51st National Folk Festival

Lowell, Massachusetts
July 28, 29, 30, 1989
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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 O'Connor (Recorder)
  photo by Michael F. South
- Walker & Mac
  photo by Mike Kerr
- Sandy Bollinger and Chris Blans
  (1. Ewenridge; 2. Quebec)
- Traders built on Lowell Boat Shop
  (top left)
  photo by James Higgins

- Traders built on Lowell Boat Shop
  photo by James Higgins

- Traders built on Lowell Boat Shop
  photo by James Higgins
Welcome

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 any 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 crafting traditions of many of Lowell’s people will be celebrated here during the next three days.

The city’s current revitalization signifies the potential for renewal of this cultural heritage and the cooperation between local, state, and federal governments and the private sector. The 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 Revolution," 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. Morgan Cultural Center, as well.

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

Chrysandra L. Walter
Superintendent
Lowell National Historical Park

MESSAGE FROM THE PARK SUPERINTENDENT

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-in’s welcome to Lowell. You are now in a great place! A page of working class American history was written 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

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

Chrysandra L. Walter
Superintendent
Lowell National Historical Park
**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 at JFK Plaza to South Common evening concert. Come join the second line!

*Saturday, July 29*

**Market Street Park**

12:00 German-Russian Dach Hop Music

12:45 French-Canadian Music & Dance

1:15 New Orleans Parade Traditions

1:30 Louisiana Cajun Music

2:00 French-Canadian Music in Lowell

2:15 Bluegrass Music

2:30 Polish Mountain Music and Dance

3:00 Accordion Styles Workshop

3:15 Traditional Greek Music

3:45 A Cappella Gospel Music

4:00 Portuguese Fado Music

4:30 Traditional Sicilian Music

5:00 Texas Country Blues & Ballads

**Schedule Saturday, July 29**

**JFK Plaza**

12:00 Traditional Greek Music

12:45 A Cappella Gospel Music

1:30 Virgin Islands Quadrille & Scratch Music

2:15 Bluegrass Music

3:15 Traditional Greek Music

**Lucy Larcom Park**

12:00 German-Russian Dach Hop Music

12:45 French-Canadian Music & Dance

1:15 New Orleans Parade Traditions

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**Market Street Courtyard**

12:00 Piedmont Blues & Ragtime

12:30 Traditional Sicilian Music

1:00 Portuguese Fado

1:30 Cowboy & Yankee Poetry

2:15 Yankee Fiddle Tunes

2:45 Texas Country Blues & Ballads

3:15 Carnival Traditions Workshop

3:45 A Cappella Gospel Music

4:00 Portuguese Fado Music

4:30 Traditional Sicilian Music

5:00 Texas Country Blues & Ballads

**Market Mills Crafts Area**

12:00 Piedmont Blues & Ragtime

12:30 Traditional Sicilian Music

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2:45 Texas Country Blues & Ballads

3:15 Carnival Traditions Workshop

3:45 A Cappella Gospel Music

4:00 Portuguese Fado Music

4:30 Traditional Sicilian Music

5:00 Texas Country Blues & Ballads

**Shattuck Street Crafts Area**

*12:00 to 5:00 PM*

Ongoing demonstrations with master makers of traditional crafts including:

- Basketmaking—Jamaican—Celestine Anderson, Micron Islands—Don, Mary & David Sani-pass.

**Parades & Foods**

*2:30 PM Evening Concert at South Common*

Doc Paulin’s Dixieland Jazz Band

Los Cantores Guaraneis

Klezmorim Plus

Cajun with Caledonia Set Dancers

Blinky & the Roadmasters

Alison Krauss & Union Station

*Sign language interpretation

**Evening Concert**

7:00 PM Parade with Vietnamese Dragon Dancers and Mardi Gras Indians from JFK Plaza to South Common evening concert.

**Schedule Saturday, July 29**

**JFK Plaza**

12:00 Traditional Greek Music

12:45 A Cappella Gospel Music

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Blinky & the Roadmasters

Alison Krauss & Union Station

*Sign language interpretation

**Evening Concert**

7:00 PM Parade with Vietnamese Dragon Dancers and Mardi Gras Indians from JFK Plaza to South Common evening concert.
**SCHEDULE**

**SUNDAY, JULY 30**

### JFK PLAZA

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00</td>
<td>Gospel Music with Birmingham Sunlights</td>
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<tr>
<td></td>
<td>Bill Neely</td>
</tr>
<tr>
<td>12:30</td>
<td>Beausoleil</td>
</tr>
<tr>
<td>1:15</td>
<td>Doc Paulin’s Dixieland Jazz Band</td>
</tr>
<tr>
<td>2:00</td>
<td>East European Jewish Dance Music</td>
</tr>
<tr>
<td></td>
<td>Klezmer Plus</td>
</tr>
<tr>
<td>2:45</td>
<td>Bluegrass Music</td>
</tr>
<tr>
<td></td>
<td>Alison Krauss &amp; Union Station</td>
</tr>
<tr>
<td>3:30</td>
<td>Gospel Quartet Singing</td>
</tr>
<tr>
<td></td>
<td>Birmingham Sunlights</td>
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<tr>
<td>4:00</td>
<td>Traditional Greek Music</td>
</tr>
<tr>
<td></td>
<td>Levendes Orchestra</td>
</tr>
<tr>
<td>4:45</td>
<td>Virgin Islands Quadrille &amp; Scratch Music</td>
</tr>
<tr>
<td></td>
<td>Blinky &amp; the Roadmasters</td>
</tr>
<tr>
<td>5:30PM</td>
<td>&quot;DUTCH HOP&quot; POLKA DANCE PARTY with John Fritzler &amp; the Polka Band</td>
</tr>
</tbody>
</table>

### LUCY LARCOM PARK

<table>
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<td>Alison Krauss &amp; Union Station</td>
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<tr>
<td></td>
<td>Blinky &amp; the Roadmasters</td>
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### MARKET STREET PARK

<table>
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<td>12:00</td>
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<tr>
<td>4:00</td>
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<tr>
<td></td>
<td>Klezmer Plus</td>
</tr>
<tr>
<td>4:45</td>
<td>Virgin Islands Quadrille &amp; Scratch Music</td>
</tr>
<tr>
<td></td>
<td>Blinky &amp; the Roadmasters</td>
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</tbody>
</table>

### MARKET MILLS COURTYARD

<table>
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<tr>
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<th>Event</th>
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</thead>
<tbody>
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<td>Alison Krauss &amp; Union Station</td>
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</tr>
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<td></td>
<td>Blinky &amp; the Roadmasters</td>
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</tbody>
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### SHATTUCK STREET CRAFTS AREA

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>12:00</td>
<td>Ongoing demonstrations with master makers of traditional crafts</td>
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<tr>
<td></td>
<td>including:</td>
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<tr>
<td></td>
<td>BASKETMAKING—Jamaican—Celestine Anderson, Micmac Indian Don, Mary &amp;</td>
</tr>
<tr>
<td></td>
<td>David Sarno, Bob Brophy</td>
</tr>
<tr>
<td>12:30</td>
<td>Portuguese Fado Music</td>
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<tr>
<td></td>
<td>Ana Vinaigre, Manuel Leite &amp; Alvaro Medeiros</td>
</tr>
<tr>
<td>1:00</td>
<td>Cowboy &amp; Yankee Poetry by Wally McAtee &amp; Mac Parker</td>
</tr>
<tr>
<td>1:30</td>
<td>Yankee Fiddle Tunes</td>
</tr>
<tr>
<td></td>
<td>Harold “Chuck” Luce with Nick Hawes</td>
</tr>
<tr>
<td>2:00</td>
<td>French-Canadian Music in Lowell</td>
</tr>
<tr>
<td></td>
<td>Les Franco-Americans</td>
</tr>
<tr>
<td>2:30</td>
<td>Traditional Sicilian Songs &amp; Music</td>
</tr>
<tr>
<td></td>
<td>Silvia Antica</td>
</tr>
<tr>
<td>2:45</td>
<td>German-Russian Dutch Hop Music</td>
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<tr>
<td></td>
<td>John Fritzler &amp; the Polka Band</td>
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<td>3:30</td>
<td>Traditional Sicilian Music</td>
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<td></td>
<td>Silvia Antica</td>
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<td>Klezmer Plus</td>
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<tr>
<td>4:45</td>
<td>Vietnamese dragon mask making Hiep Lam</td>
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<tr>
<td>5:00</td>
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</table>

### PARADES & FOODS

*FOODWAYS DEMONSTRATIONS* by Lithuanian, German, Irish, Indian, Greek, Spanish, Polish and French-Canadian cooks will take place at 1:30, 2:00, 3:00 and 4:00 PM at the intersection of Shattuck and Market Streets.

**ETHNIC FOOD BOOTH**

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.

<table>
<thead>
<tr>
<th>Time</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1:30</td>
<td>PARADE with Blinky &amp; the Roadmasters &amp; Mardi Gras Indians. Begins at</td>
</tr>
<tr>
<td></td>
<td>the intersection of Shattuck and Market Streets.</td>
</tr>
<tr>
<td>3:30</td>
<td>NEW ORLEANS STREET PARADE with Doc Paulin’s Dixieland Jazz Band.</td>
</tr>
<tr>
<td></td>
<td>Begins at the intersection of Shattuck and Market Streets.</td>
</tr>
<tr>
<td>4:00</td>
<td>TARAS BULBA COSTUMES</td>
</tr>
<tr>
<td>4:30</td>
<td>Yupik Costumes</td>
</tr>
</tbody>
</table>

### 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
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 pre-eminent 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 fallings.”

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 “blue-on-back” lead guitar, a fine contribution to the music. Jimmy Breaux plays pungent accordion while Billy Ware’s percussion and Tommy Aume’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 run a run up the “shaker side,” from San Diego to Seattle, in October and November.

Birmingham Sunlight

The Birmingham Sunlight 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 Sunlight 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 Sunlight 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 thoroughly grounding in traditional 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 Sunlight were featured in the British TV documentary “On the Battleground - Gospel Quartets in Jefferson County, Alabama,” which has been broadcast throughout Europe, and have made recent 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 quadriple. dances, festivals, private parties and nightclubs around the island.

The music is sometimes called "scratch," taking its name from the gourd rasper, 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 father, a fine keeper of the vocal tradition. He also became involved in the “Wild Indians,” a masquerade troupe active in the annual celebrations. In the mid-50s he organized his first “scratch” band, the Pond Bush Hot Shots, and went on in the 60s to lead a lead saxophone with the Joe Parris Hot Shots, the island’s leading quadriple 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, Amelia Clarke on squash, Lloyd Thomas on congas, Milton Mcintosh on bass,和 John Brown on drums. The group played together for several years and disbanded in the mid-80s.
Gordon on bass, Isidore Griles on steel, Cyprian King on guitar, and Frank Charles on banjo.

During the festival, Blisky and the Roadmasters will be doing two different kinds of Cruxian 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, file, square and steel.

Los Cantores Guaranyes Los Cantores Guaranyes’ 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 Guarani, 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 aristocracy and from建立起 the established roots that have lasted hundreds of years. Jesuit missionaries played a major role in this process, introducing Guarani to play and construct the harp and guitar.

Paraguayan music draws on a variety of rhythms. The golpeo and the polca are two popular up-beat rhythms which are used for both vocal and dance music. La guarania is a tight tempo and is used for romantic songs and musical expression. Lesta herencia are songs which describe the heroic deeds of Paraguay’s heroic battles. Many of the songs are poems which paint images of the majestic beauty of Paraguay’s landscapes. The folk songs and patterns of Guarani can imitate indigenous birds, animals, and natural sounds such as a waterfall.

Juan Fletias provides the lead voice and plays guitar for Los Cantores Guaranyes. In Paraguay, his country of birth, Juan played in various traditional Paraguayan music groups, often touring in Paraguay and to other South American countries. He initially 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 Mission del Rey Church. He is presently a student of musicology and music composition. Alberto also writes cultural and musical articles for Chicago Catolico, a Spanish language Catholic newspaper.

Graphist Roberto Arce, 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 Moreno de Pancho Fierro. He is the choir director for Our Lady of Mercy Church.

Cuchullin with the Caledonia Set Dancers Those familiar with Irish history will recognize the name of “Cuchullin”, the Irish version of Robin Hood. The modern-day Cuchullin is a band made up 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 can meet to play.

Seamus Egan 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 Sean O’Riordan, Joe Burke, and William Clancy. James performed with the Castle Celtic Band and has stuck with the accordion long enough to win several All-Ireland championships. He is married at age 20, settling in Nova Scotia and later in New York. He appears on several LPs including an excellent solo album.

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 an 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 have recorded 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 Virginia, to demonstrate this tradition at the festival. The dancers are Martin and Marla Gavin, P.J. Conway, and Maria Frances Bohner, 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 “batterings”, where the men, who wear hob-nail 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-Americanis

Although Americans of French-Canadian descent who live and perform in the Merrimack Valley region of Massachusetts, the area has entertained area residents with their lively renditions of Quebecois music. The core of this group will be appearing at the National Folk Festival this year.

Lionel Ouellette was born and raised in Sanford, Maine, moving to Lawrence, Massachusetts. He is one of a generation of Franco-Americans of French-Canadian descent who have turned to music as a career. Lionel 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, gigs, reels and quadrille tunes and has won several fiddle contests in the region.

Leo Dufrene, pianist for the group, is a native of Lowell and a mainstay of the local Franco-American music scene. He has been accompanying fiddlers since he was in his teens, with a marked preference for the older Quebecois style. Raymond Belanger, also a Lowellian by birth, has been the guitarist for Les Franco-Américains for two 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, Grenier had the advantage of being young, often playing for local dances and soirees. He plays in an older style which predates 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 with the Cossacks in the 1870s. They had originally come from Germany to settle communities along the Volga at the invitation of Catherine the Great in 1767, but were forced to leave Russia when repressive czars revoked the charter that had allowed home- lands a century later.

Some say the term “Dutch Hop”, denoting a dance, was coined in the early 1940s to break the 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-by-step pattern into a two step with two bounce.

Typically, Dutch Hop bands today rely on four instruments: accordion, hammed dulcimer, trombone, and bass or piano. In many forms of dance band music, the accordion is the lead instrument, becoming 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 ensembles. John Fritzler, who formed the group, grew up on his parents’ farm near Windsor, Colorado, and began to play the accordion 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 Appelmann, who plays the hammered dulcimer, an instrument often found in Eastern European traditions, also began to play at age eleven and was a frequent visitor to the polka bands by the time he was fourteen. His brother Kelly started playing out 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.

Lionel Ouellette was born and raised in Saint John, New Brunswick, Canada, in 1944. While still in New Brunswick Sea mol Egan lived in the United States in 1973 to study for a doctorate in folklore at the University of Pennsylvania, where the group has been active in researching and presenting Irish American artists in a wide variety of settings.

The Polka Band is comprised of two groups, the American Folk Folklife and the 1980’s World’s Fair to name a few. Meanwhile, he has remained an active artist, performing throughout the country.

Lionel Ouellette was born in Rappahannock County, Virginia in 1924, the seventh of nine 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 he fathered a second-branch Victoria John Fritzler and the Polka Band, the third generation. The fusion of the Polka Band is the result of the lesson from the Lemon Jefferson, Blind Blake, Blind Boy Fuller and Jimmy Rogers as well as the gospel music, how-downs and field hollers that were in the community.

John stayed around home for twenty-five years, married a neighbor, Cora Lee,
and started to raise a family. In 1950 he followed an older sister's example and moved to the region. Once here, he decided to search for a better life. He built a home and supported his family by working at a variety of jobs, including grave digging. Music was never set aside during the 50s. John played his own guitar. Then in 1960 he got an old Gibson as collateral for a loan and began to play it on his spare time. A fortuitous meeting at a guitar pickup session with folklorist Chuck Perelman in 1964 brought John some gigs at coffeehouses and folkclubs 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 out an eight-hour day digging graves, spends his spare time with a metal detector searching for Civil War relics scattered around his home in the ghost town of Johnstown.

Klezmer Plus

Klezzmer, a Yiddish word meaning, literally, musician, is a traditional form of East European Jewish dance music with roots that predate the Middle Ages. The music was brought to the United States in the late 19th century by Jewish immigrants fleeing government institutions programs throughout the region. Once here, klezmor incorporated popular American music of the day and enjoyed its first heyday in the early decades of the twentieth century, often referred to as the "golden age" of klezmer. Since the 1970s the form has been experiencing a tremendous renaissance 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 renaissance. 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 great klezmer clarinet great Sholomke Beckerman, whose family has produced master musicians for centuries. Beckerman has one of the largest repertoires of traditional balgus, shes, 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 extraordinarily 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, was a major influence in the vanguard of klezmer musicians and researchers who have revived klezmer music since the mid-1970s. The son of a prominent cantor, Sapoznik was steeped in the traditions of Jewish music, seeking out and learning from older classic klezmer repertoire and featuring artists of the 1920s, 1930s and earlier.

Second generation klezmer bluegrass bands were chinoises than blue jeans and matching polyester. They were young professionals influenced by the "we got together on campus" folkies of the 60s, the Beattles, 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 klezmer bluegrass 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 tunes, most concerned with depth of expression than speed. It is not a bit self-conscious about the music of working people, and those who lay in wait to kill others with a hot lick are not relevant.

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:

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

Harold "Chuck" Luce and Nick Hawes

Harold "Chuck" Luce is a Yankee fiddler and dance caller who is a life-long resident of Central New York. He has been playing 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 repertory has been handed down to the 19th century. He began to play regularly with Mr. Larkin at local dances and his popular repertory rapidly spread to hundreds of Old New England dance tunes and dance figures. For the next 20 years, Mr. Luce performed with Mr. Larkin with groups 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 dances at the same time. In fact, he has even invented machines which allow...
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 extensive knowledge of the history and development of traditional dance and music.

Wally MacRae

A third generation rancher from Rosebud Creek, in eastern Montana, MacRae 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 and gratification of ranching in the 1980s. However Wally explains that "I don't just write what I see, but also about the people who have taught me 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 where we do it."

According to Wally, "There's a log of things in my 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, the young poet, was born in 1957 on a small dairy farm in northeastern Vermont, the youngest of five children. Shortly thereafter the farm burned down and Mac's father turned to preaching in small churches around the country to earn extra money. He lived in several small Vermont towns where his family rented rooms. He was always a home base and a hub for all of his friends. Nicknamed "Nails" by his older brothers, he became long and thin, but tough. Mac developed a reputation for both stubbornness and excellence, and was managing the family's Christmas tree farm business when 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, beginning his love of 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
im a rch tus, spiritu als and old pop s tan-
a ls and drinkin g and dan ci n g s pots.

Hi s ca r ee r b egan on th e s treet s as a t ee n ­
years. pe rf o nn lng a t t h e S t oryvi ll e N ig­
ner tradition, which encompasses Buffalo, Lewiston and Ni­
agara Falls. The steel mills and related ind ustries in this heav­
y industri alized area have brought waves of Italian immi­
gants to this region, where they have formed a large and close­knit community.

As with other European countries, Italy has several distinct regional musics. Sic­
ily, an island which is located off the boot tip of Italy, has ancient and well defined music forms. Most notable is the canzun­
a, a poetic song in alternate rhythmic form with several variants--the stomato, octavo, or upbango--differing only in values of the stressed syllables to fit varying styles on the mouth organ.

Canzunae may be occupa­
tional songs, songs that have been learned through tradition, or songs that have been created by the singer himself.

In Canada, Italian folk music has been influenced by the pre­
existence of various Italian immigrants. The various ethnic groups have brought their own musical traditions with them, and these have blended over time to create a unique Canadian Italian folk music.

Canzunae are sung by men, but they are also sung by women and children. They are sung in various styles, from the traditional to the modern.

The singers will be accompanied by several musicians, including a violinist and accordionist.
proach to lindo is one of barely repressed raw emotion. Soldiers singing and dancing. Then in 1977, so agreed and Manuel Leite, performing in Portugal in the U.S. and she was asked to join by a well-known portuguese singer, when he was 18, he bought his own guitar. He joined his uncle in national environment, Celestine learned to carve decoys. Now retired, Brophy carved decorative pieces and gave them a truly unique roof. The decorative vanes are mounted on a wooden post when the roof is finished. They are set in corn fields. Shadow decoys are pairs of silhouettes carved in two different shapes and are set in different positions. Celestine and her wife usually work alone or with a small group of other people.

Bob Crosby is a superb wildfowl decoy carver and taxidermist. He carves decoys, and is known for his realistic portrayals of wildlife. His work is highly sought-after and is displayed in museums and private collections around the world. He is respected for his ability to capture the essence of the animals he carves, and his work is often featured in exhibitions and publications. Crosby's dedication to his craft is evident in the attention to detail and the authenticity of his work. His career has been marked by a commitment to excellence and a passion for his craft. His contributions to the field of wildlife art have earned him the admiration of collectors and artists alike.
toured to Puerto Rico, where he met Julio Salame. Julio knew a great deal about the properties of wood, and made cuatro ci- lenios. 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 cuarino 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 how to make the cuatro and was taken on as an apprentice to Mr. Salame. Since then, he has continued to work together, selecting wood and discus- sing how to mold each piece into an outstanding instrument. While Henry does not play himself, he has invested in 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 tech- nique. He approaches each instrument as a sculpture, spending as much time as it takes to make the cuatro feel right and look perfect.

Michael Hallesen

Michael Hallesen is a blacksmith who specializes in wrought iron furniture. Born in Stockholm and raised in Uppsala, Swe- den, Mike started out as a cabinet maker, but grew interested in blacksmithing when he found it difficult to obtain quality hard- ware for his furniture. He traveled in Eng- land, France and Belgium, where a reminis- cence in ironworking caught his interest, observing craftsmen at work and learning more about the trade. About ten years ago, he turned to making furniture and settled in Gloucester, on Cape Anne, Massa- chusetts. He pursued his interest in smithing, first by observing work at the Cape Anne Tin and Copper Works for several years before Ray Parsons, a

down the street to the sounds of a drum, cymbals and gong, swirling and entertaining children along the way. The dragon money that has been hung from busses along the street, bringing people luck and happiness. On Saturday of the festival, Hiei will be joined by non-enthusiasts to bring the dragon dance to the streets of Lowell.

Frank Kulik

In 1947 Frank Kulik began a four year appren- ticeship to Towlie Silversmith Company in Newburyport, Massachusetts, and he has been working with silver ever since. Learn- ing from master silversmiths, he perfected the art of silver chasing, where designs are hand hammered into sheet metal, and repousse work, which involves hand hammer- ing to raise the design from the reverse side.

In 1959 Frank left Towlie 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 and a material man in Lowell for several years, he returned to Towlie, where he worked for an additional six years.

Having worked a total of eight years at Towlie, in 1972 Frank decided to retire and work for himself. Since then, he has done custom work out of his home, gaining recognition throughout the country and the world. Frank recently rented a house in Lowell, where he continues his work.

Camille Eno worked in Suffolk Mill in the 1920s as a weaver and a bobbin cleaner. He then went on to join the textile 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 and shoe industry. He then worked in the mill yard, where he learned the skills of the trade. He later went on to work in the shoe industry, and finally moved to New England to work as a shoemaker.

Barbara Merry

Rugbroker Barbara Merry grew up in the small town of Swansea on the coast of southeastern Massachusetts. She has spent her life living on farms; her father was a dairyman and tobacco farmer, and her first husband was also a farmer. The experiences of New England rural living have been an inspiration for her rug patterns. Her rugs serve as records of local life and include scenes from her childhood on various fam- ily 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 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 materials and techniques passed down from dealers. Her rugs were then sold as door mats, given to family members, and only later sold in a local thrift shop and to art dealers.

Galina was a weaver who received an award from the Lowell Cotton Mills for being the youngest loom operator. Sidney Mushkovitz was born and grew up in the small town of Lowell. He started his mill work in the dye house at Merrimack Manufacturing Company in 1930. He also worked in the Silk Mill where the Park Visitor Center is now located. Galina received an award at the Lowell Cotton Mills for being the youngest loom operator.

Merrimack Manufacturing Company in 1930. She moved to the Park Visitor Center in 1965 to work as a weaver. She then worked at the Lowell Mill for several years before retiring. She continued to work on her own projects and continued to work with Galina until her retirement in 1975.

“Through Attic Windows - Quilt Treasures from New England Historical Societies,” will profile late 19th and early 20th century quilt patterns and techniques. It will feature quilts and textile samples from textiles that originated in Lowell. The museum will display 60 quilts that tell the story of the region during and after the Industrial Revolution and feature a collection of past years of generations and workers of their families. A display of antique textiles, many from the Lowell mills, will also be part of the exhibition.

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

Jim & George Odell

The Odells own and operate the Lowell Boat Ship, the oldest boat shop in the nation. The boat yard was established in Amesbury, Massachusetts, is renowned for its classic New England fishing dory, which has been built here since 1793. The dory is a flat-bottomed, step-decked double-ended boat, designed so that fisherman can land heavy loads on beaches without captiv- ing. They are used extensively by cod fishermen on the Grand Banks, as they handle well when fully loaded and need- less.
nailed into place. After planking, the builder adds gunwales, seats and a keel, and seals all the joints by hedging 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 the traditional dories and dinghies in various styles and designs.

DIANE PALEY

Papercutter Diane Paley was raised in Atlantic City, New Jersey and grew up near a large, extended Jewish family, spending a good deal of time at the synagogue, and each Friday night dinner was a highlight 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 creativity was encouraged by her artistic talents, she experimented with a variety of art forms on her own, such as screening, blocking printing, drawing, painting, as well as papercutting. Several years ago she decided to make her grandmother a papercut of a "memorial heart." Her work was so well received that she started to make Papercuts 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 received their music lessons from a family friend and well-known musician in Phnom Pen. 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 New York in 1982 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 snake skin to build the tro. But he has also adapted many features to the tro, khim, tonak, and khon (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 imagination and clear minds, providing an essential element for the preservation of their culture in America. With these instruments they have been able to play Cambodian classical rith peat music, as well as village folk music traditions or mortiri. The pin peat tradition is a slower, formal court music characterized by an archaic tro and skor (whistling tune), with the mortiri tradition is lively, with faster tern- and skor (wedding drum). The continued existence and vitality of the art forms are maintained there, and dona’s “heart Is still with her home and the many relatives who remain there. Although young.

DANA SAIMITKOS

For Aldona Saiminkas, 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 Kaunas, she was taught by the nuns in her school to cut straw to make ornaments for the family Christmas tree. Traditionally, elaborate straw ornaments were strung together and presented as gifts for good luck. Later, smaller versions were made as decorations for parties. Eldary 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 techniques had made the cherry harvest obsolete so they sold their baskets to tourists and 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 Sanipass’ 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 turned 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 stalls 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. His daughters and Mary make baskets much like the ones they watched being made when they were young.

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 with the Puget Sound Tugboat Squire. The Eagle, for three summers, becoming familiar with sailings and rigging. Winters were spent in a sail loft where Steve was introduced to the crafts of sailing 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-
I five and by age fourteen he fished full
and has seen a lot of changes in the fishing
industry. Salve knows about working long
lines from docks 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."

Salve Testaverde exemplifies the tradi-
tion of just such a versatile fisherman,
coming from a long line of men who made
a living from the sea. His great grandfa-
thers, grandfather, and father were all fish-
ermen. 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.

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 demon-
stration area organized by the Interna-
tional Institute of Lowell. Lydia Mattet,
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
during 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.

The National Folk Festival is organized by
the National Council for the Traditional
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Trombonist Paul Bernardi will appear with
Klezmer Plus instead of Ken Gross.

LAST MINUTE CHANGES
Tomasz Lasaneck will appear with the Pol-
ish Highlanders instead of Wlodzimierz
Zarski.
Trombonist Paul Bernardi will appear with
Klezmer Plus instead of Ken Gross.
The National Council for the Traditional Arts (NCTA) is a private, not-for-profit corporation founded in 1933, dedicated to the presentation and documentation of folk and traditional arts of the United States. The programs of the Council celebrate and honor those arts that are deeply traditional—music, crafts, stories, and dance passed down through time by families, communities, and ethnic groups. The NCTA stresses quality and authenticity in presenting folk artists to the public in concerts, national and international tours, festivals, radio programs, films, and other venues.

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

For more information write:
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