 20 years, Mr. Luce continued to play with Larkin's group at fairs and shows around Vermont. After Ed Larkin's death in 1954, some of the dancers formed the Ed Larkin Old Time Contra Dancers, with whom Mr. Luce has performed on-and-off for many years as a fiddler, caller, and dancer.

Mr. Luce has played at house parties and local dances all his life. He possesses the rare ability to be able to fiddle and call off dance figures at the same time. In fact, he has even invented machines which al-

From left to right

Wally McRae
photo by Kevin Fuller, courtesy of
Western Folklife Center

Chief Jake Millon of the White
Eagles
photo by Michael P. Smith

Mardi Gras Indians
photo by Michael P. Smith



low him to play piano or banjo with his feet, while fiddling and calling a dance - a true one man band.

Harold Luce plays fiddle in the old Yankee style learned from Ed Larkin. It is an archaic style with short bow strokes, very little slurring and no left hand ornamentation.

Nick Hawes will be accompanying Mr. Luce on piano. Nick has played in numerous New England dance bands over the past decade. He has also done considerable research and fieldwork on traditional music in the Northeast for the National Council for the Traditional Arts and others. It was Nick who brought Mr. Luce to our attention.

WALLY McRAE

A third generation rancher from Rosebud Creek, in eastern Montana, Wallace McRae writes about ranching, cows and his life as a cowman from daily experience. His poetry reflects the life he leads and the day-to-day trials, tribulations, tragedy, humor and gratification of ranching in the 1980s. However Wally explains that "I don't just write for livestock people. I write about a broader range of subjects and emotions. The cowboy code, after all, is pretty strict about things like emotions.....One of the things I try to get across in my poetry is that we - ranchers - don't do what we do for the money. There's not much money in it. We feel an obligation, but we also like what we do and the place where we do it. You know, they say the West is hell on horses and women. Well it's hell on men, too. If I can get that across, if I can appreciate these people and make other people appreciate them, then I think there's psychic wages in that appreciation that we'll never match with financial wages."

Wally credits his parents for teaching him a respect for craftsmanship, whether in hand-hammered spurs, finely tooled saddles, or well chosen words. He began writing poetry in high school but it was not until the early 1970s that he took a headlong dive into producing verse in quantity. He composed poems for the monthly Mon-

tana Production Credit Association calendar and has since been published in a number of local, regional and national periodicals.

Wally's reputation as a cowboy poet and as an outspoken advocate of agriculture is now nationwide. He is also famous in his state for his unrelenting resistance to coal mining interests that would turn all of Montana's beautiful ranching country into a deep pit coal mine. His first collection of poetry, "It's Just Grass and Water" (1979), contained not only "Reincarnation," now a classic in the oral tradition of cowboy recitations, but also social commentary in poems such as "The Lease Hound," "Crisis," and "The Mines, From the Strip Mines."

A second McRae book is entitled, "Up North is Down the Crick." His third and most recent collection is called "Things of Intrinsic Worth."

Since 1985, Wally has been a fine representative of Montana cowboys each year at the Cowboy Poetry Gathering in Elko, Nevada which brings together cowboy poets from throughout the West. He has also been active in the annual Montana Cowboy Poetry Gathering in Big Timber. Wally was recently featured in the award-winning film "Cowboy Poets," which focused on three generations of western bards, and this year received the Centennial Governor's Award for the Arts for Folk Arts in Montana.

CHIEF JAKE MILLON & THE MARDI GRAS INDIANS

On Mardi Gras day the streets of New Orleans' vibrant Black neighborhoods are filled with color and sound as the Indian tribes - the White Eagles, the Golden Eagles, Wild Magnolias, Mighty Cloud Hunters and Yellow Pocahontis, to name but a few - emerge and enact a fascinating and elaborate ritual tradition. This Mardi Gras tradition has no connection with the better known New Orleans Mardi Gras celebration, the one that tourists flock to see. It is a community celebration, virtu-

ally unknown outside the neighborhoods in which it occurs.

The origins of the Indians are somewhat obscure. Tradition within the community holds that in the late 1800s the Indian tribes were made up of a mixture of full blooded Indians from Louisiana and Black Creoles (a mixture of French, Spanish, Indian, and Black from New Orleans homogeneous stock). Contemporary accounts noted that during the 18th and 19th centuries, Blacks congregated in Congo square (now Beauregard Square) according to their original African tribal membership on Sunday afternoons to play traditional African music and dance. The music was played on a variety of percussive instruments and songs were in the traditional call and response pattern. Everyone participated in some way, either by clapping, singing responses, or playing rhythm. This could easily pass as a description of Indians today as they meet in various bars around town, according to tribe, to rehearse for Mardi Gras. It would appear that after the Congo Square gatherings were outlawed, the gatherings shifted into individual neighborhoods, and that the parade tradition began as a community alternative to the "other Mardi Gras."

The structure of each tribe is fixed by tradition, and tribes are divided into uptown and downtown groups. A tribe consists of common Indians, Spy Boys, Flag Boys, Wild Men, Chiefs, and sometimes a Queen and her attendants, who may be young children. On Mardi Gras day each rank has a function. The Spy Boys spot oncoming tribes and signal danger. Messages are conveyed from first to third in each rank until they reach the Big Chief, who gives the signal either to stop and make way for another tribe or to continue. If he decides to continue, the chief will lift his war lance above his head to signal a mock "war," which consists of the rival chiefs singing and dancing about their respective greatness in a face to face confrontation. The object is to get the other chief to "humbah" or bow down, though this rarely happens today. In the early



From right to left
Bill Neely
photo by Nick Spitzer
Mac Parker

days, such confrontations sometimes ended in violence.

Each year a tribe makes new costumes, or "suits" according to a set color scheme, which is kept secret as long as possible. The suits are worn on Mardi Gras day and St. Joseph's day and then dismantled. In recent years, some Indians have also kept their suits to appear at other events, such as the New Orleans Jazz and Heritage Festival. Only the elaborate beadwork pictures, or "patches" are left intact to be included in a future costume. Crowns and suits are designed and made by the men who wear them and are decorated with beaded pictures of Indian heroes, wild birds, flowers, and geometrical designs. Glass beads are used, as well as sequins, velvet, rhinestones, marabou, lace and ribbon. The crowns are elaborately decorated and topped with ostrich plumes costing \$100. per pound. A finished suit will weigh as much as 100 pounds and represent an investment of well over \$1,000.

The music of the Indians, consisting of songs in the call and response pattern with percussive accompaniment, is passed on by oral tradition. The songs are for and about Indians. Most are common to all tribes, several are used for specific purposes, such as clearing the streets for an oncoming tribe, and a few are reserved for the chief who "composed" them. Non-English phrases such as "two-way pa-ka-way" and "iko-iko" are used, whose significance is known only to Indians. Indian music has had a profound influence on New Orleans music as a whole, and several of their songs have been recorded by well-known musicians such as Professor Longhair, the Meters and the Neville Brothers.

The Mardi Gras Indians appearing at the festival are a group consisting of members of several tribes, put together by Gerald "Jake" Millon, Big Chief of the White Eagles, an uptown tribe. Jake has been a chief since 1964, and is one of the city's most notable Indians. Due to illness, Jake did not "mask" this year, so he will be part of the "second line," which consists of members who do not suit up in a given

year, but provide percussive accompaniment and sing. Charles Taylor, Chief of the White Cloud Hunters, Rudy Bougere, Chief of the Ninth Ward Hunters, Lionel Oubichon, Wild Man for the White Eagles, and Johnny Stevenson, a Flag Boy for the White Magnolias will be suited up for the festival. Harold Parker, Felton Brown, and Darrell Johnson will join Chief Jake in the second line.

Now comes an invitation. The second line is a part of all New Orleans parade traditions and means that the community joins in the festivities, strutting along the street, playing, dancing and singing. You are invited and urged to become part of the second line!

BILL NEELY

Texas songster Bill Neely's experiences are the stuff of which legends are made. Born and raised on a tenant farm in northeastern Texas, he's ridden the rails all over the lower forty-eight, been a cook, a cowboy, a carnival worker, a miner, a fruit picker, performed in minstrel shows, and done three stints in the army, writing and absorbing songs all along the way.

During his early years he helped sharecrop the 150 acre blackland farm he was raised on outside of McKinney. He picked up traditional songs from both sides of his family, and from the Black fieldworkers and musicians who played in town. He also listened to early "hillbilly" and "race" recordings, learning his first guitar chord from the legendary Jimmy Rogers in 1929 at the age of thirteen, after following his idol around all day. Two years later in the midst of the Depression, he hit the road and music became a potential tool for survival. This forced an adaptability to please an audience and contributed to the eclecticism of his repertoire. In 1948, Bill settled down and began to raise a family and around that time wrote his first song, called "Rock and Roll Baby." Since then he has written some 75 others, including railroad songs, blues, honky-tonk heartbreakers and religious songs. During the 50s Bill

lived in Dallas, moving to Austin in 1963, where he still lives today.

Once in Austin, Neely became a regular at Kenny Threadgill's, a seminal gathering place in the creation of the Austin "Outlaw" music that was to burst into commercial popularity in the 1970s. Bill had more influence on it than it had on him. He continued to appear at clubs around town, penning new songs and resurrecting old ones. In 1975 he recorded an album for Arhoolie entitled "Blackland Farm Boy." He has appeared at several major festivals, and is currently working on a book about his life and songs with folklorist Nicholas Spitzer.

When asked what kind of music he plays, Bill's usual reply is "country blues." This tag will do as well as any, but doesn't do justice to Bill's music, which "captures the whole era of Texas stumbling into modern times, still caught between the rough and ready, wild west days of wide open spaces and the new found attractions of city lights."

MAC PARKER

Mac Parker, Vermont poet, was born in 1957 on a small dairy farm in northeastern Vermont, the youngest of five children. Shortly thereafter the farmhouse burned down and Mac's father turned to preaching in small churches around the country to earn extra money. The family lived in several small Vermont towns where his dad had churches, but the farm was always a home base and a hub for all of them. Nicknamed "Nails" by his older brothers, because he was long, thin and tough, Mac developed a reputation for both stubbornness and excellence, and was managing the family's Christmas tree farm by the time he was fifteen.

Mac is the grandson of a writer and poet who was a close friend of noted Vermont poet Robert Frost. At a small high school in Peacham, Vermont, he had his first writing teacher, and began finding the voice to describe the people and the life in his part of the world. A few years ago, after stints doing farmwork, teaching school

From left to right
Doc Paulin's
Dixieland Jazz
Band
photo by Michael
P. Smith
Polish Highlanders
Jean-Marie Verret
(L'Ensemble
Québécois)
Marc Benoit
(L'Ensemble
Québécois)



and being a lead carpenter on a construction crew, Mac decided to pursue writing seriously, and he began to compile the collection of stories and poems which was eventually recorded on his cassette "The Given War." Mac has become a favorite at events ranging from folk festivals to Vermont political gatherings to church suppers. His work has been featured in newspaper articles and on radio and television and Mac is coming to be known as "The Voice of Vermont." His writing and delivery are down-to-earth, and genuine, characterized by a striking sense of humor, vivid descriptions, and a keen understanding of his native state and the people who live there.

DOC PAULIN'S DIXIELAND JAZZ BAND

The Doc Paulin Band has been active in the New Orleans music scene for over fifty years, performing at the Storyville Night Club, carnival balls, parades and jazz funerals. Ernest "Doc" Paulin leads the band on trumpet, and of the other eight players six are his sons: Phillip on trumpet, Scott on trombone, Aaron and Ricky on drums, Wayne on bass tuba and Roderick on the alto saxophone. Also in the band are Julius Louis on alto saxophone and Gregory Davison on tenor saxophone.

Like many other traditional jazzmen of his generation, Doc Paulin is of Creole ancestry and from a family of musicians. His grandfather played the diatonic French accordion and he is a nephew of the 1920s brass band leader, Edgar "Kid Peter" Peter. His career began on the streets as a teenager during the 1920s and continued in clubs during the 30s. During World War II he entertained troops as a Special Services artist. Since then he has been an independent fixture of New Orleans traditional jazz, working the balls, parades, jazz funerals and drinking and dancing spots. Paulin's repertoire includes traditional march tunes, spirituals and old pop standards, with a strong boogie-woogie blues feeling. He has recorded for Folkways and performed for a presidential inauguration.

Doc's band has made recordings at Preservation Hall and is one of the most respected traditional jazz bands in New Orleans. This will be their third appearance at the National Folk Festival and their second time at Lowell.

POLISH HIGHLANDERS

The Polish Highlanders are musicians and dancers from Chicago's large Podhale community. The Gorale people of the Podhale region of south central Poland, where the Tatra Mountains rise 8,000 feet above sea level, have over the centuries developed their own distinctive language, music, song, dance, art and architecture. In Chicago this unique culture is centered around Highlander Hall, or *Dom Podhalan*, the national headquarters of the Polish Highlanders of North America. The Hall, a lovingly faithful recreation of a Podhale lodge, is where the Gorale meet to socialize, eat and dance, and to listen to the songs and music of the homeland.

The Polish Highlanders are a *kapela*, or group consisting of a *prym* or first violin, two *sekunds* or rhythm violins, and the distinctive *bassy*, a bass cello shaped like the figure eight. Traditionally the *prymista*, or first violinist, learns the basic repertoire, and then decorates the melody in his own distinctive way. The titles of tunes are derived from dance figures such as the *ozwodne*, *krzesane*, *marsz*, and *zbojnicki*. Male dancers may request a particular tune to show off their skills as they court their partners. The men's singing style of this region is distinguished by a high vocal register and great tension of the voice. Songs may be about love, life's hardships and joys, or the exploits of *Janosik*, the Polish Robin Hood, or *Sabala*, a Gorale bard. Sometimes new words are adapted to traditional melodies.

Members of the Polish Highlanders group at the festival have deep roots in Podhale culture and years of experience with the music and dance. Wladyslaw Styrczula Masniak and his brother Zoislaw come from one of the Podhale region's

more famous musical families. In addition to performing with their uncles and father in the well known ensemble Masniaki, they have recorded with famed polka musician Eddie Blazonczyk. The brothers play both violin and bassy and sing harmony. Wlodzimierz Bachleda Zarski was born in Zakopane to a native Gorale family. He began playing bassy at age 6 and learned harmony singing from his mother. In 1970 he began to play fiddle and became one of the premier violinists in the style, touring widely and playing constantly. Andrew Tokarz was born and raised in Chicago. His musical training began with the piano at age 10. In 1977 he went to Poland and met Wlodzimierz who became his fiddle teacher. He has made several subsequent trips to perfect his playing of the *sekund* and bassy, and learn the Goralski *piszalki* (flute) and *koza* (bagpipe). Maria Knapczyk and Stanislaw Krupa will be demonstrating Gorale dances as part of the presentation.

L'ENSEMBLE QUÉBÉCOIS WITH NICOLE BOMBARDIER & CARA BLAISE

When Wolfe defeated Montcalme on the Plains of Abraham below Quebec in 1759, the French had been in Canada for nearly two centuries. During this time French culture had become firmly planted in the New World, not the least of which was the traditional music and dance of the motherland. With English conquest came immigration and profound musical influences on French-speaking Quebec, particularly from the Scots and Scotch-Irish. In more recent times, the massive circulation of commercial recordings has made its effect felt.

Notwithstanding outside influences, Quebec's traditional musicians have developed their own distinctive sound and repertoire. Québécois dance music is distinguished by its driving, precise and percussive rhythm and clear, rippling melodies. The repertoire includes reels, *gigue*s, *six-huits*, *galopes*, *parties de quadrilles*, *marches* and *valse*s.

The virtuosity and sophistication of



From right to left
Gabriel Labbé (L'Ensemble
Québécois)
Raynald Ouellet & Marcel
Messervier, Jr. (L'Ensemble
Québécois)
Scilla Antica
Ana Vinagre
photo by Jesse Payne

contemporary musicians, epitomized by the members of L'Ensemble Québécois, is eloquent testimony to the strength and vigor of French Canadian music and culture in North America. Though all of the members of the group have played together before, they do not ordinarily perform together as a band.

Fiddler Jean-Marie Verret was born and raised in Lac Saint-Charles, Quebec. The Verret family have been notable musicians for several generations and are noted for their vast and unusual repertoire, which Jean-Marie and his brother are carrying forward with great virtuosity.

Gabriel Labbé, born in Rimouski in 1938, is one of Quebec's outstanding harmonica players, noted for his lively, elegantly ornamented playing and choice of tunes. A lifelong collector of rare 78 rpm recordings of Québécois musicians, he has collaborated with Folkways Records to reissue vintage French-Canadian dance music.

Raynald Ouellet, born in 1956 in Montmagny, began playing the accordion at the age of two-and-a-half. He comes from a musical family and grew up surrounded by some of the region's finest traditional musicians. A gifted composer, Raynald has been a leading figure in the development of the dazzling, driving style of contemporary Québécois accordion.

Marcel Messervier, Jr. also comes from Montmagny and is the son of the master musician accordion player and maker, Marcel, Sr., one of Raynald's chief mentors. A talented and seasoned musician, Marcel plays the complex, driving piano accompaniment style unique to contemporary Québécois music.

Marc Benoit, who lives in Montreal, plays bass for the group, and does introductions in his inimitable witty way. A mainstay of traditional French Canadian music for many years, he was a founder of the notable band Eritage, in which Raynald also played. When he is not playing music, Marc works for Montreal's oldest stringed instrument making firm, apprenticing to learn the trade.

Joining L'Ensemble Québécois will be

stepdancers Nicole Bombardier and Cara Blaise, granddaughters of the noted fiddler Louis Beaudoin. Nicky and Cara, age 16 and 15, were raised in the tradition, learning at a very young age from their aunt, Lisa Beaudoin Darby, one of New England's finest stepdancers. For the past several years, they have performed with the Julie Beaudoin Family, which includes three generations of Beaudoins, continuing the family tradition.

SICILIA ANTICA

Sicilia Antica is a group of Sicilian-American singers and musicians from the Niagara Frontier region of New York State, which encompasses Buffalo, Lewiston and Niagara Falls. The steel mills and related industries in this heavily industrialized area have brought waves of Italian immigrants to this region, where they have formed a large and close-knit community.

As with other European countries, Italy has several distinct regional musics. Sicily, an island which is located off the boot tip of Italy, has ancient and well defined music forms. Most notable is the *canzuna*, a poetic song in alternate rhythmic form with several variants—the *stornello*, *octava*, *stambotto*, *alla camagnola*, for example—depending on metrical structure and subject matter. Canzunas may be occupational songs, ballads about local heroes, or dominantly, love songs, often performed in the context of serenading. Singers will sometimes improvise their texts to suit the occasion and subject matter, flinging verses back and forth in ritualized competition. Like much of the Southern Italian vocal tradition, the *canzuna* is a solo genre which demands virtuosity on the part of the singer and lends itself to subtle improvisation.

Angelo Fiorello, a master of the *canzuna* style, was born in Campobello di Licata and spent his childhood with rural farm folk who taught him the style. In 1955, he emigrated to Buffalo and opened a barber shop on the Italian West Side which became the center for informal music-making.

Canzone are usually sung by men, but there are other genres—ballads, ritual and religious songs as well as certain work songs—which are primarily the province of women. Lucy Battiato Ballarin and Nora Migliaccio, both of whom migrated to West-nor New York from Sicily, will be illustrating these genres.

The singers will be accompanied by three musicians, playing instruments commonly used in Sicilian folk music. Sam Giangreco, who was raised in the tradition, will play guitar, while Camillo Maccaluso will play the *fisarmonica* (piano accordion).

Gioacchino Picone will be playing the *marranzano*, or jaw harp, a lyre-shaped piece of metal with a central tongue that is held between the teeth. The tongue is rhythmically struck as the mouth cavity is moved to produce tones. The *marranzano* is often used to accompany canzone.

Phillip Riggio, who organized this group, has been active in Italian-American music for many years and was an organizer of the Scampagnata Folkloristica Italiana Festival of western New York from 1979-84. Mr. Riggio will be on hand to present Sicilia Antica.

ANA VINAGRE, MANUEL LEITE & ALVARO MEDEIROS

Ana Vinagre, Manuel Leite and Alvaro Medeiros are active musicians in the New Bedford and Fall River area of Massachusetts, one of the largest Portuguese settlements in the United States. Ana Vinagre grew up in the village of Buarcou, near the larger city of Figueira da Foz in Portugal. She was introduced to fado music as a young girl when she joined her village dance group. Her grandmother, mother and one sister had all been in this group, which performed the folk dances of Portugal's various provinces, often representing Portugal at festivals and competitions throughout Europe. The fado has been Portugal's best known song form for the past century or so, thought to have gotten its name from the word for "late." The emotional core of the fado is *saudade*, an undefinable yearning or nostalgia for a love, times past, or a lost home. The singing ap-

51ST NATIONAL FOLK FESTIVAL - CRAFTS DEMONSTRATORS

From left to right
Celestine Anderson, photo by W. Lambrecht
Duck Decoy made by Bob Brophy, photo by Steve Matchak



proach to fado is one of barely repressed raw emotion.

Like many fado singers, Ana learned by listening to records and making trips to Lisbon where many of the most well renowned fado singers performed. When she came to New Bedford, Massachusetts in 1972, Ana stopped singing and dancing. Then in 1977 her group from Buarcou was invited to perform in the U.S. and she was asked to join them. Since then she has been performing more regularly. Her friend Joao Texeira de Medeiros, a poet living in Fall River, Massachusetts, writes lyrics that are especially moving for her. By collaborating with him, Ana continues to develop her own repertoire and style of singing fado.

Manuel Leite and Alvaro Medeiros are from the island of St. Michaels in the Azores, although they did not meet until they both moved to the U.S. Manuel began playing the Portuguese *guitarra*, a long-necked, ten-stringed lute, when he was seven years old. A neighbor lent him a *guitarra* and showed him the basics. The *guitarra* typically plays improvised passages against the singer's line. Manuel was soon learning on his own by practicing and listening to records. When he was eighteen an uncle living in Taunton, Massachusetts sent him some money and he was able to buy his own guitar. He joined his uncle in Taunton in 1958, and continued to play whenever there was time between work and his gardening, learning all his new songs by ear.

At age 13 Alvaro Medeiros started playing the *viola*, a four or five-stringed guitar which provides harmony and bass lines for the vocals. Several of his uncles, as well as his father played fado, and he and his older brother playing along with their father's *viola*. He took a serious interest in playing, and soon apprenticed himself to a respected player, Joe Coreia. When Alvaro moved to New Bedford in 1969, he continued to play whenever he could, and now joins other musicians, including Ana Vinagre and Manuel Leite, performing in Portuguese clubs and restaurants in the region.

CELESTINE ANDERSON

Basketmaker 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, hauling laundry, marketing, and 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, operating 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 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.

BOB BROPHY

Bob Brophy is a superb wildfowl decoy carver and taxidermist who grew up on a small farm in Easton, Massachusetts. Like all farm boys, he had a multitude of experiences associated with agriculture and hunting. His decoy carving and hunting both began in his early teens when the

family hunted for fowl and game, especially deer in the Halamonk Swamp. Hunting was a necessary part of the calendar year and provided a vital food resource during the winter months. Brophy learned to hunt and carve decoys from family members. By age fourteen, he carved decoys and whittled spiral nails, chains, animal figures, as well as other decorative objects. After high school, Brophy attended Wentworth Institute, served in the Army, and worked for United Shoe Machinery. During these years, he continued to hunt and carve decoys. Now retired, Brophy carves decoys, hunts, and maintains an active interest in environmental matters.

Brophy has a wide repertoire of decoys. He makes solid, hollow, shadow, silhouette, and decorative decoys. In number and species, these correspond to wildfowl habits, hunting method, and customer demand. Most of the regional decoys have hollow bodies. To make them, Brophy first selects a block of pine or cedar, traces a pattern on it, roughs out the shape with a band saw, splits the back, gouges it hollow, joins the halves, and finishes the bird. Some other pieces are solid. Finished with flat paints to resemble the unintended prey, working decoys have minimal detail.

Silhouettes, on the other hand, are flat, usually sawn from a single sheet of plywood and are painted to resemble geese and are set in corn fields. Shadow decoys are pairs of silhouettes in nested sets for ocean hunting. Each silhouette is joined by a cross-piece on the bottom to separate the decoys at a fixed distance giving the impression of swimming birds and to facilitate nesting the decoys in a stack. A set of shadow decoys in the water resemble a long string of birds swimming into the current.

The final type of decoy Brophy carves is decorative. Starting in the mid 1960s, he carved decorative pieces and gave them away as presents. Ten years later, he entered decoy shows and competitions and thought himself a professional carver. He has won several awards but no longer competes.



WILLIAM, MICHAEL & ANTHONY CAHILL

The Cahill brothers, seventh generation roof thatchers from Salthill, County Galway, Ireland, have been pursuing their trade in the United States since 1986. They came to this country to thatch a roof on a new post and beam barn in Yarmouthport on Cape Cod, and have kept busy doing jobs on the East Coast ever since, working for individuals who want and can afford a truly unique roof.

Thatching is an ancient craft still practiced in the British Isles and parts of Europe, but virtually extinct in America. Obtaining materials in this country has therefore called for ingenuity. Roofs are thatched with water reeds obtained from Manitoba, Canada. The straw for the roof caps originally had to be imported from Ireland. The Cahills' search for a closer source brought them to the Amish country of Pennsylvania where they found both straw and a people with whom they had much in common. Now every year they spend several weeks with the Amish threshing the straw by hand, which impresses their hosts who now use machines. The thatch bundles are fastened to the roof with steel nails, which they hand forge for that purpose. Hazelwood *scorbs*, once used for the entire roof, are still used to fasten down the straw roof cap. The finished roof varies in thickness from 12 inches at the bottom to 20 inches at the ridge, with the valley having a depth of over two feet. A large roof may use 8,000 bundles of reed, one-and-a-half tons of straw and 9,000 nails and scorbs.

Like generations of Cahills before them, William, Michael, and Anthony are constantly on the move, since thatching is a migratory occupation. The Cahills plan to keep on thatching for the rest of their lives. Their hero is the "The Piper Riley," King of the Irish threshers. "The Piper," William says, "is 86 now and never married once. He'll still show up for a job if the woman in the house bakes him a fresh scone."



JON COOPER

Jon Cooper of Portland, Maine, is a highly skilled maker of violins, violas, and cellos. Also a veteran fiddler, he began repairing his own instruments in the 1970s because he had a difficult time finding a competent repairman to fix them. With ten years of repair experience under his belt, he went to Cremona, Italy, in the early 1980s to apprentice for two years with a master violin maker. Cremona has been famous for this exacting craft for centuries, producing such giants as Stradivari and Guarani in the 17th and 18th centuries. Jon returned to Portland and set up his own shop where he has been producing instruments for the past seven years. His instruments are used by performers in symphonies, string quartets and string bands (Michael Doucet of Beausoleil plays a Cooper violin) and have been featured at an exhibit at the Portland Museum of Art.

Tradition lies in the heart of violin making. Jon says, "From the 16th century to the present the basic tools, materials, and techniques for making fine violins have remained remarkably unchanged. There are a great many stories about secret varnishes, special treatments, and the whereabouts of forests that have been lost, making it impossible to ever make great violins again. These tales detract from what is a far more interesting and complex legacy. Using simple hand tools, violin makers from Stradivari to the unknown maker in Maine have been producing instruments for four centuries. Every person who picks up the tools faces the same question. How to fashion maple and spruce into an instrument that will be capable of rivaling the human voice? Answering this question is a lifelong pursuit."

ARNOLD CYR

Arnold Cyr is an outstanding coppersmith who creates weather vanes as well as more utilitarian rain gutters and downspouts. He apprenticed at a local weather vane factory in 1960 and worked there for ten years. During that time he absorbed



From left to right
Michael and William Cahill
photo by Bob Crosby, courtesy of Lynn Item

Jon Cooper
photo by David Brounell

Arnold Cyr
photo by Steve Matchak

all the requisite skills including beating copper into shapes, using and making molds, soldering, and gold leafing. He eventually left the company because he felt trapped by the factory environment. Arnold preferred to create individual pieces and work for customers. Today he works both as a fireman and coppersmith. His smithing includes restoration and creation of new pieces.

There are two basic methods of crafting a weather vane. One is to hammer a design into a copper sheet. The smith uses a block of wood as an anvil and shapes the piece by eye. The second method involves creating a mold and pounding the copper against it. Many of the commercial firms ordered cast iron molds, some of which are still in use. Arnold has made several complicated molds by sculpting wax figures (a positive image) which are cast into plastic or plaster (a negative image) before being transferred into wet sand (a positive image) and finally concrete (a negative image). The concrete form is strong enough to be hammered into for designing the copper image. When the sections of the weather vane are completed, they are soldered together, which is an art in itself. The decorative vanes are mounted on a weighted spindle before installation. Arnold can leave the piece in its natural condition, antique it, or gold leaf it.

In the last few years, Arnold has also added pieces of stained glass to some of his weather vanes. It seems that some of his customers wanted their stained glass objects repaired by Arnold because he knew how to solder. Slowly it occurred to him that adding bits of glass to the weather vanes would be a unique touch and personal statement. The community demonstrated their approval by purchasing them.

HENRY DELEON

Instrument maker Henry DeLeon was born in the mountain village of Santurce in Puerto Rico, but moved to Harlem, New York with his family when he was three. After living in New York for 33 years, he re-

From left to right

Vietnamese Dragon Dance led by Hiep Lam
photo by Sam Sweeney

Frank Kulik
photo by Jesse Payne



turned to Puerto Rico, where he met Julio Salame. Julio knew a great deal about the properties of wood, and made *cuatros enterizos*. The *cuatro* is a small guitar which was originally made and played in rural parts of the island of Puerto Rico. While some *cuatros* are made out of several pieces of wood glued together, the body of the *enterizo* is carved out of one piece of wood, with only the back and neck glued on.

Having developed woodworking skills as a wood sculptor, Henry expressed an interest in learning to make the *cuatro* and was taken on as an apprentice to Mr. Salame. Since then, they have continued to work together, selecting wood and discussing how to mold each piece into an outstanding instrument. While Henry does not play himself, he has developed a reputation for making beautiful *cuatros*.

Henry likes to experiment with various kinds of wood, and to try out new ways of constructing the *cuatro*. For instance, rather than carving the top and sides, he has constructed a *cuatro* by carving out the back and sides, and gluing on the top piece, a reversal of the conventional technique. He approaches each instrument as a sculpture, spending as much time as it takes to make the *cuatro* feel right and look perfect.

MICHAEL HALLSENIUS

Michael Hallsenius is a blacksmith who specializes in wrought iron furniture. Born in Stockholm and raised in Upsala, Sweden, Mike started out as a cabinet maker, but grew interested in blacksmithing when he found it difficult to obtain quality hardware for his furniture. He traveled in England, France and Belgium, where a renaissance in ironworking has been occurring, observing craftsmen at work and learning more about the trade. About ten years ago, Hallsenius came to the U.S., and settled in Gloucester, on Cape Anne, Massachusetts. He pursued his interest in smithing, first by observing work at the Cape Anne Tool Co., and then by apprenticing for several years to Ray Parsons, a

well respected Gloucester smith.

Michael now works full-time as a blacksmith, making furniture and occasionally custom hardware and tools. He works with a small forge with a blower, an anvil, and tools and jigs many of which he has custom built. For raw material, Hallsenius uses stock obtained from U.S. steel, due to unavailability of the type of iron favored by European craftsmen.

HIEP LAM

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

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

In Vietnam, the dragon would dance

down the street to the sounds of a drum, cymbals and gong, scaring and entertaining children along the way. The dragon eats money that has been hung from houses along the street, bringing people luck and happiness. On Saturday of the festival, Hiep will be joined by nine friends to bring the dragon dance to the streets of Lowell.

FRANK KULIK

In 1947 Frank Kulik began a four year apprenticeship to Towle Silversmith Company in Newburyport, Massachusetts, and he has been working with silver ever since. Learning from master silversmiths, he perfected the art of silver chasing, where designs are hand hammered into sheet metal, and repoussé work, which involves hand hammering to raise the design from the reverse side.

In 1959 Frank left Towle temporarily and went to study engraving at North Bennett Industrial School in Boston. While there he was apprenticed to an elderly man who represented the end of the line of master engravers at Bennett. After working as an engraver at Boston's Streve, Crump and Low for several years, he returned to Towle, where he worked for an additional six years.

Having worked a total of eighteen years at Towle, in 1972 Frank decided to retire and work for himself. Since then, he has done custom work out of his home, gaining a reputation throughout the U.S. and elsewhere, for his skill. Today Towle no longer has an apprenticeship program, and all of their chase and repoussé work is done with molds, except when they hire Frank to work on more sophisticated custom jobs. Frank is one of a handful of silversmiths who still does all his chase work by hand, using his own tools. He is also one of a few people to have mastered the arts of chasework, repoussé and engraving.

Aside from doing his own work, Frank is devoting himself to passing his knowledge and skill on to others. For several hours each week, he works with a variety of apprentices, hoping to instill in them the love for silver.



From left to right:
Lowell Textile Mill
Workers
Barbara Merry
photo by George Vasquez
Mid 19th Century Peony
Quilt
photo by Edward
Cunningham, courtesy of
New England Quilt
Museum
George Odell, Lowell
Boat Shop
photo by Steve Matchab

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 Morrisette, Sidney Muskovitz, and Henry Paradis.

Albert Cote worked in the Merrimack and Boot 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 instruct students from the Lowell Textile Institute. Albert still lives in Lowell.

Camille Eno worked in Suffolk Mill in the 1920s as a sweeper and a bobbin cleaner. He then went into the printing business, but often visited the mills. Camille has a wealth of stories about details of mill work.

Arthur Morrisette was born in the "Little Canada" section of Lowell and worked in the Boot Cotton Mills as a loom fixer in the 1930s. He also worked in the Silk Mill where the Park Visitor Center is now located. Arthur received an award at Boot Cotton Mills for being the youngest loom fixer.

Sidney Muskovitz was born and grew up in the Highlands section of Lowell. He started his mill work in the dye house at Merrimack Manufacturing Company in 1936. Sidney moved to the carding department at Southwell Combing Company in Northern Chelmsford where he worked until 1969. Sidney learned firsthand about the dangers of mill work in the dye house.

Henry Paradis was a weaver at the New Market Mills, another mill which occupied the buildings where the Park Visitor Center is now located. Henry worked his way up from weaving to loom fixing and even-

tually became head loom fixer. To improve his position in the mill, Henry attended Lowell Textile Institute.

BARBARA MERRY

Rughooker Barbara Merry grew up in the small town of Swanville on the coast of Maine. She has spent a good deal of her life living on farms; her father was a dairyman and tobacco farmer, and her first husband was also a farmer. These experiences of New England rural living have been the inspiration for her rug patterns. Her rugs serve as records of local life and include scenes from her childhood on various family farms, family and neighbors, and images of everyday working life in Maine.

Barbara grew up in an artistic family – her mother, sisters and an uncle all painted, depicting scenes of Maine life in their work. She began hooking rugs in 1965 when her four children had grown older and she wanted something to keep her hands busy. Having developed an interest in antiques, she began drawing patterns on burlap and hooking with old material that she had bought from dealers. Her rugs were then used as door mats, given to family members, and only later sold in a local thrift shop and to art dealers. The rugs are created by drawing a rough sketch on a burlap grain or bean bag, then hooking the pattern; Barbara often adds to and changes her design as she goes. She prefers to use older cloth in her work as she enjoys the more muted colors of those fabrics.

NEW ENGLAND QUILTING BEE

As part of their ongoing exhibit of area quilts the New England Quilt Museum will be presenting a demonstration of quilting techniques on an open quilt frame. Members of the museum from throughout the region will be on hand to demonstrate and assist festival goers who will be invited to try their hand at one of the New England's most enduring folk arts.

The exhibit, which runs from July 12 through September 17, 1989 is entitled

"Through Attic Windows – Quilt Treasures from New England Historical Societies," and will profile late 19th and early 20th century quilts and textiles with a special emphasis on textiles which originated in Lowell. The museum will display 60 quilts that tell the story of the region during and after the Industrial Revolution and illustrate the lives of past generations of workers and their families. A display of antique textiles, many from the Lowell mills, will also be part of the exhibit.

The New England Quilt Museum is located at 256 Market Street in Lowell.

JIM & GEORGE ODELL

The Odells own and operate the Lowell Boat Shop, the oldest boat shop in the country. The boatyard, located in Amesbury, Massachusetts, is renowned for its classic New England fishing dory, which has been built there since 1793. The dory is a flat-bottomed, steep-sided and double-ended boat, designed so that fisherman can land heavy loads on beaches without capsizing. They are used extensively by cod fishermen on the Grand Banks, as they handle well when fully loaded and nest easily.

Up until thirteen years ago when the Odells bought the boatyard, it had been owned and operated by the Lowell family. The yard was originally located in Newbury, but moved upstream to Amesbury in the 19th century.

Along with the boatyard came Fred Tarbox, a master boatbuilder who remained at the company and taught the Odell family boat building. Their apprenticeship was traditional in character and lasted for many years. Today, Jim's son George runs the shop.

The boats are made with traditional methods that were passed down in the Lowell yard for generations. Dories begin as designs drawn on bare boards, with a pattern for every part. The bottom planks are laid out on a "boat bed" which cold-bends them into place. The ribs and plank are attached to the bottom and bent into shape. These planks are beveled and

From left to right:

Diane Palley

photo by Jessie Payne

Phan Bin & Mouk Phon

photo by Jessie Payne

Aldona Saimininkas

photo by George Vasquez



nailed into place. After planking, the builder adds gunwales, seats and a keel, and seals all the joints by wedging in cotton caulking. An important recent refinement is the use of epoxy finishes below the water line to reduce leaking and maintenance.

In addition to classic dories, the Lowell Boatyard also builds skiffs, tenders and dinghies in various sizes and designs.

DIANE PALLEY

Papercutter Diane Palley was raised in Atlantic City, New Jersey and grew up among a large, extended Jewish family, spending a good deal of time at the synagogue, and each Friday night dinner at the home of one of her two sets of grandparents. Her mother's father had been a tinsmith in Russia and taught her how to work with and cut metal. Diane's parents encouraged her artistic talents, and she experimented with a variety of art forms on her own, such as silk screening, block printing, drawing, painting, as well as papercutting. Several years ago she decided to make her grandmother a papercut of a *menorah* (candlelabra) as a gift. This set off requests from her mother and other family members for more papercuts. Being skilled with a knife and as an illustrator, the work of carving designs on paper came naturally to her.

Traditionally during young Jewish men's scholarly training, papercutting was introduced. Papercuts with specific motifs were made for each religious holiday, verses were cut, and amulets were made and placed in the home and the synagogue. Papercuts were also made to commemorate community events, such as weddings, births, and to honor respected community members. Although young women did not have the same scholarly training as the men, Diane was exposed to the traditional papercuts.

Diane's papercuts are her illustrations of her memories of songs, family celebrations and holidays. She also makes *mezrach* (east wall markers), *mezuzas* (amulets), and commemorative papercuts.

Each papercut is different, employing a varied repertoire of traditional Jewish symbols, motifs and Hebrew lettering, as well as her own personal illustrations. Diane makes her papercuts as gifts for friends and family, selling them and teaching others about their origins.

PHAN BIN AND MOUK PHON

Phan Bin and Mouk Phon construct and play traditional instruments from their native Cambodia. They both reached the United States through refugee camps in Thailand and have since built by memory and without specifications instruments such as the *tro* (fiddle), *samphor* (drums), *roneat* (xylophone), *tahkê* (zither), and *khim* (hammer dulcimer). Special materials such as coconut shells, snakeskin, rosewood and bamboo are needed to build these complex instruments. These men have certainly faced a formidable challenge, being displaced from not only their culture but also from materials, tools, and specifications needed to build traditional Cambodian instruments. Yet they have succeeded through a mix of resourceful adaptation and clear memory, thus providing an essential element for the preservation of their culture in America. With these instruments they have been able to play Cambodian classical *pin peat* music as well as village folk music traditions or *mohori*. The *pin peat* tradition is a slower, formal court music characterized by an archaic *tro* and *skor* (wedding drum). The *mohori* tradition is lively, with faster tempos, two-stringed *tro*s and the rich sounds of the zither, xylophone and hammer dulcimer.

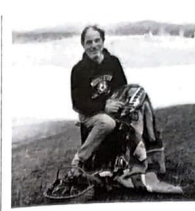
Phan Bin was born in Phnom Pen, and studied classical Cambodian music for fifteen years. After fleeing Cambodia in the early 70s, he played with a group of musicians and dancers in a refugee camp in Thailand. This group, the widely acclaimed Khmer Traditional Arts Ensemble, arrived in America through a resettlement program and soon began touring widely. Now Phan lives in Lowell, building instru-

ments as well as playing. He can construct a *tahkê* in 3-4 days, carving the body from a solid block of dry, soft wood. He has also built the rare and complex 21-piece *roneat ek*, which needs special rosewood. Phan has painstakingly preserved not only the instruments but the traditional music of Cambodia as well.

Mouk Phon was born in a small village in Cambodia in 1940. He was a monk for three years before becoming a soldier in 1963. He came to Houston, Texas in 1981 from a refugee camp in Thailand and has lived in Lowell since 1987. Mouk loves to work with wood and certainly has a talent for it. He only learned to play the instruments after he had perfected their construction. Remarkably he builds and plays from memory, sometimes even using his hands and arms as measuring sticks for the exact lengths needed for the *khim* and the *tro*. Over the years he has acquired the much needed tools and materials to craft the instruments. He has a special curved knife to hollow out coconut shells, and has found the proper wood and snakeskin to build the *tro*. But he has also adapted their construction, using super glue to re-seal the coconut shells, plastic as well as snakeskin, and American hardwood when he can't get the correct wood from Cambodia or Thailand. Thus with great resourcefulness he always creates the proper-sounding traditional Cambodian instruments. Playing by ear, he is accomplished at the *tro*, *khim*, *tahkê*, *roneat*, and *skor*. He especially loves the *Ayay* tradition, a spontaneous interaction of satirical singing between women and men. Mouk often plays in an orchestra with Phan Bin and several other musicians and vocalists.

ALDONA SAIMININKAS

For Aldona Saimininkas, working with straw is a way of maintaining a link with her lost home in Lithuania. As a young girl, growing up in the small city of Kybartai, she was taught by the nuns in her school to cut straw to make ornaments for the family Christmas tree. Traditionally,



From left to right:

Cleland Selby

photo by George Vasquez

Steve Sperry

photo by Kate Howell, Smithsonian Institution

elaborate straw ornaments were strung together and presented as gifts for good luck. Later, smaller versions were made as decorations, and pieces of straw were glued together or placed on paper, all using traditional geometric patterns.

In 1944, when Aldona was eleven years old, she and her family left Lithuania, moved to Germany, and in 1950 to Hartford, Connecticut. In Hartford she met a Lithuanian woman who taught her the basics of stringing straw which inspired her to work on her own.

At first she made geometric ornaments for her Christmas tree. Later she began using various shades of flattened straw to make two-dimensional images based on her interpretations of Lithuanian folktales. Although she buys some of her rye straw from Germany, most of it is given to her by local farmers. Each spring, summer and fall she makes several trips to each farm, picking the straw at different stages of growth to get varied tones, from green to gold to brown.

Although she has been displaced from her home and the many relatives who remained there, Aldona's "heart is still behind" in Lithuania. Through her own work and teaching others how to work with straw, she gives expression to the continued existence and vitality of the art forms and culture which have been discouraged in present day Lithuania.

DON, MARY & DAVID SANIPASS

Don and Mary Sanipass are Micmac Indians living in West Chapman, Aroostook County, Maine. Both were born in Canada, Don in Shediac, New Brunswick and Mary in Nova Scotia. They learned to make baskets by watching their grandparents and parents. For centuries the Micmacs made baskets out of various types of wood, using them for storage and to carry food and other items. During the 19th century most Micmac Indians made trips from Canada to Maine to work as seasonal laborers. They went to Aroostook County to work in the thriving potato industry, and to Washington County to pick blueberries. When the

weather was good they harvested, and on rainy days they made potato and blueberry baskets, used to carry the harvest. Don and Mary often traveled with their parents during these periods, which provided their families with an invaluable and reliable source of income. Once they were married, Don and Mary moved down to Maine permanently and began raising a family. In need of additional income, they started making baskets to sell. By then new technology had made the use of harvest baskets obsolete so they sold their baskets to tourists and to others who used the baskets as containers.

The first step in making baskets is selecting the wood. It can take one or two days to travel to the woods, select a tree and haul it to a desired spot. The Sani-pass' primarily use brown ash, but they also use white ash, cedar and maple. After cutting the log, they plank it, cutting it into strips one inch thick and two inches wide after which each piece is shaved into strips which are pounded until they are almost paper thin. From there the strips are woven into a basket of the desired size and shape.

Don also learned to make all the knives needed to make baskets, including crooked knives (axes used to whittle the wood), and draw shave knives (two-handled knives which are used to shave the planks). Unlike his parents and grandparents, Don uses a chainsaw to cut down the trees for his baskets. Otherwise he and Mary make baskets much like the ones they watched being made when they were young.

Don and Mary have taught their three daughters and one son all the skills involved in making baskets, from selecting wood and making tools to weaving the baskets themselves. Their son David now makes all the tools that his parents use, along with his own baskets. In addition to working as a carpenter, he is active in the Micmac community, working as a coordinator for the Aroostook Micmac Council.

CLELAND SELBY

Rughooker Cleland Selby grew up in the northern Vermont town of Derbyline, which lies on the border with Canada. Both his grandmother and his mother hooked rugs and as a young boy he recalls sneaking into his mother's work place to add a few stitches in her rugs, which she would then take out and replace. Once he got older he was allowed to fill in the back-grounds of her rugs.

Later he worked for an auctioneer, and started collecting hooked rugs. Many of them needed repairs, which he began to do himself, until he decided to try one of his own. He soon found he could sell his work, and has devoted himself to making wool rugs ever since.

Unlike his mother, whose rugs were patterned, Cleland's rugs portray his vision of Vermont farming life, as well as images from his own memory and imagination. Many of his rugs are humorous. In a current rug which depicts his memory of working as an auctioneer, he shows a couple where the man is delighted to have made a purchase, while the wife looks on in dismay at the high price he has paid. The process of creating the rugs, "painting" them as he goes along, is what is most interesting for him. Once he finishes a rug, he is eager to be rid of it, giving it to family member or, more often, selling it to a dealer. Working as a principal in an elementary school, he finds hooking rugs the most relaxing part of his day.

STEVE SPERRY

A sail maker by trade, Steve Sperry grew up in Petersham, Massachusetts, spending his summers on Cape Cod and the South Shore. In 1963 he joined the Coast Guard and sailed on their square rigger, The Eagle, for three summers, becoming familiar with sails and rigging. Winters were spent in a sail loft where Steve was introduced to the crafts of sail making and rigging. After leaving the Coast Guard, Sperry worked for a couple of years moving boats up and down the East Coast. There followed a brief stint at the notable Hood Sail-



makers in Marblehead, Massachusetts, where Steve learned to make spinnaker sails. He then moved to Marion on the South Shore and worked for a small sail loft for ten years, perfecting his skills before establishing his own loft thirteen years ago.

Sperry's sail loft builds both traditional canvas (cotton) and modern dacron or polymer filament sails, as well as doing sail repair and rigging. Traditional sails are designed with paper patterns laid over the cloth. Pieces are cut, stitched together, and then formed into final shape with darts (tapering seams). Sails are finished by taping the ends, reinforcing the corners, and punching in the grommets. The bulk of the work at Sperry's consists of custom work and original equipment for three classes of competitive boats. Seven people are employed at the loft, including two of Steve's sons, who are learning the trade.

ROSARIO SALVE TESTAVERDE

Anywhere there are fisherman, you will find someone who can make and mend nets. Even today, with the webbing for nets being made by machines, the human hand is needed to shape the final net. And if the net is damaged, all mending has to be done by hand. Yet netmaking is just one of the many skills that a fisherman or fish captain needs in order to survive. It helps to also be a navigator, carpenter, electrician, and plumber. Skills such as these are also passed down person to person.

Salve Testaverde exemplifies the tradition of just such a versatile fisherman, coming from a long line of men who made a living from the sea. His great grandfather, grandfather, and father were all fishermen. His father took him to sea at age five and by age fourteen he fished full time, becoming a captain at seventeen. He now has three sons who are fishing captains and a son who is a marine biologist. For over fifty years, he fished off the banks as well as close to shore for all types of fish, and has seen a lot of changes in the fishing

industry. Salve knows about working long lines from dories as well as trawling with nets. The slower winter months are a good time to mend and make nets. Salve usually made 2-3 cardin nets (bags) during the winter. Each net uses about \$40.00 of twine and its cost in the store is \$200.00.

Salve has many stories of his experience at sea, several of which appear in his book, "Memories of a Gloucester Fisherman."

LAST MINUTE CHANGES

Tomasz Lassock will appear with the Polish Highlanders instead of Wlodzimierz Zarski.

Trombonist Paul Bernardi will appear with Klezmer Plus instead of Ken Gross.

51ST 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 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 Board Member Martha Monazynski-Welsh 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 some of the finest cooks in Lowell.

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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 51st National Folk Festival program:

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