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National Endowment for the Arts

National Heritage Fellowships

25th Anniversary

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The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts, both new and established; bringing the arts to all Americans; and providing leadership in arts education. Established by Congress in 1965 as an independent agency of the federal government, the Endowment is the nation’s largest annual funder of the arts, bringing great art to all 50 states, including rural areas, inner cities, and military bases.
NATIONAL HERITAGE FELLOWSHIPS

1982-2007

25th Anniversary
Chairman’s Message

For the past 25 years, the National Endowment for the Arts has awarded NEA National Heritage Fellowships—the nation’s highest honor in the folk and traditional arts—to artists whose excellence and dedication enriches the dynamic and varied culture of the United States.

The NEA National Heritage Fellowship program is one of our most important initiatives. Each year, the program honors 10-12 individuals or groups who have been nominated by the public as master artists. Since the program began in 1982, the Arts Endowment has given this prestigious award to 327 artists from all over the country—ranging from craftspeople such as Native-American weavers and Hispanic santeros (saint carvers) to performers such as Cajun fiddlers and African-American blues guitarists.

Over the next year, the NEA will be celebrating the program’s silver anniversary with special performances and educational activities featuring NEA National Heritage Fellows. From the American Folk Festival in Bangor, Maine, to the Port Townsend Country Blues Festival in Port Townsend, Washington, NEA National Heritage Fellows will be presenting their art to appreciative audiences all across the country.

We at the Arts Endowment also would like to thank the Darden Restaurants Foundation for its generous support of the NEA National Heritage Fellowship program and its 25th anniversary activities. Darden’s visionary commitment to the program will enhance the recognition and appreciation of these artists in the coming years.

We invite you to join us in celebrating these exceptional artists, who have drawn from their ethnic and cultural traditions to contribute generously to our nation’s culture. They not only share their art with all of us but ensure the preservation of these priceless traditions by passing them down to the next generation.

Dana Gioia
Chairman
National Endowment for the Arts
Acknowledgments

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- Barry Bergey for the introduction to publication and the introductions to all the years’ entries.

The National Council for the Traditional Arts (NCTA), working through a cooperative agreement with the National Endowment for the Arts, has produced the ceremonies and events associated with the National Heritage Fellowships since 1984. In particular, the NEA would like to thank Julia Olin, Madeleine Remez, and the entire staff of NCTA for their hard work and dedication to making the NEA National Heritage Fellowship events successful each year.


Encees at the concert presentations have included folk singers Pete Seeger and Theodore Bikel, actresses Marge Alpert, Ruby Dee, and Celeste Holm, author Studs Terkel, writer and television journalist Charles Kuralt, author and television commentator Roger Welsch, National Public Radio reporter Alex Chadwick, and Public Radio International host of American Routes, Nick Spitzer.

From 1986 through 1995, WETA-FM radio of Arlington, Virginia, produced an edited broadcast of the National Heritage Fellowships concert. From 1996 to the present, WDUQ-FM of Pittsburgh, Pennsylvania, has broadcast an edited version of the concert, carried by most public radio stations on Thanksgiving Day.

Contributing to the success of the fellowship celebrations has been foundation and corporate support. Funders have included Continental Telecom, Inc (CONTEL), Music Performance Trust Funds, Joseph Martinson Memorial Fund, Philip Schof Bequest, J.C. Penney Co., Target Stores, and Cracker Barrel Old Country Store, Inc. In 2006, the Darden Restaurants Foundation of Orlando, Florida, agreed to support NEA National Heritage Fellowship events for five years.

The National Endowment for the Arts extends its heartfelt thanks to the Darden Restaurants Foundation and the Darden family of restaurants for their generous support of the NEA National Heritage Fellowship program. Darden’s commitment will enhance the recognition and appreciation of these artists and will play a significant role in observing the program’s 25th anniversary.
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Nuestra Señora del Pueblo de Querétaro (Our Lady of the Village of Querétaro) built by 2006 NEA National Heritage Fellow Charles M. Carrillo.

Photoby Ross Belzunca, courtesy of www.santos.com
INTRODUCTION

The birth of the National Endowment for the Arts (NEA) National Heritage Fellowship program in 1982, 25 years ago, came after a prolonged gestation. Over a five-year period, there was a vigorous discussion about how the federal government might appropriately honor and support master folk and traditional artists. Bess Lomax Hawes, hired to direct a nascent Folk Arts Program at the NEA, recalls that in her very first conversation with Chairman Nancy Hanks in 1977, Hanks asked if the United States might develop a system of recognition for folk artists similar to the Japanese Living Treasures program. Hawes later reminisced that she, agency staff, and National Council members spent the next five years worrying over what type of program might be appropriate: they worried about the size of the award (just $5,000 for the first 11 years); they worried about whether the award would create jealousy among artists; they worried about how to choose individual artists who worked in an art form, the folk arts, that was ingrained in the cultural possession of groups not individuals.

As it was finally conceived, the NEA National Heritage Fellowships program took on its own distinct democratic character. Honorees are nominated by individual citizens and are recommended each year by a rotating panel of specialists, including one layperson, representing a variety of forms of cultural expertise. The slate of candidates, chosen from a list of over 250 nominees in an average year, is then reviewed by the National Council on the Arts, and ultimately the award is made by the NEA Chairman. The amount of the award was eventually changed to $10,000 in 1993, enough to make a difference but not enough to go to anyone’s head, and in 2003 the fellowship was increased to $20,000.

Guidelines and nomination information for the NEA National Heritage Fellowships—as well as biographies and photographic portraits of previous fellows, interviews with recent recipients, and presentations of selected work—are available on the NEA Web site at www.arts.gov. Everyone is encouraged to consider nominations for this, the highest form of federal recognition of folk and traditional artists.

The yearly celebration of the NEA National Heritage Fellows has elements that encompass the three dimensions of life in our nation’s capital—the personal, the political, and the public. Artists are

“Of all activities assisted by the Folk Arts program, these Fellowships are among the most appreciated and applauded, perhaps because they present to Americans a vision of themselves and of their country a vision somewhat idealized but profoundly longed for and so, in significant ways, profoundly true.”

Bess Lomax Hawes, Director, NEA Folk & Traditional Arts, 1977-1992

2006 NEA National Heritage Fellow Mavis Staples with Folk and Traditional Arts Director Barry Bergey at the awards concert rehearsal.
“While the Heritage Fellows come from a wide range of backgrounds and carry on quite different forms of artistic expression, they all share this same dedication to excellence, to tradition, and to the deep cultural values which they embody and uphold.”
Dan Sheehy, Director, NEA Folk & Traditional Arts, 1992-2000

Navajo basket weave by 1995 National Heritage Fellow Mary Holiday Black.
Photo by Carol Edison

brought to Washington, DC, in the fall of each year for an award ceremony held either on Capitol Hill or at the White House. Each recipient receives a certificate, a cash award, and a congratulatory letter from the President. Honorees are also feted with a banquet, and they participate in a celebratory concert open to the public. For the past 23 years, the National Council for the Traditional Arts, a nonprofit organization founded in 1933 that produces the National Folk Festival and a variety of programs around the country, has managed the events surrounding the ceremonies.

Over the past 25 years, the NEA National Heritage Fellowships have grown to become much greater than the sum of their parts. In effect the ceremony and the accompanying events have provided the opportunity for our government, and in turn our citizenry, to celebrate and to contemplate who we are as a nation. Each panel, in recommending a group of master artists representing a variety of cultural traditions and artistic genres, re-imagine their particular vision of e pluribus unum.

Some years ago, I attended a high school graduation ceremony in my hometown, a small river town in central Missouri. The salutatory speaker opened her address by saying: “We are all totally unique … just like everybody else.” For a moment I mused on the inherent contradiction embedded in that statement, but I also realized that there was a profound truth. Most of us simultaneously strive to assert our individual character and affirm our membership in any number of groups, as defined by community, ethnicity,
occupation, beliefs, and nationality. NEA National Heritage Fellows represent the best of that which is unique combined with the most enduring of that which is common to us all. Collectively their stories remind us of our artistic commonwealth; individually their lives narrate tales of persistence, of stewardship, and of creativity.

The confines of the space in this publication do not allow us to feature all of the 327 recipients of NEA National Heritage Fellowships over the past 25 years. It is our hope that by highlighting just a few of the artists each year, the cumulative picture will reflect the breadth and depth of our nation’s cultural assets, assets not always properly recognized. A story about one of the early Fellows illustrates this: Years ago, a well-known American television host visited Ireland, and upon entering a pub he noticed a photograph displayed in a place of prominence behind the bar. “Who’s that?” he asked. The bartender replied, “Why that’s Joe Heaney, the greatest singer to come from here. He lives in New York.” The American thought to himself, *Yes, and he also operates my elevator and works as my doorman.* When he returned to the United States, Merv Griffin invited future NEA National Heritage Fellow Joe Heaney to appear on his television program.

With these awards, we honor and recognize individual excellence and the continuance of our rich artistic and cultural heritage, ensuring that these masters of traditional arts do not remain among us merely as faded photographs or as distant memories. And these artists, in turn, honor and recognize those that influenced and inspired them.

In the second year of the National Heritage Fellowship Awards, Lem Ward, a decoy carver from the Chesapeake Bay region of eastern Maryland, was too ill to attend the ceremonies, so he asked his grandson to read a statement to the audience: “Whatever good I have done in my 86 years, I owe to others.

First to my father who understood that a young boy’s curiosity can be shaped with love and patience; second to nature which has provided me the greatest studio and the most perfect models any artist may ever imagine; and last of all to God who taught me that faith is the foundation of all knowledge. Through all three, I have learned that man has the power both to destroy and to create beauty, and since there can never be too much beauty in the world, man’s correct choice is eternal…”

We at the National Endowment for the Arts are thankful that these artists have chosen to create, to strive for beauty, to honor the past, and to teach others what they have learned. We are most of all happy to have had the opportunity to draw attention, however so brief and inadequate, to the lives and accomplishments of these master artists.

Barry Bergey
Director
Folk & Traditional Arts Program
Dewey Balfa
Cajun Fiddler

Born in 1927 in rural Louisiana, Dewey Balfa was instilled with a love of Cajun music since he was child. Balfa began learning the fiddle from his father at the age 13. “The fiddle was always laying around the house,” Balfa said, “and it was just as natural to learn to play an instrument or to fiddle as it was to pick up your spoon for you to eat.” In addition to his father, several other musicians influenced him: J.B. Fusiler, Leo Soileau, Harry Choates, and Bob Will.

In the 1940s, Balfa formed a band with his brothers and became very popular in the dance halls of southwestern Louisiana. The band started getting national recognition in the 1960s after playing the Newport Folk Festival. The Balfa Brothers played together until 1978, when Dewey’s brothers Will and Rodney were killed in an automobile accident. Balfa continued to play, incorporating his son and daughters into the group.

In characterizing his distinctive Cajun fiddle style, Balfa said, “[My fiddling has] a lot of double-stops, a lot of drone, a lot of unisons. There’s a lot of loneliness and a lot of hurt in Cajun fiddling in spite of the fact that the rhythm is uptempo.”

In 1968, when the Council for the Development of French in Louisiana was created, he became actively involved in using music as a vehicle for teaching about Cajun culture, and continuing that cultural preservation into the 1970s.

Photo by Robert Barclay
Mary Elizabeth “Bessie” Jones
Georgia Sea Island Singer

Bessie Jones was born in 1902 and grew up in a large extended family that included her stepfather James Sampson and his parents Jet and Julia. It was from the Sampsons, especially Jet, that Jones first learned about slavery and the “old ways.” Music was as important as storytelling in her family, with all the men playing guitar or banjo and singing.

In the 1920s, Jones became a migrant worker with her second husband, George Jones, and followed the crop harvests from Florida to Connecticut. During these years, she also traveled to Brunswick, Georgia, and St. Simons Island, visiting both her husband’s family and her deceased first husband’s parents. By 1933, the Joneses settled on St. Simons Island while continuing to do migrant work. Bessie worked as a maid, cook, and nurse in the off-season, and joined Lydia Parish’s Spiritual Singers Society of Coastal Georgia.

In the mid-1950s, Jones met folklorist Alan Lomax, who was conducting fieldwork in the Georgia sea islands and working to collect the music of the Spiritual Singers Society. Lomax made a film of the group, in which Jones began to share the stories and songs of slavery she heard from her grandfather as a child. Over the next several years, Jones toured extensively around the country and teamed up with a group of other singers to form The Georgia Sea Island Singers, whom Alan Lomax filmed. Jones co-wrote a book with Bess Lomax Hawes, Step It Down, in 1972 and began making solo albums thereafter, continuing to perform at schools and festivals throughout the 1970s.

George López
Santos Carver

George López was born in 1900 in the New Mexico village of Cordova, one of the early Spanish settlements dating from the 16th century. The area has become widely known throughout the United States and Europe for its tradition of religious wood carving, and López grew up watching his father carving santos in the manner he had learned from earlier generations of the López family. Santos, literally “saints” in Spanish, include not only images of saints but also apparitions of the Virgin Mary, depictions of the life of Christ, and other religious scenes and Bible stories and characters.

Although López liked whittling as a boy, he did not pursue a career as a santero until 1952. He worked mostly with a penknife, handsaw, and sandpaper to make his figures. “It’s part of my life, and part of my name… I’m a sixth-generation santero,” he said, “but I guess I’m the last because I’ve got no kids of my own.” To perpetuate this venerable tradition, however, López passed on his skills to his nieces and nephews. He viewed his work as a distinct mix of Catholic tradition,
Bill Monroe

Bill Monroe is the father of bluegrass music. He invented the style, named it, and was the leading performer in the music for much of the 20th century. Not only did he invent the sound, he was the mentor for several generations of musicians, including Earl Scruggs, Lester Flatt, Vassar Clements, and Carter Stanley.

Monroe was born in 1911 near Rosine, Kentucky, the youngest of eight children. His mother sang and played the fiddle, harmonica, and accordion, and her brother, Pendleton Vanderver, was a fiddler of considerable talent and local renown. Both of his parents died when he was 11 years old and Monroe was raised by Uncle Pen, who taught him the essentials of the mandolin, fiddle, and guitar. Monroe often played guitar at local dances while his uncle fiddled. Monroe later paid tribute to his mentor with the song “Uncle Pen,” one of his most popular numbers. He also accompanied local African-American fiddler and guitarist Arnold Schultz, whose bluesy sound influenced the young Monroe.

In 1929, Monroe joined his brothers Charlie and Birch in Indiana, where they worked at an oil refinery during the day and as a musical group at night. Eventually Charlie and Bill formed the Monroe Brothers, and began touring and recording. In 1938, the brothers parted ways, and Monroe formed the Blue Grass Boys, debuting at the Grand Ole Opry the following year with his new sound, blending old-time music with a soloing structure that seemed shaped by jazz.

The Blue Grass Boys’ music was the quintessential bluegrass sound: banjo, guitar, mandolin, fiddle, and bass playing rapidly and trading solos, with vocals sung in what Monroe called the “high lonesome” style. During the 1940s, the band perfected their sound, and by 1946 the classic Blue Grass Boys line-up was in place: Monroe on mandolin and vocals, future NEA National Heritage Fellow Earl Scruggs on banjo, Lester Flatt on guitar, Chubby Wise on fiddle, and Howard Watts on bass. This band recorded many of the most popular Monroe songs, becoming one of the most popular groups in country music and landing numerous Top 20 hits.

Throughout the rest of his career, Monroe toured relentlessly, spreading the music throughout the country. In 1968, he established his own bluegrass festival at Bean Blossom, Indiana, which became an extremely popular event, and in 1970 he was inducted into the Country Music Hall of Fame. He received a Lifetime Achievement Award from the Grammys in 1993.
Philip Simmons was born in 1912 and grew up in Charleston, South Carolina, where at the age of 13 he caught the blacksmith fever. Apprenticing himself to Peter Simmons, who was born a slave in 1855 and had learned the trade from his father, Simmons acquired the skills that sustained him throughout his long metalworking life.

“It was action that brought me to the shop,” he said. “I liked to see sparks and the fire, and hear the hammer ring.” In the 1930s, he became a full-fledged blacksmith and began to turn his attention to decorative wrought iron. The first decorative piece Simmons created in Charleston is installed at 9 Stolls Alley, and it exemplifies the local style of ornamental wrought ironwork in the city. Topped by an overhang of spear points, it has S and C scrolls, two of the major motifs in the Charleston tradition.

In some instances, Simmons used sculptural motifs, such as those found in his “snake gate,” where he provided realistic eyes to make the snake appear alive, and his “star and fish gate”—made in 1976 for the Smithsonian Institution—which is crafted from several pieces of curved iron so as to appear as though it were underwater.

In 1991, his friends formed the Philip Simmons Foundation, a nonprofit organization to develop and maintain the garden commemorating his work on the grounds of his church, St. John’s Reformed Episcopal Church, in downtown Charleston.
Ray Hicks
Appalachian Storyteller

Ray Hicks was born in 1922 in Banner Elk, North Carolina, a few miles from the North Carolina-Tennessee border, the fourth of 11 children. As a young boy, he would sit by the potbellied stove in the front room and listen to his grandfather’s tales. When he was about five years old, he began telling stories himself, becoming the eighth generation of Hicks storytellers on Beech Mountain.

Working most of his life as a farmer, sometimes supplementing his income with work as a mechanic, Hicks found that storytelling could help to get the chores done. “Used to be, whenever we had a long, slow job to be done,” he said, “like corn husking or something, we’d just gather all the young ‘uns around and put them to work. Why, them kids would work for hours and never a sound out of them, long as I’d keep telling them tales.”

Hicks’ storytelling repertoire included roughly 40 “Jack” tales, 12 of which he learned directly from his grandfather and eight of which are original. Hicks’ Jack tales are about the antics of a poor mountain boy who outwits thieves, giants, witches, wild hogs, and ogres to win fame, fortune, and love.

The dialect in his tales originated more than 200 years ago, and some have called his dialect the purest example of the speech of the Scotch-Irish and English pioneers who settled in Appalachia in the 1700s. Once discovered by folklorists, Hicks was invited to the annual storytelling festival in Jonesboro, Tennessee, and has recorded an album of storytelling called Ray Hicks Tells Four Jack Tales on Folk Legacy Records.

Photo by Tom Pech
John Lee Hooker
Blues Guitarist and Singer

When John Lee Hooker first heard blues music, played by his stepfather William Moore, he was hooked. “Nobody can teach you,” Hooker said, “but I watched him night and day and I played like him.”

Born in 1917 in Coahoma County, Mississippi, Hooker as a child learned the rudiments of blues on Moore’s guitar. By 1929 he played well enough to work with Moore at local country suppers and dances in the area. At 14, Hooker ran away from home and went to Memphis, where he worked as an usher in a movie theater on Beale Street, frequenting house parties in his spare time and encountering blues musicians such as Robert Nighthawk and Eddie Love.

By the 1940s, Hooker had moved to Detroit and formed his own group, working at local clubs. “You had to play electric in those clubs, they were so noisy,” Hooker recalled. “But the sounds you could make! I love electricity. You barely have to touch the guitar, and the sound comes out so silky. Electric sound is so lovely. I felt drawn to it.”

In 1948, black record store owner Bernie Bessman helped Hooker to record his first record, “Boogie Chillen,” which became a huge success. He followed it with several more hits: “Hobo Blues,” “Crawling King Snake Blues,” and “I’m in the Mood.” During these early years, Hooker recorded with only his electric guitar and stomping foot as accompaniment, but eventually recorded with bands.

He recorded for numerous labels throughout the 1950s, experimenting with a variety of styles, including folk and rock. His influence was profound: English groups such as the Yardbirds and the Animals as well as American rock groups Canned Heat and ZZ Top copied his style in the 1960s and 1970s, and Van Morrison practically made a career by stylizing his vocals on Hooker’s. Younger blues artists such as George Thorogood and Robert Cray were also inspired by his sound. In the 1990s, Hooker gained a wider audience when he released The Healer, with appearances by star musicians he had influenced, such as Bonnie Raitt, Carlos Santana, Los Lobos, and Charlie Musselwhite. The album won a Grammy and increased the major record labels’ interest in Hooker, which allowed him to live out the remainder of his life far more comfortably than his early sharecropper days.

Miguel “Mike” Manteo
Sicilian Marionettist

Mike Manteo’s parents moved from Catania, Sicily, to Medora, Argentina, in 1900, bringing with them the marionette theater they inherited from their forebears. In 1919, when Manteo was ten, the family moved to New York City. There they opened the theater “Papa Manteo’s Life-Sized Marionettes” in Little Italy. Manteo’s grandfather Agrippino ran an electrical business by day and staged marionette performances by night. “I started out as a kid cranking the pianola—an old hurdy-gurdy,” Manteo said. “But whenever my grandfather wasn’t around, I’d practice handling the puppets…Eventually, I was allowed to manipulate the marionettes onstage, and my father came down to direct the show from the wings.”

For more than a century, five generations of the Manteo family
performed episodes from *Un Avventura d’Orlando Furioso*, the epic adventures of the knight Roland in defense of Charlemagne’s empire, with life-sized marionettes. To complete the Orlando cycle, 394 episodes are performed over 13 months. This distinctive form of marionette theater emerged in Sicily in the early 19th century, though the tradition of performing the Orlando cycle with marionettes was known as early as the 16th century.

Manteo enlarged the family’s collection of marionettes from about 50, brought by his grandfather from Argentina, to more than 200, making new wooden figures out of mahogany, oak, and cherry. “They’re works of art,” he said. “No machine can make them. They were made with the hands and with the heart.”

The method for constructing the marionettes, often four to five feet high and weighing well over 100 pounds each, is based on “rod control.” One rod controls the marionette’s head movements with a second rod attached to the right arm. The legs, which swing free, move by their own weight. In addition to building the puppets, Manteo also created the dialogue for the plays, based on the stories he had heard from his father and grandfather.

Considered the father of *conjunto* music, Narciso Martínez established the framework for the small-group dance music, driven by accordion and bajo sexto (a Mexican 12-string bass guitar), that is native to Texas and northern Mexico.

Born in Mexico in 1911, Martínez’s family moved to Texas while he was still an infant, seeking work in the citrus and vegetable fields of the Rio Grande Valley. As a young man, Martínez began adapting the tunes he heard the Mexican-American farmworkers whistling to his brother’s button accordion. He began working dances in the late 1920s using a one-row button accordion, which he called *una murgich* (a little piece of junk). Eventually, he was able to buy a new Holner two-row button accordion and collaborated with Santiago Almeida on bajo sexto. Under a recording contract with Bluebird Records, they recorded “La Chicharronera” and “El Tronconal,” which were immediate hits.

Between 1935 and 1938, Martínez earned his reputation as “Hurricane of the Valley” by making 59 records with Almeida, including polkas, *redonas*, *vals altos*, *vals bajitos*, *huapangos*, schottisches, and mazurkas. In addition to his conjunto recordings, Martínez recorded Cajun music as Louisiana Pete and Polish music as Polski Kwartet for Bluebird’s Louisiana Cajun and Polish series.

In the 1940s, Martínez acquired the now standard three-row button accordion, and began to concentrate on a right-hand virtuosity that gave his sound a treble, staccato quality in marked contrast to the Germanic style of playing, which relied heavily on left-hand accompaniment on the bass keys. With the success of his recordings came increased demand for public performances, and Martínez toured the southwestern United States while still earning his living as a farmworker.
Lem Ward was born in 1896 and grew up in the Chesapeake Bay region of Crisfield, Maryland, where he and his brother Steve learned to carve working duck decoys from their father, who also trained them as barbers. Although “duck coys” and “duck cages and traps” are known to have been employed in bird hunting in Europe and England, it was in North America that artificial lures resembling birds in various natural poses first came into common use. Carving decoys flourished as a folk art form during the last half of the 19th century, when “market gunning” (unrestricted hunting) created a demand for large numbers of these lures.

By the 1930s, the Ward brothers had brought the distinctive Crisfield decoy type—flat bottom, exaggerated head shape, and simple painted patterns—to a new level of perfection. With Steve doing practically all the carving by hand and Lem most of the painting, the brothers experimented with varying poses, positions, and shapes; developed the technique of “stippling,” or applying paint in dots or short strokes, the decoy’s surface; and employed an impressionistic painting style in order to create decoys far more lifelike than those typical of the period.

The pursuit of realism in their decoys also led the Ward brothers toward decorative bird carving, bringing them their greatest recognition. Lem’s experimentations with techniques such as feather insertion, by which real feathers are added to the woodcarving, became the basis for much of the decorative bird carving that followed. In the late 1950s, the Ward brothers stopped cutting hair and became full-time wood carvers, devoting themselves to decorative birds. They continued until Steve’s death in 1976 and Lem’s cataracts forced him to retire in 1978.
Clifton Chenier

Zydeco Accordionist

The third year of the program saw the most awards given out: 17. A nascent program with a year-to-year life cycle, it seemed almost as if the panel wanted to honor as many individuals and as many artistic traditions as possible. Bess Lomax Hawes later recalled that staff subsequently recommended reducing the numbers of artists each year to around a dozen because there was a law of diminishing returns for each individual artist, with so many awards presented in a given year. Bluegrass banjo player Ralph Stanley, currently enjoying a resurgence in his long and distinguished career, commented at the time that this award was the greatest honor of his lifetime. The celebratory concert, now held in the fall of the year and not in conjunction with the Smithsonian festival, was moved to the historic Ford’s Theater. Gaining more national attention, the event was covered in the “Talk of the Town” section of The New Yorker.

Blending the traditional, acoustic sounds of French Creole music from southwestern Louisiana with New Orleans electric rhythm and blues, Clifton Chenier created the modern dance music now known as zydeco.

Born in 1925 in Opelousas, St. Landry Parish, Louisiana, Chenier learned the basics of accordion playing from his father, a local musician who played at dances known as fais do-dos. By the time he was 16, he played accordion with his brother Cleveland on frôtoir (a washboard played with a metal object, like a spoon or bottle opener, to produce a percussive sound) at local house parties.

As he matured, Chenier developed his own musical style and shifted from the small diatonic accordion his father had taught him to play to the larger, more flexible piano accordion. The percussion in his bands grew more complex as well, and he added electric guitars, bass, drums, and saxophone when playing larger clubs, dance halls, and juke joints between Houston and New Orleans.

In 1946, Chenier moved to Houston, Texas, to work in the postwar boom and began performing at area dances with his brother. In 1954, the Chenier brothers released their first recording, “Louisiana Stomp” backed with “Clifton’s Blues,” which are considered the earliest recorded examples of zydeco music.

In 1955, Chenier came to national attention with his hit on Specialty Records, “Hit ‘Til Fille (Hey, Little Girl),” a cover of a Professor Longhair song. Chenier decided to focus full-time on music, leaving his day job and touring nationally with his band, the Zydeco Ramblers. The turning point in his career occurred in 1963, when he signed with the California-based label Arhoolie, quickly becoming the label’s top-selling artist.

From the 1960s to the 1980s, Chenier toured widely, forming a new band in 1976, the Red Hot Louisiana Band featuring tenor saxophonist Blind John Hart and guitarist Paul Senegal. His later years were plagued by diabetes and kidney problems. “Sometimes I get tired a little,” he said, “but I’m a person like this: When I’m playing, I’m playing. Ain’t no tired there. One speed: let’s go.”
Martin Mulvihill

Irish-American Fiddler and Teacher

Born in Ballygoughlin, County Limerick, Ireland, in 1919, Martin Mulvihill received his first instruction in playing the fiddle from his mother. By the time he was 10 years old, he had become an accomplished traditional fiddler, eventually learning the piano and button accordion as well. In 1951, he moved to Northampton, England, and started a family.

In 1971, Mulvihill and his family emigrated to New York City, where he began teaching Irish music to a few Bronx neighborhood children. His versatility and superb traditional repertoire soon attracted so many students that he quit his regular job to teach full-time, opening the Martin Mulvihill School. The school taught children 6 to 18 years old the basics of music notations and the traditional Irish instruments: fiddle, tin whistle, drums, piano, and accordion. Over the years, his reputation steadily grew and hundreds of his pupils have achieved remarkable success in competitions and festivals in both the United States and Ireland.

Mulvihill continued to perform as well as teach, using the long-bow technique common to southern Ireland, playing rolls instead of triplets, and holding to the long, elegant lines of the old melodies. He was often joined in performance by his four children.

Ralph Stanley

Bluegrass Banjo Player and Bandleader

Ralph Stanley was born in 1927 in the Clinch Mountains of Virginia, which inspired much of his music. He and his brother Carter learned ballad singing and claw-hammer-style banjo playing from their mother, whose repertoire ranged from traditional narrative songs to 19th-century hymns. The Stanley brothers began performing with Roy Sykes and the Blue Ridge Mountain Boys in 1946. They soon formed their own band, the Stanley Brothers and the Clinch Mountain Boys, and gained a following due to their broadcasts on WCYB in Bristol, Virginia, which reached a five-state area: Kentucky, North Carolina, Tennessee, Virginia, and West Virginia.

From 1947 to 1958, the Stanley Brothers recorded with Rich-R-Tone, Columbia, and Mercury record labels, where they defined their signature sound, which revolved around Ralph’s mournful vocals and claw-hammer banjo playing. In 1966, Carter died, and after much consideration, Ralph continued his musical career and formed a new band.

Although Stanley has played primarily a traditional repertoire, he has also written his own songs. “It just hits you, comes on your mind,” he said. “I’ve got up at three or four o’clock in the morning, wrote a song or two,”
Paul Tiulana

Inupiaq Eskimo Maskmaker, Dancer, and Singer

Paul Tiulana was born in 1921 on King Island in the Bering Strait, just off the Alaskan Seward Peninsula. As an Inupiaq Native, he was taught at an early age how to survive in nature, how to hunt, and where to go on the ice floes to look for seals. When Tiulana was nine years old, his father died and his uncle, John Olarrana, became his mentor. Under his tutelage, Tiulana grew up to become a leader in the preservation of Inupiaq traditions. He was an accomplished ivory carver, maskmaker, singer, and drummer, and devoted much of his life to the perpetuation of King Island culture and heritage.

In the 1950s, King Island Eskimos were forced to leave their island and were resettled throughout Alaska. Many settled in nearby Nome, but Tiulana ended up in Anchorage, where he taught carving classes and workshops and was a member of the King Island dance rs for more than 40 years, and their leader since 1956. He toured extensively with the group throughout Alaska and the lower United States. He also played a key role in the revival of the ceremonial Wolf Dance, which was finally performed in 1982 for the first time in more than 50 years.

In 1983, Tiulana was named Citizen of the Year by the statewide Alaska Federation of Natives for his work promoting cultural heritage. Rarely had a civic award of this nature been presented to a practicing artist.
Emily Zuttermeister was born Emily Kauomakaweninalaniokamanookalanipo in 1909 on the Island of Oahu to Native Hawaiian parents. They followed the practice of the time and gave Emily to her kahu hanai (maternal grandparents) to raise. Through them, she learned the old Hawaiian customs. Her uncle Sam Pua Ha’aheo was a policeman and elder in the church, but also knew the hula tradition and the ancient chants, which he kept secret until he was an old man.

In 1933, Ha’aheo decided it was time to pass on his knowledge of those vital Hawaiian traditions, and he opened a hula halau (hula house) on the shore of Kahanu Bay beside his fishing shack. By then, his niece Emily had married Karl Zuttermeister, a U.S. serviceman stationed in Hawaii who urged his wife to learn the old hula traditions. She reluctantly agreed and began studying with her uncle, practicing six nights a week for three years. She was forced to memorize each dance and the chant associated with it, as well as the many rules, such as knowing which hula could not be danced with the pahu drum and which greenery was appropriate for the altar.

In 1936, Zuttermeister, nicknamed Aunty Ka’u’i, opened her own school for hula, called the Ilima Hula Hale. She continued teaching hula, traditional chants, and pahu drumming in the Ha’aheo style for more than 50 years. As she stated in an address about Nana E. Na Hula Loa, a project of the Kalihi-Palama Culture and Arts Society, “My uncle told me the only way the culture is going to live is if the dance is kept pure.”
Bua Xou Mua
Hmong Musician and Spiritual Leader

Bua Xou Mua was born in 1915 in Ban Whoi Na, a village in northeastern Laos where his family had lived for generations. When he was 15, he began studying the oral history of his people, the Hmong, with an uncle. Mua also learned to play the gaeng, a mouth organ consisting of six curved bamboo pipes inserted into a wooden wind chest, which is unique to Hmong culture. The instrument is used to accompany both funeral texts and New Year’s celebrations. Mua also learned the traditional courtship and wedding songs and shamanistic healing rituals.

The Hmong had no written language until the 1950s, so history was passed on primarily through the oral tradition. Mua learned to recite from memory the story of his people’s migration from China to Vietnam and Laos and their resistance to Chinese oppression. He became known as a legal and religious practitioner, and in 1960 became chief of his clan of about 400 people.

In the 1960s, Mua and two of his sons were recruited into the U.S. Central Intelligence Agency’s secret war against the communist Pathet Lao. After the United States pulled out of Laos in 1973, Mua, his wife, and two of his children fled their homeland for fear of communist reprisals. After two years in a refugee camp, Mua and his family immigrated to the United States in 1978.

Mua worked hard to maintain his cultural traditions in his new home in Portland, Oregon, despite the initial discrimination he and his family faced. He participated in an apprenticeship program for Asian refugees. In addition to his work with young Hmong, Mua also visited schools to explain the unfamiliar ways of Southeast Asia to the schoolchildren of Portland, often using song and dance to demonstrate the culture.
Born in 1925, Alice Blue Legs’ mother died when she was young, and her father, Joseph New Holy, instructed her in quillwork and other skills. “He didn’t show me,” she said. “He just told me what to do…It was something I had to learn. Every Indian girl was supposed to learn how to do quillwork and beadwork and tanning hides, so they will know rather than going to traders and buying them.”

Quillwork, using porcupine quills to decorate clothing and other regalia, was relatively common among the woodland and plains Indians, but was especially prominent among the Lakota Sioux. The work was extremely complex, and as trade beads became more readily available from European settlers, easier beadwork techniques replaced quilling.

Most of Blue Legs’ work is wrapped or stitched. In the wrapping technique, the flattened quills are wound around a strip of buckskin. This is used for fringes and jewelry. The stitching method is used for decorating buckskin dresses and other flat surfaces.

Blue Legs and her husband live on the Pine Ridge Sioux reservation in South Dakota, and make their living from crafts. The work is long and difficult, but rewarding. “This is a dying art which I am trying to revive,” she said. Blue Legs has taught the art to her husband, five daughters, and three of her grandchildren.

Photo by H. Jane Naujan

1985

FELLOWSHIP WINNERS

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Penkis Halkias *
Greek Clarinetist
Astoria, NY

Jimmy Jausoro *
Basque Accordionist
Boise, ID

Meali'i Kalama *
Hawaiian Quilter
Honolulu, HI

Lily May Ledford *
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard *
Norwegian-American
Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negrón-Rivera
Puerto Rican Instrument Maker
Morovis, PR

Glenn Ohtin
Cowboy Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend *
Blues Musician/Songwriter
St. Louis, MO

Horace “Spoons” Williams *
Percussionist/Poet
Philadelphia, PA

*Deceased
1986

An award given to Khatna Peou, a master of Khmer dance who was living in Maryland, illustrates several points about the NEA National Heritage Fellowships. Born in Phnom Penh, Cambodia, she began her dance training in the Royal Court at the age of seven and grew to be a master dancer. Following her retirement at the age of 30, she became a teacher, choreographer, and costumer for the royal troupe. With the downfall of the regime, this palace dancer and teacher fled to a refugee camp in Thailand where she began to re-form and develop a group of dancers. With the assistance of the State Department, international refugee organizations, and the National Council for the Traditional Arts, she came to the United States and began to reassemble a group of dancers that later toured the country. Recognition of the role of significant master artists in more recently settled immigrant communities is a common thread in the NEA National Heritage Fellowship history.

Having outgrown the smaller venue of Ford’s Theater, the celebratory concert moved to the more commodious Lisner Auditorium on the campus of George Washington University.

Helen Cordero
Cochiti Pueblo Potter

Helen Cordero was born in 1915 in Cochiti Pueblo, New Mexico, at a time when the area’s rich pottery tradition was in decline. In the late 1950s, she and her cousin, an accomplished potter, began making pottery as an alternative to leather and beadwork. Not satisfied with her bowls and pitchers, Cordero began to make figures instead, and through this she found her calling.

One of the traditional figurine forms was a seated female figure holding a child, known as the Singing Mother. When Cordero tried this form, she kept seeing her grandfather instead. “He was a really good storyteller,” she said, “and there was always lots of us grandchildren around him.” When she shaped the first portrait of her paternal grandfather, she used the traditional design, making the figure male and surrounding him with children. She called the piece “Storyteller.”

The figure brought Cordero to public attention, winning awards at the New Mexico State Fair and Indian Market and the Heard Museum’s Annual Indian Arts and Crafts Show. Her figures have been exhibited in museums across the United States and Canada.

Cordero’s work, which has initiated a revolution in contemporary Pueblo ceramics with its reinvention of Cochiti figurative pottery traditions, remains distinctive. No two Storyteller figures are alike, and she has made other figures, such as the Water Carrier, the Drummer, the Mother with Children, and the Turtle. The Storyteller, however, remains the favorite. She didn’t work in a studio, instead covering each piece of clay with cow manure and firing it on an open iron grate behind her house. “To make good potteries, you have to do it the right way, the old way,” she said.
Joyce Doc Tate Nevaquaya
Comanche Flute Player

Joyce Doc Tate Nevaquaya was born in 1932 in Fletcher, Oklahoma, delivered by Dr. C.W. Joyce after whom he was named, although “Joyce” was replaced by “Doc” at an early age. The name “Tate” was taken from his grandfather’s partner when a Christian name was required upon entering the Fort Sill Indian School. His Comanche name, “Nevaquaya,” means “well-dressed” in English.

Growing up, Nevaquaya learned to make traditional Comanche crafts and became interested in the courting flute, a traditional instrument common to many Native American tribes. The courting flute is an end-blown instrument generally made of wood and constructed with a movable block through which the musical intonation can be changed. It is one of the few Native American instruments reserved for solo performance, and traditionally is played only by men in contexts of courtship, love, magic, or fertility rituals.

Around the turn of the century, the traditional role of the courting flute began to wane, and flute music was rarely heard outside the home or at an occasional powwow. In the 1970s, however, a few Native American musicians began to bring the flute tradition to wider public attention. Nevaquaya was one of the leaders of this revival, researching construction and playing techniques, learning the old repertoire, and developing new compositional styles, one of which is a creative mode through which an individual musician can improvise while remaining within the aesthetic parameters of Plains Indian musical forms.

Nevaquaya released two recordings, *Indian Flute Songs from Comanche Land* (1976) and *Comanche Flute Music* (1979), and appeared in numerous performances around the United States and abroad. He taught his three sons how to make and play the courting flute, and all are committed to keeping the tradition alive.
Louis Bashell
Slovenian-American Polka Accordionist/Bandleader

Louis Bashell was born in 1914 in Milwaukee, Wisconsin, to a family that had recently emigrated from Slovenia, then a part of the Austro-Hungarian empire. Bashell’s father had learned to make good wine and beer in his homeland and was a master of the diatonic button accordion. Both skills served him well when he opened his own corner tavern in the Walker’s Point neighborhood, where he settled with his family.

By the age of seven, Bashell was playing the button accordion himself, learning the basics from his father. In the 1930s, he formed a trio, hiring a drummer and saxophonist who doubled on clarinet and violin. By the late 1940s, he had his own five-piece band and recorded a Slovenian folk song, “Zidana Mareta (Silk Umbrella),” which was an immediate success. “It sold out as fast as they could make the records,” he recalled.

For more than 50 years, Bashell and his band played in his father’s tavern. “We played polkas and waltzes,” he said, “and a lot of Slovenian music my father played…I try and hang onto the Slovenian heritage because a lot of things are slipping away.” Over the years, Bashell played mostly in Wisconsin, preferring to perform in neighborhood clubs, taverns, VFW halls, as well as at private parties and community-based events. Though he didn’t like traveling too far away from home, he did periodically tour the so-called “polka belt,” running north to Buffalo, New York, east to Newark, New Jersey, south to the Pennsylvania line, and west through Michigan, Wisconsin, Iowa, the Dakotas, and Nebraska. Dozens of younger musicians who have either worked with or followed Bashell’s band have gone on to form groups of their own.

Photos by Tom Pich
Newton Washburn
Split Ash Basketmaker

Newton Washburn was born in 1915 in Stowe, Vermont, the grandson of Gilman Sweetser. The Sweetzers have been known for their brown ash split baskets since at least 1850.

When Washburn was eight years old, he began to learn to make baskets. "Dad showed us how to get it off the log," he said. "Then it was up to Mother...She'd tell me, 'Make it right, or make it over.'" By the age of nine, Washburn was able to make a good basket, as were his cousins. At one time, there were 17 different branches of the family making baskets, and they often assembled for basketmaking parties. However, basketmaking was never taught to anyone outside of the family.

Until the 1930s, Sweetser baskets were used by working farmers, but with the advent of readily galvanized containers, the demand for baskets declined. Prices dropped and the older generation eventually stopped making baskets for such little pay.

Washburn ended up working at an auto body shop for 20 years following the end of World War II, and put aside basketmaking until two heart attacks forced him to slow down. During his recovery, he decided to make his wife a laundry basket, and then two sewing baskets. Before long, his friends and family were asking for more.

As the last Sweetser basketmaker, Washburn was in a unique position. Many of the people who bought the baskets were eager to learn to make them, but at first he didn't want to violate the tradition of keeping the basketmaking in the family. Gradually, to keep the art alive, he accepted young people who wanted to learn the Sweetser style of basketmaking, and over the years he has taught more than 80 apprentices.

1987
FELLOWSHIP WINNERS
Juan Alindato
Carnival Maskmaker
Ponce, PR
Louis Bashall
Slovenian-American Polka Accordionist
Greenfield, WI
Genoveva Castellano
Mexican-American Corona Maker
Nyssa, OR
Thomas Edison "Brownie" Ford
Anglo-Comanche Cowboy Singer/Storyteller
Hebert, LA
Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA
Claude Joseph Johnson
African-American Religious Singer/Orator
Atlanta, GA
Raymond Kane
Hawaiian Slack-Key Guitarist/Singer
Waianae, HI
Wade Mainier
Appalachian Banjo Picker/Singer
Flint, MI
Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI
Allison "Tootie" Montana
Mardi Gras Chief/Costume Maker
New Orleans, LA
Alex Moore, Sr.
Blues Pianist
Dallas, TX
Emilio * and Senaida Romero
Hispanic-American Craftworkers in Tin Embroidery
Santa Fe, NM
Newton Washburn
Split Ash Basketmaker
Littleton, NH

*Deceased
1988

Reflecting on the NEA National Heritage Fellowships, Bess Lomax Hawes, Director of Folk Arts, and Frank Hobson, Chairman of the National Endowment for the Arts, stated in 1988: “Overall, it came to seem that this American program should be conducted gently and slowly, including ever more artists and art forms, more home towns, more cities, more languages, more cultures and occupations, recognizing that traditional skills in our far-flung nation are more often features on a local landscape than widely acclaimed monuments.”

The age of recipients became a little more far-flung as well, with 97-year-old Sister Rosita Haberl, a bobbin lace maker from Hankinson, North Dakota, joining 30-year-old Michael Flatley, the youngest recipient to that point, on the celebratory concert stage.

**Michael Flatley**
**Irish-American Stepdancer**

Michael Flatley’s parents, immigrants from County Sligo, Ireland, instilled in their children a love and respect for the traditions of their homeland, especially music and dance. He learned from his mother the rudiments of Irish stepdance—a highly stylized form in which the upper body is held rigid while the legs and feet perform with athletic and rhythmic virtuosity.

Flatley was born in 1958 in Chicago, Illinois. At the age of 11 Flatley tried to take formal dance lessons, but was told that he was already too old to learn properly. Instead, he spent hours on his own practicing. “And then I started adding my own steps,” he said. “It was the only way to win.” Irish stepdancing is highly competitive, with contests beginning on the local level and ending in the annual All-World Championships in Ireland. At 17, Flatley became the first American to win the championship while also winning the All-Ireland Concert Flute Championship for three consecutive years for his Irish flute playing.

Flatley was a Golden Gloves boxing champion as well and considered becoming a professional boxer. An offer from the Irish musical ensemble the Chieftains made him reconsider, and he joined them for a worldwide tour. By the time Flatley received his National Heritage award in 1988, he had virtually retired from public performance. He worked up a short program for the award celebration concert, and, based on the enthusiastic audience response, he decided to take up dancing again.

In 1994, Flatley created *Riverdance*, originally an interval act for the Eurovision Song Contest. The popularity of his performance caused him to develop it into a full-length show, which received critical and popular acclaim. Two years later, he developed a new show, *Lord of the Dance*, which he choreographed, produced, directed, and starred in. The show again received acclaim internationally, as Flatley has brought the traditional Irish dance to worldwide attention.

When asked about his performing, Flatley said, “I wonder if my legs are going to be there when I get down… I’m definitely setting out to prove that I’m still the best dancer in the world.”
Arthel “Doc” Watson
Appalachian Guitarist and Singer

Doc Watson was born in 1923 in Stoney Fork, North Carolina, the sixth of nine children. He contracted glaucoma when he was an infant, causing him to lose his sight by the age of two. Watson entered the Raleigh School for the Blind at the age of 10, staying four years. While there, he heard a classmate playing a guitar and learned a few chords himself. When he returned home that summer, he was eager to play guitar and his brother Linny borrowed a cousin’s guitar on which Watson practiced.

“Daddy heard me messing with it one morning,” Watson remembered, “and said, ‘Son, if you can learn a tune on that by the time I get back from work this evening, we'll go find you a guitar of some kind.’” By the time his father returned home, he was picking the chords to “When the Roses Bloom in Dixieland,” and as promised, they went and got his first guitar, a $12 Stella.

When Watson was 18, he joined a group that sometimes played on local radio stations. Before a remote radio broadcast at a furniture store, the announcer decided that “Arthel” was too cumbersome to use on the air. A woman in the crowd suggested, “Call him ‘Doc,’” and the name stuck.

To support his wife and two children, Merle and Nancy, Watson tuned pianos and played music whenever he could, for local dances and on the radio. In 1953, he joined pianist Jack Williams’ band, playing lead guitar in the country swing and rockabilly band, for which he bought his first electric guitar. He remained with the band for eight years, doubling as lead fiddler and vocalist when the band played for square dances, traveling throughout eastern Tennessee and North Carolina.

In 1960, Watson joined Clarence “Tom” Ashley on a recording session, playing the acoustic old-time music they performed together at each other’s homes as neighbors in North Carolina. The resulting albums, Old Time Music at Clarence Ashley’s, Volumes 1 & 2, were highly acclaimed and helped launch Watson’s professional career.

Watson’s son Merle began playing guitar with his father in 1964, gathering renown for his playing prowess. Together, they recorded and toured nationally for more than 20 years, until Merle’s untimely death in 1985 in a tractor accident. In 1988, Watson put together a festival in North Carolina to honor his son. Since then, Merlefest has become one of the most critically acclaimed acoustic music festivals in the world, featuring the old-time music that Watson loves and continues to perform.
Richard Hagopian  
**Armenian-American Oud Player**

Richard Hagopian was born in 1937 to Armenian parents in the small town of Fowler in the central valley of California. He showed musical interest and talent early, studying the violin at age nine and the clarinet a year later. At 11, he took up the **oud**, a plucked lute that is a direct ancestor of the European lute. It is the principal instrument of the Arab world, and is also important in Turkey, Iran, Azerbaijan, and Armenia.

At 13, Hagopian began studying the oud with internationally renowned Armenian artist Kanuni Garbis Bakirjian. He also learned the clarinet, durnbeg, and kanoun, essential elements in a traditional Near Eastern orchestra, and he mastered the accompanying musical theory, notation techniques, and both the classical and folk repertoires.

Hagopian learned not just the music, but the entire tradition, questioning his elders about life in Armenia, how they celebrated, how they worshipped, and what new elements had been added in the United States. He examined millennia-old liturgical music of the Armenia Church to see if the modes used there were the same as those of the folk music, and he learned the dance steps that accompanied the tunes.

Hagopian has released several albums of Armenian music, and worked hard to keep the cultural traditions of his ancestors alive. He was given the title “**Oudi**” in 1969 by the internationally famous virtuoso Oudi Hrant, the highest honor an oud player can receive.

While NEA National Heritage Fellowships were intended to honor individual artists, certain genres by nature involve group participation. Gospel music is one such artistic tradition. The year 1989 marked the first year that a group was honored. The Fairfield Four, an ensemble of members ranging in number from four to seven at various times, was recognized. First organized in the 1920s this group has endured to this day, enjoying a resurgence of popularity with recent appearances on recordings of popular Nashville country artists and in the movie *O Brother, Where Art Thou?*

In 1989, Charles Kuralt, the CBS *Sunday Morning* host, emceed the NEA National Heritage Fellowships concert. Opening the program, he pointed out that through the years he had encountered many of the previous fellows in his journeys “on the road.” Kuralt hosted the event for four years until health problems prevented further participation.
Mabel E. Murphy

Quilter

Mabel Murphy was born in 1907 in Callaway County, the agricultural heartland of Missouri. When she was eight years old, she pieced her first quilt top—a Four Patch pattern, the standard design taught to children in those days. From then on, Murphy made quilting an integral part of her daily life, making more than 100 quilts, all in the same basic pattern. After deciding on the general idea of the quilt she wanted to make, she selected the design and the materials needed, then started piecing the quilt together. When that was completed, she would call her neighbors and friends to help with the lengthy job of quilting. Each finished quilt is a kind of map of the social relationships that created it, between the individual artist and the supporting family or community.

Murphy taught hundreds of women to quilt, and opened her home every Thursday and Friday morning to quilting circles for many years. She never received any compensation for her services or advice, nor did she ever sell one of her completed quilts, instead giving them to her children and grandchildren. Each received a quilt upon graduation from college and two matching quilts upon his or her wedding day. The boys in the family received a Bow Tie quilt when they turned 21, signifying their attainment of manhood.

In explaining her motivations for spending so much of her time quilting, Murphy said, “I just don’t like to sit and hold my hands.”

1989

Fellowship Winners

John Cephas
Piedmont Blues Guitarist/Singer
Woodford, VA

Fairfield Four
African-American Gospel Singers
Nashville, TN

José Gutiérrez
Mexican Jaracho Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel
German-American Concertina Maker
New Ulm, MN

Vanessa Paukeigope Jennings
Kiowa Regalia Maker
Anadarko, OK

Ilias Kementzides *
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Mabel E. Murphy *
 Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson
Tap Dancer
Philadelphia, PA

Earl Scruggs
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

*Deceased
Natividad Cano

MARIACHI MUSICIAN

Natividad Cano was born in 1933 in the small village of Aluiscilco, Mexico, in the region where the musical tradition known as mariachi originated in the 16th and 17th centuries using stringed instruments brought from Spain. Cano’s family were jornaleros (day laborers) who played mariachi music in their free time. In 1939, Cano’s father began teaching him to play the vihuela, a small rhythm guitar. Two years later, Cano enrolled at the Academia de Música in Guadalajara to study the violin. After six years at the Academia, Cano returned home to help support his family by playing with his father in local cantinas and cafes.

In 1950, Cano persuaded his father to let him travel to the border town of Mexicali to join the Mariachi Chapala, where he soon became the band’s musical arranger. He stayed with the band until he emigrated to Los Angeles, California. There he joined Mariachi Aguila, the house ensemble at the famous Million Dollar Theatre, a major stopping point on the Mexican professional circuit.

Upon the death of the group’s director, Cano became the new leader and renamed the band Los Camperos.

After spending several years touring the United States, Los Camperos opened a restaurant, La Fonda, in Los Angeles in 1967 where they have performed five nights a week ever since. La Fonda soon gained a reputation as an important center of Mexican culture in Los Angeles. In the 1990s, Cano devoted himself to sharing his musical knowledge with young people and cultivating greater knowledge and respect in the general public for the music. His collaborations with Linda Ronstadt brought even wider recognition of traditional mariachi music.

Photoby Tom Pech
Wallace McRae is the son of a second-generation rancher from the Rosebud Creek area near Colstrip, Montana. Both of his parents were born and raised on Rosebud Creek, and his family has raised sheep and cattle in this region since 1885.

McRae was born in 1936 and as a youth worked on his family’s ranch, spending much of his time as a cowboy. He received a bachelor’s degree in zoology from Montana State University and was a naval officer in the Atlantic and Mediterranean fleets before taking over the operation of the family ranch upon the death of his father in 1960.

Growing up in Montana, McRae was fascinated by the records left by early settlers—diaries, letters, journals, and a distinctive style of poetry that recounted their adventures and day-to-day life in their settlements. A tradition of public recitations arose, featuring narrative verse that is known as the “frontier” style of poetry and was carried on in the oral tradition among working cowboys and ranchers. The writings of Robert W. Service are often cited as the best example of this style.

McRae has written more than 100 of these frontier-style poems, among them the enormously successful “Reincarnation,” which has already become part of the oral tradition and is recited by cowboys around the country who have never met the author. He has published four books of poetry: It’s Just Grass and Water, Up North and Down the Crick, Things of Intrinsic Worth, and Cowboy Curmudgeon. He has written not only on humorous and romantic topics but on matters of public concern as well, such as the need for environmental protection. McRae’s work preserves the tradition of oral narrative poetry and infuses it with originality and unforgettable turns of language and inspiration. McRae served on the NEA’s National Council on the Arts from 1996-98.

1990

FELLOWSHIP WINNERS

Howard Armstrong *
African-American String Band
Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican-American Mariachi Musician
Monterey Park, CA

Giuseppe and Raffaella DeFranco
Southern Italian Musicians and Dancers
Belleville, NJ

Maude Kegg *
Ojibwe Tradition Bearer
Onamie, MN

Kevin Locke
Lakota Flute Player/Singer/
Dancer/Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Foyrth, MT

Art Molinanen *
Finnish Accordionist
Mass City, MI

Emilio Rosado *
Woodcarver
Utuado, PR

Robert Spicer *
Flatfoot Dancer
Dickson, TN

Douglas Wallin *
Appalachian Ballad Singer
Marshall, NC

*Deceased
Don King
Western Saddlemaker

Don King was born in 1923 in Douglas, Wyoming, on the North Platte River about 100 miles north of Laramie. His father was a cowboy and itinerant ranch hand who traveled all over the western United States. By the age of 14, King was beginning to support himself doing odd jobs on ranches and at rodeos, and trying to learn to tool leather in his spare time. Within a year, he was selling and trading belts, wallets, and various small gear of his own making.

After working in saddle shops in California, Montana, and Arizona, King returned to Wyoming and became an apprentice to his friend Rudy Mudra, an expert saddlemaker. In 1957, King devoted himself full-time to saddlemaking and leather tooling, focusing primarily on highly ornamental trophy saddles, which are given as prizes in rodeo competitions. He developed his own style of tooling, characterized by wild roses with a distinctive shape and arranged in complex, scroll-like patterns of interlocking circles.

King became known for his impeccable craftsmanship, developing what is now known as the “Sheridan-style” saddle, a classic high plains roping saddle. King was one of several saddlemakers who were responsible for the increasing popularity of this saddle.

Over the years, King’s saddles have been acquired by working cowboys and celebrities such as Queen Elizabeth, Ronald Reagan, and the Crown Prince of Saudi Arabia. He has made trophy saddles for virtually every rodeo event. His work has been exhibited widely in museums, including the Edward-Dean Museum of Decorative Arts in Cherry Valley, California, and the Pro Rodeo Hall of Fame in Colorado Springs, Colorado.
Riley “B.B.” King
Blues Guitarist and Singer

Riley King was born on a cotton plantation in northwest Mississippi between the towns of Indianola and Itta Bena in 1925. His schooling was sporadic; like many other African-American children in the rural Mississippi Delta region, he worked in the fields when he was needed.

King was interested in music at an early age, singing in local churches and learning chords on the guitar as soon as he was able to hold it. His aunt had an old Victrola, and he listened to the 78 rpm recordings of Blind Lemon Jefferson, Lonnie Johnson, Peetie Wheatstraw, and Leadbelly, along with the recordings of his older cousin, Booker “Bukka” White, famous for his bottleneck-style guitar playing in which the neck of a bottle on the guitarist’s finger is used as a slide to bend and slur the notes.

In the early 1940s, King honed his guitar and vocal skills, singing in gospel groups, and after serving in the U.S. Army during World War II he moved to Memphis and stayed with White. He performed on the radio as the “Beale Street Blues Boy,” later shortening it to “Blues Boy” before settling on B.B. as his moniker.

In the early 1950s he began recording, scoring a hit with his cover of “Three O’Clock Blues,” a song originally recorded by Lowell Fulson. He continued to have hits on the R&B charts with songs such as “You Upset Me Baby,” “Woke Up This Morning,” and “Sweet Little Angel,” recording more than 200 songs between 1950 and 1961. It was during this time that he famously named his guitar Lucille after a woman who started a fight in a bar where he was playing.

In 1969, his recording of the “The Thrill is Gone” was a crossover hit, appealing to black and white audiences. “My audiences had started mixing before that,” King said, “but that really pushed it over the top. It was soon after that the Rolling Stones invited me to tour with them. A lot of people heard me on that Rolling Stones tour that hadn’t heard of me before.”

Over the last four decades, King has been a profound influence on both rock and roll and rhythm and blues. Many imitate his economical phrasing, precise slurred or bent notes, and unique left-hand vibrato. Contemporary electric blues guitar solos almost inevitably will contain recognizable bent-note licks inspired by King.
Walker Calhoun
Cherokee Musician and Dancer

Walker Calhoun was born about 1915 in the Great Smoky Mountains of western North Carolina, near the town of Cherokee, on the Qualla Boundary Cherokee Indian Reservation. For the first 12 years of his life, Calhoun heard only Cherokee language spoken and sung. When he joined the armed forces in World War II, he spoke little English but was fluent by the end of his tour of duty.

Calhoun recalled listening to his father, who died when he was nine years old, playing “Shoo Fly” on a factory-made banjo. When Calhoun was 13 years old, after listening to others play the banjo, he started teaching himself to play using his older brother’s instrument. Eventually he learned some of the songs he heard others perform, such as “Cripple Creek,” developing a modified three-finger picking style and sometimes using a drop-thumb rapping style he remembered hearing his father play.

In addition to playing the banjo, Calhoun is committed to perpetuating Cherokee music and dance. Dances and songs celebrated almost every aspect of life for Calhoun’s family and his Cherokee neighbors. From harvest and hunt to spiritual protection, the songs validated and strengthened everyday living. In the 1980s, Calhoun founded the Raven Rock Dancers with his family members to keep the traditional dances and songs a part of his community’s life.

Calhoun is widely recognized as a keeper of ancient Cherokee traditions, and frequently travels to Oklahoma to share his knowledge with the western Cherokee tribe. He has been presented the Sequoyah Award in recognition of his contributions to the folklife of the Cherokee nation.
John Yoshio Naka
Bonsai Sculptor

John Yoshio Naka was born in 1914 in Ft. Lupton, Colorado, but at eight years old moved with his family to Fukuoka, Japan, to care for his aging grandfather. While there, he learned about bonsai (miniature trees), an art form that dates back to as early as 700 AD in China. The Chinese form, penjing, is still in use though there are significant differences between the two traditions. In the early years in Japan, bonsai was the sole property of the samurai aristocracy, but by the 1800s it had become a widely accepted art form.

Naka returned to the United States in 1935 and settled in Wattenberg, Colorado, where he worked as a farmer with his brother Sadao, then moved to Los Angeles in 1946. There he lived next door to a disciple of the bonsai teacher Sam Takekichi Doi, and under Doi’s tutelage he studied all facets of the art form.

In the early 1950s, he began exhibiting his works to great acclaim and lectured widely on bonsai in Japanese and English. In 1973, after 14 years of preparation, his book Bonsai Techniques was published, and three years later he helped launch the National Bonsai Foundation to establish a permanent public display of North American bonsai at the National Arboretum in Washington, DC.

Naka published a second book, Bonsai Techniques II in 1982, and in 1985 the emperor of Japan conferred upon him that country’s highest award given to a noncitizen, the Fifth Class Order of the Rising Sun. Throughout his life, he continued to teach and promote his art. “What I like about bonsai is that it has a beginning, but no end,” he said. “A bud today becomes a branch tomorrow. It’s like searching for the rainbow’s end: the farther it is pursued, the farther away it is.”
Inez Catalan
Creole Singer

Inez Catalan was born in 1918 in Kaplan, Louisiana, the youngest of 10 children. “My granddaddy on my father’s side was Spanish,” she said, “son of a Spanish father and black mother, who was a slave. My great-grandfather had bought him 1,000 acres of land at 25 cents an acre, and he married a woman from France, Marcellete Bouquet…My mother’s father [a German] married a Broussard. So, you see, we are a very culturally mixed-up family.”

Catalan began singing at an early age, singing along with her mother, even though her mother was sometimes critical of her. “She would say, ‘Oh Lord, you don’t know how to sing. Your tongue is too heavy,’” Catalan said. “She had a beautiful voice, but I told my mother I liked to sing. And I liked to hear myself sing, and I like the way I sound when I sing, but my mother could speak better French than I could because she didn’t speak English. She was French.”

Catalan learned most of the songs with French lyrics that her mother knew. In both France and Louisiana they are known as cantiques, sometimes telling humorous stories or recounting tales of love. In addition, Catalan sings lullabies, ballads, and historical songs. Her artistry epitomizes genuine folk song, in which the singer learns the song as something inseparable from lifestyle, family, and community associations. She represents the rich tradition of home singing, in sharp contrast to Creole zydeco and Cajun dance hall music, which until recently was performed almost exclusively by men.
Charles Hankins
BOATBUILDER

Charles Hankins was born in 1925 and grew up along the New Jersey shore. At an early age, he helped his father make Sea Bright skiffs, a type of wooden boat well suited for the coastal area in which they lived. The Sea Bright skiff, first built in the 1830s in the area known as Sea Bright, has a flat bottom with curved rocker and rounded or sheer sides to let it skid over the sand and turn easily in the water instead of upsetting.

Hankins’ father established a boatbuilding business in 1912, creating an identity as a skilled craftsman who met the needs of his clientele, whether it was a 33-foot skiff for fishermen to get out beyond the breaking waves or a more versatile 28-foot skiff for the rum-runners. The family sometimes built pursuit boats for the Coast Guard so they were able to chase the rum-runners.

The business began supplying the Lifeguard Service with skiffs in the 1920s.

Hankins took over the family business after the death of his father and brother. Over the years, he made some subtle but important changes to the skiff’s design to meet the changing needs of lifeguards, such as designing a new oarlock to replace the more dangerous horseshoe prongs of older oarlocks. Hankins’ reputation as a boatbuilder was considerable, with orders coming from as far away as Alaska, South America, Europe, and Greenland. He made more than a thousand boats since 1945, and two Hankins boats (one by him and the other by his father) are on permanent display at the Mystic Seaport Museum in Connecticut.

1993
FELLOWSHIP WINNERS

Santiago Almeida *
Conjunto Musician
Sunnyside, WA

Kenny Baker
Bluegrass Fiddler
Cottontown, TN

Inez Catalon *
French Creole Singer
Kaplan, LA

Nicholas * & Elena Charles
Yupik Woodcarvers/
Maskmakers/Skinsewers
Bethel, AK

Charles Hankins *
Boatbuilder
Lavallette, NJ

Nalani Kanaka’ole & Pualani Kanaka’ole
Kanaha
Hula Masters
Hilo, HI

Everett Kapayou *
Mesquakie Singer
Tama, IA

McIntosh County Shouters
African-American
Spiritual/Shout Performers
Townsend, GA

Elmer Miller *
Bit & Spur Maker/Silversmith
Nampa, ID

Jack Owens *
Blues Singer/Guitarist
Bentonia, MS

Mone & Vanxay
Saenchimmacak
Laotian Weavers/
Needleworkers/Loommakers
St. Louis, MO

Liang-hsing Tang
Chinese-American Pipa (lute)
Player
Bayside, NY

*Deceased
Clarence Fountain grew up in a churchgoing and musical family in Selma, Alabama. He lost his sight at the age of two, and enrolled in the Talladega Institute for the Deaf and Blind at eight years old, where he joined the boys choir and learned to read music in Braille. Inspired by the weekly radio broadcasts of the Golden Gate Quartet, a popular gospel group at the time, he and his friends decided to form their own gospel singing group. They began singing together as a sextet in 1939, calling themselves the Blind Boys. They moved to Birmingham and performed daily on the radio station WKAX.

The Blind Boys were at the forefront of the transition from the “jubilee harmony style” of gospel singing, a relatively restrained style that originated in the 19th century among minstrels and black college quartets, to the gospel group style, which featured a shouting and preaching lead singer, usually accompanied by rhythm-and-blues-based instrumentation. They quickly rose to prominence as premier interpreters of this postwar “hard” gospel sound, often stirring their listeners into states of spiritual ecstasy. “You have to feel the spirit deep in your gut,” Fountain said, “and you have to know how to make someone else feel it.”

By the late 1940s, the Blind Boys were touring full-time. After the accidental death of lead singer Velma Trailer in 1947, Fountain took over lead vocals and leadership of the group. Although there were pressures to perform pop and rock songs, the group continued to focus on gospel.

Fountain said, “See, I was head of the Blind Boys, I was the lead singer. And there was no way we were going pop or rock. Who needed it? Our bellies were full, we had no headaches, we were happy. At least I was happy singing real gospel.”

Over the years, the group modernized its sound as needed, adding more vocalists, guitarists, and a drummer, but essentially they continued to play the hard-driving traditional gospel sound they have always played. Four of the members—Fountain, George Scott, Johnny Fields, and Jimmy Carter—have been with the group since its inception. In 2001, the group released Spirit of the Century, which for the first time featured contemporary songs (albeit in a religious vein) from rock artists such as Ben Harper, Tom Waits, and the Rolling Stones.
Lily Vorperian
MARASH-STYLE EMBROIDERER

Lily Kambourian was born in 1919 in Aleppo, Syria, three years after her parents had fled the Armenian city of Marash. Raised in the refugee community of Aleppo, she married Haroutioum Vorperian, a prominent community leader and businessman, in 1937. After the death of her husband in 1953, she eventually immigrated to the United States in 1978, settling in southern California where more than 300,000 Armenians live today.

Vorperian began embroidering at the age of 12, learning from the elderly Marash women who gathered at her house daily to wait for the refugee aid her father distributed for a missionary organization. Though she is familiar with 18 other regional Armenian embroidery styles, Vorperian said she preferred the Marash embroidery “because it was the hardest.”

Marash embroidery is known for its color combinations, intricate designs, and complex, demanding stitching. There are three fundamental stitches in Marash embroidery: the hortag or suntousi gar and godigar stitches, which use patterns of birds, flowers, trees, leaves, or fruits in rich multicolored silk, highly twisted mercerized cotton, or gold thread; and the heuswadz gar stitch, which uses an intricate weaving style and geometric patterns, such as crosses, circles, and squares. Traditionally, Marash embroidery is done on dark velvet so that the colors stand out.

Vorperian incorporated traditional designs she recalled from childhood in her pieces, as well as adapting the Marash stitch to create letters and words and unique images of Armenian culture and history. She signs each piece with a hand-stitched signature in Armenian and English letters.

Photoby Tom Pitch

1994
FELLOWSHIP WINNERS

Liz Carroll
Irish-American Fiddler
Chicago, IL

Clarence Fountain & The Blind Boys
African-American Gospel Singers
Atlanta, GA

Mary Mitchell Gabriel *
Passamaquoddy Basketmaker
Princeton, ME

Johnny Gimble
Western Swing Fiddler
Dripping Springs, TX

Frances Varos Graves *
Hispanic-American Colcha Embroiderer
Ranchos de Taos, NM

Violet Hilbert
Skagit Storyteller
Seattle, WA

Sosei Shizuye Matsumoto
Japanese Tea Ceremony Master
Los Angeles, CA

D.L. Menard
Cajun Musician/Songwriter
Erath, LA

Simon Shaheen
Arab-American Oud Player
Brooklyn, NY

Lily Vorperian
Armenian Marash-Style Embroiderer
Glendale, CA

Elder Roma Wilson
African-American Harmonica Player
Blue Springs, MS

*Deceased
Mary Holiday Black
Navajo Basketweaver

Mary Holiday Black was born atop the Douglas Mesa in 1934, near the northern boundary of the Navajo reservation in Utah’s Monument Valley. A member of the Bitter Water Clan, she was raised in a community of traditional Navajo artists and religious practitioners using the Navajo language exclusively. At age 11, she learned to weave rugs from her mother and baskets from a friend of her grandmother’s.

Beginning in the late 19th century, Navajo basketweaving went into a severe decline, and the tribe became accustomed to buying ceremonial baskets from their Ute and Paiute neighbors. In the 1970s, innovations in basket design, fabrication, and use—led by women such as Black—sparked a renaissance of weaving Navajo baskets.

Black focused her creative work on basketweaving, stretching the traditional limitations of design by keeping the black, white, and red color scheme but expanding the baskets beyond the size appropriate for ceremonial use. Later, Black took up the vegetable dyes she learned to use from her mother, creating subtle hues and shades not possible with artificial dyes. She introduced new motifs gleaned from prehistoric Anasazi and Mimbres pottery and rock art and from other tribes of the Southwest. She also borrowed imagery from other Navajo crafts, especially sand painting and rug weaving, incorporating both geometric designs and images with religious significance.

In many instances, this pictorial style alludes to mythological scenes, spiritual figures, legends, and scenes from everyday life, leading many to label these creations “story baskets.” By pushing the parameters of technique, aesthetics, and custom, Black has led a contemporary revival of Navajo basketry. “There are many basket stories,” she said. “If we stop making the baskets, we lose the stories.”
Israel “Cachao” López
AFRO-CUBAN BASSIST, COMPOSER, AND BANDLEADER

Israel López was born in 1918 in Havana, Cuba, into a family of musicians. At least 35 family members played the bass, which became López’s primary instrument. As a young boy, López gained recognition as a performer. When he was 13, he joined the Havana Philharmonic, where he remained as a bass player for 31 years. While in his teens, he also became a member of the pioneering orquesta típica Arcaño y Sus Maravillas, working as a bass player, composer, and arranger. His brother Orestes served as co-director of the group.

Through his compositions, López introduced several new elements into danzón, a Cuban ballroom dance, and with his brother Orestes created the musical form known as the mambo in 1937. Gradually, the public accepted this general Africanization of Cuban music, and Afro-Cuban music emerged.

In 1957, López again had a profound influence on traditional Cuban music when he introduced jazz-like improvisation into the highly structured format of the traditional repertoire. In 1962, he left Cuba, eventually settling in New York City, working with several of the leading Latin or salsa bands.

In 1983, he moved to Miami, where he decreased his performing to only weddings, christenings, and bar mitzvahs for several years. In the 1990s, he became more active in recording, and was featured in a documentary by Cuban-American actor Andy García, entitled Cachao—como su ritmo no hay dos (Cachao—Like His Rhythm There Is No Other). The film focused primarily on the July 1992 “Cachao Mambo & Descarga” concert in Miami, but also explored López’s role as an innovator in the development of Cuban music. The film earned positive reviews, especially for the music. In 1994, López’s compositions and arrangements were featured on the first of a multivolume series called Master Session, Volume 1, which won a Grammy Award, the first of three he has received to date.
Juan Gutiérrez

Puerto Rican Percussionist and Bandleader

Juan Gutiérrez was born in 1951 in Santurce, Puerto Rico, growing up in Caparra Heights, a suburb of San Juan. As a boy, he was drawn to the Afro-Puerto Rican percussion music that surrounded him. His father bought him a set of *timbales* when he was seven, and he later went on to study Caribbean percussion at the Escuela Líbrea de Música. He was first attracted to the *plena*, a popular form of Puerto Rican urban music—based on the interlocking rhythms of three or more *panderetas* (round-frame drums)—that alternates a group refrain with solo quatrains. Gutiérrez moved to New York City to continue his studies, working with the legendary *plenero* Marcial Reyes Avelo, who introduced him to other master *pleneros* in the city. Later, Gutiérrez focused his attention on the *bomba*, a style featuring underlying drum patterns over which a lead drum “converses” with improvised solo dancing, a declamatory vocal style, and sometimes spiritual overtones.

As Gutiérrez’s involvement with music grew, so did his vision of what could be done through music for the benefit of his community. In 1983, he and Reyes formed the ensemble Los Pleneros de la 21, named after a neighborhood in Santurce famed for its *pleneros*. The group has become one of the most celebrated of New York’s traditional music ensembles. Under Gutiérrez’s guidance, it has performed regularly in urban public schools for over a decade.

“When I demonstrate bomba and plena music in the schools,” he said, “I ask the students to reach out and take our traditions in.”

Los Pleneros de la 21 has performed throughout the United States and has toured abroad to Puerto Rico and Russia, making Gutiérrez’s vision a reality by promoting the recognition, celebration, and practice of Afro-Puerto Rican music and dance.
Joaquin “Jack” Lujan
GUAMIAN CHAMORRO BLACKSMITH

Joaquin Lujan, nicknamed Jack, was born in 1920 in Guam and learned his forging techniques from his father, the only child in his family to learn these skills. He mastered the graceful lines and fine finishes of the short Guamanian machete with inlaid buffalo horn or imported Philippine hardwood handles.

“We were basically a farming community, and the people needed tools to aid them during work,” Lujan said. “There was always a great demand for basic tools such as machetes, fosines (hoes), and kamyes (coconut graters).” Lujan is one of the sole surviving links to Guam’s blacksmithing past, an aspect of the island’s Chamorro culture that combines Spanish colonial and local influences. The time-consuming work and diminishing economic incentives to produce hand-forged tools discouraged others from taking it up as a profession.

Lujan himself made a living as a welder and didn’t resume blacksmithing until he retired. To demonstrate the beauty of Guam’s culture, he would hold demonstrations of his blacksmithing at schools, festivals, and other public events. In 1985, he took on three apprentices, all members of the Guam Fire Department who had developed a passion for Lujan’s art after seeing him at a demonstration. “Without Jack here guiding us,” said apprentice Frank Lizama, “this art would have died. Hopefully, we’ll continue to move on. The more we make, the more we want to do.”

Lujan received the annual Governor’s Art Award on numerous occasions and the Governor’s Lifetime Cultural Achievement Award in 1996 for his work.
**Ali Akbar Khan**

**Sarod Player and Raga Composer**

Ali Akbar Khan, properly known as Khansahib, was born in 1922 in Shivpur, Bangladesh, son to one of the Indian subcontinent’s greatest musicians, Allauddin Khan. Khan’s family traces its ancestry to Mian Tansen, a 16th-century musician for the emperor Akbar.

Khan began his musical training at the age of three, studying under his father, who also taught other celebrated Indian artists such as sitarist Ravi Shankar and flutist Pandit Hariprasad Chaurasia. Khan first learned vocal music, then studied drums with his uncle before taking up the sarod, a 25-string lute-like instrument. Melodies are played on the primary 10 strings with a coconut shell plectrum, while the remaining 15 strings create a droning accompaniment. The sarod has two resonating chambers that produce contrasting types of sounds.

Over the course of 20 years, Khan learned more than 75,000 ragas from his father. Ragas are the melodic motifs that form the basis of Indian music, key to a particular time of day or year. A primary component of disciplined improvisation, the musician must learn the techniques to improvise from them. Like most Eastern musical traditions, Indian music is intimately connected with religious meditation and spiritual healing.

Khan gave his first public performance when he was 14, and in his early twenties became the court musician for the Maharaja of Jodhpur. He soon acquired the title “Ustad,” the Persian word meaning “master musician.”

He first visited the United States in 1955 at the request of the classical musician Yehudi Menuhin and settled in California in the 1960s with his family. In 1967, inspired by the increasing interest in Indian music by American students, he founded the Ali Akbar College of Music in San Rafael, California. Through the college, more than 7,000 American devotees have seriously pursued North Indian music. “If you practice for 10 years, you may please yourself,” Khan said. “After 20 years, you may become a performer and please your audience. After 30 years, you may please even your guru. But you must practice for many more years before you finally become a true artist—then you may please even God.”
Hystercine Rankin
African-American Quilter

Hystercine Rankin was born on a farm in the Blue Hill community of Jefferson County, Mississippi, in 1929. “My daddy was a sharecropper who raised cotton, corn, anything else that we could grow that we could eat,” she said. “My father was killed in 1939. He was 33 years old. A white man shot him down in the highway and left him. No reason was ever given. So, we had to move to my grandmother’s on my mother’s side—Alice Whelman.”

When Rankin was 12 years old, her grandmother told her that her playing Rankin in her late teens, her mother had died, leaving her seven siblings to raise. In addition to them, Rankin had seven children of her own. After working in the fields all day with her husband, she would create quilts in the evening, maintaining the family tradition of giving each child a quilt when he or she left home.

In 1981, Rankin was invited to be a resident artist at the junior high school in her hometown of Lorman, Mississippi, opening her eyes for the first time to the artistic dimensions of her work. She began selling the quilts with the assistance of Mississippi Cultural Crossroads, an arts organization.

Teaching and exhibiting her work heightened Rankin’s creative sense, and she began creating “memory quilts” that portrayed recollections such as picking cotton, plowing with a mule, and her father’s murder. For this last one, the stitched narrative reads, “I will never forget that morning. He sent me to the spring…as I went to dip the water, I heard the four shots that killed my father.” In 1988, Rankin became the master quilter and teacher at Mississippi Cultural Crossroads, and has exhibited her work throughout the South.

Photo by Roland Freeman

FELLOWSHIP WINNERS

Edward Babb
Shout Gospel Trombonist/Band Leader
Jamaica, NY

Charles Brown *
Blues Pianist/Composer
Berkeley, CA

Gladys LeBlanc Clark
Cajun Spinner/Weaver
Duson, LA

Georgia Harris *
Catawba Potter
Atlanta, GA

Wen-ji Hua
Chinese Kun Qu Opera Singer
Arcadia, CA

Ali Akbar Khan
Sarod Player/Raga Composer
San Anselmo, CA

Ramón José López
Santero/Metalmith
Santa Fe, NM

Jim * & Jesse McReynolds
Bluegrass Musicians
Gallatin, TN

Phong Nguyen
Vietnamese Musician/Scholar
Kent, OH

Hystercine Rankin
African-American Quilter
Lorman, MS

Francis Whitaker *
Blacksmith/Ornamental Ironworker
Carbondale, CO

*Deceased

ME A NATIONAL HERITAGE FELLOWSHIPS 41
The United States is a nation largely populated by immigrants, a nation of nations. Today, one in five residents was either born in another country or is a first-generation American. Throughout our history, we have benefited from the fact that when people come to our shores they carry more than their baggage with them. New arrivals bring ways of knowing, ways of doing, and ways of being, including highly refined and time-tested artistic traditions. The NEA National Heritage Fellowships have always recognized the importance and the excellence of first-generation Americans. In 1996 the list of recipients reflects that heritage: the members of the Apsara Ensemble, a music and dance group, were born in Cambodia; Nadjeschda Overgaard, a needleworker from Iowa, was born in Siberia to Danish parents; and Harilaos Papapostolou was born in Agrinion, Greece. Mrs. Overgaard explained her feelings about maintaining the traditions of her heritage by saying: “We certainly were American, but I treasure my Danish heritage... I was brought up Danish and I’m not satisfied with a substitute.”

1998

The Epstein brothers—Max, William, Julius, and Isidore “Chi”—were raised on Manhattan’s Lower East Side and in Brooklyn. Max began playing violin for silent movies at the age of 12, and soon learned the saxophone and clarinet that he played in Rumanian and Russian Jewish cabarets. There, through the older immigrant musicians, he broadened his repertoire to include the traditions of previous generations of klezmerim (professional musicians) from Eastern Europe. Chi played saxophone and clarinet as well, helping to interest the other brothers in the music. William began working with prominent Jewish dance and theater orchestras, becoming a leading Yiddish trumpeter, and Julius began accompanying Max at the age of 17, quickly earning a reputation as the leading drummer in Jewish music.

“We learned to play from people who came from all over Europe—Hungary, Romania, Germany—wherever they were from, we learned the music of their land,” Julius said. “Gypsies had a huge influence on music because they traveled throughout Europe, bringing the music with them to each new location.”

The Epstein brothers began playing together as an act in the late 1940s, performing traditional music for the Hasidic community, which had expanded through immigration in the wake of the Holocaust. The brothers toured throughout New Jersey, Pennsylvania, Maryland, Massachusetts, and Michigan, as well as Canada, primarily playing for the Jewish communities although their music was also popular for Greek and Italian wedding parties.

The brothers recorded albums of Hasidic music for the Tikva and Menora labels and played on sessions for other bandleaders. Because they could read music, the brothers were not limited to playing traditional Jewish music and also played popular and jazz styles of dance music.

In the 1960s, the brothers one-by-one moved down to Florida, and once they were all there, resumed their klezmer group. Chi died in 1986, leaving the three to carry on the musical tradition.
Roebuck “Pops” Staples

Gospel/Blues Guitarist and Singer

Roebuck “Pops” Staples was born in Winona, Mississippi, in 1914, growing up on the same plantation as bluesman Charley Patton. Staples drew from both the gospel and blues traditions to forge a sound that transcends their stylistic divide. Though he admired and was influenced by bluesmen such as Muddy Waters and Big Bill Broonzy, Staples developed a guitar style to accompany religious music and sang with a local gospel group, the Golden Trumpets.

In 1936, he moved to Chicago, Illinois, with his wife, working day jobs in meatpacking, steel, and construction while continuing his work in gospel music. In 1948, he formed the Staple Singers with daughters Cleotha and Mavis and son Pervis. The group’s first gigs on the road took them to New Orleans and Jackson, Mississippi, and in 1953 they began recording. Staples kept his day job until Mavis graduated from high school, and then began to pursue music full-time. The group perfected their distinctive sound of vocal harmonies intertwined with Staples’ guitar and became known as the “the First Family of Gospel.”

As the Civil Rights movement gained momentum, the Staple Singers became good friends with Dr. Martin Luther King, Jr. and his family, and expanded their repertoire to include songs reflecting social change and the civil rights struggle. The group began to achieve commercial success in the 1970s with the funk-inspired “Respect Yourself” and “I’ll Take You There” featuring Mavis’ singing and Pops’ reverb-drenched guitar.

In the 1990s, Staples began a solo career, releasing two well-respected albums, Peace in the Neighborhood (1992) and Father Father (1994), which won a Grammy Award. Besides his own and traditional songs, he reinterpreted works by contemporary composers (as he did with the Staple Singers, who covered songs by Stephen Stills and Talking Heads) such as Jackson Browne, Bob Dylan, and Los Lobos, mixing the gospel and blues into an inviting stew. “I don’t consider myself a blues singer,” he said, “I try to carry a message of good news to everybody. I’m not a bluesman, I’m a message-man.”

In addition to his music, Staples also appeared in movies in the 1980s and 1990s, including a significant role in David Byrne’s True Stories (1986), in which he performed a Talking Heads song, and a cameo in Barry Levinson’s Wag the Dog (1998).
Mary Louise Defender Wilson
Dakotah-Hidatsa Storyteller

Mary Louise Defender Wilson was born in 1930 on the Standing Rock (Sioux) Indian Reservation near Shields, North Dakota, where she still lives. She is primarily Dakotah Sioux, though a grandmother was Hidatsa. Defender Wilson was born into a family of storytellers. The first story she remembers hearing was the tale of how the Dakotah cultural hero Stone Boy was tricked out of his fancy clothes by Unktomi (Spider Man), a trickster figure. By the time she was in fifth grade, she was telling stories to her classmates. “Sometimes I got off the beaten path, but everyone laughed, especially at the Spider Man stories,” she recalled.

Defender Wilson held administrative jobs with Indian-related government agencies, but was struggling with the issue of her identity. In 1976, she returned to the reservation, having realized that forcing herself to assimilate into white culture would be a form of suicide. For several years in the 1980s, she taught tribal culture and language at Fort Yates Community College.

She has taught Dakotah storytelling through the North Dakota Council on the Arts Traditional Arts Apprenticeship Program, and educates teachers in Dakotah-Hidatsa storytelling and culture. The stories taught that people came to earth in animal form and had a lot to learn in order to live in harmony with others. Many stories also related to the land. She also has produced a radio program to teach the Sioux language and to promote the value of traditional knowledge.

“The entire life I’ve come through so far with our stories has helped me relate to, communicate with, and respect other people because I relate to, communicate with, and respect my own culture,” she said.
James “Jimmy Slyde” Godbolt
Tap Dancer

James Godbolt was born in 1927 in Atlanta, Georgia, but his family moved to Boston, Massachusetts, when he was young. His mother enrolled him in violin classes. “My mother always wanted me to play the violin,” he said. “At 10 years old, the violin was my first introduction to music and the arts, and I was doing very well with it. But I just got so I wanted to be a dancer.”

Godbolt would go from his music school across the street to Stanley Brown’s dance studio, where he watched tap dancers practice, including such prominent artists as Bill “Bojangles” Robinson, Honey Coles, and Derby Wilson. When he was 12 years old, Godbolt began studying with Stanley Brown. There he met Jimmy Mitchell, who went by the name “Sir Slyde.” The two developed an act called the Slyde Brothers and began appearing on the club and burlesque circuit in New England. Godbolt took the stage name “Jimmy Slyde.”

As their reputation grew, they received invitations to perform in the shows the big bands were developing, and they appeared with such greats as Count Basie, Duke Ellington, and Louis Armstrong. “When I was dancing with the bands, people loved it,” Godbolt said. “During a song, I would tap about three choruses, and then the band would come back in, and I’d do another two and a half, three choruses. Then I’d close it up and whip it out.”

In the 1950s, Godbolt appeared in several films and television programs, and when work in the United States waned in the 1970s, he moved to Europe. He taught and performed in Paris for several years, becoming a featured performer in the show Black and Blue, which opened on Broadway in 1989. This led to a career revival and a Tony nomination. He appeared in the movies Tap, Round Midnight, and The Cotton Club and opened the 1996 Jacob’s Pillow Summer Dance Festival with a group called Jimmy Slyde and Friends. He has also served as mentor to new artists by hosting weekly sessions at the La Cave club in New York City.

Photo by Joseph T. Wilson

FELLOWSHIP WINNERS

Frisner Augustin
Haitian Drummer
Brooklyn, NY

Lila Greengrass Blackdeer
Hochak Black Ash Basketmaker/Needleworker
Black River Falls, WI

Shirley Caesar
Gospel Singer
Durham, NC

Alfredo Campos
Hopi-Hopi Hair Hitter
Federal Way, WA

Mary Louise Defender Wilson
Dakotah-Hidatsa Traditionalist/Storyteller
Shields, ND

James “Jimmy Slyde” Godbolt
Tap Dancer
Hanson, MA

Ulysses “Uly” Goode
Western Mono Mono Basketmaker
North Fork, CA

Bob Holt *
Ozark Fiddler
Ava, MO

Zakir Hussain
North Indian Tabla Drummer
San Anselmo, CA

Elliott “Ellie” Mannette
Trinidadian Steel Pan Builder/ Tumer/Player
Morgantown, WV

Mick Moloney
Irish Musician
Philadelphia, PA

Eudokia Sorochaniuk
Ukrainian Weaver/Textile Artist
Pennsauken, NJ

Ralph W. Stanley
Boatbuilder
Southwest Harbor, ME

*Deceased
The year 2000 saw the introduction of the Bess Lomax Hawes Fellowship. This addition, a tribute to the former Director of the Folk Arts Program and initiator of the fellowship program, was seen as a vehicle to honor “keepers of tradition.” This included those who, through their efforts as conservers of tradition, cultural advocates, teachers of artistic skills, or caretakers of unique knowledge or artistic repertoires, have had a major impact on the traditional arts in the United States. Chris Strachwitz, record producer and cultural advocate, received the first of these awards.

With a mounting sense that the documentary materials accumulated through the history of the NEA National Heritage Fellowship program were becoming an important and rapidly growing historical and cultural asset, working with Documentary Arts of Dallas, Texas, and the American Folklife Center of the Library of Congress, efforts were initiated to conserve the materials, documents, recordings, and photographs related to the program. It was agreed that the American Folklife Center would become the primary public repository for these materials. Documentary Arts began a process of digitizing and restoring archival documentation.

Reflecting the developing partnership between the NEA and the American Folklife Center, for the first time the banquet associated with the Heritage ceremonies was held in the beautiful and historically significant Great Hall of the Library of Congress.

**Konstantinos Pilarinos**

**Orthodox Byzantine Icon Woodcarver**

Konstantinos Pilarinos was born in the Greek province of Nafplion in 1940. Orphaned at the age of 13, he was sent to the Zannion Orphanage in Piraeus, where he was apprenticed to the master wood carvers George Kaloudis and Nick Patsakis. By 16, he had won first place in an orphanage woodcarving competition, and by 18 had established his own workshop.

In 1974, Pilarinos immigrated to New York City. At his workshop in Astoria, Queens, called the Byzantium Woodworking Company, he and his apprentices carve icon screens, bishops’ thrones, pulpits, chanters’ pews, and candle stands for Greek Orthodox churches throughout the United States and Canada. To his knowledge, he is the only traditional Byzantine-style wood carver in North America, and he estimates that there are only 10 such artists still in Greece.

All of his work is done by hand with an array of chisels. He has made more than 60 **iconostasia**, intricately carved icon screens that separate the congregation from the altar. The screens are usually 8 to 13 feet high and 32 to 56 feet long, and each holds several iconic paintings. He has also made **epitaphios**, a portable structure representing the funeral bier of Jesus, which is carried in a procession through the streets on Good Friday.

Photo by Tom Pich

Pilarinos is passing on the tradition to his daughter Penny, who graduated from the architecture program at the New York Institute of Technology and who does preliminary drawings for her father’s carvings. Secular venues such as the Museum of American Folk Art in Manhattan have exhibited his work. “I like people to see my work,” Pilarinos said. “I enjoy contributing to the Greek community.”
Don Walser
Western Guitarist and Singer

Don Walser was born in 1934 in the small Texas Panhandle town of Brownfield, and grew up in nearby Lamesa. He listened to the music of the West Texas plains on the radio and watched the early cowboy crooners at the movie theater. “I had the old radio to keep me company—I listened to all the good old music they had back then,” he said.

Walser began singing and teaching himself to play guitar as a boy. “When I was just a kid, I could hear a song one time and know it. It would be just like a record playing in my head.” At the age of 15, he lied about his age to join the National Guard, and married at 17. He stayed in the West Texas area and worked as a mechanic, superintendent, and auditor while playing the clubs at night. In 1984, he transferred to Austin.

In 1994, he retired and put together his Pure Texas Band to play music full-time. After the release of his album Rolling Stone from Texas, the press labeled him the “Pavarotti of the Plains” due to his powerful tenor voice and unparalleled yodeling ability. He continued recording critically acclaimed albums and was featured on such programs as PBS’s Austin City Limits, ABC’s PrimeTime Live, and National Public Radio’s Fresh Air and All Things Considered. He even appeared and recorded with the avant-garde string quartet Kronos Quartet.

Walser won a wide range of fans, from traditional country aficionados to young people. “I’d like to get some money, don’t get me wrong,” he said. “But my motivation for this is to spread that old music. I’m just trying to do my part to keep it alive.”
Hazel Dickens
APPALACHIAN SINGER AND SONGWRITER

Hazel Dickens was born in Mercer City, West Virginia, in 1935 into a family of 11 children. She was raised in and around coal camps: her father hauled timber into the mines, and her brothers labored long hours as miners. Growing up, she was deeply affected by the harsh conditions in which her family lived and worked, with a guitar, and began to integrate elements of traditional country, bluegrass, and old-time music into her singing repertoire, performing at house parties and small clubs and bars.

In the 1960s, Dickens teamed up with another singer, Alice Gerrard, forming the duo Hazel and Alice. They recorded their first of four albums in 1965, bringing a strong feminist viewpoint to the traditional music. In the mid-1970s, Dickens pursued a solo career, where she acted as an advocate for the plight of coal miners. She performed at national conventions of the United Mine Workers Association and benefit concerts for those who struggle for fair wages and human rights. Her distinctive sound brings together the unadorned style of Baptist hymns she learned growing up with the socially conscious songwriting abilities of Woody Guthrie and the singing skills of Kitty Wells.

Her music has appeared on the soundtracks to the documentary Harlan County, U.S.A. and the movies Matewan and Songcatcher (in which she also briefly appears). “Even though stuff was collected years and years ago,” she said, “I think a lot of people are just becoming aware of how valuable and precious this music is.”

Photo by David Gahr

two members of her family dying from black lung disease.

Dickens learned to sing as a child in the unaccompanied style of the primitive Baptist church. Her father played banjo and was a Baptist preacher on weekends. Dickens quit school and moved to Baltimore as a teen, living with relatives and working in a factory. She eventually earned enough money to buy

Scheduled the week after September 11th, the 2001 NEA National Heritage Fellowship ceremonies seemed to take on an even greater meaning than usual for all involved. Artists and their families were faced with difficult travel conditions and concerns for personal safety, organizers encountered uncertainty and logistical difficulties, and the public was experiencing a time of mourning and a search for reaffirmation. There was a discussion about whether to cancel the event. Finally, the spirit and determination of the artists gave everyone else the courage and confidence to proceed.

The evening of the concert on September 21st opened with a moment of silence. That was followed by a solemn cleansing ceremony conducted by taiko drum master Seiichi Tanaka, using flute and bell. A group of Brazilian and American capoeira masters led by recipient João Grande processed through the aisles of the auditorium chanting and playing the one-string berimbau. As they moved through the hall to the wings of the stage, the curtain opened to reveal Master Tanaka, who launched into the spirited ritual drumming of taiko.

Following this prelude, the recipients were introduced to a rousing standing ovation. Those in the auditorium commented that it suddenly felt as if one could feel good about feeling good again. Little else was said about the events of the preceding week, but the audience applauded warmly when guitarist Eddie Pennington included God Bless America in his medley of tunes.
Dorothy Trumpold
Rug Weaver

Dorothy Trumpold was born in 1912 in East Amana, Iowa, a Germanic community where she has lived her entire life. The Amana Colonies, made up of seven villages on 26,000 acres of farmland, was founded by a Lutheran sect in 1714 and based on the belief that God may communicate through an inspired individual. As a girl, she learned knitting, crocheting, and embroidery. She spent time with her grandfather, observing him at his loom and helping him prepare shuttles for carpet weaving. By the time she was 12, she had learned to make her own clothes.

At 14, Trumpold graduated from school and began working in the community kitchens of the Amana Colonies. She learned to make crocheted, braided, and hooked rugs. In 1932, she went to work in the spinning and weaving departments of one of the woolen mills that served all seven villages. “You usually made it in a hit-and-miss pattern,” she said. “You couldn’t buy a specific color—you had to buy whatever materials they were making then and put in sacks. You just bought it by the sack. It’s called hit-and-miss pattern because there’s always a little bit of each color left that maybe wasn’t enough to start anything else. You always sewed them in to get a mixed-up pattern. I made a lot of those.”

In 1940, she took over carpet weaving from her ailing grandfather. She began making throw rugs, and then for years made full-sized room carpets before returning to the throw rugs. She was one of the few practicing artists who lived through the dissolution of the Amana communal life in 1932, known as “the Great Change.”

In 1985, she served as a master artist in the Iowa Folk Arts Apprenticeship Program, and for the last few years she has been teaching a young local girl to weave rugs. She was a featured artist in the Iowa portion of the 1996 Festival of American Folklife and in 2001 her work was shown in an Iowa artists exhibit at the Des Moines Art Center.
Flory Jagoda
SEPHARDIC MUSICIAN AND COMPOSER

Flory Jagoda was born in Sarajevo, Bosnia, a member of the Sephardic Jewish community. When the Sephardic Jews were forced into exile from Spain and Portugal in the 15th century, many settled in other Mediterranean countries but preserved their native language, called Ladino. Her parents gave her an accordion and music lessons as a child, and, through her grandmother, Jagoda learned songs that had been passed down in her family for generations. She also became familiar with the region’s Balkan cultural traditions.

Jagoda escaped the destruction of Sarajevo’s Jewish community and came to the United States after spending more than two years in an Italian internment camp during World War II. She has been recognized as an important carrier of a unique musical heritage and also as a composer and arranger of new Sephardic songs, writing songs about her own experiences in Sarajevo during the war, life in the internment camp, and the escape to America. In addition to passing that tradition on to her children, she has taught many students who now perform Ladino music.

Today, she tours widely and her music is circulated through recordings, in The Flory Jagoda Songbook, and through the film The Key From Spain, a documentary about Jagoda that includes footage of her return to her native Sarajevo in 1992. She is well known in the Washington, DC area for her willingness to perform at religious ceremonies, family celebrations, and cultural events. Her performances are marked by musical beauty but also by her commitment to find meaning through affirmation of community in her personal experience.
Losang Samten
Tibetan Sand Mandala Painter

Born in Ribuce Chang, Tibet, in 1953, Losang Samten escaped in 1959, the year China suppressed a revolt against their control of the country, and settled in India. In 1975, while studying in the Namgyal Monastery—the monastery of the Dalai Lama—he was chosen to enter a three-and-a-half year intensive training program in sand mandala painting, the ritual art form that originated in India 2,500 years ago and that has been practiced in Tibet since 600 A.D.

The sand mandala is an elaborate design based on instructions in ancient texts, and is usually done collaboratively as part of a religious ceremony or initiation. Accompanied by recitation of prayers, chanting, and occasionally ritual dance, brightly colored designs are created. Then, in keeping with the Buddhist principle of impermanence, the finished product is dismantled and poured into a body of water. In addition to having artistic skills, the monks and artists selected for this training must be able to memorize 500 pages of sacred text. Only four of the 28 monks in Losang’s class finished the course in the three-year period.

For centuries, sand mandala painting had not been seen outside of monasteries, but in 1988, the Dalai Lama selected Losang to demonstrate the ancient meditative art in a museum setting in the West. In 1989, he moved to Philadelphia where he established the Tibetan Buddhist Center and serves as its spiritual director. Today, he continues to teach and to practice mandala painting as one of an estimated 30 people in the world who are qualified to teach and demonstrate this spiritual art form.

Photo by Tom Pich
Ron Poast
Hardanger Fiddler Maker

Ron Poast was born July 29, 1940, and grew up in a musical Norwegian-American family in Dodgeville, Wisconsin. “I grew up on a farm, and Sunday was, of course, a day of rest, so we would go to visit the relatives or friends, or they would come to our place,” he said. “We always took our instruments and played, which was a very common thing back then.”

Poast was skilled in working with his hands and taught himself to make stringed instruments, starting with banjos. He’d heard his mother speak of a “very fancy violin” that her brother had once owned, and when Poast saw a couple of unusual fiddles in a storefront, he knew that was what she’d been talking about. He became fascinated with the instrument, which turned out to be a hardingfele or Hardanger fiddle, known as the national instrument of Norway. Eager to learn to make these beautiful instruments, he visited Vesterheim, the Norwegian-American museum in Decorah, Iowa, bought an instruction manual from Norway and talked to those who played the instrument.

The Hardanger fiddle is different from a conventional violin in several ways. The wood is thinner, and the strings are of lighter gauge. In addition to the normal four strings, it has four or five located below the fingerboard. These vibrate sympathetically, producing a droning sound that’s been likened to that of the Scottish bagpipe. The instrument is highly decorated, with mother of pearl in the fingerboard and tailpiece and sometimes around the top and bottom of the body. The body is also decorated with rosettes, the painting of roses with pen and ink. The head of the instrument is usually carved into the head of a mythical beast, such as a dragon.

At his Poastmark String Instruments shop in Black Earth, Wisconsin, Poast creates and repairs fiddles along with other stringed instruments, such as the mandolin, harp, lyre, conventional violin, dulcimer, guitar and banjo. He has shared his knowledge in many settings, including the American FolkLife Festival in Washington, DC.

Photo by Tom Pate
Manoochehr Sadeghi, born April 13, 1938, in Iran, is a leading virtuoso on the santur, the Persian hammered dulcimer. His parents were both very interested in music and bought him a santur when he was seven or eight years old. When he was twelve, Sadeghi began studying with Abol Hassan Saha, a legendary figure in Persian classical music. Sadeghi said, “After two or three years, I became the best student in that class. He took me into his orchestra when I was seventeen. I played for two years in the orchestra, but he died when I was nineteen. After that I started to play on television. I was hired by the government and then hired as a master teacher in the conservatory.”

In 1964, when Sadeghi left Iran for the United States, he was honored with a farewell special on Iranian television. Living in the Los Angeles area, Sadeghi has continued to perform, record, and teach, and earned a doctorate in ethnomusicology from the University of California at Los Angeles. He also founded the Nakisa Music Institute and santur.com, an online music school, in order to pass along knowledge and skills in Persian and world music.

In the United States, he has made subtle changes in the presentation of his music. “Over time, I have found a way to present my art in more of a contemporary style. I haven’t really changed it but just play it in a different format. That’s all. Continuous improvisation, varieties of rhythm, they are all Persian, and they are all very artistic.”

### 2013

#### FELLOWSHIP WINNERS

- **Basque (Bertsolari) Poets**
  - Jesus Amiada
  - San Francisco, CA
- **Johnny Curutchet**
  - South San Francisco, CA
- **Martin Goicoechea**
  - Rock Springs, WY
- **Jesus Goni**
  - Reno, NV
- **Rosa Elena Egipsiaco**
  - Puerto Rican Mundillo Maker
  - New York, NY
- **Agnes “Oshaneee” Kenmille**
  - Salish Beadworker/Regalia Maker
  - Ronan, MT
- **Norman Kennedy**
  - Weaver/Singer/Storyteller
  - Marshfield, VT
- **Roberto & Lorenzo Martinez**
  - Hispanic Musicians
  - Albuquerque, NM
- **Norma Miller**
  - African-American Dancer/Choreographer
  - Las Vegas, NV
- **Carmencristina Moreno**
  - Bess Lomax Hawes Award
  - Mexican-American Singer/Composer/Teacher
  - Fresno, CA
- **Ron Neat**
  - Hardanger Fiddle Maker
  - Black Earth, WI
- **Felipe & Joseph Ruak**
  - Carolinhos: Dance Leaders
  - Commonwealth of the Northern Mariana Islands
- **Manoochehr Sadeghi**
  - Persian Santur Player
  - Sherman Oaks, CA
- **Nicholas Toth**
  - Diving Helmet Designer/Builder
  - Tarpon Springs, FL
Jerry Douglas
DOBRO GUITAR PLAYER

Jerry Douglas was born May 28, 1956, and grew up in Warren, Ohio. He has been compared to such musical giants as Jimi Hendrix and Charlie Parker for his innovations on the Dobro, an acoustic resonator guitar played with a slide. His father, John, who had emigrated from West Virginia in search of work, was a steelworker who played bluegrass.

As a boy, Jerry began performing on an acoustic guitar with his father’s band on weekends. When he was eleven, Jerry Douglas fell in love with the Dobro when his father took him to a Flatt & Scruggs concert. Uncle Josh Graves’ Dobro playing inspired the boy to devote his life to the instrument.

As soon as he graduated from high school, Douglas became a touring professional musician. In 1973, he joined the bluegrass band The Country Gentlemen. The next year, he joined J.D. Crowe & the New South, which was taking the music in a new direction. Douglas won his first Grammy in 1983 and was the top Dobro player on Nashville recording sessions during the 1980s.

Douglas collaborated with producer T Bone Burnett on the soundtrack for the film O Brother, Where Art Thou? and appeared in the movie, playing with the Soggy Bottom Boys on “I Am a Man of Constant Sorrow.” He has played with everyone from jazz violinist Stephane Grappelli to Ray Charles to classical cellist Yo-Yo Ma and has written an opera that has been performed in Italy. In 1998, he began performing with Alison Krauss & Union Station, which gave him time for other projects, including fronting his own band.

Asked about his expansion of his instrument’s role, Douglas said, “I try not to distract from the vocal but to add to it. I think that it’s an art form to stay out of the way, to be subliminal in a way and to enhance whatever the vocalist is saying and trying to put across.”
Yuqin Wang & Zhengli Xu
Chinese Rod Puppeteers

Husband-and-wife puppeteers Zhengli Xu and Yuqin Wang both began studying the performing arts while growing up in China. Wang was born September 21, 1946. Her father was a Beijing Opera performer, and she began studying at the Beijing Opera School when she was ten years old. In seven years there, she learned acrobatics, mime, martial arts, singing, history, and acting. In 1964, the director of the Puppet Art Troupe of China asked her to join his theater, and she began to study rod puppetry. In this ancient form, the puppeteers must hold large, heavy puppets overhead, manipulating their movable parts with long rods.

Zhengli Xu was born August 27, 1945. As a child, “Rocky,” as he was called, staged puppet shows for neighborhood kids and joined school puppet clubs. Like his wife, he was trained by the Puppet Art Troupe of China. He also traveled to villages to learn directly from masters of rod puppetry. At that time, the Communist government had banned the traditional stories he had learned, many of which were fables with a moral message. After the ban was relaxed, the company added some of these tales to its repertoire, and Xu became a respected director.

The couple came to the United States in the mid-1990s and settled in Portland, Oregon, where for two years Wang worked with a local professional puppet company as a teacher and performer. She also was a master artist in the Oregon Folklife Program’s Traditional Arts Apprenticeship Program from 1997-99. They became permanent U.S. residents in 1999 and have continued to teach and perform, mostly around the Northwest.

Photo by Tom Pich

2007
FELLOWSHIP WINNERS
Anjani Ambegaokar
North Indian Kathak Dancer
Diamond Bar, CA

Charles “Chuck” T. Campbell
Sacred Steel Guitar Player
Rochester, NY

Joe Derrane
Irish-American Button Accordionist
Randolph, MA

Jerry Douglas
Dobro Player
Nashville, TN

Gerald “Subiyay” Miller *
Skokomish Tradition Bearer/Carver/Basketmaker
Shelton, WA

Chum Ngok
Bess Lomax Hawes Award
Cambodian Musician/Teacher
Gaithersburg, MD

Milan Opacic
Tamburita Instrument Maker
Shererville, IN

Eliseo & Paula Rodriguez
Straw Applique Artists
Santa Fe, NM

Koko Taylor
Blues Singer
Country Club Hills, IL

Yuqin Wang & Zhengli Xu
Chinese Rod Puppeteers
Aloha, OR

*Deceased

ME A N AT I O N A L H E R I T A G E F E L L O W S H I P S
55
2005

The roster of 2005 NEA National Heritage Fellows included a first. For the first time an artist was honored who previously had apprenticed himself to musicians who were NEA National Heritage Fellows. Fiddler Michael Doucet, from Lafayette, Louisiana, had been given an NEA-funded apprenticeship grant in 1975 to study with master cajun and zydeco artists from the region, including later-to-be NEA National Heritage Fellows Dewey Balfa and Canray Fontenot. An apprentice had indeed become a master and as Michael Doucet noted, this honor made him feel as if he were standing on the shoulders of giants.

Two artists from Louisiana were honored in the year 2005. In addition to Michael Doucet, a fifth-generation Creole decorative plasterer from New Orleans, Earl Barthé, was recognized. Less than a month before the Heritage ceremonies, Hurricane Katrina had devastated the city of New Orleans. Earl Barthé, the 83-year-old master artisan got out of his Seventh Ward home just before the hurricane struck, with only the clothes on his back. He later discovered that one of his tools, a treasured mitre trowel he had inherited from his father, was saved from the flood because it was in the back of a pick-up truck that a family member used to escape from the storm. The family rendezvoused in the Houston area and money collected by the Southern Arts Federation helped pay for clothing and travel expenses for Mr. Barthé and his family to travel to the events in Washington, DC.

**Earl Barthé**

**Decorative Building Craftsman**

Earl Barthé, born June 6, 1922, in New Orleans, is a fifth-generation master plasterer. He is a Creole of color whose great-great-grandfather Leon Barthé came from France via Haiti. In an interview with Nick Spitzer on the *American Routes* radio program, Barthé told of his ancestor’s 19th-century journey to the United States: “He stopped off in Haiti, and that’s where he met my grandmother. And he brought her over to New Orleans with him. . . . My daddy told me that old man Leon could look at you and produce you in plaster as he was looking. No sketches. No drawings, anything. That’s the type of mechanic that he was.”

Most of New Orleans’ plasterers, Barthé remarked, have been Creoles of color, “a mix of white and Negro blood.” His grandfather Peter Barthé organized Local 93 of the plasterers’ union in New Orleans in 1901. The plastering trade was passed down from generation to generation. His father and grandfather “trained us right from the jump, trained us to appreciate this work. You cannot do this work if you don’t appreciate it. It’s not something you’re just doing out of the sky. It’s some precious work. It’s like a diamond, like a jewel, and it’s for you to preserve it,” said Barthé. The real art of plastering, he commented, is “the ornamental work, the cornice work . . . the medallions in the ceilings and the corbels in the arches, that’s the bottom of the arch.”

Barthé’s son and daughter, Hurchail and Terry, are carrying on the family tradition. Earl Barthé is officially retired but has remained active in the trades movement, working to keep his art alive with passion and dedication.

Photo by Michael Stewart
Wanda Jackson was born October 20, 1937, in Maud, Oklahoma, 50 miles southeast of Oklahoma City. She was among the fierce young performers who created a new music called rockabilly in the 1950s. In a largely all-male club, she performed hot, sexy music while wearing heels and dresses. In 1943, Jackson’s father bought her a guitar, which she practiced incessantly. After the family moved to Oklahoma City in 1949, Wanda won a talent show at a local radio station and was rewarded with her own 15-minute daily radio show.

Country star Hank Thompson, also an Oklahoma City resident, heard her and invited her to audition for his band, the Brazos Valley Boys. She passed and performed with the band on weekends. After graduating from high school in 1955, Jackson joined the “Ozark Jubilee” traveling show, which included the young Elvis Presley. He encouraged her to sing rock ‘n’ roll and recommended material that would suit her voice. Jackson signed with Capitol Records and made her first record for the label in Los Angeles in June 1956. “I Gotta Know,” which shifts back and forth from country waltz to sizzling rockabilly, hit number 20 on the country charts. She went on to record such uproarious classics as “Let’s Have a Party” and her own “Fujiyama Mama.”

As her rockabilly career waned in the early 1960s, Jackson switched to country music. Her country career thrived, and she had a syndicated TV show, Music Village, from 1965 to 1967, and played to capacity crowds in Las Vegas.

In the 1970s, moved by her religious feelings, Jackson expressed interest in doing a gospel album, but Columbia wasn’t interested, and she left the label.

She toured Europe, performing a mix of rock, country, and gospel. In the mid-1990s, she performed with singer Rosie Flores on a CD called Rock A Billy Filly and toured with Flores. Now in her late 60s, she continues to perform and record, still singing with youthful verve and raw sexual energy.
2006

In 2006 the NEA National Heritage Fellowships gained a new sponsor, Darden Restaurants Foundation. In addition the celebratory concert moved to a new facility, the recently completed Music Center at Strathmore located in Bethesda, Maryland. In another first, recipient Mavis Staples became the first honoree to receive this recognition following in the footsteps of her father. Pops Staples, founder of the legendary Staple Singers, had received the same recognition eight years earlier.

Tragically, 94-year-old Esther Martinez, a revered storyteller and elder from Ohkay Owingeh (formerly San Juan Pueblo) was killed in an automobile accident returning to her home in northern New Mexico. In the months following, Congress passed the Esther Martinez Native American Languages Preservation Act authorizing the support of native language programs for students and their families to preserve the indigenous languages of Native American tribes.

Candlewick Press published a book in 2006 entitled Extraordinary Ordinary People: Five American Masters of Traditional Arts, by Alan Govenar. This combination of photo-documentation and text focuses on the lives of five NEA National Heritage Fellows: Qi Shu Fang, Beijing Opera singer from New York; Ralph W. Stanley, boatmaker from Maine; Genoveva Castellanoz, corona-maker from Oregon; Dorothy Trumpold, weaver from Iowa; and Allison “Tootie” Montana, a maker of Mardi Gras costumes from Louisiana.

Doyle Lawson, born April 20, 1944, grew up surrounded by music in Ford Town, a rural community near Kingsport, in eastern Tennessee. “My father, mother, and sister all sang gospel music when I was young,” he said. “They were members of trios and quartets that sang a cappella music in churches and at revivals and such. No doubt, that was where I acquired my love of quartet music.”

Radio was another source of music. One group in particular caught Lawson’s ear. “Though I listened to all the stars on the [Grand Ole] Opry, the group that impressed me most was Bill Monroe and his Blue Grass Boys. His music was different, more intense.”

When he was 11 or 12, Lawson began teaching himself to play a mandolin borrowed from a neighbor. He later learned guitar, banjo, bass, and fiddle to enhance his job prospects, but mandolin and voice remain his primary instruments. In 1963, Lawson took a job playing banjo with Jimmy Martin and his band, the Sunny Mountain Boys. Over the next several years, Lawson alternated playing with Martin and with J.D. Crowe’s band.

In 1979, seeking the freedom to play his own music, Lawson formed the band that became Quicksilver. For the past five years, Doyle Lawson and Quicksilver have received the International Bluegrass Music Association’s Vocal Group of the Year award.

Lawson’s band has made many recordings of classic bluegrass tunes, but Quicksilver is best known for its beautiful gospel vocal arrangements, which resulted in a renaissance of tight harmony bluegrass singing. “Gospel music has to be from the heart,” Lawson said, “more than just words on a piece of paper with a melody to it. For me, gospel has always been about the song itself and what you have to say….I’m serious about my gospel music—I don’t do it just for monetary gain. I love the message.”
Esther Martinez
Native American Linguist and Storyteller

Esther Martinez was born May 26, 1912, in Ignacio, California, where her parents had gone to do farm work. She was raised by her grandparents in San Juan Pueblo (now called Ohkay Owingeh), New Mexico, and often traveled by covered wagon to see her parents. She and other Native American children were sent to a government boarding school 25 miles away, where they were punished harshly if caught speaking their native languages.

Martinez, also known by her American Indian name, P‘oe Tsana, or Blue Water, graduated from the Albuquerque Indian School in 1930. She married and spent the next three decades raising ten children and working at various jobs to support them. When Martinez was 54, she was approached by a linguist about documenting the Tewa tongue. From 1974-89, she taught the language at schools in San Juan Pueblo. She helped translate the New Testament into Tewa and compiled dictionaries of the various dialects.

In 1988, Martinez began telling her stories in English to non-Tewa audiences through Storytelling International. She was revered in her community and was known by many as Ko’oe Esther, or Aunt Esther. She was honored with New Mexico’s Living Treasures Award, the National Association for Bilingual Education’s Pioneer Award, the New Mexico Arts Commission’s Governor’s Award for Excellence, and the 1997 Teacher of the Year Award from the National Council of American Indians.

Martinez wrote two books, The Naughty Little Rabbit and Old Man Coyote and My Life in San Juan Pueblo: Stories of Esther Martinez. In the latter, she wrote, “Storytelling was done mainly in the wintertime, not summer. It was done in the wintertime because it shortened the evenings, the long winter nights. And it was the time when the last snake had crawled in, the bear and other animals had gone hibernating, and we have heard the last of the thunders. At storytelling, children’s stories were told first. Stories were told to teach us tips for survival and for socialization in the community. They were fun. Our whole life is about storytelling.”

Esther Martinez with her daughter speaking to Nick Spitzer at the 2006 NEA National Heritage Fellows concert.
2007

Many believe that traditional artists do what they do because they can’t help it; they have no choice. Geographic isolation, economic impoverishment, or lack of opportunity, from this point of view, may lead individuals to practice an art form that others would consider antiquated or impractical in the modern world. The 2007 NEA National Heritage Fellows demonstrate the fallacy of this thinking. Among the artists honored we find a third-generation stone letterer who refined his type design and calligraphy by studying with European masters in Basel, Switzerland, a Native-American basketmaker who earned a B.A. in mathematics and physics and who worked as a computer specialist for 13 years before devoting her life to her craft; a Rio Grande weaver who received a degree in civil engineering and worked in that profession before moving back to northern New Mexico to develop a studio with his father and other family members and create spectacular woven pieces; an African musician and dancer who at the age of 14 contracted polio but learned to dance on his hands to surmount this difficulty; and the first woman graduate in percussion from the Curtis Institute of Music who decided to continue playing in the klezmer musical tradition of the past two generations of her family.

It would be fair to say that, considering the 2007 Fellows, the road to recognition was paved with more than good intentions. Persistence and effort played a large part in their artistic journeys. Faced with an abundance of artistic and career choices, they pursued paths combining tradition and creativity in ways that have resulted in their recognition as 21st-century masters.

Sidiki Conde
Guinean Dancer and Musician

At the age of 14, Sidiki Conde lost the use of his legs as the result of polio. In his village in Guinea, West Africa, disabled people commonly were banished from their homes in order not to bring shame or bad luck upon their family, so he was sent to his grandfather’s village deep in the forest. Knowing that he would not be able to participate in the coming-of-age ceremony if he could not dance, Sidiki reconstructed the traditional steps using his hands instead of his feet. His call to dance and sing, he said, came to him in a dream.

He became so adept that he was able to travel to the capital city, Conakry, and form Message de Espoir (Message of Hope), an orchestra of artists with disabilities he recruited from the city’s streets. At the same time, he worked to develop programs to help people with disabilities gain job skills through his position as manager of operations for AJAFREIS (The National Association of the Republic of Guinea for the Handicapped).

In 1987, he was asked to join the prestigious troupe Les Merveilles de Guinee, and he composed, directed, and choreographed pieces for the company, often performing as a soloist. He worked with popular African musicians such as Youssou N’Dour, Salif Keita, and Baba Maal.

After coming to the United States, Conde has continued to work as a musician and arranger. In addition, he has made a special effort to teach workshops for VSA Arts and to instruct other young people with challenges in life, as well as teaching African dance and music in schools, hospitals, and universities. In 1998, he formed the Tokounou All-Abilities Dance and Music Ensemble.
At the age of 10, Irvin L. Trujillo began weaving under the tutelage of his father, renowned weaver Jacobo Ortega Trujillo. This began the seventh generation of weavers of the Trujillo and Ortega families of Chimayo, in northern New Mexico. Although he graduated from college as a civil engineer and worked in that profession for a time, Trujillo continued to study ancient weaving techniques.

In 1980, he and his wife Lisa founded the Centinela Traditional Arts studio in Chimayo, making it possible for them to work alongside Jacobo but also allowing them to teach others in the community. Work in the studio included related traditional techniques such as dyeing, spinning, and loom construction. A 1985 exhibition at the Millicent Rogers Museum focused on the Trujillo family artistry. Both a keeper of tradition and an innovator, Irvin has received the Grand Prize and the Master’s Award for Lifetime Achievement from the Spanish Market in Santa Fe.

His work reflects who he is and where he comes from. While still using traditional designs, Trujillo’s work sometimes offer personal stories, such as *Buscando la Malinche*, which depicts the Matachines dance that is popular in New Mexico’s Hispanic communities. As a child, Trujillo’s parents took him to see the dance performed in the town square.

He says, “When I do a major piece, it is like putting my life on the line. All of my experience goes into it. I am trying to approach the spirit of the old pieces. In doing that, I need to learn how to live in my environment.”

**NEA National Heritage Fellowships**

**FELLOWSHIP WINNERS**

**Nicholas Benson**  
Stone Letter Cutter/Carver  
Newport, RI

**Sidiki Conde**  
Guinean Dancer/Musician  
New York, NY

**Violet de Cristo foro**  
Haiku Poet/Historian  
Salinas, CA

**Roland Freeman**  
Bees Lomax Hawes Award  
Photo Documentarian/Author/Exhibit Curator  
Washington, DC

**Pat Courtney Gold**  
Wasco Wapaas (sally bag) Weaver  
Scappoose, OR

**Eddie Kamau**  
Hawaiian Musician/Composer/  
Filmmaker  
Honolulu, HI

**Agustin Lira**  
Chicano Singer/Musician/Composer  
Fresno, CA

**Julia Parker**  
Kashia Pomo Basketmaker  
Lee Vining, CA

**Mary Jane Queen**  
Appalachian Musician  
Cullowhee, NC

**Joe Thompson**  
African-American String Band Musician  
Mebane, NC

**Irvin L. Trujillo**  
Rio Grande Weaver  
Chimayo, NM

**Elaine Hoffman Watts**  
Klezmer Musician  
Havertown, PA
Chris Strachwitz
Record Producer and Label Founder

Chris Strachwitz was born in 1931 in Gross Reichenau, a little village in lower Silesia. His father, Count Alexander Graf von Strachwitz, was a landowner and managed a farming and dairy business. At the end of World War II, Strachwitz and his family fled Silesia in the wake of the Russian invasion, moving first to Hamburg, Germany, and then to the United States in 1947, settling in Reno, Nevada.

Strachwitz served in the U.S. Army from 1954-56, and then graduated from the University of California at Berkeley and got secondary school teaching credentials. All the time, he pursued his interest in music. “I’ve always loved radio,” he said. “In Germany, I listened to American and British Armed Forces Radio, and in California, XERB played hillbilly music all day long...I saw the movie called New Orleans and was absolutely knocked out by that music, featuring Louis Armstrong, Kid Ory, Meade Lux Lewis, and Billie Holiday, among others. I became a total New Orleans jazz nut. And I bought all the records I could afford.” He met with noted musicologist Sam Charters and started a correspondence with British blues aficionado Paul Oliver.

In 1959, Charters sent Strachwitz a postcard saying that the legendary bluesman Lightnin’ Hopkins was living in Houston, Texas. Strachwitz went down to meet him, and ended up meeting the blues songster Mance Lipscomb as well. Strachwitz recorded Lipscomb and decided to start his own record label called Arhoolie (named after a kind of field holler or work song).

Over the years since then, Strachwitz has recorded hundreds of musicians across America, spanning virtually every culturally defined traditional style, from blues and jazz to zydeco and conjunto. He has also been equally committed to reissuing vintage folk recordings from the early 20th century, including Mexican-American border music, Greek, Polish, and Ukrainian folk music, and Cajun classics.

In addition to recording activities, Strachwitz produced concerts that brought important folk musicians such as Lightnin’ Hopkins and Fred McDowell to large audiences. In 1995, he founded the nonprofit Arhoolie Foundation to ensure that the music he has collected will be available for future generations. Among its holdings is the Frontera Collection, one of the nation’s largest archives of Spanish-language vintage recordings.
Joseph T. Wilson was born in 1938 in Trade, Tennessee, in the Blue Ridge Mountains. He has worked as a Nashville country music producer, a door-to-door salesman, a civil rights reporter, and a Madison Avenue consultant. His life’s work, however, is folklore; he served from 1976 to 2004 as executive director of the National Council for the Traditional Arts (NCTA) in Silver Spring, Maryland. Founded in 1933, it is the oldest organization in the nation devoted to the presentation and documentation of folk arts.

Wilson was interested in music from an early age, with members of his family being traditional musicians. His interest in folk material grew as he worked in other jobs, and he discovered that others around the country shared this fascination and were recording folk musicians. “I learned that this level of great folk culture existed everywhere. I heard Mexican music over the border radio stations in the early 1950s and loved it. Later on, hearing Harry Choates, the Cajun violinist, I realized he, too, was making great music—music that was kin to the French Canadian sounds I also liked.” Wilson began producing records by musicians in his hometown.

Joining the National Council for the Traditional Arts, then called the National Folk Festival Association, gave him the opportunity to make a living at his avocation. The nonprofit educational organization conducts research in folklore, ethnography, and related areas; assists the National Park Service with planning and interpretation; and produces tours by American folk artists as well as the National Folk Festival, films, videotapes, recordings, museum exhibits, and publications.

Wilson had been involved in all these activities as executive director for the organization, and continues on as chairman of NCTA. He also has served as a panelist for the National Endowment for the Arts and on the grants panels of four state agencies. Currently, he is director of the Blue Ridge Music Center near Galax, Virginia.
Jean Ritchie was born in 1922 into a singing family in Viper, Kentucky, in the Cumberland Mountains of the eastern part of the state. The youngest of 14 children, she studied at Viper High School and Cumberland College, before going on to the University of Kentucky where she graduated Phi Beta Kappa with a degree in social work. Her first job was with the Henry Street Settlement on New York’s Lower East Side, teaching Kentucky songs, ballads, and singing games to children.

During this time, Alan Lomax encountered her, recorded her songs and lap dulcimer playing for the Library of Congress, and arranged her first formal concert at Columbia University. By 1952, she was traveling on a Fulbright Fellowship to trace and document the roots of her heritage in the British Isles. In 1955, her first book, *Singing Family of the Cumberlands*, was hailed as an American classic.

Her many recordings and appearances at major folk festivals, including the early Newport Folk Festivals, cultivated a revival of interest in Appalachian music and culture. She also became known as an insightful songwriter, penning such classics as “Blue Diamond Mines,” “Black Waters,” and “The L & N Don’t Stop Here Anymore,” about life in eastern Kentucky coal country. By sharing her music as well as her commitment and strong ties to her Appalachian home with audiences around the nation and around the world, Jean Ritchie has come to define and embody the dual concepts of ambassador and steward of tradition.
Carmencristina Moreno is the daughter of popular singers, Luis M. and Carmen Moreno, who performed on radio in the Los Angeles area from the 1930s through the 1950s as El Duet de Los Moreno. Her father also composed hundreds of songs, many of which are considered standards in the ranchera tradition. “I was raised on Mexican music, weaned on mariachi music,” Moreno told her hometown newspaper, the Fresno Bee, in 2003. “I think of myself as a keeper of the traditions. If you do it, you have to do it right.”

After World War II, the family moved to California’s San Joaquin Valley, where Moreno’s parents did farm work while continuing to perform. Inspired by her parents and their friends, Moreno decided to pursue a musical career.

In 1976, Moreno gained widespread attention through her appearance (accompanied by Los Lobos) on the United Farm Workers (UFW) fundraiser recording Sí, Se Puede! (Yes, It Can Be Done!), for which she composed the songs “El Corrido de Dolores Huerta” and “Sangre Antigüa.” She later wrote an ode to César Chávez, who had founded the United Farm Workers union with Dolores Huerta.

Moreno became increasingly involved in teaching broader audiences about the musical heritage of Mexican Americans. She took part in the 1993 Smithsonian Festival of American Folklife, conducting workshops and performing her songs of labor and life in the Central Valley. As a follow-up, the Smithsonian asked her to participate in six workshops held in six border cities in the United States and Mexico for educators in 1996. She also became a folk-guitar instructor in prisons for the California Arts in Corrections programs.

Through a teaching program she created, Parallel Histories of the United States and Mexico through Music, she educates broader audiences about Mexican-American musical heritage. In 2001, the Fresno Arts Council presented her the Horizon Award in recognition of her lifetime of work as an educator and performer.

Moreno sings in both Spanish and English, and her wide-ranging repertoire includes a variety of Mexican and Mexican-American material. She continued to perform, record, and teach.
Chum Ngak was born in the Battambang Province of Cambodia, and by the age of ten began learning the repertoire of the major Khmer musical genres, spanning classical and folk traditions. His grandfather Um Hene taught him several instruments: the srurai (oboe), kong (semicircle of gongs) and sampho (small barrel drum). At twelve, he began studying with other teachers and went on to master the ronat ek (treble xylophone), khim (hammered dulcimer), and tror (violin). Within a few years, he was performing professionally.

Chum was among the few artists to escape the brutal reign of the communist Khmer Rouge in the late 1970s. His life was spared when a guard at a detention camp remembered him beautiful flute playing. Chum was in a group that managed to escape to a refugee camp in Thailand. Recognized as a krou, or master teacher, he taught there and at orphanages before moving to a refugee camp in Indonesia, where he continued to teach.

Chum arrived in the United States in 1982 and settled in the Washington, DC area. He has remained in demand as a teacher and performer around the country, though his travel has been limited by the demands of a full-time day job. He often consults with Cambodian music groups and provides guidance on repertoire for ceremonies and celebrations. He also has composed and performed music for dancers.

Balancing work and art has been a struggle, but one worth waging. “I don’t want to lose my music,” he said. “If I don’t teach, it will disappear. Actually, at first, when I realized how hard it was going to be to have a job and be a musician in the United States, I wanted to quit teaching and playing…. But then I thought, ‘I have a lot of musical knowledge. What am I doing, throwing it all away? I love my music. I don’t want to keep my music all to myself. I’m supposed to teach.’ So I made time. I was very tired. I still am, but I don’t want to lose it. So I decided that I needed to dedicate Saturdays and Sundays to music. Ever since then, I’ve tried to do both, work and music.”
Janette Carter was born in Little Valley Virginia, on July 2, 1923. She was not quite four years old when her parents, A.P. and Sara Carter, and her aunt Maybelle Carter made their first recordings over a shoe store in Bristol, Tennessee. Those sessions on the RCA label are viewed as the beginning of commercial country music.

When she was about six years old, Janette Carter began performing with her family as a buck dancer. At twelve, she took up the autoharp and began traveling with the family act. She also accompanied her father on song-collecting expeditions to rural homes, where he would write down the words and she would remember the tunes. He later said, “She was my tape recorder.”

In the late 1930s, Janette Carter performed with her family on radio station XERA, whose transmitter was located across the Rio Grande from Del Rio, Texas. After A.P. Carter died in 1960, Janette Carter retired from music and raised her three children. But a few years later, she began performing solo, and in 1974 she began staging shows in her father’s old grocery store. She went on to found the Carter Family Memorial Music Center, which includes a 1,000-seat music amphitheater and a museum in the old store. Among family members who provided support were Maybelle Carter’s daughter June Carter Cash and her husband, country star Johnny Cash. The center holds a festival each August.

Janette Carter directed the center and served as master of ceremonies and performer at the Saturday night shows, often accompanied by her brother Joe. She toured in the United States and abroad, appeared on radio and TV and was recognized as a living musical treasure. But by all accounts she remained an unaffected country woman who called everybody, including former British Prime Minister Margaret Thatcher, “honey.”

Carter told a Washington Post reporter in 1989 that a visitor to the center had once asked her what she was striving for. “That’s when it hit me,” she said. “I’m not striving for anything. I’ve reached it.”

Carter passed away on January 22, 2006 in Kingsport, Tennessee.
Nancy Sweezy was born October 14, 1921, in Flushing, New York. Her interest in crafts began with seeing pottery in a shop. “They were heavy and large, nothing like the delicate little china things I had seen all my life,” she said. “I liked them because they were strong and sturdy and honest.” Soon she enrolled in a pottery class. “As soon as I got my hands in clay, I said, ‘Okay, this is what I want to do,’” she said. “And I did it from 1950 to when I stopped because my hands got arthritic.”

While living in Cambridge, Massachusetts, in the late 1960s, Sweezy became involved in the folk music scene and met Ralph Rinzler, who was working for the Newport Folk Foundation, finding Southern musicians to bring to the Newport Folk Festival. She collaborated with him to bring craftspeople up from the South as well, to forge a larger cultural connection. Sweezy, Rinzler, and Norman Kennedy, who later became an NEA National Heritage Fellow, established a nonprofit organization, Country Roads Inc., dedicated to the research and marketing of unsold craft items from the festival.

In 1968, Country Roads purchased the historic Jugtown Pottery in Seagrove, North Carolina, and Sweezy moved there to direct the operation. She established apprenticeship programs, developed new glazes to replace the prohibited traditional lead glazes, and improved firing techniques to make the pottery more durable. She later wrote the authoritative book on Southern pottery for Smithsonian Press entitled Raised in Clay: The Southern Folk Pottery Tradition, published in 1984.

The following year, Sweezy organized the Refugee Arts Group in Boston and through that organization administered festivals, workshops, exhibitions, apprenticeships, and school programs focusing on Cambodian, Lao, Hmong, and Vietnamese folk artists. In the 1990s, she began a study of Armenian folk crafts, resulting in another book, Armenian Folk Art, Culture, and Identity. In October 2005, with potter Mark Hewitt, she curated the exhibition The Potter’s Eye: Art and Tradition in North Carolina Pottery at the North Carolina Museum of Art. She and Hewitt wrote the University of North Carolina Press book of the same title.
Roland Freeman was inspired by the socially conscious Depression-era photography of Gordon Parks and Roy DeCarava, as well as the Farm Security Administration photographers. At the age of 14, he met the author/folklorist Zora Neale Hurston, who also greatly influenced his life’s work.

A native of Baltimore, he began photographing in the Washington, DC area in the late 1960s. In 1968, he participated in and documented the historic Poor People’s Campaign and the Mule Train from Marks, Mississippi, to the nation’s capital. Even while working as a stringer for *Time* magazine and Magnum Photos, including coverage as a White House photographer, his real passion throughout his career has been the documentation of African-American and Southern folk culture.

In the early 1970s, Freeman co-directed the Mississippi Folklife Project for the Smithsonian Institution’s Center for Folklife and Cultural Heritage. That work resulted in the exhibition *Mississippi: Tradition and Change*, now housed at the Mississippi State Archives. Continuously since then, Freeman has been a research associate/field research photographer with the Center. His interest in craft traditions led to his documentation and collection of quilts made by African Americans long before others were taking an interest in this distinct but little-recognized artistic tradition. This work resulted in the publication of the books: *Something to Keep You Warm* and *A Communion of the Spirits: African-American Quilters, Preservers and Their Stories*.

In 1990, Freeman consolidated two decades of documentation of the disappearing tradition of Baltimore street vendors, many of whom still used horse-drawn carts, for a major exhibition titled *The Arabbers of Baltimore* at the Baltimore Museum of Art and the publication of a similarly titled book. Freeman consistently works in collaboration with others: for more than 30 years, folklorist Worth Long and cultural historian Bernice Johnson Reagon have been invaluable guides and partners, and he has worked closely with folklorists Glenn Hinson, Charles Camp, and Jerrilyn McGregor. Over the years, Freeman’s major projects have led to four national and international touring exhibits and the publication of six widely acclaimed books.
## State List of National Heritage Fellowship Recipients

*Note: City and state locations are residences of artists at the time awards were given.*

<table>
<thead>
<tr>
<th>State</th>
<th>Artist Name</th>
<th>Fields of Art</th>
<th>City, State</th>
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<tbody>
<tr>
<td><strong>Alabama</strong></td>
<td>Mozell Benson (2001)</td>
<td>African-American Quilter</td>
<td>Opelika, AL</td>
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<td></td>
<td>Jerry Brown (1992)</td>
<td>Stoneware Potter</td>
<td>Hamilton, AL</td>
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<td></td>
<td>Nora Ezell (1992)</td>
<td>African-American Quilter</td>
<td>Eutaw, AL</td>
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<td></td>
<td>Dewey Williams (1983)</td>
<td>Shape Note Singer</td>
<td>Ozark, AL</td>
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<td></td>
<td>Comelius Wright, Jr. (1996)</td>
<td>African-American Railroad Work Song</td>
<td>Birmingham, AL</td>
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<tr>
<td><strong>Alaska</strong></td>
<td>Elena &amp; Nicholas Charles (1993)</td>
<td>Yupik Woodcarver/ Maskmaker/ Skinsewer</td>
<td>Bethel, AK</td>
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<td></td>
<td>Belle Deacon (1992)</td>
<td>Athabascan Basketmaker</td>
<td>Grayling, AK</td>
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<td></td>
<td>Nathan Jackson (1995)</td>
<td>Tlingit Woodcarver/ Metalsmith/Dancer</td>
<td>Ketchikan, AK</td>
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<td></td>
<td>Esther Littlefield (1991)</td>
<td>Tlingit Regalia Maker</td>
<td>Sitka, AK</td>
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<td></td>
<td>Dolly Spencer (1996)</td>
<td>Inupiat Dollmaker</td>
<td>Homer, AK</td>
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<td></td>
<td>Jenny Thlunaut (1986)</td>
<td>Tlingit Chilkat Blanketweaver</td>
<td>Haines, AK</td>
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<tr>
<td><strong>Arizona</strong></td>
<td>Evalena Henry (2001)</td>
<td>Apache Basketweaver</td>
<td>Peridot, AZ</td>
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<td></td>
<td>Grace Henderson Nez (2005)</td>
<td>Navajo Weaver</td>
<td>Ganado, AZ</td>
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<tr>
<td><strong>Arkansas</strong></td>
<td>Glenn Ohrin (1985)</td>
<td>Cowboy Singer/ Storyteller/Illustrator</td>
<td>Mountain View, AR</td>
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<td></td>
<td>Anjana Ambegaokar (2004)</td>
<td>North Indian Kathak Dancer Diamond Bar</td>
<td>Bar, CA</td>
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<td></td>
<td>Jesus Amada (2003)</td>
<td>Basque (Bertsolari) Poet</td>
<td>San Francisco, CA</td>
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<td>George Blake (1991)</td>
<td>Hupa-Yurok Craftsman</td>
<td>Hoopa, CA</td>
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<td></td>
<td>Loren Bommelyn (2002)</td>
<td>Tolowa Tradition Bearer</td>
<td>Crescent City, CA</td>
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<td></td>
<td>Charles Brown (1997)</td>
<td>Blues Pianist/Composer</td>
<td>Berkeley, CA</td>
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<td></td>
<td>Johnny Cuntchet (2003)</td>
<td>Basque (Bertsolari) Poet</td>
<td>South San Francisco, CA</td>
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<td>Violet de Cristoforo (2007)</td>
<td>Haiku Poet/Historian</td>
<td>Salinas, CA</td>
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<td>Felipe Garcia Villamil (2000)</td>
<td>Afro-Cuban Drummer/Santero</td>
<td>Los Angeles, CA</td>
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<td></td>
<td>Ulysses “Uly” Goode (1999)</td>
<td>Western Mono Basketmaker</td>
<td>North Fork, CA</td>
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<td>José Gutiérrez (1988)</td>
<td>Mexican Jaroch Musician/ Singer</td>
<td>Norwalk, CA</td>
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<td>Richard Avedis Hagopian (1989)</td>
<td>Armenian Oud Player</td>
<td>Visalia, CA</td>
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<td>John Lee Hooker (1983)</td>
<td>Blues Guitarist/Singer</td>
<td>San Carlos, CA</td>
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<td>Wen-yl Hua (1997)</td>
<td>Chinese Kunqu Opera Singer</td>
<td>Arcadia, CA</td>
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<td>Zakir Hussain (1999)</td>
<td>North Indian Tabla Drummer</td>
<td>San Anselmo, CA</td>
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<td>Khambong Insixiengmai (1991)</td>
<td>Laotian Singer</td>
<td>Fresno, CA</td>
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<td>Ali Akbar Khan (1997)</td>
<td>Sarod Player/Raga Composer</td>
<td>San Anselmo, CA</td>
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<td>Agustin Lira (2007)</td>
<td>Chicano Singer/ Musician/Composer</td>
<td>Fresno, CA</td>
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<td></td>
<td>Sosei Shizuye Matsumoto (1994)</td>
<td>Japanese Tea Ceremony Master</td>
<td>Los Angeles, CA</td>
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<td></td>
<td>Brownie McGhee (1982)</td>
<td>Blues Guitarist/Singer</td>
<td>Oakland, CA</td>
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<td></td>
<td>Camencristina Moreno (Bess)</td>
<td>Lomax Hawes Award</td>
<td>Fresno, CA</td>
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<td></td>
<td>Luis Ortega (1986)</td>
<td>Hispanic-American Rawhide Worker</td>
<td>Paradise, CA</td>
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<td></td>
<td>Julia Parker (2007)</td>
<td>Kashia Pomo Basketmaker</td>
<td>Lee Vining, CA</td>
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<td></td>
<td>Hemminia Albarán Romero (2005)</td>
<td>Pissue-cutting Artist</td>
<td>San Francisco, CA</td>
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<td></td>
<td>Chris Strachwitz (Bess Lomax Hawes Award) (2000)</td>
<td>Record Producer/Label Founder</td>
<td>El Cerrito, CA</td>
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<td></td>
<td>Seiichi Tanaka (2001)</td>
<td>Taiko Drummer/Dojo Founder</td>
<td>San Francisco, CA</td>
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<td></td>
<td>Lily Vorperian (1994)</td>
<td>Armenian Marsh-Style Embroiderer</td>
<td>Glendale, CA</td>
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<td></td>
<td>Arbie Williams (1991)</td>
<td>African-American Quilter</td>
<td>Oakland, CA</td>
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<tr>
<td><strong>Colorado</strong></td>
<td>Eppie Archuleta (1985)</td>
<td>Hispanic Weaver</td>
<td>San Luis Valley, CO</td>
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<td>Francis Whittaker (1997)</td>
<td>Blacksmith/Ornamental Ironworker</td>
<td>Carbondale, CO</td>
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</table>
STATE LIST OF NATIONAL HERITAGE FELLOWSHIP RECIPIENTS

CONNECTICUT
Eldrid Skjold Amtzen (2005) Norwegian-American Rosemaler Watertown, CT
Ilias Kementzides (1989) Pontic Greek Lyra Player Norwalk, CT
Tanjore Viswanathan (1992) South Indian Flute Master Middletown, CT

DISTRICT OF COLUMBIA
Hazel Dickens (2001) Appalachian Singer/Songwriter Washington, DC/Montclair, WV
Roland Freeman (2007) Photo Documentarian/Author/Exhibit Curator Washington, DC

FLORIDA
Epstein Brothers (1998) Klezmer Musicians Tamarac, FL
Israel “Cachao” López (1995) Afro-Cuban Bassist/Composer/Leader Miami, FL
Diomedes Matos (2006) Cuatro Maker Deltona, FL

GEORGIA
McIntosh County Shouters (1993) African-American Spiritual/Shout Performers Townsend, GA
Georgia Harris (1997) Catabwa Potter Atlanta, GA
Bessie Jones (1982) Georgia Sea Island Singer Brunswick, GA
Lanier Meaders (1983) Potter Cleveland, GA
Lucinda Toomer (1983) African-American Quilter Columbus, GA

HAIGHT

HAWAII
Richard Ho’opi’i (1996) Hawaiian Falsetto Singer/Musician Wailuku, HI
Solomon Ho’opi’i (1996) Hawaiian Falsetto Singer/Musician Pukalani, HI
Meal’i Kalama (1985) Hawaiian Quilter Honolulu, HI
Eddie Kamae (2007) Hawaiian Musician/Composer/Filmmaker Honolulu, HI
Nalani Kanaka’ole (1993) Hula Master Hilo, HI
Puulan Kanaka’ole Kanahele (1993) Hula Master Hilo, HI
Raymond Kane (1987) Hawaiian Slack-Key Guitarist/Singer Waianae, HI

GEORGE KEAVEE (2000) Hawaiian Falsetto Singer/Ukulele Player Honolulu, HI
Marie MacDonald (1990) Hawaiian Lei Maker Kamuela, HI
Seisho “Harry” Nakasone (1991) Okinawan-American Musician Honolulu, HI
George Na’ope (2006) Hula Master Hilo, HI
James Ka‘upena Wong (2005) Hawaiian Chanter Waianae, HI
Emily Kau‘i Zuttermeister (1984) Hula Master Kaneohe, HI

IDAHO
Rose Frank (1991) Nez Perce Comhursk Weaver Lapwai, ID
Jimmy Jausoro (1985) Basque Accordionist Boise, ID
Elmer Miller (1993) Bit and Spur Maker/Silversmith NamPA Idaho

ILLINOIS
Liz Carroll (1994) Irish-American Fiddler Chicago, IL
Michael Flatley (1988) Irish-American Stepdancer Palos Park, IL

GEORGE KEAVEE (2000) Hawaiian Falsetto Singer/Ukulele Player Honolulu, HI
Albert “Sunnyland Slim” Lu Anderson (1988) Blues Pianist/Singer Chicago, IL
Adam Popovich (1982) Tamburitza Musician Dolton, IL
Joe Shannon (1983) Irish Piper Chicago, IL
Roebuck “Pops” Staples (1998) Gospel/Blues Musician Dolton, IL
Albertina Walker (2005) Gospel Singer Chicago, IL

INDIANA
Eames Bennett (1986) Anglo-American Woodcarver Indianapolis, IN

IOWA
Everett Kapayou (1993) Mesquakie Singer Tama, IA
Dorothy Trumpold (2001) Rug Weaver East Amana, IA
KANSAS
Kepka Belton (1988)
Czech-American Egg Painter
Ellsworth, KS

Sonia Domsch (1986)
Czech-American Bobbin Lacemaker
Atwood, KS

KENTUCKY
Clyde Davenport (1992)
Appalachian Fiddler
Monticello, KY

Lily May Ledford (1985)
Appalachian Musician/Singer
Lexington, KY

Eddie Pennington (2001)
Thumbpicking-Style Guitarist
Princeton, KY

Jean Ritchie (Bess Lomax Hawes Award 2002)
Appalachian Musician/
   Songwriter/Cultural Activist
Port Washington, NY/Viper, KY

Morgan Sexton (1991)
Appalachian Banjo Player/
   Singer
Linefork, KY

LOUISIANA
Alphonse “Bois Sec” Ardoin (1986)
Creole Accordionist
Eunice, LA

Dewey Balfa (1982)
Cajun Fiddler
Basile, LA

Earl Barthé (2005)
Creole Building Artisan
New Orleans, LA

Inez Catalon (1993)
French Creole Singer
Kaplan, LA

Wilson “Boozoo” Chavis (2001)
 Zydeco Accordionist
Lake Charles, LA

Clifton Chenier (1984)
Zydeco Accordionist
Lafayette, LA

Gladys LeBlanc Clark (1997)
Cajun Spinner/Weaver
Duson, LA

Luderin Darbone (2002)
Cajun Fiddler
Sulphur, LA

Michael Doucet (2005)
Cajun Fiddler/
   Composer/Bandleader
Lafayette, LA

Edwin Duhon (2002)
Cajun Accordionist
Westlake, LA

Canray Fontenot (1986)
Creole Fiddler
Welsh, LA

Thomas Edison “Brownie” Ford
(1987)
Anglo-Cornache Cowboy
   Singer/Storyteller
Hebert, LA

Henry Gray (2006)
Blues Pianist/Singer
Baton Rouge, LA

D.L. Menard (1994)
Cajun Musician/Songwriter
Erath, LA

Allison “Tootie” Montana (1987)
Mardi Gras Chief/Costume
   Maker
New Orleans, LA

Irvan Perez (1991)
Isleno (Canary Islands) Singer
Poydras, LA

Marc Savoy (1992)
Cajun Accordion Maker/
   Musician
Eunice, LA

Ada Thomas (1983)
Chitimacha Basketmaker
Charenton, LA

Treme Brass Band (2006)
New Orleans Brass Band
New Orleans, LA

MAINE
Sister Mildred Barker (1983)
Shaker Singer
Poland Springs, ME

Mary Mitchell Gabriel (1994)
Passamaquoddy Basketmaker
Princeton, ME

Claire Neptune Keezer (2002)
Passamaquoddy Basketmaker
Perry, ME

French-American Fiddler
Smyrna Mills, ME

Ralph W. Stanley (1999)
Boatbuilder
Southwest Harbor, ME

MARYLAND
Apsara Dancers (1998)
Cambodian Musicians &
   Dancers
Reston, VA/Fort Washington, MD

Chuck Brown (2005)
African-American Musical
   Innovator
Brandywine, MD

Peou Khatna (1986)
Cambodian Court Dancer/
   Choreographer
Silver Spring, MD

Chum Ngek (Bess Lomax Hawes Award 2004)
Cambodian Musician/Teacher
Gaithersburg, MD

Harlaos Papapostolou (1998)
Greek Byzantine Chanter
Potomac, MD

Ola Belle Reed (1986)
Appalachian Banjo Picker/Singer
Rising Sun, MD

Lem Ward (1983)
Decoy Carver/Painter
Crisfield, MD

Joseph T. Wilson (Bess Lomax Hawes Award 2001)
Folklorist/Advocate/Presenter
Silver Spring, MD/Trade, TN

MASSACHUSETTS
Joseph Cormier (1984)
Cape Breton Violinist
Waltham, MA

Joe Derrane (2004)
Irish-American Button Accordionist
Randolph, MA

Peter Kvelos (2001)
Oud Maker
Bedford, MA

James “Jimmy Slyde” Godbolt
(1999)
Tap Dancer
Hanson, MA

Nancy Sweezy (Bess Lomax Hawes Award 2006)
Advocate/Scholar/Presenter/
   Preservationist
Westwood, MA

MICHIGAN
Howard Armstrong (1990)
African-American String Band
   Musician
Detroit, MI

Nadim Dlaikan (2002)
Lebanese Nye (reed flute) Player
Southgate, MI

Wade Mainer (1987)
Appalachian Banjo Picker/Singer
Flint, MI

Art Moilanen (1990)
Finnish Accordionist
Mass City, MI

Yang Fang Nhu (1988)
Hmong Weaver/Embroiderer
Detroit, MI

MINNESOTA
Boumoux Chanthraphone (2000)
Laotian Weaver/Embroiderer
Brooklyn Park, MN

Paul Dahlin (1996)
Swedish-American Fiddler
Minneapolis, MN

Christy Hengel (1989)
German-American Concertina
   Maker
   New Ulm, MN
<table>
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<tr>
<th>State</th>
<th>Name</th>
<th>Year</th>
<th>Description</th>
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<tbody>
<tr>
<td>Montana</td>
<td>Agnes &quot;Oshane&quot; Kenmiller</td>
<td>1997</td>
<td>Salish Beadworker/Regalia Maker</td>
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<td>Salish Ronan</td>
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<td>MT</td>
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<td></td>
<td>Wallace McRae</td>
<td>1990</td>
<td>Cowboy Poet</td>
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<td>Fo rayth, MT</td>
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<tr>
<td>Nebraska</td>
<td>Albert Fahlbusch</td>
<td>1984</td>
<td>Hammered Dulcimer Maker/Player</td>
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<td>Scottbluff</td>
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<td>NE</td>
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<td>Nevada</td>
<td>Jesus Goni</td>
<td>2003</td>
<td>Basque (Bertsolari) Poet</td>
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<td>Reno, NV</td>
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<tr>
<td>Missouri</td>
<td>Lyman Enloe</td>
<td>1995</td>
<td>Old-Time Fiddler</td>
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<td></td>
<td>Lees Summit</td>
<td></td>
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<td></td>
<td>Bob Holt</td>
<td>1999</td>
<td>Ozark Fiddler</td>
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<td>Ava, MO</td>
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<td></td>
<td>Mabel E. Murphy</td>
<td>1989</td>
<td>Anglo-American Quilter</td>
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<td>Fulton, MO</td>
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<td>Mone &amp; Varxay</td>
<td>1993</td>
<td>Laotian Weavers/Needleworkers/Loommakers</td>
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<td>Saenphimmachak</td>
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<td>St. Louis, MO</td>
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<td></td>
<td>Henry Townsend</td>
<td>1985</td>
<td>Blues Musician/Songwriter</td>
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<td>St. Louis, MO</td>
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<td></td>
<td>Claude &quot;The Fiddler&quot; Williams</td>
<td>1998</td>
<td>Jazz/Swing Fiddler</td>
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<td></td>
<td>Kansas City, MO</td>
<td></td>
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<tr>
<td>New Mexico</td>
<td>Charles M. Carrillo</td>
<td>2006</td>
<td>Santero</td>
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<td>Santa Fe, NM</td>
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<tr>
<td></td>
<td>Helen Cordero</td>
<td>1986</td>
<td>Pueblo Potter</td>
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<td>Cochiti Pueblo, NM</td>
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<td>Frances Varos Graves</td>
<td>1994</td>
<td>Hispanic-American Colcha Embroiderer</td>
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<td>Ranchos de Taos, NM</td>
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<td></td>
<td>George Lopez</td>
<td>1982</td>
<td>Santos Woodcarver</td>
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<td>Cordova, NM</td>
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<td></td>
<td>Ramón José López</td>
<td>1997</td>
<td>Santero/Metalsmith</td>
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<td>Santa Fe, NM</td>
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<td></td>
<td>Esther Martinez</td>
<td>2006</td>
<td>Native-American Storyteller/Chorographer</td>
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<tr>
<td></td>
<td>Linguist</td>
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<td>NY</td>
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<tr>
<td></td>
<td>Oh kay Owingeh</td>
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<td>NY</td>
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<td></td>
<td>Roberto &amp; Lorenzo Martinez</td>
<td>2003</td>
<td>Hispanic Musicians</td>
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<td>Albuquerque, NM</td>
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<td>Eliseo &amp; Paula Rodriguez</td>
<td>2004</td>
<td>Straw Appliqué Artists</td>
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<td>Santa Fe, NM</td>
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<td>Emilio &amp; Senaida Romero</td>
<td>1987</td>
<td>Hispanic-American Craftworkers in Tin and Embroidery</td>
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<td>Margaret Tafoya</td>
<td>1984</td>
<td>Santa Clara Pueblo Potter</td>
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<td>Espanola, NM</td>
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<td>Irvin L. Trujillo</td>
<td>2007</td>
<td>Rio Grande Weaver</td>
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<td>Chimayo, NM</td>
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<td>Cleofas Vigil</td>
<td>1984</td>
<td>Hispanic Storyteller/Singer</td>
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<td>San Cristobal, NM</td>
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<td>New York</td>
<td>Frisner Augustin</td>
<td>1999</td>
<td>Haitian Drummer</td>
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<td>Brooklyn, NY</td>
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<td></td>
<td>Fatima Kuinova</td>
<td>1992</td>
<td>Bukharan Jewish Singer</td>
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<td>Rego Park, NY</td>
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<td></td>
<td>Periklis Halkias</td>
<td>1985</td>
<td>Greek Clarinetist</td>
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<td>Astoria, NY</td>
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<td></td>
<td>Joe Heaney</td>
<td>1982</td>
<td>Irish Singer</td>
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<td>Brooklyn, NY</td>
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<td></td>
<td>Mike Manteo</td>
<td>1983</td>
<td>Sicilian Marionettist</td>
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<td>Staten Island, NY</td>
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<td></td>
<td>Martin Mulvihill</td>
<td>1984</td>
<td>Irish-American Fiddler</td>
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<td>Bronx, NY</td>
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</table>
Ng Sheung-Chi (1992)
Chinese Toisan mak’yu Folk Singer
New York, NY

João “João Grande” Oliveira dos Santos (2001)
Capoeira Angola Master
New York, NY

Konstantinos Pilainos (2000)
Orthodox Byzantine Icon
Woodcarver
Astoria, NY

Qí Shú Fang (2001)
Beijing Opera Performer
Woodhaven, NY

Jean Ritchie (Bess Lomax Hawes Award 2002)
Appalachian Musician/
Songwriter/Cultural Activist
Port Washington, NY/Viper, KY

Beyle Schaechter-Gottesman (2005)
Yiddish Singer/Poet/Songwriter
Bronx, NY

Simon Shaheen (1994)
Arab-American Oud Player
Brooklyn, NY

Howard “Sandman” Sims (1984)
Tap Dancer
New York, NY

Liang-xìng Tang (1993)
Chinese-American Pipa (lute)
Player
Bayside, NY

Dave Tarras (1984)
Klezmer Clarinetist
Brooklyn, NY

Sanders “Sonny” Terry (1982)
Blues Harmonica Player/Singer
Holliswood, NY

North Carolina
Etta Baker (1991)
African-American Guitarist
Morgantown, NC

Shirley Caesar (1999)
Gospel Singer
Durham, NC

Walker Calhoun (1992)
Cherokee Musician/Dancer/Teacher
Cherokee, NC

Bertha Cook (1984)
Knoted Bedspread Maker
Boone, NC

Burton Craig (1984)
Potter
Vale, NC

Bea Ellis Hensley (1995)
Blacksmith
Spruce Pine, NC

Ray Hicks (1983)
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks (1983)
Appalachian Musician/
Storyteller/Instrument Maker
Vilas, NC

John Dee Holeman (1988)
African-American Musician/Dancer/Singer
Durham, NC

Tommy Jarrell (1982)
Appalachian Fiddler
Mt. Airy, NC

Vernon Owens (1996)
Stoneware Potter
Seagrove, NC

Mary Jane Queen (2007)
Appalachian Musician
Cullowhee, NC

Joe Thompson (2007)
African-American String Band Musician
Mebane, NC

Douglas Wallin (1990)
Appalachian Ballad Singer
Marshall, NC

Appalachian Guitarist/Singer
Deep Gap, NC

North Dakota
Francis & Rose Cree (2002)
Ojibwa Basketmakers/Storytellers
Dunseith, ND

Mary Louise Defender-Wilson (1999)
Dakotah-Hidatsa Traditionalist/Storyteller
Shields, ND

Sister Rosalía Habel (1988)
German-American Bobbin Lacemaker
Hankinson, ND

Northern Mariana Islands
Carolinian Stick Dance Leaders
Commonwealth of the Northern Mariana Islands

Ohio
Delta Blues Guitarist/Singer
Cleveland, OH

Phong Nguyen (1997)
Vietnamese Musician/Scholar
Kent, OH

Elijah Pierce (1982)
Carver/Painter
Columbus, OH

Kenny Siddle (1988)
Anglo-American Fiddler
Newark, OH

Oklahoma
Bruce Caesar (1998)
Sac and Fox-Pawnee
Silversmith
Anadarko, OK

Wanda Jackson (2005)
Early Country/Rockabilly/Gospel Singer
Oklahoma City, OK

Vanessa Paueligo Jennings (1989)
Kiowa Regalia Maker
Anadarko, OK

Joyce Doc-Tate Nevaquaya (1986)
Comanche Flutist
Apache, OK

Georgeann Robinson (1982)
Osage Ribbonworker
Bartlesville, OK

Fred Tsoodle (2001)
Kiowa Sacred Song Leader
Mountain View, OK

Oregon
Obi Addy (1996)
Ghanaian-American Drummer
Portland, OR

Kevin Burke (2002)
Irish Fiddler
Portland, OR

Genoveva Castellanos (1987)
Mexican-American Corona Maker
Nyssa, OR

Sophia George (1998)
Yakama-Colville Beadworker
Gresham, OR

Pat Courtney Gold (2007)
Wasco-Wapass (sally bag)
Weaver
Scappoose, OR

Bua Xou Mua (1985)
Hmong Musician
Portland, OR

Duff Severe (1982)
Western Saddlemaker
Pendleton, OR

Chinese Rod Puppeteers
Aloha, OR

Pennsylvania
Dixie Hummingbirds (2000)
African-American Gospel Quartet
Philadelphia, PA

Em Bun (1990)
Cambodian Silk Weaver
Harrisburg, PA

Jerry Grcevich (2005)
Tamburitza Musician/Prim Player
North Huntingdon, PA
Losang Samten (2002)
Tibetan Sand Mandala Painter
Philadelphia, PA

Mick Moloney (1999)
Irish Musician
Philadelphia, PA

LaVaughn E. Robinson (1989)
Tap Dancer
Philadelphia, PA

Elaine Hoffman Watts (2007)
Klezmer Musician
Havertown, PA

Horace “Spoons” Williams (1985)
Percussionist/Poet
Philadelphia, PA

Puerto Rico

Juan Alindato (1987)
Carneíl Maskmaker
Ponce, PR

Celestino Avilés (2001)
Santero
Orocovis, PR

Rafael Cepeda (1983)
Bomba Musician/Dancer
Santurce, PR

José González (2000)
Hammock Weaver
San Sebastián, PR

Julio Negrón-Rivera (1985)
Puerto Rican Instrument Maker
Morovis, PR

Emilio Rosado (1990)
Woodcarver
Utuado, PR

Rhode Island

Nicholas Benson (2007)
Stone Letter Cutter/Carver
Newport, RI

South Carolina

Janie Hunter (1984)
African-American Singer/
Storyteller
Johns Island, SC

Mary Jane Manigault (1984)
African-American Seagrass
Basketmaker
Mt. Pleasant, SC

Philip Simmons (1982)
Oomrernal Ironworker
Charleston, SC

South Dakota

Kevin Locke (1990)
Lakota Flute Player/Singer/
Dancer/Storyteller
Mobridge, SD

Nellie Star Boy Menard (1995)
Lakota Sioux Quiltmaker
Rosebud, SD

Alice New Holy Blue Legs (1985)
Lakota Sioux Quill Artist
Oglala, SD

Tennessee

Fairfield Four (1989)
African-American Gospel
Singers
Nashville, TN

Kenny Baker (1993)
Bluegrass Fiddler
Cottontown, TN

Ralph Blizzard (2002)
Old-Time Fiddler
Blountville, TN

Dale Calhoun (1998)
Boatbuilder
Tiptonville, TN

Dobro Player
Nashville, TN

Will Keys (1996)
Appalachian Banjo Player
Gray, TN

Doyle Lawson (2006)
Gospel/Bluegrass Singer/
Arranger/Bandleader
Bristol, TN

Bill Monroe (1982)
Bluegrass Musician
Nashville, TN

Jim & Jesse McReynolds (1997)
Bluegrass Musicians
Gallatin, TN

Earl Scruggs (1989)
Bluegrass Banjo Player
Madison, TN

Robert Spencer (1990)
Flatfoot Dancer
Dickson, TN

Alex Stewart (1983)
Cooper/Woodworker
Sneedville, TN

Joseph T. Wilson (Bess Lomax
Hawes Award 2001)
Folklorist/Advocate/Presenter
Silver Spring, MD/Trade, TN

Nimrod Workman (1986)
Appalachian Ballad Singer
Mascot, TN/Chattanooga, WV

Texas

Pedro Ayala (1988)
Mexican-American Accordionist
Donna, TX

Antonio De La Rosa (1998)
Tejano Conjunto Accordionist
Riviera, TX

Johnny Gimble (1994)
Western Swing Fiddler
Dripping Springs, TX

Santiago Jiménez, Jr. (2000)
Tejano Accordionist/Singer
San Antonio, TX

Valerio Longoria (1986)
Mexican-American Accordionist
San Antonio, TX

Narciso Martinez (1983)
Conjunto Accordionist/
Composer
San Benito, TX

Lydia Mendoza (1982)
Mexican-American Singer
Houston, TX

Alex Moore, Sr. (1987)
Blues Pianist
Dallas, TX

Buck Ramsey (1995)
Cowboy Poet/Singer
Amarillo, TX

Domingo “Mingo” Saldivar
(2002)
Conjunto Accordionist
San Antonio, TX

Don Walser (2000)
Western Singer/Guitarist
Austin, TX

Utah

Mary Holiday Black (1995)
Navajo Basketmaker
Mexican Hat, UT

Vermont

Amber Densmore (1988)
Quilter/Needleworker
Chelsea, VT

Norman Kennedy (2003)
Weaver/Singer/Storyteller
Marshfield, VT

Virgin Islands

Sylvester McIntosh (1987)
Crucian Singer/Bandleader
St. Croix, VI

Virginia

Apsara Ensemble (1998)
Cambodian Musicians &
Dancers
Reston, VA/Ft. Washington, MD

Janette Carter (Bess Lomax
Hawes Award 2005)
Appalachian Musician/Advocate
Hiltons, VA

John Cephas (1989)
Piedmont Blues Guitarist/Singer
Woolford, VA

Wayne Henderson (1995)
Appalachian Luthier/Musician
Mouth of Wilson, VA
WISCONSIN
Louis Bashell (1987)
Slovenian Polka Accordionist
Greenfield, WI
Lila Greengrass Blackdeer (1999)
Hocak Black Ash
Basketmaker/Needleworker
Black River Falls, WI
Betty Pioso Christenson (1996)
Ukrainian-American Egg Decorator
Suring, WI
Gerald R. Hawpetoss (1992)
Menominee/Potowatomie Regalia Maker
Milwaukee, WI
Ethel Kvalheim (1989)
Norwegian Rosemaler
Stoughton, WI
Ron Poast (2003)
Hardanger Fiddle Maker
Black Earth, WI

WYOMING
Martin Goicoechea (2003)
Basque (Berterolari) Poet
Rock Springs, WY
Don King (1991)
Western Saddlemaker
Sheridan, WY
Eva McAdams (1996)
Shoshone Regalia Maker
Fort Washakie, WY

WEST VIRGINIA
Hazel Dickens (2001)
Appalachian Singer/Songwriter
Washington, DC/Montcalm, WV
Elliott “Ellie” Manette (1999)
Trinidadian Steel Pan Builder/Tuner/Player
Morgantown, WV
B. Dorothy Thompson (2000)
Appalachian Weaver
Davis, WV
Melvin Wine (1991)
Appalachian Fiddler
Copen, WV
Nimrod Workman (1986)
Appalachian Ballad Singer
Mascot, TN/Chattaroy, WV
NEA National Heritage Fellowships DVD-Rom

The DVD-Rom is an interactive learning experience and is the most comprehensive documentation of the NEA National Heritage Fellows, 1982-2006, compiled to date. The DVD-Rom includes 316 biographical entries, 3,785 photographs, 1,349 music and interview segments (29.25 hours), and 401 videos (6.67 hours) and is easily sortable. Whether you are researching a particular art form or artist, or randomly exploring this vast cultural landscape, what you’ll find is amazing.

A computer with a DVD drive is required to view the DVD-Rom—it will not work in a DVD player.
(System requirements: Mac: Mac OS 10.2 or higher, 256 MB RAM, 1 Ghz Processor or faster; PC: Windows XP, 256 MB RAM, 1 Ghz Processor or faster)

The DVD-Rom was produced for the NEA by Documentary Arts
Project Director: Alan Govanar
Technical design: Alan Hatchett, Andrew Dean, Daniel S. Dunnam
Flash programming: Chris Griffith
Copyediting: Jay F. Brakefield

The 70-page Masters of Traditional Arts Education Guide by Paddy Bowman, Betty Carter, and Alan Govanar—created in 2002 to accompany the first version of the DVD-Rom—is available as a PDF document on this DVD-Rom.

DVD label photo credits (clockwise from top left):
2004 Fellow Anjani Ambegaokar, Photo by Alan Govanar; 2001 Fellow Qi Shu Fang, Photo by Alan Govanar; 2005 Fellow Michael Doucet, Photo by Alan Govanar; 2006 Fellow Diomedes Matos, Photo by Alan Govanar; 1987 Fellow Genoveva Castellanos, Photo by Jan Bole; 2006 Fellow George Na’ope, Photo by Alan Govanar; 1987 Fellow Allison “Tootie” Montana, Courtesy of Joyce Montana; 2001 Fellow Dorothy Trumppold, Photo by Alan Govanar & Andrew Dean
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