NORTH COUNTRY FOLK FESTIVAL

July 24, 25, 26, 1981
Ironwood, in Michigan's Upper Peninsula
INTRODUCTION

From Grand Forks to Detroit, from Davenport to Sault Ste. Marie and from Winnipeg to Chicago we've come once again to celebrate life in the NORTH COUNTRY. What is this magnet that draws us together for the Fourth Annual North Country Folk Festival? Surely it is the promise of great fellowship—gathering with those who value life enriched by simple creativeness. Perhaps it is a dipping back into the well of a heritage we choose not to lose or forget. Undoubtedly it is for the chance to hear older traditional musicians mix their sounds with the best of the young folk singers and players. Some have come to hear poems and exchange stories, while others soak in the visual treasures of the folk arts. It may be the joy of watching a child paint her face or fly her first kite, or you may not have tasted a pasty in a long time.

We come from the farms, the mines, the woods, the cities, the kitchens, the rivers and lakes, the small towns, the prairie, from the old country and the new country. We are the NORTH COUNTRY FOLK! Let's have a good time together.

ABOUT THE COVER: Anyone can get involved and have experiences that are totally different from their daily lifestyle, as is many times the case at the North Country Folk Festival. These schoolteachers in this 1910 photo received a guided tour of the working Germania Iron Mine in Hurley, Wisconsin, from Captain Robert King, with J.E. Murphy (Superintendent of Schools) and Daniel Hoff (Principal). The present high school building in Hurley is named after J.E. Murphy.

THE SIGNIFICANCE OF THE BEAR

Drawn by Bessemer, Michigan artist—political cartoonist Dail Willoughby, the bear represents many elements of the Northern lifestyle. Found across the upper limits of the Great Lakes Region, Ursus americanus shuns civilization and has constantly been driven back by man's intrusion into his domain.

The Kromer cap is a trademark to the logging industry but was quickly adapted by others who discovered its ability to stave off chill winter winds.

When a fiddle is struck at gatherings in the region, eyes light up, smiles appear and feet start beating a rhythm to the tune.

The cycle of daylight shortens in late autumn, and both man and beast seek shelter from the coming heavy blanket of snow. Spring sends them out again to dance in the meadows and celebrate the rebirth of life...
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**ANNOUNCEMENT**

"Gentlemen, you can find life itself in the Lake Superior Region provided you can be pleased with scenery, waterfalls, lakes, and mountains. The air is bracing, yet soft, and natives all live to a great age."

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- Indianhead Mountain Resort
  - Wakefield, Michigan

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PHOTOGRAPHERS: Jerry Kinnunen, John Severson, Amy Clark
IN APPRECIATION

Iron County Historical Society (Nelle Kopacz and Ursula Schram); Ironwood Chamber of Commerce; Gogebic Community College (Dr. R. Ernest Dear); City of Ironwood; Iron County Miner; Ironwood Daily Globe; Terri Lescelius; North Country Sun; WJMS-WIMI; WUPM; Phil Martin; Apostle Islands National Lakeshore; Barb Cowdery; Judy Donlin—WDET-FM, Detroit; Tom Martin Erickson, Becca Pulliam, Judy Woodward, Vidal Guzman—Wisconsin Public Radio; Kathy Pohl—WNMU, Marquette; Jeff Scott Olson; Tom McCarthy & the crew of North Star Sound; Paul Karow, Indianhead Mountain Resort; Madison Folk Music Society; Karen Mansfield; Iris Culley; Donald Katz; David Mladenoff; Meg Skinner; Lib Peters; Judy Tetzlaff, Jim Leary; Carl E. Ogren, Sr.; Modern Portrait Studio—Jerry Kinnunen; Greta Swenson; Fred Starner; Beacon Ambulance; Dr. Bruce Gordon; Tom Ahonen—Ahonen Lumber Co. Waino Kauppi; Gogebic National Bank; Bill Hyry, Superintendent of Schools; Gogebic County Road Commission; Ellos Appliance; the Newberry Family; the Cramblit Family

HOUSING

Geoff Wendorf; Gogebic Community College; Powderhorn Lodging Association; Cathy Techtmann; Bob Longhini; Mark Jindrich; Tom Britz; Youth Hostel; Susan & Dennis Spaete; Naomi & Ken Wegmeyer; Dick Anderson; Kirk Delzer; Oberon Leslie; Tom & Arlene Schneller; Ed & Norma Domin; Dan Berlin & Peg Van Keuren; Rev. Paalanen

THE NORTH COUNTRY FOLK FESTIVAL IS PARTIALLY FUNDED BY GRANTS FROM THE FOLLOWING AGENCIES: Michigan Council for the Arts, Wisconsin Arts Board, National Endowment for the Arts, Gogebic Council for the Arts, Very Special Arts Festival, Northland College Ethnic Folklore Programs, and the Wisconsin Humanities Committee and Michigan Council for the Humanities, with funds from the National Endowment for the Humanities. We are grateful for their support.

We also thank the merchants and organizations who have taken out ads in this Festival program, and ask you to PLEASE PATRONIZE OUR ADVERTISERS!
The folk arts have a unique way of helping children link the present with the past. Making ice cream, creating yarn dolls, Polish paper cutting, tatting, woodcarving, story-telling...demonstrate the diversified heritage brought here by parents and grandparents. With the second year of workshops we hope to show how past Americans lived, worked, and played; and to bring alive some of the history of this region through the imagination of the child by active participation.

The Children's Program is partially supported by grants from the Gogebic Council for the Arts and the Very Special Arts Festival. All activities take place at Gogebic Community College and all workshops are one hour in length. The schedule is:

FRIDAY, JULY 24 (Friday workshops are limited in size and require registration before 1 p.m.)

1 - 2
Nature Walk & Making a Plant Press: ages 8 & over; learn the art of pressing leaves & flowers, and take a nature walk to learn about plants and their uses.
Line Dances: ages 8 & over; learn several line and circle dances.
Sing Along: all ages; Ms. Rogers, who toured area schools in March, 1981, returns with her many instruments, songs & dancing animals.

2 - 3
Puppets: all ages; use your imagination and come make a puppet or two.
Making Your Own Song: all ages; turn your favorite words and stories into songs.
Junk Instruments: ages 9 & over; make a musical instrument using odds and ends.

3 - 4
Skiffleband: all ages; make music & sing songs using a variety of instruments.
Paper Cutting: ages 8 & over; try your skill at this ancient Polish custom of making decorative designs from paper.
Making a Copy Book: all ages; make a type of book that was in use by students over one hundred and fifty years ago.

On-going: (no registration required) Children Collecting Folklore, with Greta Swenson.

Refer to Saturday & Sunday schedule on pps. 16-19 for detailed descriptions of Children's activities for those days.

Nobody can do it like McDonald's cans.

HOURS
6:30 a.m. to 11 p.m.
Mon-Thurs
Fri & Sat
till 12 p.m.
Breakfast Served
6:30 a.m. - 10:30 a.m.
Till 11 a.m. on Sunday
Visit McDonaldland Park open daily
The North Country Folk Arts Summer School, held in conjunction with the North Country Folk Festival, began in 1980 with Learn-to-Build/Learn-to-Play sessions on the dulcimer. Favorable responses from students in those sessions, along with inquiries on other areas of instruction, led to the development of an expanded class schedule in 1981. This year's School features workshops in both music and crafts.

Class sessions are informal and allow each student to learn at his or her own pace. The instructors are willing and able to make slight variations in the class content to meet the needs of the participants. In order to provide a maximum amount of individual attention, the class sizes are limited. Each class also requires a minimum number of students to make its presentation feasible.

All workshops begin on Monday, July 27th, and all are held close to the Ironwood/Hurley area, with most of them taking place at Indianhead Mountain Resort. A map showing the location of the workshops, along with a class time schedule, is available at the Festival Information Trailer.

Workshop materials are provided except where indicated. If you enroll in an instrumental instruction workshop, you must bring your own instrument. Instruments in various stages of construction are available for purchase at the Festival. Here, Inc. will have mountain dulcimer kits that you can construct during the weekend at their booth. They and other instrument makers have finished mountain and hammered dulcimers, guitars and banjos for sale. Some unfinished instruments (you apply the finish and string them up) are also available at a lower cost.

As part of the Summer School, informal evening activities are also being planned for workshop participants and their families.

REGISTRATION INFORMATION: Each class has a limited number of participants and there are some openings still available. Registrations will be accepted during the Festival weekend at the Information Trailer.

CRAFTS WORKSHOP
WORKING WITH WOOL: Instructor—Ursula Schram; Date— Monday & Tuesday, July 27th & 28th. Learn about wool-gathering, handling, spinning and dyeing in this workshop held on Ursula Schram's farm in Kimball Township, Wisconsin. Topics covered will include sheep-shearing (hand-shearing demonstration); preparation of the wool by washing, drying, teasing & carding; different methods of spinning including hand-spinning, spinning with a lap spindle, and several types of wheels; preparation of wool for dyeing; gathering of natural materials in the field and dyeing the wool. You will actively participate in all parts of the process and will take home your own skein of prepared and dyed wool. You'll be working outdoors, so come prepared! You'll need comfortable work clothes and sturdy shoes, a towel, soap, an apron, gardening gloves, insect repellent, a knife or scissors for cutting dyeing materials, and a sack lunch.

Cost: $25.00 Minimum; 8 Maximum: 10

ORE HOUSE
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Off U.S. 2, ½ Mile South of Ramsay Crossing & Country Corner Intersection
MUSIC WORKSHOPS

BANJO: Instructor—Robbie Clement; Dates—Monday, July 27th through Wednesday, July 29th. It takes far less effort to “sound good” on the banjo than on many other instruments. Because of this, the banjo is an ideal instrument for people who want to get started making music. This workshop will teach you the basics of banjo playing—including tuning, chords, up-picking, frailing and fingerpicking (bluegrass)—using many favorite songs. You’ll also get tips on reading tablature and finding books and records to help you continue expanding your newly-acquired skills. Song tablatures will be provided. This workshop is for beginning banjo players only.
Cost: $50.00
Minimum: 6
Maximum: 15

GUITAR: Instructor—Will Schmid; Dates—Monday, July 27th through Wednesday, July 29th. This workshop is designed for advanced beginner and intermediate players. You must have the ability to play at least 12 chords prior to the workshop. Both flatpicking and fingerpicking will be taught, with emphasis on the development of bluegrass, folk and popular styles, and fingerpicking solos. A number of guitar instruction books will be available for your use during the three days.
Cost: $50.00
Minimum: 5

MOUNTAIN (PLUCKED) DULCIMER: Instructor—Sally Rogers; Dates—Monday, July 27th through Wednesday, July 29th. This workshop is designed for advanced beginner and intermediate level dulcimer players. However, beginners are also encouraged to attend as all topics covered will be useful to all players. Several tunings and modes will be explored, as well as left-hand techniques such as hammering-on and pulling-off. Other topics will be chosen from the following — playing with other instruments, learning tunes by ear, fingerpicking, understanding the modes, reading & writing tablature, chords as back-up for a song, figuring out your own accompaniment, current trends in dulcimer playing, and more. The dulcimer sessions will meet mornings only, so you will have the afternoons free to practice and develop your skills, or join Sally for her singing workshop. Song tablatures will be provided so that you can continue learning at home.
Cost: $25.00
Minimum: 5
Maximum: 12

VOICE (SINGING): Instructor—Sally Rogers, Dates: Monday, July 27th through Wednesday, July 29th. This singing workshop is meant for those who would like a little encouragement in finding their voices and singing out! It’s also intended for those singers who would like to know more about the techniques of singing. Topics to be covered will include breath control, releasing of tension when singing, finding your range, understanding how sounds are produced, and more. Both songs and exercises will be used for demonstration, and group singing involving all participants will be encouraged. Depending on the makeup of the group, rounds and harmony singing will also be covered. This session will meet afternoons only.
Cost: $25.00
Minimum: 5
Maximum: 12

HAMMERED DULCIMER: Instructor—Jay Round; Dates—Monday, July 27th through Wednesday, July 29th. There aren’t many hammered dulcimer instructors around, so this is a great opportunity for you to pick up the basics on playing this instrument that has long been popular in the Midwest. You’ll start with an historical introduction, learn how to tune and set up your instrument, find keys and play scales. From there you’ll progress to learning different hammer patterns; basic melodies and embellishments; tunes in different times such as fiddle tunes in 4/4 time, waltzes in 3/4 time, and Irish tunes in 6/8 time. The workshop will also cover playing with other instruments and innovative techniques for the dulcimer, and you’ll have the opportunity to use what you’ve learned in a jam session. A bibliography and discography will be provided so that you can continue learning at home.
Cost: $50.00
Minimum: 6
Maximum: 12
An exhibition of photographs by Amy Clark from Battle Creek, Michigan will be presented as part of the North Country Folk Festival.

The exhibit entitled "The Copper Country Finns: A Strong Heritage Continues" is the result of a seven-month project that concentrates on the Finnish heritage in Michigan's Upper Peninsula "Copper Country".

The purpose of the project was to document the existing heritage of the Copper Country Finnish-Americans, discuss the meaning of its endurance, and promote the possibilities for its preservation.

Clark, 21, a graduate of Kellogg Community College in Battle Creek received the grant in April 1980 while working as a photographer's assistant in Lansing; there she did preliminary research and moved to Calumet where she began the fieldwork portion of the project. She canvassed the area to compile a varied representation of existing heritage — local cultural organizations and institutions were photographed as well as individuals involved in traditional folklife activities. The role of the church, literature, music and language were also documented.

The schedule for the exhibit has been: the week prior to the Festival, on exhibit at the Memorial Building; Saturday, the exhibit moves to the 2nd Floor at Gogebic Community College's Academic Building, where it will be on display for the entire Festival.
The hilarious prose-poems of Howard Mohr, Peter Stambler’s historical perspectives, and the rich imagery of John Woods can awaken the poet in all of us. These well-known writers from Minnesota, Wisconsin, and Michigan will share their visions in both readings and workshops.

HOWARD MOHR
Howard Mohr lives at Rural Route, Cottonwood, Minnesota. He’s a frequent guest on the live, nationally broadcast Minnesota Public Radio program, “A Prairie Home Companion”. Late this summer, “Prairie Home Companion” will publish his first book, How to Tell a Tornado, a collection of poems and humorous prose.

PETER ST AMBLER
Describing himself as an “immigrant to Wisconsin,” Stambler teaches at the University of Wisconsin-Green Bay, where he’s been the resident poet for six years. His first book, Wilderness Fires, contains poems based upon the Peshtigo fire of October, 1871. Stambler’s poems grew out of research in a variety of documents about the disastrous series of fires which claimed four times as many victims as the better known conflagration on the same day in Chicago.

JOHN WOODS
The author of over ten poetry collections and the recipient of many awards, Woods has been called by Pulitzer Prize winner James Wright, “one of the four or five absolutely first-rate American poets now alive.” He wants his poems to be “thick with mold, filaments, amniotic fluid, gibberings, split ends, toolmarks, dog nose knowledge. ..Regional; Even the overt, formal lyric should be haunted by something inarticulate, Calabansitic”.

PATRICK O’NEILL
O’Neill, from Pontiac, Michigan, did some boxing, played some college football, and found out he wasn’t very good at either. So he changed his major from PhysEd to English and eventually headed North to Ironwood where he teaches writing and literature at Gogebic Community College.

He says of Poetry, “It must penetrate with a certain mellowness and headiness. It must intoxicate with a subtle intensity. A little like a good glass of beer. If it’s an American beer it has to be cold. Cold isn’t always bad. And the glass is important. It can’t be filled with grease or detergent. The glass must hold a head, and the foam must cling to its sides inviting a refill, as poetry must leave something clinging, enticing the consumer to indulge again and again — but never permitting overindulgence.”

HOW TO TELL A TORNADO
Listen for noises.
If you do not live near railroad tracks,
the freight train you hear
is not the Northern Pacific
lost in the storm:
that is a tornado
doing imitations of itself.
One of its favorite sounds
is no sound.
After the high wind, and
before the freight train,
there is a pocket
of nothing:
this is when you think
everything has stopped:
but do not be fooled.
Leave it all behind
except for a candle
and take to the cellar.
Afterwards
if straws are imbedded
in trees without leaves,
and your house—except
for the unbroken bathroom mirror—
has vanished
without a trace,
and you are naked
except for the right leg
of your pants,
you can safely assume
that a tornado
has gone through your life
without touching it.

—HOWARD MOHR

LIST OF READINGS & OTHER ACTIVITIES
Saturday
1 p.m. in the Glade: Reading by Howard Mohr
3 p.m. in the Glade: Reading by John Woods
4 p.m. in the Glade: “Poetic Roots” (Understanding Poetry through Family History)—John Woods, Pat O’Neill, Peter Stambler, Howard Mohr

Sunday
1 p.m. in the Glade: Reading by Peter Stambler
3 p.m. in the Glade: Reading by Pat O’Neill
Readings will also be given during the evening concerts.

FREE
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with any purchase

Burger
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*Expiration date: July 31, 1981*

Good only at the Ironwood Burger Chef US-2 Ironwood
JOHN BERQUIST

John Berquist believes that folk music deals with "commonplace things like corns and outhouses," and that the best way to learn those songs is through oral tradition, not from a piece of paper. He's a strong advocate of songs that specifically relate to the North Country, either in their origins or their subject matter. An expert on a whole flock of instruments from the commonplace to the unusual, John has performed in groups including "The Stringband" and "Moose Wallow Ramblers." When not performing, he's taught Iron Range history at Bemidji State University and served as a consultant on Range music to the Smithsonian Institution in Washington, D.C. John's quick wit will keep things hopping as the m.c. of the Friday night dance. John comes to the Festival from Eveleth, MN.

THELMA BUCKNER & THE MINNESOTA GOSPEL TWINS

While many of us consider old time, Irish, etc, as the rootstock of traditional music, Thelma Buckner's singing reminds us of the importance of gospel as a "guiding light" in the development of today's folk music. One of ten "preacher's kids", Thelma was given the choice to either sing or clean the church. Obviously she chose singing, and has continued to express her love and what she calls "taking care of the Lord's business" through her music.

Thelma's life, from her beginnings in rural Mississippi share-cropping country, has not been without trials and tribulations. But there have been blessings, too, like the birth of her three sets of twins and two other children. Thelma raised her children with the same love of the Lord and gospel music. Today with her children, who make up the singing group known as the Minnesota Gospel Twins, Thelma continues to sing the glories of the Lord throughout the Twin Cities area as well as making regular appearance on radio shows such as Garrison Keillor's "Prairie Home Companion" and on the "Church of the Air". But Thelma's rich contralto voice together with each Sunday morning singing the trials, tribulations, and victories of those who, like Thelma, have made their business taking care of the Lord's business.

CLAIRSEACH

The talented husband and wife team of Charlie and Ann Heymann—the group Clairseach from Winnetka Illinois—brings back the haunting old Irish melodies to this year's Festival. The group takes its name from the wire strung Irish harp that dates back to medieval times. Although both performers are skilled in a variety of instruments (including the wooden flute, concertina, harmonium, button accordion, guitar, mandocello and bodhran), it is Ann's skill at bringing to life the long silent voice of the Clairseach that serves as the focus of the group's music.

In fact, the harp itself seems to have a life of its own. In a recent interview, Ann & Charlie revealed that their own Clairseach on more than one occasion has sounded by itself—without the visible touch of a human hand. And who could deny that the Clairseach, with its long history that saw the rise and fall of the old Gaelic society and the subsequent loss of the harp as a prestigious Irish music form, would have a story of its own to tell.

GINNI CLEMMENS

Children's entertainer, blues singer, feminist performer whose songs deliver a message of tolerance and understanding—Ginni Clemmens from Chicago, Illinois, is all these things and more. From her musical beginnings as a recreational therapist, Ginni realized the magic of music to unite people. In the late 60's, her natural affinity for the blues led her to study and teach at the Old Town School of Folk Music, and to perform from Greenwich Village to California. It was at this time that Ginni picked up the banjo because of the nice stark quality of its sound.

But it was Ginni's strong feelings about the need for her music to encourage understanding and tolerance between people that finally led her to her most current interest—women's music. Her musical messages express her belief that we all have the right to choose our own paths and discover and revel in our own uniqueness. As for classifying Ginni—don't try. She, too, is travelling her own path, through her music.

JOYCE DAVIS

Joyce Hakala Davis lives in the Twin Cities but grew up in a region of northern Minnesota heavily settled by the Finnish people. She plays the Kantele, a traditional Finnish table harp. The Kantele is an instrument with a history going back more than 2000 years. Joyce's Kantele was built in the 1890's and belonged to her grandfather until he passed the instrument on to her in 1963. After it sat at home for a number of years, she decided to seriously work at playing it. Joyce learned many of her tunes from her mother, who would hum or sing the old songs while doing housework.
PERFORMER PROFILES

RICH & MAUREEN DELGROSSO

Rich and Maureen DelGrosso—a husband and wife team from the Detroit, Michigan, area—whose musical styles range from traditional and blues to English and Irish tunes & songs, bill themselves as “collectors and performers of Old Time Music.” With Maureen on guitar, piano and spoons, and Rich’s talent on bottleneck guitar, harmonica, mandolin, dobro and concertina, just to mention a few, the musical score is lively and fast-paced. The DelGrossos love variety and believe that their good time music should involve both themselves and their audience in having fun. Because they both have teaching careers, music for Rich and Maureen has not become a full-time job, but rather an enjoyment to be shared with those for whom they perform. And they know how to create enjoyment with all the lively Americana they pack into their performances.

DAVID “HONEYBOY” EDWARDS

David Edwards was born in Shaw, Mississippi, in 1915, and his father, who played violin and guitar, took him along to gigs at country dances and clubs. Honeyboy began playing guitar at age 16. He met and was influenced by many of the Delta bluesmen in the 1930’s. In 1942 he was recorded by Alan Lomax as a representative of the southern blues tradition. Honeyboy finally settled in Chicago, Illinois, where he’s played many of the blues clubs both solo and with a band. Lately he’s toured Europe and Japan, and played festivals across the United States and Canada. Honeyboy Edwards brings genuine Delta and Chicago blues to this year’s North Country Folk Festival.

DAVID ESSIG

David Essig, from Hamilton Ontario, has earned an international reputation for his modern interpretations of traditional music. Working primarily with acoustic guitars, piano and voice, he has directed his finely tuned talents toward three areas: the interpretation of North American bluegrass and rural blues; compiling a body of original songs concerning social change and individual values, with special reference to his Canadian homeland; and work in advanced solo acoustic guitar and piano forms. During 1980 he received a grant from the Canada Arts Council for his endeavors, which culminated in the production of his fifth album, In the Tradition. Known from the Yukon to Ontario for his instrumental precision, yet warm delivery and audience rapport, David brings his unique talent for the first time to the North Country Folk Festival.

FOLKLORE VILLAGE MUSICIANS

The Scandinavian music tradition is shared by this spirited group of performers known as the Folklore Village Musicians. They take their name from Folklore Village Farm, a reconverted homestead in Dodgeville, Wisconsin, whose use is now dedicated to the preservation and teaching of ethnic traditions through dances, workshops, school programs and ethnic celebrations. The four Folklore Village Musicians use fiddles, accordion, bass and recorder to perform Scandinavian and Scandinavian-American tunes, with a concentration on old time dance music. Be sure to join them for the Folk Walk to the top of Mount Zion, accompanied by their traditional Scandinavian walking tunes. You’ll be rewarded at the summit with a lovely view of the Gogebic Range; Scandinavian dancing; and maybe some surprises!

GOGEBIC RANGE TAMBURITZANS

The Tamburitzans, a group of individuals from the Range communities, have become Festival “regulars,” sharing their Slavic music and traditions with us each year in concerts, workshops, and their popular food and craft booth. Formed in 1968, the group’s members play traditional instruments, including the tamburitza and other members of the string family. In their swirling flowered costumes and with their enthusiastic renditions of zesty Slavic ballads, the Tamburitzans are a joy to listen to and watch. They’ve played, danced and sung across the entire Midwest, and you’re sure to enjoy seeing them again at this year’s Festival.

THE FOLLOWING IRONWOOD MERCHANTS WELCOME YOU TO THE 1981 NORTH COUNTRY FOLK FESTIVAL

RANGE PHOTO
611 Lake Street

RONNIE’S CAMERA & SOUND
230 E. Aurora Street

THE STITCHING POST
234 E. Aurora Street

ECONOMY PRINTING
136 W. Aurora Street

SALLY’S SHOE WORLD
110 E. Aurora Street
CONCERT LINEUP

COMMUNITY DANCE, FRIDAY, JULY 24th
IRONWOOD MEMORIAL BUILDING
MARQUETTE ST. — MCLEOD AVE.

7:30 p.m ................................................ Ruffwater Stringband
8:05 ...................................... Gogebic Range Tamburitzans (Slavic)
8:40 ....................... Minnesota Traditional Morris
9:00 ........................................ Clairseach (Irish)
9:35 ........................................ Folklore Village Musicians (Scandinavian)
10:10 ..................................................... Narodno (Balkan)
10:25 ..................................... New Prairie Ramblers

CONCERT, SATURDAY, JULY 25th
GOGEBIC COMMUNITY COLLEGE
IRONWOOD

7:00 p.m ................................................ Welcoming Songs
7:30 ................................................... Jerry Rasmussen
8:00 .................................................. Thelma Buckner & the Minnesota Gospel Twins
8:30 ................................................. Rich & Maureen DelGrosso
9:00 ............................................... Marie-Lynn Hammond
9:30 ........................................ Clairseach
10:00 .............................................. David “Honeyboy” Edwards
10:30 .................................................. Ruffwater Stringband

CONCERT, SUNDAY, JULY 26th
GOGEBIC COMMUNITY COLLEGE
IRONWOOD

2:00 p.m ............................................... Ginni Clemmens
2:30 .................................................. Narodno
3:00 ............................................... Jingo Viitala Vachon
3:30 ............................................... Gogebic Range Tamburitzans
4:00 ................................................. Bethany Baptist Swedish String Band
4:30 ............................................... John Berquist
5:00 ............................................... Will Schmid
5:30 ............................................... Jay Round
6:00 ............................................... Robert “One Man” Johnson
6:30 ............................................... Jerry Rau
7:00 ................................................. T.P. “Cuz” Teahan and Kevin & Maggie Henry
7:30 ............................................... Joel Mabus
8:00 ............................................... Sally Rogers
8:30 .............................................. New Prairie Ramblers
9:00 ............................................... David Essig
9:30 ............................................... Closing Songs

On Saturday, July 25th, there will be an OPEN STAGE at 5 p.m. at which any interested musicians can perform. Sign up in advance at the Information Trailer.

Best Wishes to the Festival from Fritz Schuler & the folks at THE GOLDEN RING FOLKLORE CENTER Manitowoc, Wisconsin

Midwest's Finest Alpine Skiing

East U.S. 2
Ironwood, Michigan 49938
Phone (906) 932-4850
Friday activities begin at Gogebic Community College, with two separate programs opening at 1 p.m. Indoors, in the Jacob Solin Lecture Center:

NORTHERN LIFE: PORTRAITS OF CHANGE
an introduction to the people, history and culture of the Upper Great Lakes Region through a series of films, photographic essays and discussions.

1:00 p.m.: The film “Fishermen of Isle Royale,” which portrays the last of the open skiff fishermen carrying on a centuries-old tradition on this isolated Lake Superior island. Introduction and discussion by Kim Bro of Washburn, Wisconsin, a specialist with the University of Wisconsin Seagrant Program.

1:30 p.m.: “Birch Bark Canoe Builder” is a filmed look at an elderly canoe builder from Minnesota who uses methods developed by Indians and voyageurs when the canoe was the main source of transportation in the Lake Superior country. There will also be a real-life demonstration by young builder Ferdy Goode from Woodruff, Wisconsin.

2:15 p.m.: “Wilderness Fires”—Poet Peter Stambler reads his poems about the Peshtigo Fire of 1871, compiled through historical research, diaries, letters and other original sources.

2:45 p.m.: “A Kingdom of Fiddlers,” a slide and tape presentation which documents the changing role of old-time ethnic fiddlers in community life. Phil Martin, who co-produced the program with photographer Lewis Koch, will be on hand to discuss it and answer questions.

3:45 p.m.: “Shape of an Era,” a film describing the impact of the mining era on the Gogebic Range, produced by Al Gedicks of Madison, Wisconsin, will be introduced and discussed by historian Mary Taylor, who wrote the nomination to have the Gogebic Range mining community of Montreal, Wisconsin, placed on the National Register of Historic Sites.

These Friday afternoon events are free of charge, as are the outdoor activities in the children’s area:

FOLKART FOR KIDS
includes supervised activities with emphasis on learning, creating, and most of all, having fun. The Friday sessions are limited in size and require pre-registration before 1 o’clock. Children under 5 must be accompanied by an adult.

1:00 to 2:00: Nature Walk and Making a Plant Press, Line Dances; Sing Along
2:00 to 3:00: Puppets; Making Your Own Song; Junk Instruments
3:00 to 4:00: Skiffleband; Paper Cutting; Making a Copy Book

For more detailed descriptions of these workshops, see the Children’s Program on page 7.

Friday evening, activities will move to the Ironwood Memorial Building for a COMMUNITY DANCE.

The historic structure, built during the iron mining boom days, houses a number of murals which graphically illustrate the history of the region. View them in the lobby and foyer, and don’t miss Amy Clark’s exhibition, “The Copper Country Finns: A Strong Heritage Continues.” Then stroll into the auditorium for an evening of circles, squares and rounds, dancing from many traditions.

7:30 — Ruffwater Stringband from Pontiac, Michigan
8:05 — Slavic dance with the Gogebic Range Tamburitzans
8:40 — Minnesota Traditional Morris, from the Minneapolis/St. Paul area
9:00 — Clairseach - Charlie & Ann Heymann with Cuz Teahan, from the Chicago Irish community
9:35 — Folklore Village Musicians with a Scandinavian set
10:10 — Narodno (music & dance from the Balkan countries) from Madison, Wisconsin
10:25 — The New Prairie Ramblers (Minneapolis/St. Paul); Ramblin’ Bob, caller
<table>
<thead>
<tr>
<th>TIME</th>
<th>GLADE or 2nd floor Board Room</th>
<th>KIDS AREA or 1st floor rooms (signs will be posted)</th>
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<th>CRAFTS AREAS* or 2nd &amp; 3rd floor rooms</th>
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<tbody>
<tr>
<td></td>
<td>John Scholfield* Joel Mabus* WP</td>
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<tr>
<td>12</td>
<td>MULTI-ETHNIC MUSIC IN THE NORTH COUNTRY; OR How a Pole learns a German tune from a Norwegian accordionist while playing an Italian instrument at a Swede’s tavern. Jim Leary*</td>
<td>Making a Folk Toy Clay Play Homemade Ice Cream Sing Along (Sally Rogers, D. Ross, G. Clemmens, F. Youngman)</td>
<td>Ferdy Goode—birchbark canoe building R. Harton—northwoods tools Tom Vizanka—woodworking Judy Peterson—spinning flax Chris Bennett—needlework</td>
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<td></td>
<td>Poet Howard Mohr</td>
<td></td>
<td>Ruffwater Stringband, Glen Morningstar—dancemaster (Upper Level—Textile Crafts Area)</td>
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<tr>
<td>2</td>
<td>AMERICAN INDIAN DRUM &amp; SONG</td>
<td>Dulcimers (M. Anderson) Sand Art Storytelling (P. Stambler) Quill Writing Making Butter</td>
<td>Minnesota Traditional Morris*</td>
<td>Claude VanOoyen—woodwork Rick Cooper—duck decoys Mickey Johnson—baskets Camille Bennett—pottery Irene Barker—Norwegian wheel Spinners’ Show &amp; Tell</td>
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<tr>
<td></td>
<td>Oscar Pigeon* Don Perote*</td>
<td></td>
<td>(Lower Level)</td>
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<td>3</td>
<td>READING IN THE GLADE</td>
<td>Glue It &amp; It’s Yours Nature Prints Songs in Other Languages (Narodno, J. Berquist, M.L. Hammond) Marbleizing</td>
<td>Kitty Koool—wood sculpture Sigrid Harala—tole painting Becky Rehl—paper cutting John Toomey—horseshoe making Sandy Clement—spinning Nancy Kauppi—spinning</td>
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<td></td>
<td>Poet John Woods</td>
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<td>4</td>
<td>POETIC ROOTS</td>
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<td></td>
<td>John Woods* Howard Mohr Pat O’Neill Peter Stambler</td>
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<td>5</td>
<td>UP A TREE</td>
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<td></td>
<td>Sally Rogers* R. &amp; M. DelGrosso Ginni Clemmens Robert Johnson Robbie Clement Frank Youngman</td>
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For stage locations, see map on Back Cover. Alternative locations listed under the stage areas are inside the College and will be used in case of inclement weather.

* Note: Many craftspeople will be present & working most of the day both days. The above demonstration times have simply been scheduled for everyone’s convenience.
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<tr>
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</tr>
</thead>
</table>
| 11   | The ALLAN-SHERMAN - TOM LEHRER MEMORIAL WORKSHOP  

John Scholfield*  
Joel Mabus*  
WP  

MULTI-ETHNIC MUSIC IN THE NORTH COUNTRY: OR  
How a Pole learns a German tune from a Norwegian accordionist while playing an Italian instrument at a Swede's tavern. Jim Leary*  
|
| 12   | READING IN THE GLADE  

Poet Howard Mohr  
|
| 1    | AMERICAN INDIAN DRUM & SONG  

Oscar Pigeon*  
Don Perote*  
|
| 2    | READING IN THE GLADE  

Poet John Woods  
|
| 3    | POETIC ROOTS  

John Woods*  
Howard Mohr  
Pat O'Neill  
Peter Stambler  
|
| 4    | UP A TREE  

Sally Rogers*  
R. & M. DelGrosso  
Ginni Clemmens  
Robert Johnson  
Robbie Clement  
Frank Youngman  
W  
|
| 5    | BALKAN DANCE  

Narodno*  
(Upper Level—Textile Crafts Area)  
W  
|
| 6/7  | SATURDAY SCHEDULE  

For stage locations, see map on Back Cover. Alternative locations listed under the stage areas are inside the College and will be used in case of inclement weather.  

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# SUNDAY ACTIVITIES

<table>
<thead>
<tr>
<th>TIME</th>
<th>STAGE I or Room 307</th>
<th>MAIN STAGE or Room 211</th>
<th>STAGE III or Rooms 324-325</th>
<th>STAGE IV or Room 313</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>HAMMERED DULCIMER</td>
<td>ITALIAN-AMERICAN MUSIC FROM THE GOGEBIC RANGE</td>
<td>JERRY RASMUSSEN, LEADER. ALL PERFORMERS HAVE BEEN INVITED TO PARTICIPATE AND CONTRIBUTE THEIR OWN STYLES OF GOSPEL MUSIC.</td>
<td>OLD WINE IN NEW BOTTLES (TRADITIONAL IDEAS IN CONTEMPORARY SONGS)</td>
</tr>
<tr>
<td></td>
<td>Jay Round*</td>
<td>Jim Leary*</td>
<td>Sally Rogers*</td>
<td>David Essig*</td>
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<td></td>
<td>Bill Webster</td>
<td>Sam Valenti</td>
<td>John Woods</td>
<td>Marie-Lynn Hammond</td>
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<td></td>
<td>Cecilia Horodko</td>
<td>John Lombardo</td>
<td>Jerry Rasmussen</td>
<td>John Berquist</td>
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<td></td>
<td></td>
<td>Paisano Club</td>
<td>Robbie Clement</td>
<td>Robert Johnson</td>
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<td></td>
<td></td>
<td>Frank Genisot</td>
<td>Jerry Rau</td>
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<td></td>
<td>WP</td>
<td>WP</td>
<td>Howard Mohr</td>
<td>WP</td>
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<tr>
<td>12</td>
<td>SINGING HARMONY</td>
<td>FINNISH-AMERICAN MUSIC FROM THE UPPER MIDWEST</td>
<td>MONUMENTS—BUILDING THEM UP &amp; TEARING THEM DOWN</td>
<td>A GUITAR BY ANY OTHER NAME</td>
</tr>
<tr>
<td></td>
<td>Narodno</td>
<td>Jim Leary*</td>
<td>Jerry Rau*</td>
<td>Joel Mabus*</td>
</tr>
<tr>
<td></td>
<td>Thelma Buckner &amp; the</td>
<td>Jingo Viitala Vachon</td>
<td>Honeyboy Edwards</td>
<td>Robert Johnson</td>
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<tr>
<td></td>
<td>Minnesota Gospel Twins</td>
<td>Bill Koskela</td>
<td>Ginni Clemmens</td>
<td>Rich DelGrosso</td>
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<tr>
<td></td>
<td>Sally Rogers</td>
<td>Helmer Toyras</td>
<td>Marie-Lynn Hammond</td>
<td>David Essig</td>
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<td></td>
<td>Robbie Clement*</td>
<td>Joyce Hakala Davis</td>
<td>Chas Moore &amp; Barb Tennis</td>
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<td></td>
<td>Will Schmid*</td>
<td>WP</td>
<td>WP</td>
<td>WP</td>
</tr>
<tr>
<td>1</td>
<td>BANJOLOGY</td>
<td>2:00 - 2:30 CONCERT</td>
<td>WHISTLE, TOOT AND SQUEEZE</td>
<td>SINGIN' THE BLUES</td>
</tr>
<tr>
<td></td>
<td>Robbie Clement*</td>
<td>Ginni Clemmens</td>
<td>Kevin &amp; Maggie Henry*</td>
<td>Robert Johnson*</td>
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<td></td>
<td>Dave Ross</td>
<td></td>
<td>John Berquist</td>
<td>Honeyboy Edwards</td>
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<td></td>
<td>Sally Rogers</td>
<td>2:30 - 3:00 CONCERT</td>
<td>Sandy Clement</td>
<td>R. &amp; M. DelGrosso</td>
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<td></td>
<td>Joel Mabus</td>
<td>Narodno</td>
<td>WP</td>
<td>Ginni Clemmens (2:30-3)</td>
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<td></td>
<td>Fritz Schuler</td>
<td></td>
<td>WP</td>
<td>WP</td>
</tr>
<tr>
<td>2</td>
<td>THE WATERING HOLE</td>
<td>3:00 - 3:30 CONCERT</td>
<td>MOUTH MUSIC</td>
<td>FLATPICKER'S COMPRENDIUM</td>
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<td></td>
<td>R. &amp; M. DelGrosso*</td>
<td>Jingo Viitala Vachon</td>
<td>Marie-Lynn Hammond*</td>
<td>Tim Hennessy*</td>
</tr>
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<td></td>
<td>Charlie &amp; Ann Heymann</td>
<td>3:30 - 4:00 CONCERT</td>
<td>Will &amp; Annie Schmid WP</td>
<td>Charley Wagner</td>
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<tr>
<td></td>
<td>Honeyboy Edwards</td>
<td>Gogebic Range Tamburitzans</td>
<td>3:30</td>
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<td></td>
<td>John Scholfield</td>
<td></td>
<td>SONGCRAFTERS AND TUNESMITHS</td>
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<tr>
<td>3</td>
<td>EVENING CONCERT BEGINS</td>
<td>4:00 - 4:30 CONCERT</td>
<td>Jay Round*</td>
<td>HEAVENLY SOUNDS FROM THE DEVIL'S INSTRUMENT</td>
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<td></td>
<td></td>
<td>Bethany Baptist Swedish String Band</td>
<td>Peter Ostroushko</td>
<td>Gary Schulte*</td>
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<td></td>
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<td></td>
<td>Jerry Rau</td>
<td>Maggie Henry</td>
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<td></td>
<td></td>
<td></td>
<td>Sally Rogers</td>
<td>Phil Martin</td>
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<td>4</td>
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<td>CuZ Teahan</td>
<td>Bob Werner</td>
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<td></td>
<td></td>
<td></td>
<td>Will Schmid (3:30-4:30)</td>
<td>Helmer Toyras</td>
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<td></td>
<td>Joel Mabus</td>
<td>Al Smitley</td>
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<td></td>
<td>WP</td>
<td>Barb Tennis</td>
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<td>5</td>
<td></td>
<td></td>
<td>WP</td>
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</tbody>
</table>

**KEY:**
- W = Workshop (audience participation)
- P = Presentation
- WP = Combination of workshop & presentation
- * = session host

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<tbody>
<tr>
<td>11</td>
<td></td>
<td>Fence Painting Tops Finger Puppets What's That Instrument? (K. Henry, M. Anderson, DelGrossos, M. Pilon, R. Ott) Wall Hangings Riding Sticks</td>
<td>SCANDINAVIAN FIDDLE WALK &amp; DANCE Meet at the Information Trailer &amp; stroll to the top of Mount Zion, overlooking the Gogebic Range, to the accompaniment of Scandinavian walking tunes by the Folklore Village Musicians. The walk culminates in a dance at the summit. W</td>
<td>John Murphy—waterfowl carvings Sandy Clement—spinning Hilda Karl—weaving</td>
</tr>
<tr>
<td>2</td>
<td>Cuz Teahan*</td>
<td></td>
<td></td>
<td>Minnesota Trailbound—log cabin building Jeff Wilson &amp; Jeff Richter—trapping Barb Rady—tole painting Irene Barker—spinning</td>
</tr>
<tr>
<td>3</td>
<td>READING IN THE GLADE</td>
<td>CHILDREN'S CONCERT John Berquist* Thelma Buckner Robbie Clement David Essig</td>
<td>ENGLISH COUNTRY DANCE Minnesota Traditional Morris* (Upper Level—Textile Crafts Area) W</td>
<td>Kitty Kocol—wood sculpture Sigrid Hantala—tole painting Camilla Bennett—pottery Jeanne Walters—spinning</td>
</tr>
<tr>
<td>4</td>
<td>STORYTELLERS</td>
<td></td>
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<td>Note: Many craftspeople will be present &amp; working most of the day both days. The above demonstration times have simply been scheduled for everyone's convenience.</td>
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<td></td>
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PERFORMER PROFILES

MARIE-LYNN HAMMOND

Marie-Lynn Hammond began her performing career with the popular Canadian group, Stringband, with whom she recorded several albums. She left the group to explore new musical territory, and her repertoire now boasts everything from blues to country to swing to original, plus fresh arrangements of traditional tunes. Much of her musical material, both traditional and original, relates to her French-Canadian heritage. She performs some songs in French, and some of her own songs relate to her family and her sense of Canadian identity. Of Marie-Lynn, the Ottawa Journal wrote, “Quite simply, her vocals are among the best in the business.” Her direct and witty approach to songwriting has received equally high praise across Canada. The North Country transcends international boundaries—and that is why Marie-Lynn Hammond, from Toronto, Ontario, is here with us this year.

KEVIN & MAGGIE HENRY

Growing up on a farm in the remote part of County Sligo, Ireland, Kevin Henry began learning traditional Irish tunes as a young boy from his neighbors and at country dances. His daughter, Maggie, followed in her father’s musical footsteps and began learning Irish music from him at the age of seven. She now accompanies her father on fiddle, flute, tin whistle and bodhran, and is already a seasoned festival performer at the ripe old age of 15! The Henrys live in Chicago, Illinois, where Kevin performs weekly in the informal atmosphere of the 6511 Club, and is a full-time steelworker. In addition to playing Irish flute and bodhran, he specializes in a unique instrument called the Uilleann pipes (also known as “elbow pipes”). Based on the same system as an organ, Kevin explains that the pipes are operated by pumping air into the bellows and then pressing your elbow on the bag to produce different notes. It is the only member of the pipe family that produces two octaves.

Just listen to the traditional Irish music of Kevin & Maggie Henry, and be magically transported back to the days of good neighbors and country dances in County Sligo.

ROBERT “ONE MAN” JOHNSON

Query: Can one man simultaneously play a guitar, harmonica/kazoo, and hi-hat cymbal, and still have enough coordination (and energy) to manage a mean 13-string acoustic foot piano? Robert “One Man” Johnson can and does. If this sounds a little incredulous, ponder the forces behind Johnson’s start in music. After deciding on a career in baseball when he was 13, his goal was literally stopped short by a run-in with a truck which cost him 55 stitches and his hopes of an athletic career. But thanks to what he calls “the world’s smallest insurance settlement” of $300, he was able to buy a guitar and launch a new career in music. After meeting Lone Cat Fuller, himself a sort of one-man band, Johnson’s obsession with playing more than one instrument at a time began. He fashioned his own 13-string fotdella (foot-diller) after the one used by Lone Cat, and added the remaining instruments to produce his unique sound. So who’s One Man Johnson? Just look for the guy surrounded by instruments with only one shoe on—how else would you play a fotdella?

JOEL MABUS

Great grandfather passed the tradition on to Joel’s grandfather, and Grandpa Mabus passed on the fiddlin’ love to Joel’s dad, who with his wife Ruby and an assorted group of uncles formed the bardance group known as the “White Star Rangers.” So it was quite natural, almost genetic, that Joel started fiddling around (on an instrument) and began learning the harmonies of his native Southern Illinois as a young boy. Helped along by a good dose of Pentecostal hymns and faithful listening to the Grand Old Opry on the radio, Joel became interested in the fiddle (naturally!), banjo and guitar, and finally in songwriting itself. Joel, who now lives in Lansing, Michigan, brings back to us the same aural tradition and love for “plain ole grass-roots music” of common folk made famous by Great Grandpa Mabus long ago.

MINNESOTA TRADITIONAL MORRIS

The Minnesota Traditional Morris returns this year to the North Country Folk Festival to perform the ancient Morris Dances, dating back centuries or more to the Cotswold Hill Country of England. In case you missed this Minneapolis group last year, the Morris Dance is known for its power and vigor. The dance was originally performed as a 6-man set, as well as individual and double jigs, to celebrate the sun & moon, and to summon the seasons and cycles of fertility. At first accompanied by pipe and tabor, and now with fiddle and concertina, the dancing is also spiced up by the cracking of sticks and the jangling of bells that festoon the lads’ shinpads. Traditionally the Morris was performed by men, but English women saved the tradition from dying out when sometimes a village’s entire male population was lost in World War I.

Whether or not the Minnesota Traditional Morris can summon the moon and stars (as well as other things), we will have to see. But one thing for sure, they will certainly bring out the dance in you.
NARODNO INTERNATIONAL SINGERS

When the Turks tried to wipe out the lively Balkan culture by banning all musical instruments, the "Narodno" (a word meaning "people" in many Balkan languages) found other ways to accompany their dancing. Today the Narodno International Singers from Madison, Wisconsin, continue the same tradition: by singing—and dancing to—the folk music of the Balkan peoples. Narodno brings an enthusiasm and life to their performances that is equalled only by their harmonies. Whether it be the singing of the traditional Balkan village music, done in a "shout voice" appropriate for singing outside in the fields, or the songs of Macedonian and Bulgarian communities, Narodno will bring the same vitality to their singing that even the Turks could not suppress centuries ago.

THE NEW PRAIRIE RAMBLERS

Eclectic: 1. selecting what appears to be best in various methods or styles; 2. composed of elements drawn from various sources 3. the New Prairie Ramblers, one of the most dynamic acoustic groups to come out of the North Country in recent years. Consider the group members' resumes. Mandolinist and fiddler Peter Ostroushko is one of the best instrumentalists in the country, and a competent songwriter as well. To top that off, he speaks flawless Ukrainian. Tim Hennessy's soulful voice stands out on country western and swing tunes. He's won several flatpicking competitions, likes to yodel and is a dedicated fisherman. Barb Montoro may not talk much on stage but her solid bass playing provides the group with a great rhythmic foundation. She is a veteran of Any Old Time Stringband, an all-women band from San Francisco. Finally, there is Bob Douglas, the principal mandolin player, tenor vocalist and dance caller. Bob's forte is American and Irish traditional music. And your feet won't be still for long when he and Peter start in on those double mandolin tunes! Formerly the house band for "A Prairie Home Companion," and all residents of the Minneapolis/St. Paul area, the Ramblers will delight you with their numbers performed in the tradition of great American radio bands.

OSCAR PIGEON & DON PEROTE

We often think of folk music having its roots in antiquity, but think of an oral music tradition that has remained unchanged and unbroken for thousands of years! The tradition of the song and drum in the cultural, social and religious life of Native American peoples has been passed on through countless generations. Oscar Pigeon and Don Perote, both tribal elders and members of the Inter-Tribal Drum, will share with us the history and ways of the song and drum as they relate to the Winnebago, Menominee and Oneida peoples. Oscar and Don are from the Shawano, Wisconsin, area. Their presentations and interpretations will bring us all closer to these ancient expressions of North Country folk music.

JERRY RASMUSSEN

Jerry Rasmussen's music recalls his boyhood days growing up in Janesville when it was still a sleepy, small southeastern Wisconsin town. He brings back the sights and sounds of rural Midwestern life: county fairs, slow moving freight trains that rumbled through the countryside, and lazy days lying back in the tall field grass just watching the clouds drift across the summer sky. His easy, relaxed style on the guitar speaks of slower times, although Jerry will be the first to admit that even he cannot turn back the hands of time. Jerry has since moved from his Janesville home to Stamford, Connecticut, where he serves as the Director of the Stamford Museum and Nature Center. But as they say, "You can take the boy out of the Midwest but you can't take the Midwest out of the boy." Jerry's heart and songs still lie in the North Country.

JERRY RAU

Jerry Rau, from Minneapolis, Minnesota, blames an uncle on his father's side for his musical ability. "Uncle Rau" believed that the idea of "a proper time and place" has no role in true musical entertainment. He often sang on city busses, and Jerry followed his uncle's lead. With his fat-bodied Martin guitar, he has performed from coast to coast in a variety of places—from the streets to colleges and clubs—and usually at any time the musical spirit possesses him. Through all the changes Jerry has experienced, one thing remains constant—his love for folk music. He often wonders if other people get the same images from a song that he does. Listening to Jerry you can't help but see the reflections of his love for people, music and spontaneous entertainment in his songs. Uncle Rau would have been proud.
PERFORMER PROFILES

SALLY ROGERS

Sally brings to us the songs and ballads, past and present, of British and American traditions. She accompanies her clear, agile voice with dulcimer, banjo and guitar. But Sally is much more than a mere singer of songs—she’s unpretentious, brimming with enthusiasm and fun. According to Sally, “there’s something awesome about old songs.” Her repertoire includes songs that are hauntingly lovely, powerful ballads, some slightly “off-color” ditties, and her own compositions filled with imagery and personableness. Sally admits that the great percentage of folk tunes are on a sad or mournful key, but she prefers to invest her talents in the happier, lighter musical tales. A resident of Bath, Michigan, she has performed throughout the Midwest & Canada, and in Bermuda and Switzerland as well. We welcome Sally again this year to the North Country!

JAY ROUND

Attention hammered dulcimer fans! The North Country Folk Festival is proud to present Jay Round of Jenisot, Michigan, one of the foremost hammered dulcimer players in the United States. Jay’s early musical influences came from family folk music jam sessions where he learned the rudiments of music and became proficient on several stringed instruments. At the age of 13, Jay was introduced to the hammered dulcimer by Chet Parker, who in his early 80’s had become a legend in his own time. So began Jay’s love affair with the hammered dulcimer, a relationship which has taken this western Michigan native to Arkansas, Nashville and several tours with the Grand Old Opry. Jay’s goal in music is to explore new territories in sound, to create an enjoyable form of entertainment for his audience, and to enjoy himself as well. We think you’ll agree that he achieves that goal to everyone’s satisfaction.

FESTIVAL BENEFIT DRAWING
TO BE HELD SUNDAY, JULY 26 AT 5 P.M. ON THE MAIN STAGE
1st Prize: THE NORTH COUNTRY FOLK FESTIVAL PINE TREE DESIGN QUILT
2nd Prize: HAMMERED DULCIMER & 20% discount on Jay Round’s Hammered Dulcimer Workshop
3rd Prize: LAP FOLK HARP
4th Prize: SET OF BONES (ROWDIES)

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BY FESTIVAL PERFORMERS

JOHN BERQUIST: The Stringband (Intercord Xenophon 26422) R; The Stringband, Street Singers' Heaven (Intercord Xenophon 26467) R; Moose Wallow Ramblers (Half Moon 1001); Fire in the Jackpine (Half Moon 1002) R

THERMA BUCKNER: Reach Me a Hand (Afro-American Music Opportunities Association, Inc.) R

CLAIRESEACH: Let Erin Remember (Clairseach) R

GINNI CLEMMENS: I'm Looking for Some Long Time Friends (Open Door) R; Wild Women Don't Get the Blues (Open Door) R; Sing a Rainbow and We All Have a Song (Folkways 7637 and 7576) R; A Gathering at the Earl of Old Town (with other Chicago folk musicians, Mountain Railroad MR 670) R; Rhythms of Childhood (with Ella Jenkins, Scholastic 7653) R

RICH & MAUREEN DELGROSSO: The Good Times (Independent) R

DAVID "HONEYBOY" EDWARDS: I've Been Around (Trix 3319) R; David Honeyboy Edwards, Mississippi Bluesman (Folkways 3539) R; Old Friends (Earwig 4902) R

DAVID ESSIG: Redbird Country (Phonodisc PWS-001) R; High Ground (Phonodisc PWS-002) R; Stewart Crossing (Phonodisc PWS-006) R; Sequence (Phonodisc PWS-012) R; In the Tradition (Phonodisc PHE 6014) R

GOGEBIC RANGE TAMBRITZANS: Gogebic Range Tamburitzans (Mark) R

MARIE-LYNN HAMMOND: Marie-Lynn Hammond (Independent) R; With Stringband (all on Nick Records): Stringband Live; Thanks to the Following; National Melodies; Canadian Sunset R

ROBERT "ONE MAN" JOHNSON: Sweet Mama, Don't Let It Fall (Sweet Jane -- out of print) R; '54 Chevrolet Panel Truck Blues (Housedog) R

JOEL MABUS: Grassroots (Grand River 0003) R; Settin' the Woods on Fire (Flying Fish 235) R

HOWARD MOHR: How to Tell a Tornado (Prairie Home Companion, to be released late summer) B

NEW PRAIRIE RAMBLERS: The New Prairie Ramblers (Independent) R

PAT O'NEILL: Poems of the Possum B

JERRY RASMUSSEN: Get Down Home (Folk Legacy FSI-77) R

JERRY RAU: Minnesota Minstrel (Train on the Island T1-3) R; Tracking Down the Feeling (T1-8) R

SALLY ROGERS: The Unclaimed Pint (Wheatland 005) R

JAY ROUND: The Hammered Dulcimer Album; Columbia Stockade Blues; One Time Friend; Don't Get Around Much Anymore (all on Turnaround) R

RUFFWATER STRINGBAND: Michigan Winter (release date Sept. 1) R

WILL SCHMID: Over 30 guitar method books, teacher's packs and songbooks (Hal Leonard Publishing Co.) B

PETER STAMBLER: Wilderness Fires (Jump River Press) B

T.P. "CUZ" TEAHAN: The Road to Glountane (Independent) B

JINGO VIITALA VACHON: Finnish Fibbles; Sagas from Sisula; Tall Timber Tales (L'Anse Sentinel) B

JOHN WOODS: The Deaths of Paragon, Indiana; On the Morning of Color; The Cutting Edge; Keeping Out of Trouble; Turning to Look Back: Poems 1955 - 1970; Striking the Earth (all Indiana University Press) B

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North Country Folk is a quarterly magazine that focuses on the folklore, heritage, literature and music of the Upper Great Lakes Region. Featured subjects include a crafts page, a kids' page, folk dance traditions, ethnic recipes, history and use of regional and ethnic instruments, songsheets, tall tales, short stories, poetry, news of folk organizations and activities throughout the Region, local history, interviews and more.

Subscriptions are $10 for one year (four issues) and can be obtained using the form below.

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NORTH COUNTRY FOLK SUBSCRIPTION FORM

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GENERAL CRAFTS

John Barnabo—Hurley, WI—canning
Camilla Bennett—Madison, WI—potter
Irene Gallito—Montreal, WI—rosemalting
Sigrid Hantala—Ironwood, MI—tole painting
Rick Hartom—Marquette, MI—northwoods tools
Kris & Larry Hopkins—Hurley, WI—goatraisers (Kids’ Area, Sunday only)
Mickey Johnson—Wakefield, MI—trapping, basket-making, fishing creels
Kath Darnell Mikelsavage—E. Lansing, MI—calligraphy
John Pera—Ironwood, MI—potter (Kids’s area)
Barbara Rady—Ironwood, MI—tole painting
Rebecca Rehl—Blue Mounds, WI—Wycinanki (Polish paper cutting)
John Toomey—Chassell, MI—farrier
Amy VanOoyen—Ironwood, MI—beekeeping (Sat. only)
Jeff Wilson & Jeff Richter—Mercer, WI—trapping, tanning

WOODWORKING

Tom Vizanko of Ironwood, woodcarver, who for decades has made the Indianhead signs seen along the highways of Gogebic County, will be demonstrating the art of woodcarving during the daytime activities on Saturday. The Indianhead signs were used to identify scenic areas in the county, to identify streams, and were also used as guide markers. Shown here hewing a totem pole; one readily seen example of his work is the signpost at Gogebic Community College. Tom retired from the sign-making job a number of years ago and the County Highway Department took over the job for a few years under his leadership. The cost has escalated to the point where the signs can no longer be produced efficiently and very few are now seen along the roads. Deterioration and pilfering have taken their toll.
TEXTILE CRAFTS

INTRODUCTION

Exhibited this year in the textile crafts area of the North Country Folk Festival will be a variety of spinning techniques. The most primitive method is the drop spindle, which was used by the Egyptians and Greeks. The American Indian version of a drop spindle, called a Navajo spindle (beedizi), will also be demonstrated. The walking wheel is the spinning wheel in its simplest form. It is similar to the hand spindle but is operated in a horizontal position. This wheel was used in Europe and early America to spin wool into yarn.

With the introduction of the treadle spinning wheel in about 1519, spinning became faster and easier. There will be demonstrations on an old Saxony wheel, a Norwegian wheel, and a modern New Zealand wheel. Spinners will be using both sheep wool and flax in their work.

Once the spinning is completed the yarn is either left the color it is or dyed. If dyed, many natural plants can be utilized. After the dyeing, the yarn is ready to use. Many hand spinners also weave. There will be hand woven pillows, scarves and knitted sweaters and mittens using the hand-crafted wool and linen on display and for sale this year.

—Sue Spaete
Crafts Coordinator

Irene Barker—Highland, WI — spinning with a Norwegian wheel
Chris Bennett—Ironwood, MI — needlework
Sandy Clement—Madison, WI — spinning
Katy Fitzpatrick—Brimson, MN — quilting (Katy is in charge of the North Country Folk Festival quilt)
Flax to Gold—Stevens Point, WI — folk clothing
Margaret Grachek—Ironwood, MI — weaving
Mary Hruby—Marengo, WI — herb dolls & pillows
Hilda Karl—Hurley, WI — weaving
Nancy Kauppi—Bessemer, MI — spinning
Tina Kravetz—Ironwood, MI — tatting (making lace)
Judy Parejko—Holcombe, WI — folk clothing
Judy Peterson—Duluth, MN — spinning flax
Melba Rigoni—Ironwood, MI — spinning with a Navajo spindle

Ursula Schram—Kimball, WI — weaving/spinning (Sat. only)
Susan Spaete—Bessemer, MI — spinning with a drop spindle
Jeanne Walters—Antigo, WI — spinning
(LEFT) FESTIVAL QUILT
Individuals from all around the Midwest have made one quilt square each and brought it to the Festival. The squares will be sewn together & quilted during the weekend under the direction of Katy Fitzpatrick (shown at left) from Brimson, MN. The completed quilt will be one of the items awarded in the Festival's benefit fundraiser (drawing to be held at 5 p.m. Sunday on the Main Stage).

(BELOW)
Len and Su MacEachron, owners of the Minneapolis-based folk instrument shop Here, Inc., will donate to the Festival for the benefit fundraiser one completed Hammered Dulcimer, one completed Lap Folk Harp, and one set of Rowdies—an original set of MacEachron high-powered bones. We appreciate their support of the Festival fundraiser in 1980 through similar instrumental donations. This year's drawing will be held at 5 p.m. Sunday on the Main Stage.

INSTRUMENT BUILDERS

Mike Anderson - Jacksonville IL - dulcimer maker
Heartland Music - Stevens Point WI - guitars & hammered dulcimers
Here, Inc. - Minneapolis MN - you can build one of their appalachian dulcimer kits during the Festival weekend.
Neptune Rising - New Glarus WI - guitars and autoharps
St. Croix Kits - Stillwater MN - dulcimer (both varieties), banjo & harp kits
Bill Webster - Detroit MI - hammered dulcimer builder
PERFORMER PROFILES

RUFFWATER STRINGBAND

Dulcimer...that is the heart of the Ruffwater Stringband. And at that heart are Bob Hubbach, Cecelia Horodko, Bill Webster and Judi Morningstar, all accomplished players whose skills can make the group's hammered dulcimer section sing a wide variety of tunes from British folk music to old Michigan dance classics. Fiddles...a collection of old styles, not that we're implying anything about Al Smitley, Gene Menton or Glen Morningstar, each bringing a different fiddling tradition to the devil's box section. Add the rhythm section...the foundation just for fun. Everybody in this crew, including Rick Ott and Tom Radcliffe, play instruments ranging from guitar, bass and banjo-mandolin, to an assortment of cowbells and whoopee cushions. All these elements together comprise the instrumental end of the Ruffwater Stringband...and if we're lucky, they'll treat us to some of their harmonious a cappella ballads and shanteys as well.

WILL SCHMID

"People getting together to make music, share songs and have fun—that's what folk singing always has been and that characteristic still endures"—the words of Will Schmid on the subject of folk music. Although Will is a professor of music at the University of Wisconsin-Milwaukee amongst other credentials, he still believes that music should be fun for both the performer and the audience. He writes his own compositions, including "Child of the Midwest," which extolls the virtues of the North Country ("where the walleyes run free"). But Will is not merely a capable songwriter and enthusiastic performer; he is also the Festival's Artistic Director, and will keep the evening concerts moving along smoothly as the Master of Ceremonies.

TERRY "CUZ" TEAHAN

Folks call Terry Teahan "Cuz" (for cousin) because he calls everyone else "Cuz." At age 74, Cuz still plays regularly at weddings, cultural events and benefits in the Chicago area. In 1980 he was voted Irish Musician of the Year for his long-standing contributions to the field of Irish culture; although he modestly claims, "It was the B.S. that got it for me more than my talent." Cuz plays concertina & button accordion, and he's also handy with a needle—a number of his embroidery works are on file at the Smithsonian Folk-life Collection in Washington, D.C. His original melodies are filled with a joyous love of life, with humor and with heart. So come out and meet your long-lost cousin, "Cuz" Teahan.

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THE BETHANY BAPTIST SWEDISH STRING BAND AND CHORUS — Mason, WI. At the turn of the century, Swedish-American Baptist churches commonly had "string bands" which participated in worship services. While these groups are all but vanished nowadays, the Bethany Baptist band owes its persistence, in part, to George Wicklund (violin), Reuben Wicklund (autoharp), and Lily Westlund (guitar), who have been members for some 60 years. Accompanying their playing are more guitars, autoharps, a piano, vibes, and a steel guitar. The group will be joined by a Swedish chorus, and song sheets will be available to anyone who wants to sing along.

BILL KOSKELA — Ironwood, MI. Bill's parents came from Finland and his dad was a fine musician in the Tripoli, Wisconsin, area. Bill grew up there and learned to play the piano accordion. Making his living as a TV and radio repairman in Chicago, he also ran the Finnish-American tavern with his wife Miriam, while playing for dances at the Finnish Hall. Bill retired to Ironwood a decade ago.

SAM VALENTI — An Italian-American from Hurley, Wisconsin, 78-year-old Sam Valentti is noted for his prowess on the piano accordion. Besides playing a wide range of ethnic and "modern" numbers for local events, he ran the Valentti Accordion School, teaching his instrument to youngsters for decades. Frank Genisot, an old friend and bass player, will accompany Sam.

FRANK GUST — Frank has played every watering hole and hall on the Gogebic Range during the past twenty-five years. Born into a musical family (his dad and uncle played in local bands), he took up the piano accordion at the age of ten. His varied repertoire includes Polish, Croatian, and Finnish tunes. Although a Pole, he has kicked off Hurley's Paavo Nurmi Marathon with "Kukka Se Sauna Lemitha."

JOHN LOMBARDO — John grew up in a musical Italian-American family. His father was an accomplished guitarist, his mother a fine singer, and the two performed Italian songs at home. While in his early teens, John played with "Pappy Etnomore's Barn Dance Jubilee" on WJMS Radio in Ironwood. Since that time, he has played with various bands throughout the Midwest.

JINGO VIITALA VACHON — Growing up in a large family in Toivola, Michigan, Jingo listened to her mother's singing and learned to play various instruments (six and twelve string guitars, fiddle, dobro and harmonica) along with her brothers and sisters. Besides mastering Finnish tunes, Jingo sang hillbilly duets on radio in the late 1930's. She has translated "Wabash Cannonball" into Finnish, and her "Finnglish" dialect compositions are a delight.

HELMER TOYRAS — Helmer grew up with Finnish music in the L'Anse, Michigan, area, taking up the fiddle in the 1940's. He has played with dance bands and in taverns throughout the Upper Peninsula and, in 1976, he performed at the Smithsonian Institution's Folklife Festival. Besides "Kulkin Vali" and "Kauhavan Polkka," Helmer saws a mean version of "Soldier's Joy."

PAISANO CLUB — The Paisanos are chiefly second-generation Italian-Americans from the Gogebic Range who were raised within a tradition of ethnic picnics and song. Organized by Dante Pricco and backed by the guitar playing of Dominic Pitrone, they perform a variety of folk songs from Italy's diverse regions. In their colorful costumes, they have played for summer festivals throughout the Lake Superior region.

JOHN SHAWBITZ — Eighty-one year old John Shawbitz began playing commercially in 1912 after taking lessons from the Italian piano accordion virtuoso Pietro Deiro. Born into a Yugoslav-American family in Bessemer, Michigan, he was an early streetcar conductor and has lived his life in the region. His repertoire ranges widely from ethnic dance tunes to classical pieces.
THE PASTY (Taken from “A Brief History of the Pasty”... compliments of the Ironwood Chamber of Commerce)

Often mispronounced, but never duplicated, the pasty (“PASS·TEE,” not “PASTE·TEE,” which is a completely different subject) has been an important food in the North Country since the first Cornish miners immigrated here in the 1870’s. This streamlined dinner could be carried in a miner’s pocket without spilling a mouthful, hours later one bite revealing a hearty meal of still steaming meat, potatoes, onions, and perhaps turnips.

Clever Cornish wives from England’s Cornwall mining region had long known the way to provide their husbands and sons a hot, stick-to-the-ribs meal even while they were deep beneath the earth. When the “Cousin Jacks and Jennys,” as the Cornish were nicknamed, came to the North Country’s mining regions, they brought not only their colorful heritage, but their culinary contribution—the pasty—as well. It’s no wonder that the little pasty caught on so quickly. Cold sandwiches, cake, or a wedge of clammy pie was poor fare compared to the steamy, succulent contents of a “Cousin Jack’s Mouth Organ”!

Though many of the mines are now closed, the pasty remains a favorite North Country meal. Why not sample one this weekend at the North Country Folk Festival Pasty Booth, and then try your hand at making your own pasties with the following recipe?

NORTH COUNTRY PASTIES: Take a sieveful of flour, ¾ cup of lard, 2 tbsp. suet, and enough water to work up a smooth dough. Roll out the dough and cut to the size of dinner plates. Fill the pasties on one half with a mixture of 6 to 8 average size potatoes cut into slices, 2 lbs. cubed beef (or beef & pork mixed), onion and turnip or carrot to taste. Season thoroughly. Fold over the pasty and seal by crinkling the edges. Bake 45 to 60 minutes, depending on the fire. Wrap in oiled paper and clean dish towels. The pasties will then stay hot 8 to 10 hours—and how! (When convenience permits, many people like to top their pasties with catsup).

NISUA (from Eeva Koopikka of Kearsarge, Michigan)

Take 2 cups milk and a stick of oleo, scald and cool. Take 2 yeast dissolved in ½ cup warm water; beat and add 2 eggs. Add 1½ tbsp. salt, 1 cup sugar, 1 tsp. crushed cardamom (Eeva buys fresh cardamom & crushes it in the blender), and 8 to 10 cups flour. Mix well and knead. Let rise until twice its bulk—this will take an hour or so. Divide dough into 6 parts. Use 3 parts to a braid to make a loaf. This recipe makes 2 long loaves. Place in a 9 X 13 pan and let rise one hour. Bake at 300° for 1 hour. After the bread is baked, brush with sugar water (boil together ½ cup water and ¼ cup sugar). Sprinkle with sugar. Everybody asks Eeva how she gets her loaves so high; she says placing the loaves in a 9 X 13 pan, rather than a flat sheet, makes them so high and beautiful.

EGG COFFEE

Rinse a pot with boiling water to warm it. Mix together 1 slightly beaten egg, 1 crushed egg shell, ½ cup regular grind coffee, ½ cup cold water and a pinch of salt. Place into warmed pot and add 6 cups boiling water. Stir well. Bring the contents to a boil slowly, and simmer for 3 minutes. Add ½ cup cold water. Keep warm but avoid boiling. The coffee should be crystal clear. (If you’ve just used your last three eggs for an omelette, you can replace the beaten egg with three shells.)

FOOD VENDORS

EARTHCURST BAKERY—Stevens Point WI—veggie pizza, veggie pastries, croissants, danish & cinnamon rolls
KIMBALL VOLUNTEER FIRE DEPARTMENT—Kimball WI—homebaked goodies, donuts, coffee, cider
COOKING WITH ZUCCHINI—Duluth MN—zucchini burgers, breads & cakes
WHITE PINE COMMUNITY BROADCASTING—Rhinelander WI—fruit juices, carob-coated raisins
IRONWOOD ROTARY—Ironwood MI—popcorn wagon
OUR PEOPLE FOOD CO-OP—Ironwood MI—fresh fruit, natural munchies, coffee
GOGEBIC RANGE TAMBURITZANS—Ironwood/Hurley area—sausage, soda & pastries
BEN’S PLACE—Ironwood MI—ice cream & soda
NORTH COUNTRY FOLK FESTIVAL—pasties & milk
Driving through the region, you’ll see a wide variety of home built utility vehicles sitting alongside barns and garages or out working the field or woodlot. Called the “bug,” “Doodlebug,” or “Joker,” these hybrids were born of specific needs, designed by backyard mechanic/machinist/engineers and built at a fraction of the cost of commercial vehicles doing similar jobs. They weren’t constructed to win beauty contests, only to do the job, and they do it well. The collection of Jokers assembled for display at this year’s Festival will be accompanied at various times by their owners. Stop by and visit with them; they are as unique and special as their vehicles.

OWNER/BUILDER: John Lupino; Hurley, WI. John was born in Sicily in 1902. His family came to the U.S. when he was 10 years old. They established the family farm on cut-over land in Kimball Township, Wisconsin, — farming, as John says, “apples and cows.”

About the Joker, John says, “I bought it sometime around 1955 from the Walters Butcher Shop in Hurley. It was a Model A delivery truck. Couldn’t afford a regular tractor so I got this, changed the rear end and stripped it down like you see it; we used it to farm the family place. We plowed fields with it, cut hay and used it for odd jobs. My mother would run it sometimes and I’d be in the back working the hay loader. All she’d do is hit the starter and the thing would move, we really had it geared down.” John’s brother Jim helped with construction and designed the short driveline adapting the motor to the new rear end. It’s no longer used for farming but John still keeps it running. “You never know when you need it,” he says.

SPECs: 1930(?) Ford Model A chassis, Model A engine, International rear end. “It even has gears in the hubs,” body stripped off, old hay mower seat.

OWNER: Matt Rahko, Jr. BUILDER: Matt Rahko, Sr. both from Erwin Township, MI. Matt’s dad put the Joker together to do a variety of jobs. “It was used on the family farm mostly for plowing and pulling the hay mow. Dan used it for making wood, too, for both skidding and hauling out of the woods. That’s what I use it mostly for now, hauling out the wood. It’s high off the ground and works pretty well in deep snow. My dad had it rigged up for a while with two transmissions in line, I guess he needed the power for plowing then, but he changed it back to a single transmission later on. It still has the power to pull a good load though.”

SPECs: Model T frame (shortened), Model T truck rear end, Model A motor, Model T gas tank, hay mower seat.

OWNER: Edward Erickson; Ironwood, MI. Truck driver underground at White Pine Copper Mine, White Pine, MI. “I bought the rig from a garage in Wakefield. The place is closed now and I never did find out who did the work on it. I have about 600 feet of driveway to plow in the winter and the big highway rigs can’t get into my place, so it was pretty natural to look for a setup like this. That’s about the only time I use it though. It sits here all year and when winter comes I just fire it up and start plowing. There’s no brakes on it so when I have to stop I just drop the blade. It stops fast. Had it five years and haven’t put a dime into it.”

Ed’s brother Bobby: “Most of the jokers were built before four wheel drives were available here. Even when the first ones came in nobody could afford them, the mines closing down and everything. But when you think about it, the Jokers are probably a lot better anyway. Most of them are geared down and can do just about anything that a four wheel drive can do, and you’re not always throwing a couple hundred bucks into them to keep the front drive going. A lot of the Jokers used for plowing have blades made from old boilers or hot water tanks that were cut in two lengthwise. They’re cheap and hold up well. Some snow blades are welded up in sections with the angles changing to flip the snow just right. Ed’s right, every Joker owner I know says the only money they put into the contraptions is for gas and they just seem to keep on running.”

SPECs: Ex-Army 4-Wheel-Drive truck built in 1942 by General Motors. Frame shortened, cement block on rear deck for additional traction, much in the style of highway snow plowing equipment in the region.

OWNER/BUILDER: Reuben Johnson; Wakefield, MI. Electrician, White Pine Copper Mine, White Pine, MI. Although most Jokers in the area were constructed many years ago, there are still a number of builders at work. Their creations reflect the articulated vehicle designed specifically for use in the woods and partly based on the current crop of commercial logging skidders.

Built to a smaller scale, Reuben and his sons Tim and Mickey use the vehicle to skid and haul logs from the woodlot behind their home. They heat with wood as do many of the families in the region. The articulated joint is made up from a Dodge Power Wagon front drive link. His son Mickey: “It’ll go around trees like a snake.” Mickey will be in the general crafts area of the Festival making baskets and fishing creels. He also built and grooms one of the finest cross country ski trails in the area through timbered acreage behind the family place.

SPECs: Two Chevrolet chassis from the 1940’s, Motor—Volvo 4 cylinder, Transmission—Volvo, Two ‘68 Plymouth rear ends, Dodge Power Wagon drive link, homemade cab. Reuben is still in the process of taking the bugs out of the vehicle but says it already does a good job in the woods.

The owners will be present at the Festival at the following times:

Saturday, 11 a.m. to 2 p.m. — Matt Rahko; Saturday, 2 p.m. to 5 p.m. — Ed Erickson; Sunday, noon to 2 p.m. — Reuben Johnson; Sunday, 2 p.m. to 5 p.m. — John Lupino

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FOLK EVENTS

GREAT LAKES FOLK MUSIC & CRAFTS FESTIVAL: Saturday, August 1 at the Onekama Country Fairgrounds in Manistee County, Michigan. Sponsored by Spirit of the Woods Music Association, Rt. 1 Box 104, Brethren, MI 49619.

HIAWATHA TRADITIONAL AMERICAN MUSIC FESTIVAL: August 29th & 30th at the Champion Horse-Pulling Grounds, about 30 miles west of Marquette, MI. Sponsored by Hiawatha Music Co-op, Star Rt. 728, Deerton, MI 49822.

OLD TIMERS MUSIC & CRAFTS FESTIVAL: August 15th & 16th, Mielke Theatre in Shawano, WI. Contact Mielke Theatre, P.O. Box 213, Shawano 54166.

GREAT RIVER TRADITIONAL MUSIC & CRAFTS FESTIVAL: September 4-5-6, Campus of the University of Wisconsin, LaCrosse. Contact Fred & Barbara Starner, 1409 State St., LaCrosse, WI 54601.

WHEATLAND MUSIC FESTIVAL: September 11, 12, 13 near Remus, MI. Sponsored by Wheatland Music Organization, Box 610, Mt. Pleasant, MI 48858.

MINNEAPOLIS FOLK FESTIVAL: October 2, 3, 4 in and around Minneapolis’ West Bank. Phone (612) 623-3444 for more information.