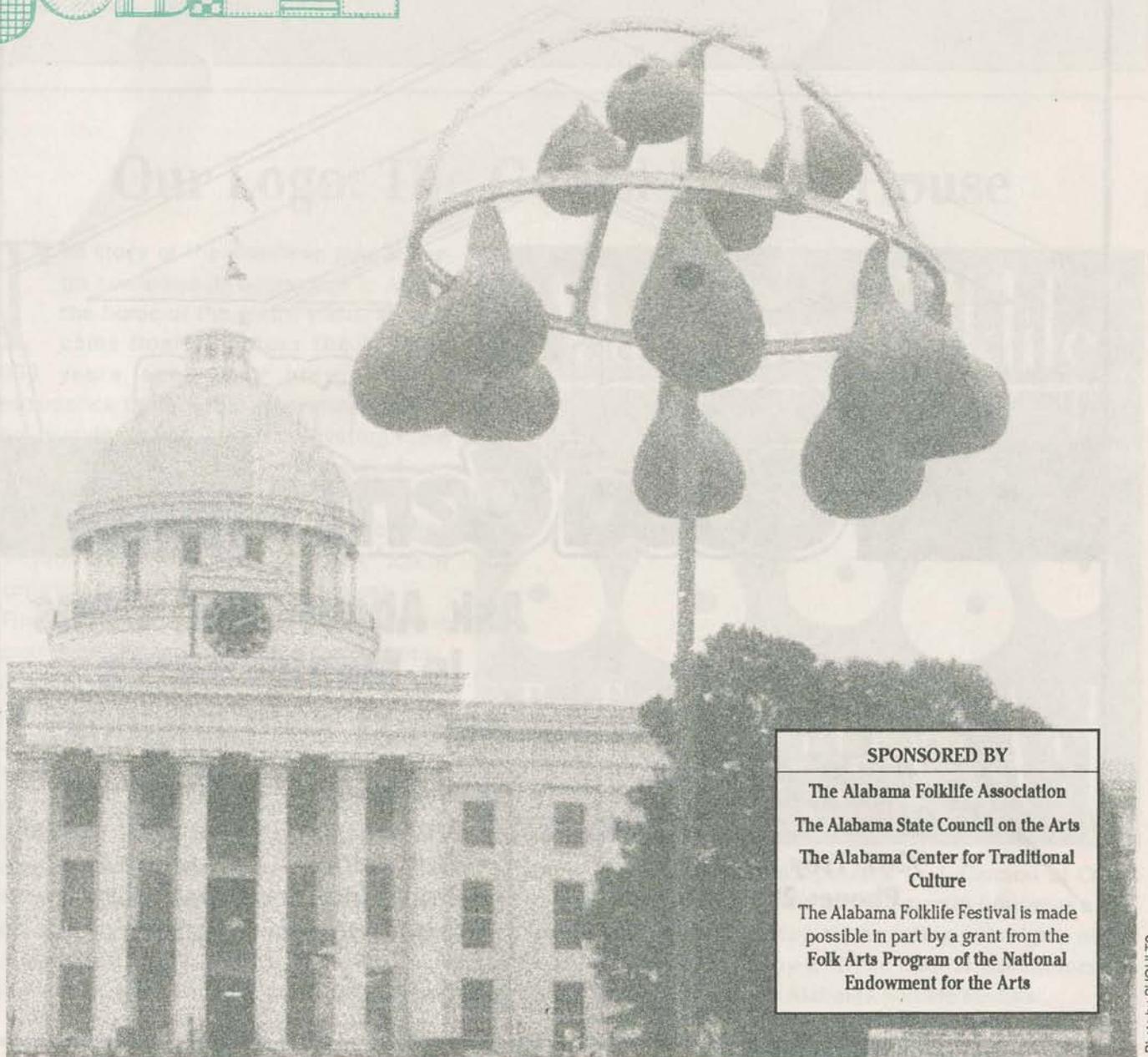


# ALABAMA FOLKLIFE FESTIVAL

AT OLD ALABAMA TOWN, MONTGOMERY  
MAY 25 & 26, 1991

HELD IN CONJUNCTION WITH

JUBILEE



#### SPONSORED BY

The Alabama Folklife Association  
The Alabama State Council on the Arts  
The Alabama Center for Traditional  
Culture

The Alabama Folklife Festival is made  
possible in part by a grant from the  
Folk Arts Program of the National  
Endowment for the Arts

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# WELCOME

## TO THE THIRD EDITION OF THE ALABAMA FOLKLIFE FESTIVAL

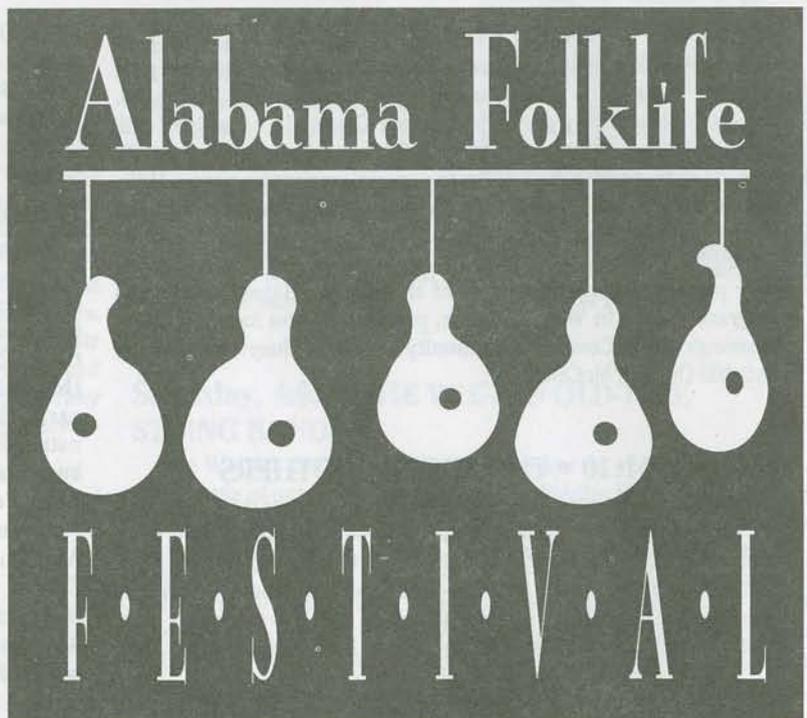
It's a celebration of Alabama traditional arts — the music, crafts, foods, celebrations and beliefs that have been learned and shared among members of Alabama's various communities. For 1991, the festival has been moved from its original site in Birmingham to the state's capital to coincide with the city's Jubilee weekend. We hope this first move of the festival will focus attention on the creation of the Alabama Center for Traditional Culture, an institution dedicated to the research and presentation of Alabama Folklife. The Center is now a full partner in producing the Alabama Folklife Festival along with the Alabama Folklife Association and the Folklife Program of the Alabama State Council on the Arts.

We would like to thank Margaret Carpenter and the Jubilee committee as well as Mayor Emory Folmar and the City of Montgomery for inviting us to join Jubilee weekend and assisting in the production of this year's festival.

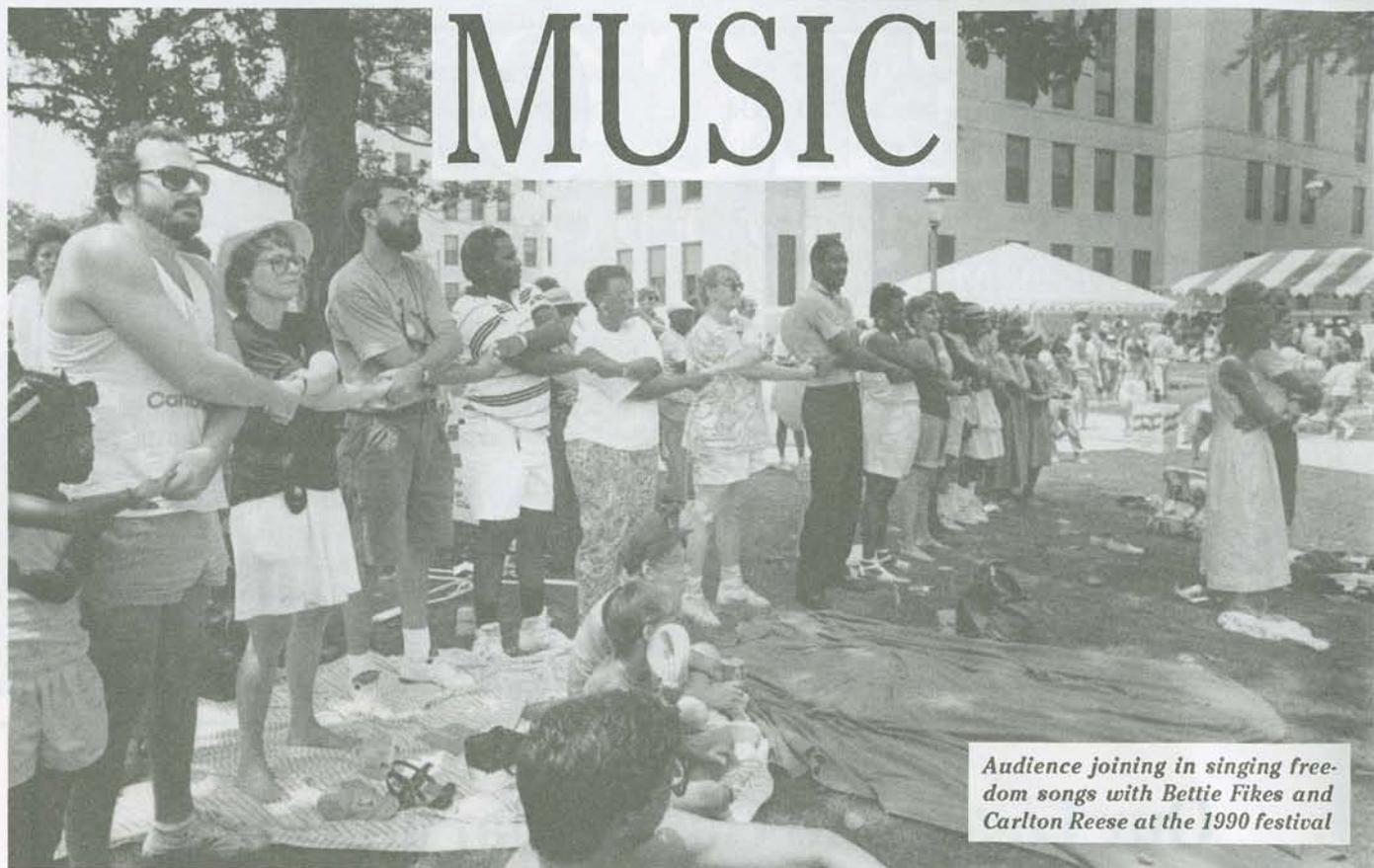
## Our Logo: The Gourd Martin House

**T**he story of the American gourd martin house has its beginnings in Africa, the home of the gourd plant. Gourds came floating across the Atlantic 9,000 years ago. They grew wild in Mesoamerica until Native Americans realized their usefulness and began cultivating them nearly 7,000 years ago. Gourd agriculture spread northward into what is now the southeastern United States where, it is believed, people first erected "trees" full of gourds to attract purple martins to nest.

The purple martin has been a friend to the human inhabitants of Alabama for millennia. The gourd martin house is an emblem of that bond. American Indians introduced the new European and African immigrants to the benefits of attracting purple martins to a farm. This practice is still with us today. Sacred Harp singing master Dewey Williams of Ozark contends that a purple martin will "run a hawk to death," protecting a farm's poultry. D. J. Cannon of Coosa County values the insect-eating attributes of the birds. Raising, painting and refurbishing martin houses is a seasonal routine in Alabama communities from the Tennessee Valley to Mobile Bay, representing one of our oldest and healthiest folk traditions. The gourd martin house, an example of harmony with the natural environment as well as cultural exchange between different peoples, serves as the logo for the Alabama Folklife Festival.



# MUSIC



Audience joining in singing freedom songs with Bettie Fikes and Carlton Reese at the 1990 festival

SPRINGER

## Saturday, 10:30 a.m. • SOUTHERN BLUEGRASS

Southern Bluegrass specializes in gospel tunes sung in three-part harmony, backed by banjo, mandolin, dobro, guitar, and bass. Banjoist Burley McCay grew up in Lamar County in a family of old-time musicians and has been playing fiddle and banjo for about 60 years, 20 of them with A. D. Vails, the group's mandolin player. Vails, the son of a fiddler, grew up in Brilliant. Other members of the group are George and Helen Sheppard of Bessemer and A. J. Carr of Vernon. They formed Southern Bluegrass after meeting and informally playing together at some of the many old-time music and bluegrass events in West Alabama, particularly the Saturday night gatherings at the Concord Community Center in Hueytown and the Tannehill Opry in McCalla.

## Saturday, 11:10 • THE POOLE BROTHERS

The Poole Brothers Gospel Singers will celebrate their 37th anniversary in June. Members Andrew and Hudson Poole were small children in rural Hale County when the group, consisting of brothers, cousins, and a brother-in-law, was founded. Unlike the Jefferson County *cappella* groups, which had a tradition of community-based quartet training, the Poole Brothers did what they call "fireside singing" without any instruction.

The Poole Brothers are known for their powerful renditions of Dr. Watts hymns. Hymns by 17th-century English theologian Dr. Isaac Watts became particular favorites of African-Americans during the days of slavery in the United States. These hymns were sung in a distinctive style without instrumental accompaniment. They were "lined out," meaning a leader sang a line through once and the congregation repeated the musical phrase. The Watts hymns were sung slowly with only a loose harmony, since the primary emphasis was to dwell on the words and their meaning

rather than to sing together. This style of hymn singing is still practiced in many African-American congregations in Alabama, and the Poole Brothers, having grown up in the tradition, sing Dr. Watts hymns with reverence and authority.

## Saturday, 11:45 • SACRED HARP SINGERS

**Sacred Harp Singing**, an *cappella* style of four-part harmony, is characterized by the use of geometric shapes to represent musical notes and the singing of the notes prior to the lyrics. This tradition had its origins in 18th-century England and spread through this country in the early 19th century during the nationwide religious movement known as the Great Awakening. The Festival's shape-note Performers from southeast Alabama sing from the W.M. Cooper revision of *The Sacred Harp*, as have most South Alabama singers since the book's 1902 publication.

## Saturday, 12:25

### • BETTIE FIKES

Bettie Fikes was born in Selma, Alabama, and began singing in the church at the age of four. At age 10 she moved to Los Angeles where she contin-



Bettie Fikes

APPEL

ued her involvement in gospel music. When she returned to Selma as a teenager, historic events drew her into a new role as a music leader of the Civil Rights Movement, a role for which she earned a three-week jail sentence in her home town. Ms. Fikes has performed at the Newport Folk Festival with folk singers Peter, Paul and Mary. She has taken part in programs about the Civil Rights Movement sponsored by the Smithsonian Institution, and performs with the Freedom Singers. Her music can be heard on the distinguished documentary, "Eyes on the Prize." She also sings blues and jazz and has performed with Lightning Hopkins, James Brown, Big Mama Thornton, Percy Mayfield and others.

### Saturday, 1:15 • THE BAILES BROTHERS

The Bailes Brothers sing of home, heaven, mother, morality, and other basic concerns of life in an energetic, full-voiced style which has characterized the group since the 1930s. Stars of live radio in the 1940s, they performed on the Grand Old Opry and helped establish the Louisiana Hayride. Among the 200 tunes they have authored is "Dust on the Bible," which was included in the Smithsonian Institution's collection of country classics, "Give Mother My Crown," and "Whiskey is the Devil in Liquid Form." The Bailes Brothers were inducted into the Country Music Hall of Fame in 1983.

While the Bailes Brothers are most strongly associated with the state of West Virginia where they were born, they have an Alabama connection. Kyle Bailes moved to Birmingham in 1962 to host a country music program on radio, and made it his home. He now performs bluegrass gospel in churches across the country with younger brother Walter, an evangelist based in Tennessee.

### Saturday, 2:10 • ALBERT MACON & ROBERT THOMAS

Albert Macon and Robert Thomas play "blues and boogie" from Alabama. As a child in Society Hill, Macon learned to play the songs his father played at set dances and frolics held in homes all over Macon County. Robert Thomas, nine years younger than Macon, grew up in a family of talented buck and tap dancers. He learned to play guitar from Macon and the two have been playing together at fish fries, barbecues, fraternity parties, and festivals for forty years. Both are excellent buck dancers. In November of 1981, the pair appeared in concert at the American Blues Festival in Holland, and have just returned from a second performance at that festival. They have also performed at the World's Fair in Knoxville. Swingmaster, a Dutch blues label, has produced an album of their music.

### Saturday, 3:05 • WIREGRASS SACRED HARP SINGERS

The Wiregrass Sacred Harp Singers, led by Dewey Williams and Japheth Jackson, are dedicated to the preservation of southeast Alabama's black shape-note singing tradition. The 93-year old Williams, who first learned Sacred Harp singing from his parents who were born into slavery in Barbour County, is a recipient of the prestigious National Heritage Fellowship and was featured on the recent PBS Bill Moyers's documentary, "Amazing Grace." Jackson, a master teacher and practitioner of shape-note singing, is president of the Alabama-Florida Union Singing Convention. He is the son of Judge Jackson, who in 1934 published *The Colored Sacred Harp*, a uniquely important compilation of sacred music composed by blacks from southeast Alabama.

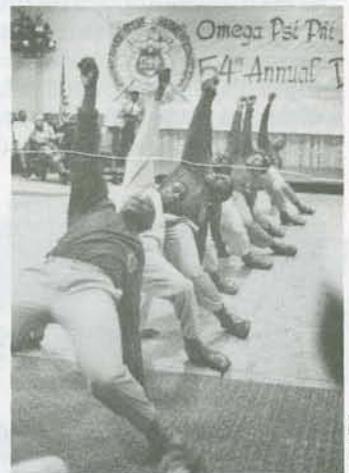


*The Wiregrass Sacred Harp Singers*

### Saturday, 3:40 • STEP EXHIBITION BY OMEGA PSI PHI FRATERNITY, INC.

Stepping has provided black fraternities and sororities with a dynamic avenue of expression. The stepping tradition is a prominent part of college life in Alabama.

Like the percussive moves of the African tribes, the steps are executed using a series of maneuvers ranging from simple to highly complex. A lot of practice goes into these performances, usually beginning months before a performance in an effort to build endurance and perfect precision even down to the hand movements. Omega Psi Phi Fraternity will perform some of the steps that are characteristic of their organization before joining representatives of other Greek organizations in a Talking Tent session.



*Omega Psi Phi*

### Saturday, 4:05 • THE WHITED OLD-TIME STRING BAND

The Whited Old-Time String Band plays an old-fashioned hoedown style of music perfect for dancing. Fiddler Ralph Whited plays traditional tunes learned from older fiddlers in the area as well as those he just "comes up with." Brother J. D. is known for his on-stage antics, including jug blowing, spontaneous yelps, and humorous harmonica renditions. Their cousin Carter Whited and friend Sam Taylor lay down a steady rhythmic base on guitar and mandolin. The Whited Band is in demand at gatherings in Blount County, where they were raised and have been playing for 50 years. They are featured on an album of old-time Alabama fiddling, entitled "Possum Up a Gum Stump."

### Saturday, 4:45 • THE GOSPEL HARMONETTES

The Gospel Harmonettes of Demopolis have been singing gospel music together for more than 16 years. They are known for their distinctive harmonies and their ability to blend their individual voices

to create one rich sound. In the last four years they have ventured out of Marengo County and now make regular trips to Birmingham where they are among the favorites of that knowledgeable gospel audience. The Harmonettes appeared on the "Home of the Heroes" program in Bessemer last September featuring the South African *a cappella* group Ladysmith Black Mambazo. Their rendition of "Whiter Than Snow" at that concert was later broadcast on "Afropop World-wide," carried over National Public Radio.

### Saturday, 5:25 • J.T. PERKINS & SHARON WINTERS BOUNDS

J. T. Perkins of Arab is Alabama's best-known competition fiddler. He is the son of old-time fiddler Luther Perkins, but plays in a smoother, more complex style than his father. His style has earned him over 200 first-place trophies. He has been a finalist in the Grand Master's competition in Nashville 20 times, has won the Renfro Valley, Kentucky, fiddle championship, the Kentucky State Championship, the Alabama State Championship at Huntsville's Cahaba Temple Shrine competition, and has held the title of Fiddle King at the Tennessee Valley Old-Time Fiddler's Convention in Athens, Alabama, six times. His six solo albums have been highly influential among Alabama fiddlers who have made his tunes, such as the "Hadacol Rag," part of their repertoires.

Joining Perkins will be champion fiddler Sharon Winters Bounds of Northport. A daughter and granddaughter of fiddlers, Mrs. Bounds began playing at age 11. She has won the title of Alabama State Champion once, Mississippi State Champion four times, and has placed among the top ten at the Grand Master's contest six times.



*Jerry McCain*

### Saturday, 6:35 • JERRY MCCAIN

Jerry McCain has played the blues in Chicago, Italy, and the Netherlands in the last year. After 40 years of recording, the Gadsden musician has recorded 10 solo albums, 72 singles, and has been included on at least a dozen blues anthologies.

McCain grew up playing music. His father owned a barbecue stand, where musicians gathered; his mother played guitar; several uncles played harmonica. He began performing as a child, standing "on the street corners blowing my harp and singing for a crowd of folks that would gather around." He first recorded in 1953 and has had several regional hits, including "Welfare Cadillac." His song, "She's Tuff," was covered by the Fabulous Thunderbirds on their best-selling album. He has toured with the Temptations, Otis Redding, Rufus and Carla Thomas, and others.

### Sunday, 12:30 • JOHN ALEXANDER'S STERLING JUBILEE GOSPEL SINGERS

John Alexander's Sterling Jubilee Gospel Singers are the oldest quartet presently active in Jefferson County, having celebrated their 61st anniversary last fall. They sing their highly-crafted arrangements with remarkable vigor and with a precision which reflects their long and rich history. Also known as the CIO Singers, they had a long association with the Steel Workers Union, singing at union meetings and conventions and broadcasting a radio program sponsored by the CIO. The Sterling Jubilees have been honored at the Smithsonian Institution and the National Folk Festival.



APPEL

*Jim Brock*

### Sunday, 1:10 • JIM BROCK

Jim Brock was born in 1934 in Fayette County, an area with a rich fiddling tradition. From his father and uncles he learned regional old-time fiddle tunes including those of master fiddler Charlie Stripling. At age 17 he became a professional fiddler, playing live radio performances in Birmingham. He performed for ten years with Carl Sauceman and the Green Valley Boys, then with Jim and Jesse on the Grand Old Opry. He has toured with Lester Flatt, Bill Monroe and Charlie Louvin, and has fiddled on scores of bluegrass and country albums, including a solo fiddle album, "Sawdust from the Bow of Jim Brock."

After 20 years on the road, he tired of traveling and settled down with his family in Pickens County near the Tombigbee River. He now enjoys performing on weekends at a Mississippi state-line honky-tonk, where he plays country, country rock, and a few old-time fiddle tunes each set.

### Sunday, 2:10 • THE BALDWIN COUNTY POLKA BAND

The Baldwin County Polka band, established in 1977, performs at weddings, Mayfests, Octoberfests, senior citizens' centers and other Baldwin County gatherings. Playing drums in the band is Clara Prochazka, who was born to Czech parents in Silverhill in 1922. After marrying the late Frank Prochazka, she began teaching their two children and others of Czech descent to do the folk dances she

had learned as a child. Frank provided recorded music for the resulting dance troupe and also began a weekly "Polka Party" on Radio Station WHEP in Foley, which continued for 27 years. The Prochazkas also saw to it that their son and daughter learned to play accordion from older musicians in the community.

The band consists of Mrs. Prochazka, her son James on trumpet and diatonic button accordion, her daughter Georgi Kichler on tenor saxophone and clarinet, and Michealyn Reed on piano accordion.



*The Birmingham Sunlights*

### Sunday, 2:55 • THE BIRMINGHAM SUNLIGHTS

The Birmingham Sunlights developed their *a cappella* style within the Church of Christ, where no musical instruments are permitted. Upon becoming aware of the rich Jefferson County gospel quartet tradition, they sought training from the Sterling Jubilees to learn songs traditional to the area. Besides appearing at numerous festivals across the nation, such as the National Folk Festival in Lowell, Massachusetts, the Sunlights have toured five nations in Africa and performed extensively in the Caribbean under the auspices of the U. S. Department of Information. In addition to their Sunday performance at the Alabama Folklife Festival, they will perform at Montgomery's Riverfront Park on Friday night, May 24th, as part of the Deep South Musical Roots Tour.

### Sunday, 3:50 • THE CHILDREN OF SELMA

The Children of Selma come from a city where memories of the Civil Rights Movement and the hard-won Voting Rights Act are living history. Founded in 1971 by Rose Sanders of the Black Belt Arts and Cultural Center, the Children of Selma sing traditional spirituals

and freedom songs, often updating them to address contemporary issues. They also sing songs composed by Sanders, which seek to breathe new life into civil rights as a part of people's everyday lives and aspirations.

The Children of Selma have performed in New York at the Clearwater Festival, the Jazz and Heritage Festival in New Orleans, the Black Family Reunion Festival in Atlanta, and at universities across the nation. Their music is captured on the Rounder album "Who will Speak for the Children?"

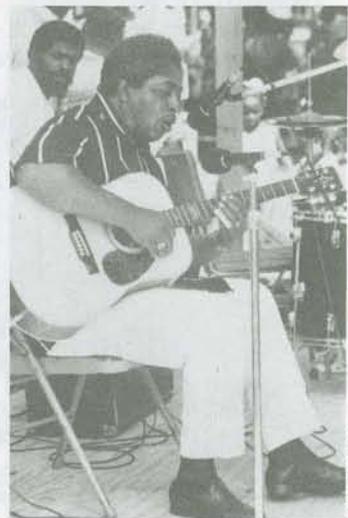
### Sunday, 4:35 • SELDOM HEARD & DIXIE BLUEGRASS

Dixie Bluegrass and Seldom Heard are two bluegrass bands with a special kinship. Dixie Bluegrass is a prize-winning band known for its good fiddling and smooth harmony singing. Among its repertoire are bluegrass favorites, gospel, folk ballads, old-time fiddle and banjo tunes and buckdancing. The group is made up of Betty Ray and husband, Dewight, from Holly Pond and David Black, Junior Saint, and Wayne Burgette from Arab. Betty is the daughter of fiddler/instrument-maker Arlin Moon of Holly Pond. She also serves as guitarist for Seldom Heard, in which her daughter, Tina Ray, age 15, plays fiddle. Other members of Seldom Heard are Shawn Doss, age 18, and Casey Callwell, age 15. Tina, now a champion fiddler, has been playing since she was 6 years old, taught by her grandfather. Mr. Moon also taught Shawn and Casey to play banjo and made their instruments for them. Both bands perform regularly at the Red Barn in Holly Pond, a community gathering place owned by the Moon family.

### Sunday, 5:45 • JOHNNY SHINES & KENT DUCHAINE

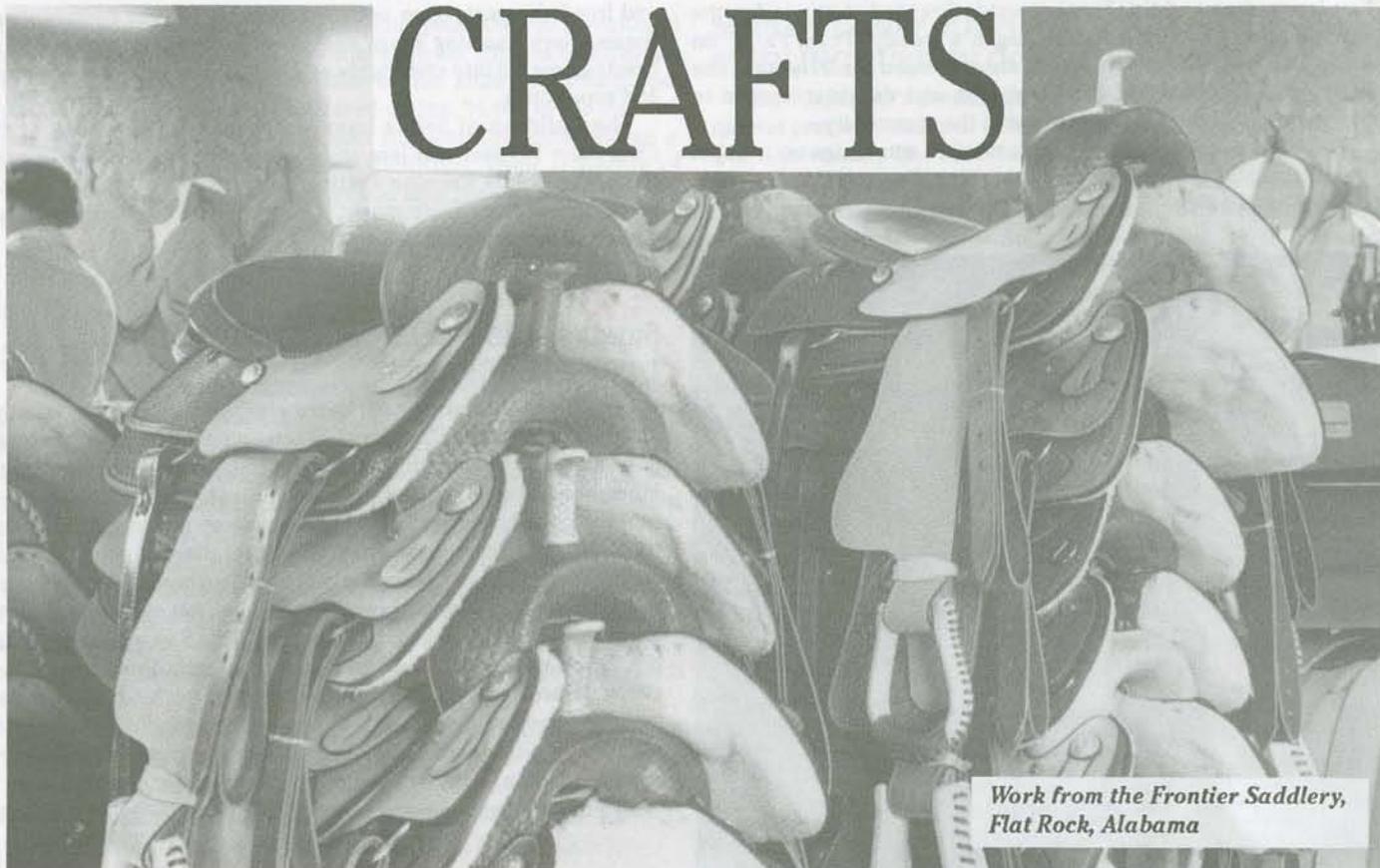
Johnny Shines is a master bluesman. He was born in 1915 near Memphis where he heard Blind Lemon Jefferson and other blues greats perform on Beale Street. As a young man he frequently heard Howling Wolf play, which influenced his style to the extent that he was sometimes called "Little Wolf." For two years he traveled and performed with the legendary Robert Johnson. He was an important part of the Chicago blues scene until 1946, when he retired from music. Coaxed out of retirement in the '60s, his popularity revived and soon he was performing at festivals throughout the United States, Europe, England, Canada, and Japan, among them the Chicago Blues Festival, the Festival of American Folklife in Washington, D.C., the National Folk Festival, and the New Orleans Jazz and Heritage Festival. He moved to Coaling, Alabama, in 1965 to raise 10 grandchildren and two step-children in a country setting. Shines was the recipient of the Folk Heritage Award presented by the Alabama State Council on the Arts in 1989 and is the subject of "Johnny Shines On and On," a video documentary shown on Alabama Public Television.

Despite a stroke eight years ago, his singing is as powerful as ever. With the instrumental backing of bluesmen such as Kent DuChaine, his performances are definitive studies in the blues.



*Johnny Shines*

# CRAFTS



Work from the Frontier Saddlery,  
Flat Rock, Alabama

KIMZEY

## HERBAL LORE

Two Alabama herbalists will compare notes on herbs and their uses in two distinctly different regions of the state:



Tommy Bass

**Tommy Bass** of Leesburg is among the most widely recognized herbalists in the country. As a youngster, Bass supplemented the family income through fur trapping and the gathering of medicinal herbs from the woods around his mountain home for sale to drug companies. Now 83 years old, Bass's personal pharmacopoeia grew to include more than 300 plants to treat everything from sinus trouble to arthritis. Bass has been documented by scholars, filmmakers and journalists, and is the subject of Darryl Patton's book *Tommy Bass, Herb Doctor of Shinbone Ridge*, and an upcoming one-hour television documentary "Trying to Give Ease: The Life of Tommy Bass."

(Sat., 10:30, Tommy Bass, Crafts Close Up)

**Gail Thrower** is a Creek Indian from Poarch, Alabama. She is a leading proponent in her community of the importance of Native American heritage. Besides being an accomplished maker of pine straw baskets, she knows the traditional uses of wild plants and herbs, a skill she learned from her grandmother and tribal elders. Mrs. Thrower maintains an herb garden and her tribe's herbal lore out of the personal interest in preserving this knowledge for the next generation. Her garden also provides the ingredients for her delicious herbal jams and jellies.

(Sun., 2:30, Gail and Tina Thrower, Crafts Close Up)

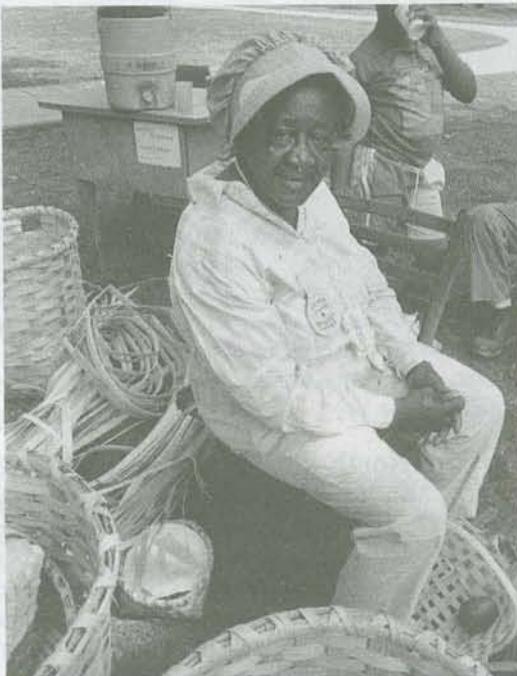


Gail Thrower

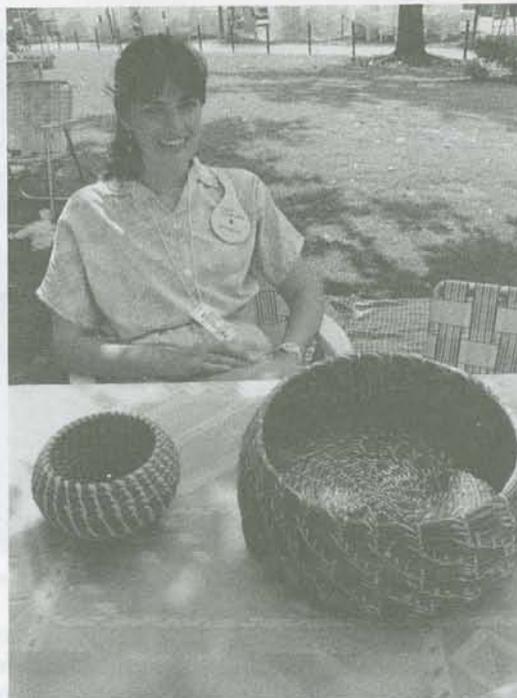
## BASKETMAKING

**Lomia Nunn** of Graham in Randolph County has been making split-oak baskets most of her life. She was born in 1918 in Wedowee, the daughter of Bud Roundtree, a farmer, and basketmaker. Lomia Nunn recalls staying up past midnight making baskets many nights during her childhood. Today she stays busy making and selling hundreds of split-oak baskets of all sizes. Her husband, John Philpot, joins in her enterprises.

(Sat., 11:15, Lomia Nunn, Crafts Close Up)



Lomia Nunn



Tina Thrower

**Tina Thrower** is a Creek basketmaker from Poarch. She practices the traditional type of coiled pinestraw basketry that she learned from her mother-in-law, Gail Thrower. She uses long-needle pinestraw abundant to the region and binds it with raffia, a natural

grass that is now supplied commercially. There are variations within this basketry tradition that can be seen not only in the different shapes and sizes of the baskets, but also in the many techniques of binding the pine needles.

(Sun., 2:30, Gail and Tina Thrower, Crafts Close Up)

**J.H. Durham** of Freedom Hills near Cherokee in northwest Alabama has been recognized throughout the South for his finely crafted white oak baskets, a skill he learned while a youngster growing up on the family farm. Durham gathers white oak and materials for natural dyes from the woods near his home. His baskets are recognized by their distinctive herringbone weave and have been featured in numerous publications including *Country Homes* and *Country Living*.

(Sat., 5:15, Crafts Close Up)

**Beth Justice** of Huntsville, whose great grandmother was a full-blooded Cherokee Indian, has spent much of her adult life consciously recapturing her heritage through the development of her skills in Cherokee beadwork and basketry. Her careful study of the work of the other Native American basketmakers has finely tuned her craftsmanship. Her white oak baskets combine traditional design elements with Cherokee use of natural dyes including walnut, yellow root, blood root and occasionally polk berries and elder berries. Justice's skills have been showcased throughout Alabama, including demonstrations at Russell Cave and Moundville.

(Sat., 1:30, Beth Justice, Crafts Close-up)

## LAO CEREMONIAL DECORATIONS

**Savath Chanthavane** grew up in Savannakhet, Laos where her mother taught her the art of making the many types of decorations used in Buddhist ritual ceremonies. These are sacred ornaments that surround the statues of Buddha in the temple and that the celebrants carry in ceremonial processions.

Mrs. Chanthavane escaped the communist occupation of Laos in 1976 and came to the United States two years later. She and her husband settled in Mobile County. She has taken up her craft again, improvising with materials found in the New World. For example, instead of folding banana leaves to cover the cone shaped *mak beng*, she uses shiny green and gold paper. Her creations decorate the Buddhist temple in Irvington, Alabama. When people in the Lao community have a special occasion to celebrate, such as a wedding or a job promotion, they hold a string-tying ceremony called a *baci*. Mrs. Chanthavane is commissioned to make the *pha khouan* (bow of the soul), the colorful ritual centerpiece essential to this traditional community celebration.

(Sat., 12:00, Savath Chanthavane, Crafts Close Up)

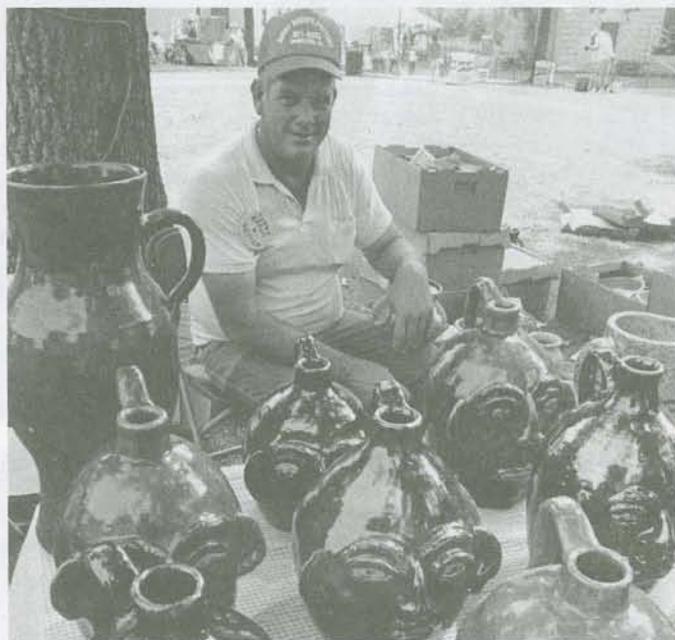


Savath Chanthavane

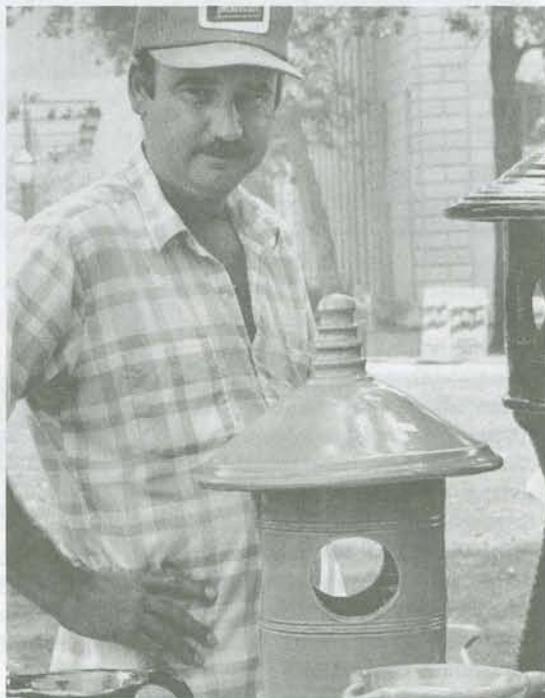
## POTTERY

**Jerry Brown** is a ninth-generation potter and a member of the South's most prolific pottery-making family. The Browns and other early potters carried from the Carolinas to Texas the distinctly Southern practice of glazing pottery a green color with wood ash or lime. Jerry Brown learned his skill while he was growing up, working with his father and brother in the family shop. Although he has worked most of his adult life in the logging industry, in 1982 he made the decision to return to the trade of his ancestors. Today he carries on the family tradition at his shop in Hamilton, Alabama, where he produces a wide variety of glazed utilitarian stoneware much like his father made in the 1940s and 50s.

(Sat., 12:45, Folk Potters: Jerry Brown, Eric Miller and Allen Hamm, Crafts Close Up)



*Jerry Brown*



*Eric Miller*

**Eric Miller and Allen Hamm** are potters of the Miller Pottery in Brent, Alabama. Their pottery-making ancestors were immigrants to Alabama who practiced salt glazing. In the 1840s the French potter Francis Coste made a beautiful salt-glazed vessels on the Eastern Shore of Mobile Bay. A generation later, Abraham Miller, a former Union soldier from Lancaster, Pennsylvania, came to work for the Coste family and married one of the daughters. The new family moved northward and established a shop near Sprott. The Miller Pottery in Brent is the latest shop carrying on the tradition. There one can buy glazed utilitarian wares such as pitchers, bowls and jugs as well as a wide variety of unglazed horticultural wares such as bird baths and flower pots.

(Sat., 12:45, Folk Potters: Jerry Brown, Eric Miller and Allen Hamm, Crafts Close Up)

## QUILTERS

**Betty Kimbrell** of Mt. Olive (Jefferson County), was raised by her grandparents in Fayette County. Her grandmother taught her to quilt, making utility quilts of leftover clothing, fabric, feed and fertilizer sacks. An award-winning quilter, Mrs. Kimbrell is a moving force in the preservation of traditional quilting in Alabama.

(Sat., 2:15, Betty Kimbrell and the North Jefferson Quilters Guild, Crafts Close Up)

**The North Jefferson Quilters Guild** is based in Mt. Olive, Alabama, where members from ages 18 to 80 quilt in group settings. The organization also exists for educational and civic purposes, offering quilt shows and public demonstrations at their community center. The Guild is dedicated to the documentation and preservation of traditional quilting skills in Alabama.

(Sat., 2:15, Betty Kimbrell and the North Jefferson Quilters Guild, Crafts Close Up)

**Nora Lee Ezell** lives in Mantua, Alabama (Greene County) and is one of the South's most distinctive quilters. She is a master of appliqué (fastening one piece of fabric to a "ground" fabric with tiny stitches) and embroidery. Her talent soon became recognized among quilt scholars in the early 1980's when she began creating her "storytelling" or narrative quilts, among them quilts depicting the histories of the University of Alabama, Stillman College, and the life of Dr. Martin Luther King.

(Sun., 1:00, Nora Ezell, Crafts Close Up)

**Joanna Wright, Janie Moore, Minnie Isaac, Mattie Moore and Ruth Grimmert**, members of the **Macon County RSVP**, meet at the Macon County Court House in Tuskegee and quilt in both traditional and original patterns. They began making quilts at an early age and still produce several traditional patterns such as the Nine Patch, Irish Chain and Star patterns.

(Sun., 3:15, Macon County R.S.V.P., Crafts Close Up)

## STAUTER BOATS

**Gene and Vince Lamey** run Stauter Boat Works in Mobile. The company was founded in 1947 by an older relative, Lawrence Stauter, now retired. Stauter offers a variety of fishing boats, each hand crafted out of a specially selected woods such as cedar, plywood, mahogany and oak. The craftsmen who fashion these boats are the remnants of a once widespread boatbuilding tradition in the Mobile Bay area. Each of their finished vessels proudly display their

trademark label, "Stauter Bullt."

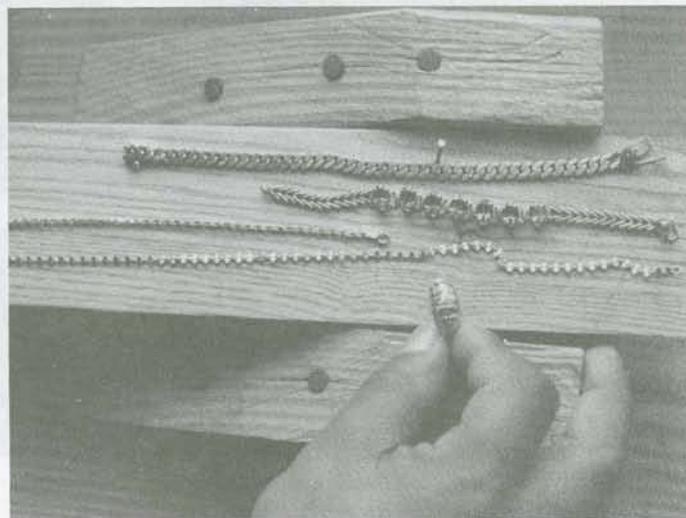
(Sat., 3:00, Boatbuilders Gene and Vince Lamey of Stauter Boat Works, Crafts Close Up)



*Stauter Boat Works, Mobile*

## GOLDSMITH

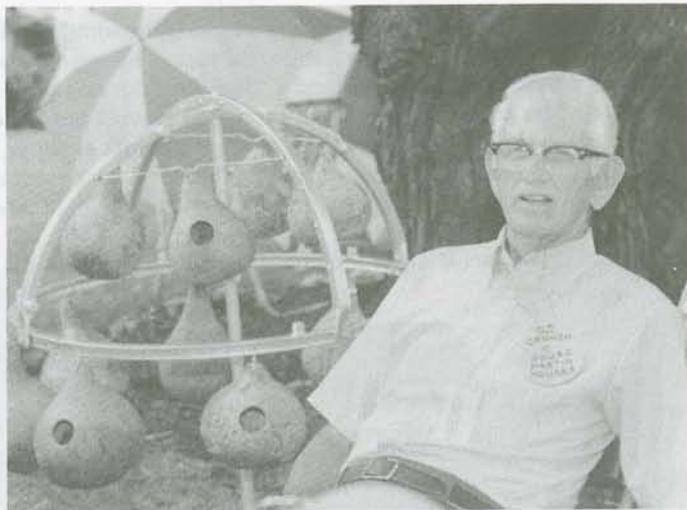
**Vanthong Vongsakhamphouy** grew up in Vientiane, Laos where he worked for the Royal Lao government as a surveyor. His father, a goldsmith, recognized that fewer and fewer people knew this traditional craft and wanted his son to learn. Vanthong studied under his father for a year, and then became an apprentice for two years with a Chinese goldsmith in Laos. He learned to fashion 24-karat gold into jewelry such as bracelets, necklaces, rings, earrings, belts and hair ornaments, using the traditional styles and design motifs.



*The work of Laotian Goldsmith Vanthong Vongsakhamphouy*

He escaped the communist occupation of Laos in 1984 and lived in a refugee camp in Thailand for three years. There he taught traditional goldsmithing to his brother, nephew and three other men. When he settled in Mobile, Alabama, he brought his jewelry making tools with him. Because gold is so expensive here, he now makes jewelry only on order.

(Sat., 3:45, Vanthong Vongsakhamphouy, Crafts Close Up)



*D. J. Cannon*

## GOURD MARTIN HOUSES

**D.J. Cannon** of Mount Olive in Coosa County, is appreciated throughout Central Alabama for his dedication to the gourd martin house tradition. Each year Mr. Cannon's fields produce thousands of gourds which he fashions into nesting sites for purple martins. Since his retirement in 1973, Mr. Cannon has sold some 100,000 of these bird houses. His gourd racks, which he makes from mini-trampoline frames, are also sought after by gourd growers for their practicality and aesthetic qualities.

(Sat., 4:30, D.J. Cannon, Crafts Close Up)

## WOODCARVING

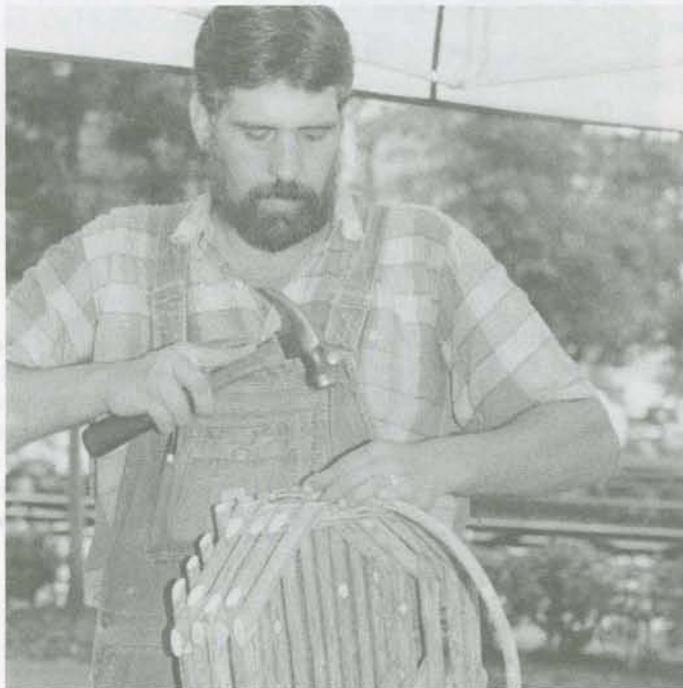
**William Jarnigan** is a noted woodcarver from Red Bay, Alabama. He creates a utilitarian line of products that includes tool handles, rolling pins, walking canes and biscuit bowls. Much of his knowledge was learned by watching older men, particularly his grandfather.



*William Jarnigan*

**Archie Lee** grew up in Kentucky watching the whittlers who sat around his father's country store. He recalls his grandfather making toys, such as whistles and a "Slim Jim" dancing doll, to entertain him as a child. Lee began carving to prevent headaches which plagued him on weekends as a result of his work as editor of the county newspaper. He enjoys making folk toys, stick roosters and walking sticks from branches to which vines have given interesting shapes.

(Sun., 12:15, William Jarnigan and Archie Lee, Crafts Close Up)



**Robert Long**

## WILLOW FURNITURE

**Robert Long** of Boaz carries on a proud family tradition in the making of bent-willow furniture, a craft he learned from his father-in-law, Tillman Hand. Tillman and his brother David had worked with their father during the Depression to make willow furniture which he traded for food. David Hand's furniture gained widespread recognition for its artistic, airy, yet sturdy designs. Examples are on display at Alabama Welcome Centers on the Georgia and Tennessee state lines. Robert Long has developed new designs to adapt the furniture to current life styles and his work is as likely to be in designer showrooms as on front porches.

(Sun., 4:45, Robert Long, Crafts Close Up)

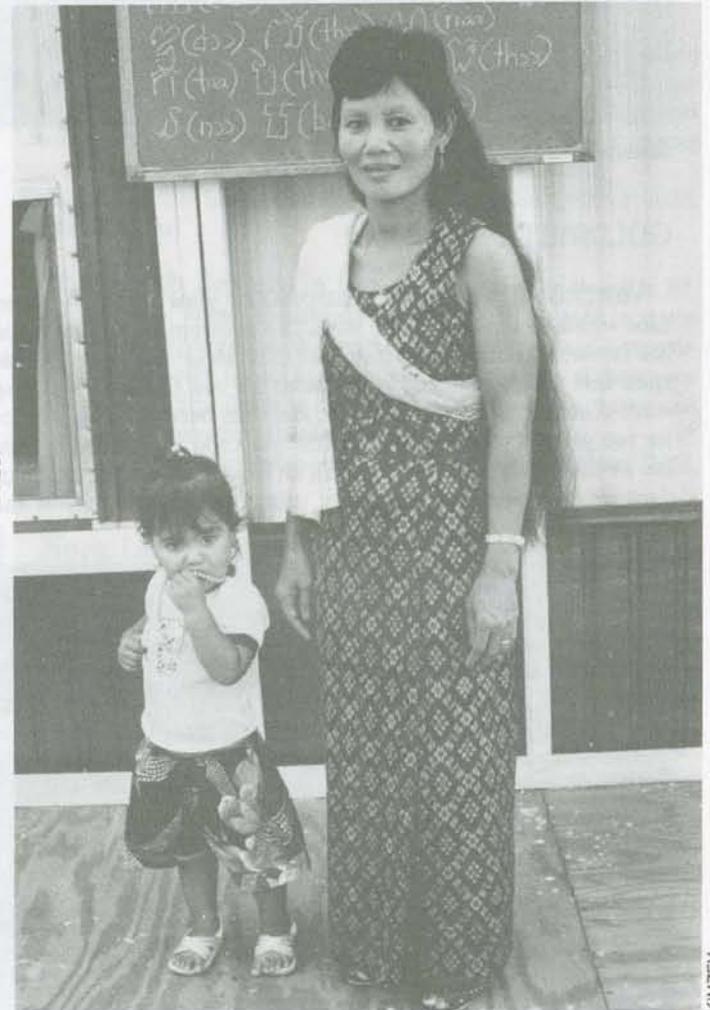
## FRONTIER SADDLERY

**Elbert "Moe" Poore** of Flat Rock, is among the most skilled of a number of saddlemakers working on Sand Mountain near the town of Ider in Northeast Alabama. Poore, who began working in the saddle shops in nearby Chattanooga at the age of 17, has devoted over 30 years to making saddles that are hand-carved, hand-sewn and hand-decorated. Several years ago, Poore opened his own business, Frontier Saddlery, which ships hand crafted western show, work, and pleasure saddles to customers throughout North America.

(Sun., 1:45, Frontier Saddlery, Crafts Close Up)

## KHMER CLOTHING

War and resettlement disrupted the lives of the nearly 400 Cambodian refugees who now live in the Bayou La Batre area of coastal Alabama. As a result of this upheaval and the process of adapting to a new culture, many important aspects of Khmer tradition are not being carried forward as they once were. This is the case with the practice of making and wearing traditional clothing, a skill usually handed down from mother to daughter. While many of the women in the community have chosen to adopt Western clothing for day-to-day wear, most prefer to wear the traditional dress to the Buddhist temple and on other ceremonial occasions, such as weddings, funerals and parties. The style, fabrics, colors, and design patterns used in the clothing carry symbolic meaning which has significance in the rituals and beliefs of the culture.

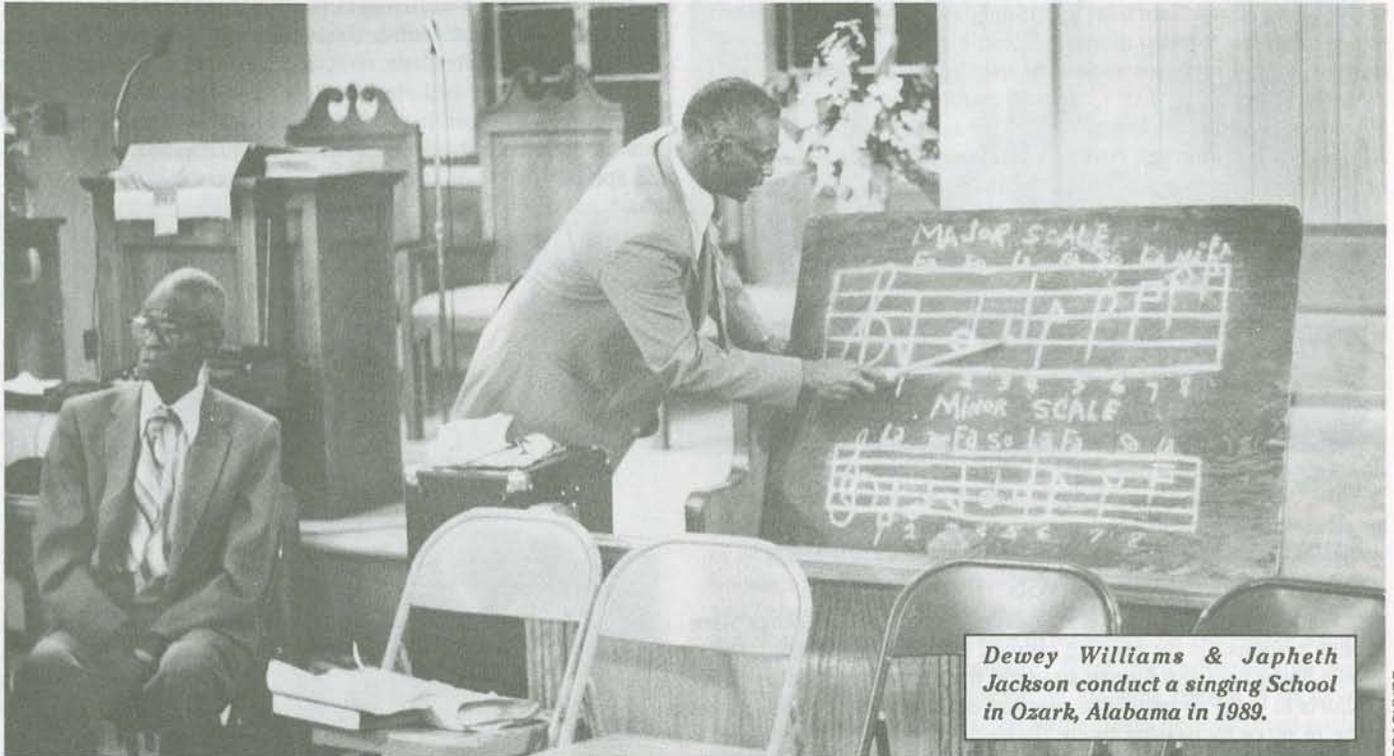


**Heang Cottrell**

**Heang Cottrell** learned to make the traditional Khmer women's clothing - the *ao* (blouse) and *sambour sri* (skirt) - while she was living in a refugee camp in Thailand. She has since translated many of the hand sewing, measuring and cutting techniques to the sewing machine and tape measure, but still works from memory without the benefit of printed patterns. She received a folk arts apprenticeship grant to teach students the techniques of making Khmer clothing, so that they and their families can preserve this aspect of their ethnic identity.

(Sun., 4:00, Heang Cottrell, Crafts Close Up)

# THE TALKING TENT



*Dewey Williams & Japheth Jackson conduct a singing School in Ozark, Alabama in 1989.*

BRACKNER

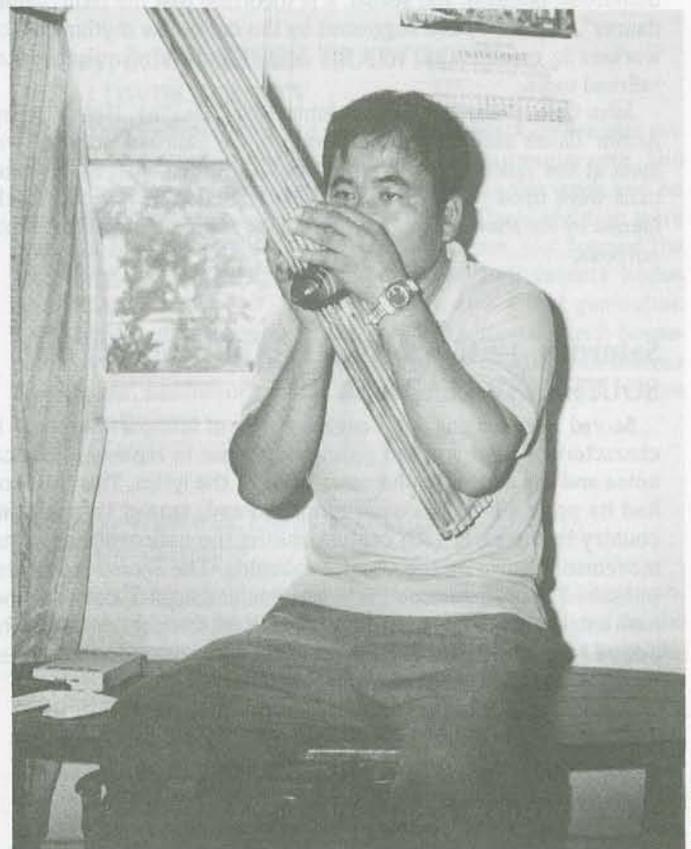
## **Saturday, 10:30 • ALABAMA TALES BY KATHRYN TUCKER WINDHAM**

Kathryn Windham grew up in Thomasville listening as her father, a master storyteller, elaborated upon Bible stories, family history, and events of everyday life. She inherited his knack and upon retiring from a career in journalism, she became a full-fledged storyteller and the author of 14 books including the famous *Thirteen Alabama Ghosts* and five other collections of "true" Southern ghost stories, as well as a one-woman play concerning Alabama educator Julia Tutwiler. At the Alabama Folklife Festival, Mrs. Windham will speak of Southern folkways and of her childhood in South Alabama.

## **Saturday, 11:15 • LAO MUSIC & DANCE**

Reagan Ngamvilay of Mobile plays the khene, the primary instrument used in the folk music of Laos. It is a wind instrument made from bamboo canes that produce an accordion-like tone. Music performed on the khene accompanies singing and dancing during many Lao celebrations and ceremonies. Mr. Reagan received his musical training from his uncle with whom he apprenticed for three years.

At the festival, Reagan will accompany dancer Pheng Sananikone of Irvington as she performs a traditional Lao New Year dance. As a young girl growing up in Vientiane, Laos, she learned the fluid movements and formal gestures that characterize this art form. She is now passing on this aspect of her culture to several students in her community. These six apprentices will also perform in the Talking Tent.



*Reagan Ngamvilay*

KIMZEY



APPEL

*Gandy Dancers*

**Saturday, 12:00 • GANDY DANCERS' RAILROAD WORK SONGS**

Before modern machinery replaced them, section gangs were once responsible for keeping railroad tracks safely aligned. Using only lining bars and human strength, the crews synchronized their efforts in order to reposition sections of track that had been thrust out of place by passing trains. To help individuals move as one, a "caller" chanted rhythmic verses, their contents being variously humorous, political, and sexual. It is theorized that the term "gandy dancer" may have been suggested by the dance-like rhythms of the workers in combination with the name Gandy, a manufacturer of railroad tools.

John Cole, Cornelius Wright, John Henry Mealing, Henry Caffey, Arthur James and Willie Henderson, former railroad workers, will meet at the Talking Tent to reminisce and to demonstrate how the calls were used to get the job done. A section of railroad track, loaned by Kershaw Manufacturing, will be set up in the park for this purpose.

**Saturday, 12:45 • SACRED HARP SINGING IN SOUTHEAST ALABAMA**

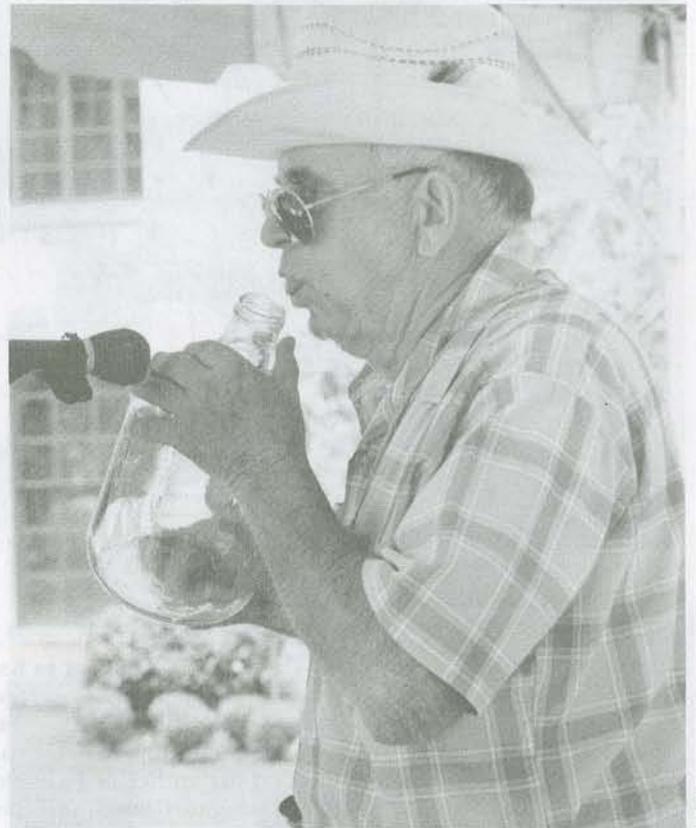
Sacred Harp Singing, an *cappella* style of four-part harmony, is characterized by the use of geometric shapes to represent musical notes and the singing of the notes prior to the lyrics. This tradition had its origins in 18th century England and, spread through this country in the early 19th century during the nationwide religious movement known as the Great Awakening. *The Sacred Harp*, first published in 1844, became the most popular songster among shape-note singers in the Deep South. It is the W. M. Cooper revision of the *Sacred Harp*, published in Dothan, Alabama in 1902, that is favored by south Alabama shape-note singers.

**Saturday, 1:30 • ALABAMA TALES BY KATHRYN WINDHAM**

Kathryn Windham, described above, will return with more stories and Alabama folkways.

**Saturday, 2:15 • JUGS, TUBS, SPOONS, SAWS, & OTHER MUSICAL INSTRUMENTS**

At musical gatherings where old-time music, bluegrass, or blues is played, it is not unusual for someone to search for a good pair of spoons or a washboard, a cider jug, or some other household object with which he can join in the music-making. A group of men who have mastered such instruments will gather in the Talking Tent to demonstrate their skills and attempt an old-time utensil jam session. They include Charlie Atkins on washboard and pie plate, J. D. Whited on jug and paper bag, James Dunkling on wash-tub bass, Howard Hamil on handsaw and fiddle, and J. B. Holloway on spoons.



APPEL

*J. D. Whited*

**Saturday, 3:00 • THE ROLE OF SONG IN THE CIVIL RIGHTS MOVEMENT**

Bettie Fikes and Jerome Gray will discuss the vital role that music had in the Civil Rights movement, describing their experiences as song leaders and participants in the African American struggle to gain equal rights in the 1960's.

**Saturday, 3:45 • BUCKDANCING BY BLUESMEN ALBERT MACON & ROBERT THOMAS**

Albert Macon can play guitar and buckdance at the same time. He does tap dancing, buck dancing, and hambone, all skills he learned more than 50 years ago at frolics in Macon County and refined over the years. Robert Thomas grew up in a large family noted for its dancing ability. His specialty is the "camel walk." Both men will demonstrate their skills and talk about the setting in which they learned them.

## Saturday, 4:30 • STEPPING: A TRADITION AMONG BLACK FRATERNITIES & SORORITIES

Based on a religious premise with solid foundations, exemplifying brotherly/sisterly love, scholarship and service, sororities and fraternities were developed to be service organizations, giving members an opportunity to be major contributors to society on the national, regional and local levels. Ceremonies, attitudes and 'steps' or 'dances' differentiate the organizations making each separate and distinct.

Participating sororities Alpha Kappa Alpha, Sigma Gamma Rho, Delta Sigma Theta and Zeta Phi Beta have developed styles that are unquestionably unique, while the strongest stepping tradition is in the fraternities. Alpha Phi Alpha, Kappa Alpha Psi, Omega Psi Phi and Phi Beta Sigma are the participating fraternities. A representative from each fraternity and sorority will gather to discuss the significance of stepping within their organizations.



Onnie Lee Logan, Midwife

## Sunday, 1:00 • MOTHERWIT: A TALK WITH AN ALABAMA MIDWIFE

Onnie Lee Logan, who was born around 1910, grew up in Sweet Water, Marengo County, and, like her mother and grandmother before her, became the most widely respected and sought-after midwife in her region. She delivered both black and white babies in Mobile County for forty years and received the praise of many doctors with whom she worked. Though she no longer practices because of changing laws regulating midwifery, her experiences, told in her own words, are recounted in the book *Motherwit* published by E. P. Dutton. Co-author Katherine Clarke will join Mrs Logan.

## Sunday, 1:45 • QUARTET TRAINING: THE TRANSMISSION OF A MUSICAL TRADITION

Jefferson County, Alabama — in particular, Bessemer, Alabama — is known as the "heartland" of black *a cappella*

quartet gospel singing. According to scholar Doug Seroff, the style and quality of the area's quartet music was maintained by master trainers who worked with young quartets as they were forming. In the early 1980s Seroff found it sad that the older singers, with hundreds of years of accumulated musical wisdom, had no young groups seeking training. However, upon meeting the Birmingham Sunlights, who had formed their group unaware of the County's rich history in quartet singing, he discovered talented young men who were eager to learn the style and repertoires of the older groups.

In this presentation representatives of John Alexander's Sterling Jubilee Singers and the Birmingham Sunlights will describe the training sessions given by the Jubilees to the Sunlights as an example of how informal musical training has helped to perpetuate Jefferson County's heritage of black gospel quartet singing.

## Sunday, 2:30 • ALABAMA SPEECH: THE WAY WE TALK

Speech patterns, dialects and verbal expressions used in Alabama communities reflect the constant communication between its members. Factors such as early settlement history, physical geography, migrations, etc., have defined the boundaries of language traits shared by communities. The variations in speech between regions of the state, between black and white speakers, and between working class and rich are recognized by Alabamians, but often are indistinguishable to outsiders. Dr. Bill Foster, a dialectologist and English Professor from the University of North Alabama, will lead a discussion on Alabama speech in all its variety. Joining him will be festival participants from different parts of the state.

## Sunday, 3:15 • CZECH TRADITIONS IN BALDWIN COUNTY

Clara Dostalek was born and raised in Silverhill, a community settled by large numbers of Swedish and Czech immigrants. She attended Baldwin County public schools during the week and on Saturday mornings went to "Czech" school. There children were taught to read the language they spoke at home, and learned the geography, folk songs, dances, and crafts of their parents' homeland. When she married Frank Prochazka, also a first generation Czech-American, the couple maintained a traditional Czech household. In this session, Clara Prochazka and her children will discuss Czech foods, needlework, music and other aspects of Czech culture in Baldwin County.

## Sunday, 4:00 • A TALK WITH BLUESMAN JOHNNY SHINES

Johnny Shines has led the classic hard life of a bluesman. Esteemed by blues fans, but underpaid and unappreciated by the rest of the world, Shines has endured and triumphed. He is an eloquent, articulate spokesman for the blues. At the Alabama Folklife Festival, Barry Neavill, host of a Saturday-night blues program on WUAL in Tuscaloosa, will talk with Shines and Kent DuChaine. DuChaine traveled south from his native Minnesota in order to experience the homeland and history of the great delta blues players. He frequently tours with Shines, performing his own set, before respectfully turning the program over to Shines and backing him up on guitar.

# FESTIVAL FOODS



*A woman enjoying barbeque at the 1990 festival*

APPEL

## **BRENDA'S BAR B QUE**

In mid 1960, Jereline Bethune began selling barbeque made with her family's special sauce. She then taught her children the secret to great barbeque. Their business carries the name of Brenda's for Brenda Colbert, Mrs. Bethune's daughter. Their ribs are a favorite among discriminating barbeque eaters of the Montgomery area.

## **THE FARMERS MARKET CAFETERIA**

Serving fried chicken, slaw and potato salad at the festival will be the Farmer's Market Cafeteria. For thirty years they have offered a variety of Southern style dinners and barbeque. Mr. Phil Norton and his family have run the Farmers Market for the last six years. He has graciously allowed the festival vendors access to his kitchen due to its close proximity.

## **LEK'S TASTE OF THAILAND**

The Tiemkongkanchna family will prepare Thai spring rolls for festival goers. Similar in form to the Chinese egg roll, the spring roll consists of a rice wrapper filled with a mixture of shredded cabbage, ground pork and chicken, clear noodles and bean sprouts, flavored with onions, garlic, fish sauce, cilantro and pepper. The entire spring roll is deep fried and served with a honey peanut sauce.

The Tiemkongkanchna family owns and operates Lek's Taste of Thailand on the Atlanta Highway. The three brothers, Lek, Neng and Sri, grew up in Korat, Thailand where their parents ran a restaurant.

## **MARTHA'S RESTAURANT**

One of Montgomery's recent success stories, Martha's Restaurant, which specializes in homestyle Southern cooking, will offer both pecan and sweet potato pie. Sweet potato pie was first brought to this hemisphere by the Portuguese in the 1500's. Its use in pies is a

combination of African and European food traditions. The pecan is the most commercially important edible nut native to Alabama. The use of pecans in southern sweet desserts has been documented as early as the late 18th century.

## **BOILED & ROASTED PEANUTS**

The festival will offer boiled and roasted peanuts. Peanuts are native to South America, but were first brought to the South as food for slaves. The term "goober" is derived from the African name "nguba". Both roasted and boiled peanuts were popular throughout the 19th century, but production of this crop increased dramatically at the turn of the century due to the decimation of the cotton crop by the boll weevil.

## **ROASTED CORN**

Members of the Poarch Band of Creek Indians are preparing shuck-roasted corn for visitors to the Alabama Folklife Festival, as they do for thousands who attend their Thanksgiving Day Pow Wow every year.

The Poarch Band of Creek Indians is a segment of the original Creek Nation. When the main body of Creeks was moved to Oklahoma in 1936, the Poarch Indians who had allied themselves with the United States were allowed to remain in Alabama and were granted land. Many still live in the vicinity of Poarch, Alabama, near Atmore in Escambia County.

## **THE AMERICAN HELLENIC EDUCATION & PROGRESSIVE ASSOCIATION**

AHEPA, a Greek American men's organization, will be selling traditional Greek pastries such as baklava. Many of their members attend the Greek Orthodox Church of Montgomery.

## ALABAMA FOLKLIFE FESTIVAL STAFF

Festival Coordinator: Joyce Cauthen

Presenters: Gail Trechsel, Bill Jarnigan, Bill Foster, Barry Neavill, Maggie Holtzberg-Call, Doug Seroff, Mark Ritchie, Joey Brackner, Gloria Tapley, Anne Kimzey, Hank Willett, Joyce Cauthen

Sound (Music Stage): Gainey Sound

Talking Tent: Erin Kellin, Anne Kimzey

Music Stage Managers: Jim Cauthen, Maggie Holtzberg-Call

Recording: Joe Wilson, Russell Guley

Crafts Close Up: Randy Shoults

Volunteers: Gloria Tapley

Photography: Melissa Springer, Mark Dauber, Phil Foster

Logo Design: Bob Weathers, Icon Graphics

Bookstore: Kentuck Museum Association, Georgine Clarke, Kathy Bailey

Publicity: Joey Brackner, Marty Ellis, Steve Myers

Site Managers: Hank Willett, Stephen Guesman

Program Text: Joey Brackner, Joyce Cauthen, Anne Kimzey, Gloria Tapley, Hank Willett

Program Design and Production: Montgomery! Magazine

Foods: Sharon Heflin

Festival Advisory Board: Georgine Clarke, Debra Eatmon, Bettye Kimbrell, Carole King, Randall Williams, John Bealle, Eloise Clarke

Hospitality: PRCA

Thanks to: Al Head, Mary Anne Neeley and Old Alabama Town Staff, Jimmy Loeb, Mike Ellis, Tom Scarbrough, City Officials, Jubilee folks, Farmer's Market, Dexter Ave. Methodist Church, The Kentuck Museum Association, The Montgomery Chamber of Commerce, Montgomery! Magazine, Kershaw Manufacturing Co., Jim Upchurch, Bill Ellis, Rebecca Carlisle, Julie Garrett, Diann Weatherly, Martha Hunter, Janet Raines, Alfred Smith, Calvin Kimbrell, Betty Dobbs, Stephen Cottrell, Alabama Archives & History, Women in Touch, Boy Scouts of America, Francis Smiley, Lu Brewer, Steve Watts, Debbie Pendleton, Tanya Zanish, Alden Monroe, Alabama Shakespeare Festival

AND MANY MORE.....

## GENERAL MERCHANDISE STORE

KENTUCK MUSEUM ASSOC., PROPRIETORS

Stop by this store at the festival site in Kiwanis Park to buy records, cassettes, and cd's of the music played at the Alabama Folklife Festival, plus books about Alabama (including Alabama Folklife: Collected Essays, published by the Alabama Folklife Association); books by and about Alabamians, subscriptions to Alabama Heritage magazine, Alabama food products (sorghum syrup, honey, stone-ground grits, and more) and dazzling 1991 Alabama Folklife Festival t-shirts.

## ALABAMA NEEDS A FOLKLIFE ORGANIZATION AND THE ALABAMA FOLKLIFE ASSOCIATION NEEDS YOU:

The Alabama Folklife Association is a state-wide organization whose purpose is to discover, collect, publish and thus preserve the folklife of Alabama. To further the understanding, appreciation and performance of traditional arts and crafts in the state, the association sponsors festivals, conferences, videos, record albums, newsletters, and books on the subject.

The AFA invites you to join and contribute your ideas and energy and financial support to the cause. For your membership dues, listed below, you will receive an annual publication on folklife studies in Alabama and newsletters containing information about state folklife events. On the form below you may also order the AFA's publication, *Alabama Folklife: Collected Essays*.

### AFA Dues:

\$5 (Student); \$10 (Regular); \$20 (Institutional);  
\$30 (Patron); \$100 (Sustaining).

*Alabama Folklife: Collected Essays*: \$8 each  
(includes postage.)

Enclosed is \$\_\_\_\_\_ for #\_\_\_\_\_ membership(s) and #\_\_\_\_\_ copy(ies) of *Alabama Folklife: Collected Essays*.

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Phone(s) \_\_\_\_\_

Date \_\_\_\_\_

Mail this with a check payable to **Alabama Folklife Association**, c/o Carole King, Old Alabama Town, 310 N. Hull Street, Montgomery, AL 36104.

## FOR MORE INFORMATION

For addresses, phone numbers, and additional information about the musicians and artists in this festival, contact Joey Brackner, Folklife Program, Alabama State Council on the Arts, One Dexter Ave., Montgomery, AL 36130, (205)242-4076 or Hank Willett at the Alabama Center for Traditional Culture, 310 N. Hull St., Montgomery, AL., 36104, (205) 264-0400.

# SCHEDULES

## Alabama Folklife Festival

### CRAFTS CLOSE UP

#### SATURDAY, MAY 25

- 10:30 Herbalist Tommie Bass
- 11:15 Basketmaker Lomia Nunn
- 12:00 Lao Decoration Maker Savath Chanthavane
- 12:45 Folk Potters Jerry Brown, Eric Miller, and Allen Hamm
- 1:30 Cherokee Basketmaker Beth Justice
- 2:15 Quilters Bettye Kimbrell and the North Jefferson Quilters Guild
- 3:00 Boatbuilders Gene and Vince Lamey, Stauter Boat Works
- 3:45 Lao Goldsmith Vanthong Vongsakhamphouy
- 4:30 Gourd Martin House Maker D. J. Cannon
- 5:15 Basketmaker J. H. Durham

#### SUNDAY, MAY 26

- 12:15 Woodcarvers Wm. Jarnigan and Archie Lee
- 1:00 Quilter Nora Ezell
- 1:45 Saddlemaker Moe Poore
- 2:30 Herbalist Gail Thrower and Basketmaker Tina Thrower
- 3:15 Quilters of the Macon County RSVP
- 4:00 Cambodian Dressmaker Heang Cottrell
- 4:45 Willow Furniture Maker Robert Long



\* *Artists and crafts people will be featured at the times noted here, but will be at their booths throughout the festival.*

### MUSIC STAGE

#### SATURDAY, MAY 25

- 10:30 Southern Bluegrass
- 11:10 Poole Brothers Gospel Singers
- 11:45 Sacred Harp Singers
- 12:25 Bettie Fikes — Freedom Songs
- 1:15 The Bailes Brothers — Old-Time Gospel
- 2:10 Albert Macon and Robert Thomas — Blues
- 3:05 Wiregrass Sacred Harp Singers
- 3:40 Step Exhibition (Omega Psi Phi Fraternity, Inc.)
- 4:05 The Whited Old-Time String Band
- 4:45 The Gospel Harmonettes
- 5:25 Champion Fiddlers J. T. Perkins and Sharon Winters Bounds
- 6:35 Jerry McCain — Blues

#### SUNDAY, MAY 26

- 12:30 John Alexander's Sterling Jubilee Gospel Singers
- 1:10 Jim Brock — Old-Time and Bluegrass Fiddling
- 2:10 The Baldwin County Polka Band
- 2:55 The Birmingham Sunlights Gospel Singers
- 3:50 The Children of Selma — Freedom Songs
- 4:35 Seldom Heard and Dixie Bluegrass
- 5:45 Johnny Shines and Kent DuChaine — Blues



# TALKING TENT

## SATURDAY, MAY 25

- 10:30 Alabama Tales by Kathryn Windham
- 11:15 Lao Music and Dance
- 12:00 Gandy Dancers' Railroad Work Songs
- 12:45 Sacred Harp Singing in Southeast Alabama
- 1:30 Alabama Tales by Kathryn Windham
- 2:15 Jugs, Tubs, Spoons, Saws, and Other Musical Instruments
- 3:00 The Role of Song in the Civil Rights Movement
- 3:45 Buckdancing by Bluesmen Albert Macon and Robert Thomas
- 4:30 Stepping: A Tradition Among Black Fraternities and Sororities

## SUNDAY, MAY 26

- 1:00 Motherwit: A Talk with an Alabama Midwife
- 1:45 Quartet Training: The Transmission of a Musical Tradition
- 2:30 Alabama Speech: The Way We Talk
- 3:15 Czech Traditions in Baldwin County
- 4:00 A Talk with Bluesman Johnny Shines

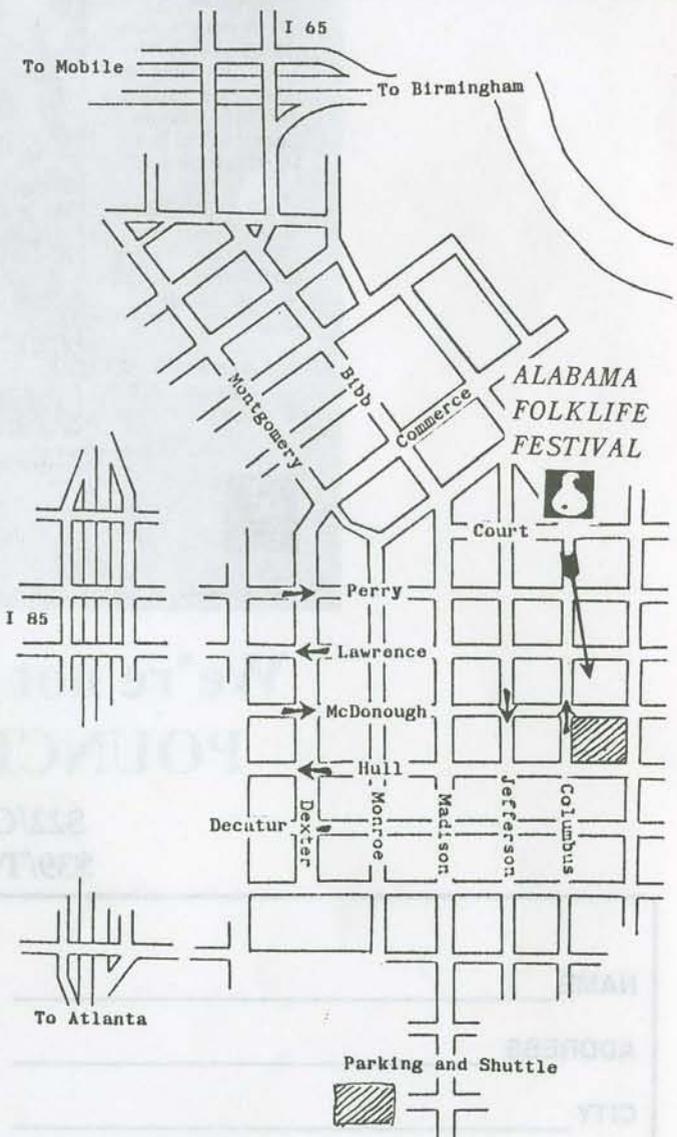


## The Folk Arts Apprenticeship Program of the Alabama State Council on the Arts

**T**he goal of the Folk Arts Apprenticeship Program is the preservation of folk arts skills. The State Arts Council offers grants on a competitive basis to individual folk artists or their students. The funds help defray the costs of time and materials involved when an artist teaches a pupil. The program has supported many folk arts forms over the past six years including quilting, folk pottery making, musical instrument construction and repair, a cappella gospel singing, pine needle basketry, Sacred Harp singing, fiddle playing, white oak basketry, wood carving, Lao khene playing, the making of traditional Khmer (Cambodian) clothing, Christian Harmony singing and willow furniture construction.

Participants in the 1991 Alabama Folklife Festival who have participated in A.S.C.A.'s Folk Arts Apprenticeship program are: Reagan Ngamvilay, Jerry Brown, Nora Ezell, Eric Miller, the Birmingham Sunlights, H. Japheth Jackson, William Jarnigan, Gail Thrower, Stanley Smith, Johnny Shines, Bettye Kimbrell, Savath Chanthavane and Vanthong Vongsakhamphouy.

For more information about apprenticeship grants, contact: Joey Brackner, Folklife Program, Alabama State Council on the Arts, One Dexter Avenue, Montgomery, AL. 36130, (205)242-4076. The Folk Arts Apprenticeship Program is generously supported by a grant from the National Endowment for the Arts, Folk Arts Program.



# Curious?

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**MONTGOMERY!**  
MARCH 1991 No. 186 • MONTGOMERY'S CITY MAGAZINE • MONTGOMERY, ALA • TWO DOLLARS

**GARDENING ISSUE.**  
How to get started if you think you can't; soil mysteries disclosed; special tips for March gardeners.

**HOW DO YOU KNOW WHAT GRADE THEY'RE IN?** A few hardy and committed parents are teaching their kids at home. Does it work? Is it legal? Is it for you?

**ENTERTAINMENT.** 'Julius Caesar' and 'Fences' are winding up their runs at ASF. What to do After Dark.

**GRAINS OF SALT, CALENDARS, OUT OF TOWN, ETC.**



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