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2025

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Letter from Chief Executive J.P. Gallagher

Welcome to Butte! On behalf of all the citizens of Butte-Silver Bow, it is an honor to extend a warm welcome to our community. We are thrilled to host the Montana Folk Festival in Butte, Montana, and we know you will thoroughly enjoy this incredible event.

After successfully hosting the National Folk Festival from 2008 to 2010, our dedicated organizers and volunteers have continued to deliver world-class performances and an unforgettable experience for all who attend. The Montana Folk Festival has become one of our state's signature events, celebrating diverse musical traditions, artistry, and cultural heritage. This year is no exception—the musicians, dancers, artists, and food vendors bring a dynamic and enriching experience that will have you listening, dancing, eating, and making memories.

While you're here, we encourage you to explore all that Butte has to offer. Our city is rich in history, with a fascinating past built on mining, labor movements, and political legacies. Butte represents a diverse cultural background with influences from more than 50 nationalities, earning

it recognition as the largest National Landmark Historic District in the United States.

Beyond its history, Butte-Silver Bow is a growing hub for innovation, home to pioneering environmental and high-tech firms. Montana Tech, our hometown college, is nationally recognized as one of the top small engineering universities.

Surrounded by stunning landscapes, Butte offers breathtaking views, fresh mountain air, pristine water, and friendly people. Outdoor enthusiasts can take advantage of thousands of acres of public lands and nearby blue-ribbon trout streams, perfect for adventure and relaxation.

We hope you have an amazing time at the Montana Folk Festival, experience the warmth and energy of our community, and plan to visit us again!

Sincerely,
J.P. Gallagher
Chief Executive



Welcome to Butte, home to the 2025 Montana Folk Festival.

This exuberant celebration of traditional music, visual arts, material culture and great food enlivens our city this July 11, 12, and 13. We have spruced up the place and opened our doors and our arms to you. We hope that you appreciate the preparations we have made to ensure a fun and memorable time for you and your family.

Our goal remains to make the festival a new and exciting event each year, whether this is your first visit to our city or the latest of many. We always try to add something new to surprise and amaze. This year is no exception. You can expect to be amazed by great music, dance performances and fine art. The food on the site and around town is worth writing home about, too.

This official program guide is offered to provide navigation details. Even more details can be found at our website www.montanafolkfestival.com and our Facebook page -- [mtfolkfest](https://www.facebook.com/mtfolkfest).

We hope that you will come back in a couple of weeks to join us for the Montana Irish Festival, the An Ri Ra, a celebration of Irish music, dance, culture, and food again at the Original Mine Yard with free admission. For more details see www.mtgaelic.org.

In between and all around is Montana to explore -- from Glacier Park to the Northwest to Yellowstone Park to the southeast and all that Big Sky Country offers in between. For details, visit www.visitmt.com and please wander and wonder in our great state. We invite you to find yourself in Montana and also find what is most important along the way, starting in Butte.

Finally, please make your plans early to join us again next July 10-12, 2026 when the Montana Folk Festival will return for the 17th time around. For details as they develop, visit www.montanafolkfestival.com.

Our aim with the Montana Folk Festival and with everything else we do is to show off the many amenities and attractions of our city with the hope that you decide to join us here throughout the year and see, as we do, that Butte, the Western Crossroads of Montana, is one of the most interesting cities in the West and, for all the right reasons, the Richest Hill on Earth. It is a great place to live, work and build a future. Consider the possibilities and whether you stay for the weekend, or, as many have, decide to throw in with us for a lifetime, we hope you will agree that Butte is the best last place to be!

George Everett, Executive Director
Mainstreet Uptown Butte

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2025 Festival Ground Rules

Working together, we can all do a few small things that help make the festival enjoyable for everyone. Please read carefully and plan accordingly.

Please, don't bring your pets to the festival. We LOVE your pets as much as we love our own pets. However, we do not bring our dogs to the festival and neither should you. The large crowds don't mix with animals, whether on leashes or not, and the many unpleasant encounters we have experienced in previous years have borne this out. Animal control will be on hand to enforce the local ordinance that prohibits pets from the festival grounds so please make arrangements for their comfort elsewhere while you attend the festival.

Please, no smoking in the audience or near the performance or audience areas. Never smoke or vape in or near any tents or food facilities. If you have to smoke or vape, please light up as far away from others as you can.

When coming to the festival please take full advantage of festival parking lots and buses. That "perfect spot" you found two blocks from the Original probably blocks a homeowner from parking or could hamper efforts of rescue workers. Please park responsibly and, if possible, share a ride with friends and use the Festival Parking facilities at the Civic Center, or the new 250-space Uptown parking garage on West Park Street. The city busses you will see are free to ride in air-conditioned and handicapped accessible comfort and they can take you anywhere you want to go on the site with stops close to every stage.

Please, travel light. Please leave your backpacks, bags, totes, and coolers at home. Also, for security and safety reasons, never leave a bag/package unattended; it will be removed by a vigilant volunteer or law enforcement officer to safeguard public safety.

Please leave your highbacked chairs at home so the people behind you can enjoy the show.

Please avoid the Dance Stage unless you intend to dance. The Dance Pavilion is for dancing. Standing still on the dance floor is not allowed. If you would like to stand or sit and listen, please go to any of the other venues where there are chairs and performers who would like your attention just as much.

Please recycle. We have Blue trash bins throughout the site to take your plastic bottles and aluminum cans. Please use them for recycling only. The Red trash cans are for garbage. Our volunteers work very hard to empty cans quickly. At the end of a performance, please carry out what you brought in.

Bring your own water bottle or buy one at the merchandise tents. This year we will feature water bottle refilling stations for attendees to refill their own bottles for free. Help us to reduce the amount of plastic that makes its way to the BSB landfill.

Please switch your cell phone to silent mode or vibrate in the audience and performance areas. Overall, please be respectful of your fellow audience members, the volunteers, and the performers.

Finally, and most importantly, please show your support and appreciation for the present with applause and cheers and for the future of this festival by dropping a suggested donation of \$25 or more a day when the buckets are near. This will ensure that we can continue to offer this festival without admission into the future.



Camping in local parks is welcome during the 2025 Montana Folk Festival.

Three municipal parks will be available for tent camping, where the campers are very careful with staking to avoid sprinkling systems. All camp sites are on a first come, first served basis.

McGruff Park-- Corner of Continental and Chicago Streets, No Services, Close to festival site, all ages. Tent camping only.

Copper Mountain Park-- South Montana, to Beef Trail Road, camper parking and some limited tent camping, no services.

Foreman's Park at the Mountain Con-- North Main Street to Little Minah, family camping only, early curfew and quiet camp site, mostly RV/Camper, limited tent possible away from Walking Trail. No services.

Please pack in and out all garbage. No spiking please to avoid hitting a sprinkling line. No vehicles on the grass. No dumping. No fires.

There is no reservation for camping in Butte's municipal parks -- first come, first served. For more detailed information, call BSB Parks & Recreation Department at (406) 497-6535.

Getting Around the Festival in Uptown Butte

If you walk anywhere in Uptown Butte, it doesn't take long to realize that the city was built on a hill. Festival organizers have been planning to make it easier to get around the festival grounds situated at a mile above sea level and on less than level terrain. As a result, there are more internal shuttles, including air conditioned and wheel chair accessible busses.

All shuttles are free to all riders, but riders are welcome and encouraged to show their appreciation by finding a colored bucket or donation barrel on the site and making a drop anywhere they see them at the festival at locations throughout the festival site.

PARKING

For parking at the Civic Center, we recommend that anyone driving into Butte use Harrison Avenue (Exit 127B). Then follow the signage driving north to the designated parking lot at the Butte Civic Center at 1370 Harrison Avenue.

Visitors from out of town, those with disabilities, and seniors are all encouraged to park at the Butte Civic Center where non-stop and frequent shuttles will run to the festival and back again loading and unloading at the bus transfer station on the north side of the Civic Center. A series of overflow lots will also be available as needed. Once you get to the festival, you can exit the parking lot bus and take advantage of the onsite festival shuttle.

There will also be several local parking lots available along with street parking throughout Uptown Butte. Local traffic can take advantage of parking lots throughout Uptown Butte.

Other options include parking at lots at Montana Tech and walking the BA&P walking trail to the Woolman Street entrance of the Original stage. Woolman Street, from Montana Street to Wyoming Street is a NO PARKING ZONE. Your vehicle will be towed if you park in a designated No Parking zone.

Also, the parking lots around Butte High school, about five blocks

south of the festival site, are open to public parking during the festival, and festivalgoers can walk up to catch shuttles at Park and Main to the festival stages.

Other parking lots around uptown Butte can be used for free festival parking.

Only essential local traffic is allowed inside the festival site and all vehicles will require an official vehicle pass. For the safety of everyone, no other vehicles will be allowed inside the festival perimeter. People wishing to visit businesses and homes inside the festival site during festival weekend are invited to use the Park and Ride shuttles for free. Residents and businesses will need to obtain a festival pass before July 10th. Lost passes will not be replaced.

SHUTTLES AND SPECIAL ASSISTANCE

No matter where you park, once you reach the festival site, you are welcome to catch the festival shuttles all day to travel from venue to venue within the festival grounds -- FOR FREE. Shuttle stops are marked on the map in the center of this publication or you may obtain a pocket guide on the site at any of the festival donation stations.

While the shuttles are free, fuel and drivers are not, so please consider making a contribution when you see a volunteer carrying colorful buckets anywhere on the festival site.

Special needs parking for the disabled, senior citizens, those with mobility or health problems can be found at 25 W. Quartz Street, just west of the Butte Archives. A bus with wheelchair access and handrails will be part of the shuttle system for the festival.

ACCESSIBILITY AT THE ORIGINAL STAGE

Paved pathways provide convenience for persons in wheelchairs, with oxygen tanks, and people using strollers or walkers. More details about all aspects of the festival can be found at the festival donation stations and info booths throughout the site.



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MUSICIANS & PERFORMERS

Shemekia Copeland

Blues - New York, NY

Shemekia Copeland possesses one of the most instantly recognizable and deeply soulful roots music voices of our time. The multi-GRAMMY nominee is beloved and honored worldwide for the fearlessness, honesty and humor of her revelatory songs, as well as for her winning, engaging personality. The *Chicago Tribune* says, "Copeland is the greatest female blues vocalist working today."

There's no mistaking the majesty of her instrument, nor the ferocity of her delivery."

On Copeland's new album, *Blame It On Eve*, the songs all hit hard, with jaw-dropping performances that instantly take hold and command repeated listening. "There's serious business on the new album," Copeland says, "but there are a lot of smiles here too, a lot of joyous moments. It's my blues for sure but it's the brighter side. Issues are always important to me, but so is rocking, dancing and just having fun. And that's something we all can all agree on."

Blame It On Eve was recorded in Nashville and produced by instrumentalist/songwriter Will Kimbrough (who also produced her previous three albums). It features 12 new songs that tackle subjects as important as a woman's right to choose and climate change but also leaves space for Copeland to have fun and unwind. From the autobiographical, rocking blues boogie *Tough Mother* to the anthemic title track's good-humored but serious focus on reproductive self-determination to the happy hour of *Wine O'Clock*, Copeland is inspired throughout.

Born in Harlem in 1979, Shemekia Copeland first stepped on stage with her famous father at New York's Cotton Club when she was eight. Upon release of her Alligator Records debut *Turn The Heat Up* in 1998 when she was only 18, Copeland instantly became a blues and R&B force to be reckoned with. *The New York Times* and *CNN*, among many others, praised her talent, larger-than-life personality, dynamic, authoritative voice and true star power. With each subsequent release, Copeland's music continued to evolve. From her debut through 2005's *The Soul Truth*, Shemekia earned eight Blues Music Awards and a host of *Living*

Blues Awards. 2000's *Wicked* received the first of her five GRAMMY nominations.

With 2018's *America's Child*, Copeland brought out the first of her celebrated trilogy of albums concerning the state of the world, sung from her perspective as a young, Black woman and new mother. *MOJO* magazine named *America's Child* the #1 blues release of 2018. It won

both the Blues Music Award and the *Living Blues* Award for Album Of The Year. In addition to earning a GRAMMY Award nomination, Copeland's groundbreaking 2020 follow-up, *Uncivil War*, was named the 2020 Blues Album Of The Year by *DownBeat*, *MOJO* and *Living Blues* magazines. "Shemekia Copeland is a powerhouse," said *Rolling Stone*. "She can do no wrong." She received her fifth GRAMMY nomination for *Done Come Too Far*, which closed the trilogy with a searing set of truth-to-power, rock and Hill Country blues-fueled songs. "Shemekia Copeland is an antidote to artifice," said *The Philadelphia Inquirer*. "She is a commanding presence, a powerhouse vocalist delivering the truth."

Copeland has performed thousands of gigs at clubs, festivals and concert halls all over the world, and has appeared in films, on national television, NPR, and has been the subject of major feature stories in hundreds of magazines, newspapers and internet publications. She's sung with Bonnie Raitt, Keith Richards, Carlos Santana, Dr. John, James Cotton and many others, and has shared a bill with The Rolling Stones.

Forbes declared, "Shemekia is fearless, honest and hopeful...she holds back nothing as she delivers hard-hitting musical truths." The

late John Prine paid her a huge compliment when he said, "She simply doesn't sound like anybody else." And none other than Copeland's friend, the legendary Mavis Staples, announced, "I am so happy Shemekia is delivering these songs that the world needs to hear. Her voice is strong and soulful, and her message comes from her heart."

With *Blame It On Eve*, Copeland embarks on what she calls "a vacation from all the heaviness." *Blame It On Eve* contains plenty of Copeland's trademark bold and courageous songs, but here Copeland is also looking to unplug from the weight of world. "My last three records have dealt with breaking news," she says. "This record is for people like me who want a break from the news."





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MUSICIANS & PERFORMERS

Elizabeth King

Gospel - Memphis, TN

Elizabeth King is a sacred soul and gospel singer from Memphis, Tennessee.

Possessed of a powerful, quaking contralto, she has led church services and performed weekly on gospel radio since the 1960s.

King sang from the time she could talk. At age nine, she took seriously ill and her mother literally carried her into the doctor's office, but they couldn't diagnose her illness. In bed that evening, feverish, she began singing. Her mother asked her to stop and rest, but she just kept on. The next morning, she climbed out of bed and knew there was a higher power that had intervened on her behalf. Music was the vehicle that carried King through that long night, and it became the joyful expression of her faith. She has sung in church ever since.

In 1969, she was in a serious automobile accident. A drunk driver T-boned her vehicle, causing serious injuries. She spent 17 days in the hospital and was told by attending doctors she would never walk again. She did. King attributed her miraculous healing to God. She signed a deal with the Designer label and began issuing singles, starting with 1969's "Testify."

In 1970, she began fronting the all-male Gospel Souls and touring. Gospel DJ, Rev. Juan D. Sipp founded the D-Vine Spirituals label in 1972 to showcase local and regional talent. A year later, King cut the hit "I Heard the Voice" for D-Vine.



King cut her first single, "Testify," on the Designer label in 1969, as well as a few others. She signed to D-Vine Spirituals in 1970 as the frontwoman for the all-male **Gospel Souls**. The group recorded five singles and an album between 1970 and 1973.

Elizabeth King & The Gospel Souls cut five singles for D-Vine Spirituals before King decided to leave the music business to devote her energies to raising her growing family -- she bore 15 children in total. She continued to sing in church and on the radio. During her decades away, King was approached with offers from several labels but declined them.

Then, in 2019, Rev. Juan D. Shipp contacted her. Rev. Shipp was working with Bible & Tire Recording Company label boss Bruce Watson.

In 2019, Watson established the Bible & Tire Recording Company and built a new studio in Memphis. He entered into a working relationship that involved restoring the D-Vine Spirituals master tapes. Watson had become as interested in recording modern-day sacred soul from the mid-South as he was in modern-day Delta

blues recordings for Fat Possum decades earlier.

Living in the Last Days was issued in April 2021, more than 50 years after the release of King's first single. In June the following year, King reteamed to the studio, and **I Got A Love** was released in 2023, King again re-entered Memphis's Delta Sonic Sound with a star-studded guest list and the result was a ten-song set titled **Soul Provider** that was released in April 2024.

Solas

Irish Traditional - New York, NY

Solas is lighting up stages across the globe as they celebrate three decades of pushing boundaries and honoring traditions in Irish music! Hailed by The Boston Globe as "the finest Celtic ensemble this country has ever produced," and by The Wall Street Journal as "an Irish traditional band bearing all the marks of greatness," Solas has captivated audiences since their formation in New York City in 1995.

With 12 critically acclaimed albums and a reputation for dynamic live performances, Solas has set new standards for musicianship, repertoire, and intensity. Their unique blend of respect for Irish musical traditions with adventurous melodies and instrumentation has made them a cornerstone of the genre.

At the 2025 Montana Folk Festival, founding Solas members Seamus Egan, Winifred Horan, and John Williams will be joined by multi-instrumentalist and singer, Moira Smiley, and Alan Murray on guitar! Fans can look forward to an unforgettable musical journey as the band showcases their signature sound while continuing to innovate and inspire.





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MUSICIANS & PERFORMERS

Mariachis Mariposas

Texas Mariachi - Rio Grande Valley, TX

If you are a fan of mariachi music, you will fall in love with the sounds of the all-female mariachi, Mariachi Mariposas.

Mariachi Mariposas began their musical journey in the summer of 2012 in the Rio Grande Valley, South Texas, as a 12-member mariachi. The group launched to provide musical opportunities to talented female musicians who shared the same common goal of supporting, promoting and safeguarding the art of mariachi music. Without sacrificing musicianship or tradition, Mariachi Mariposas offers a unique brand of entertainment that fuses power, grace and elegance through the sounds of talented women.

Mariachi Mariposas has quickly received public acceptance as being one of the best all female-mariachis in the state of Texas and the United States. In 2014 Mariachi Mariposas hailed as "Texas Mariachi Champions" by winning first place at the only competition for professional mariachis in Texas, the Houston Livestock Show and Rodeo "Mariachi Invitational" performing for over 75,000 people in attendance. In March of 2015, Mariachi Mariposas traveled to Los Angeles and San Diego, California as guest artists for the 2nd Annual Mariachi Women's Festival. In 2018 they shared the stage with Alicia Villarreal, and Lupillo Rivera at the Santa Barbara Mariachi Festival in Santa Barbara, California. In 2021 they were featured on the Confab Women's History Month "Queens of Mariachi Royalty."

Mariachi Mariposas have participated in many concerts and events across the Rio Grande Valley and Texas. They have continued their success by winning the Houston Livestock Show and Rodeo a second time (2018), participating as a guest mariachi in the Los Angeles based, Mariachi USA YouTube Special and recording their very first album "Primer Vuelo." Mariachi Mariposas have attracted more than 60,000 social media followers and have been performing together for over 10 years. "These talented women are bringing together a new generation of Mariachi music with their angelic voices and strumming their way into the hearts of thou-



sands with the stroke of each cord in their instruments." - Sonia Ramirez, Texas Hill Country

Mariachi Mariposas members are currently living in the Rio Grande Valley. The group is comprised of successful women dedicated to their families, careers and the constant pursuit of education. Together, the group holds various bachelor's and master's degrees in music education, business and engineering to name a few. They continue to devote their time and efforts to being prominent role models for their families and community as mothers, teachers, friends and sisters in music.

Mariachi Mariposas was founded and is directed by Mayra Garcia-Adame. Garcia holds a bachelors in music education and a masters in music pedagogy with a concentration on "South of the Border" music from the University of Texas Pan-American now, UTRGV. During her studies, she was a member of the UTRGV's Mariachi "Aztlan" and is currently mariachi director for the award winning Palmview High School Mariachi "Los Lobos" at the La Joya Independent School District in Mission, Texas.

Khumariyaan

Pakistani Traditional Folk - Peshawar, Pakistan

Khumariyaan, a renowned music band from Pakistan, is celebrated for blending traditional folk music with modern styles. The band's name, translating to "the state of intoxication from music," captures the essence of their music, mesmerizing and captivating listeners. Formed in 2009 in Peshawar, Pakistan, Khumariyaan emerged during a tumultuous period marked by Talibanization, sectarian violence, military operations, and neo-imperialist expansions.

In such a climate, art, including music, served as a



form of resistance. The band's mission is to use native music, infused with elements from other world music traditions, to enlighten and inspire the educated youth of Pakistan.

Focused on elevating music as a medium of peace and breaking away from the South Asian tradition of vocal-based music, Khumariyaan composes with minimal vocal fragments to enhance the overall harmony.

The group of musicians shares a vision of experiencing the trance of live, acoustic music, believing it is the highest form of art, leaving its interpretation to the audience. Their journey aims to evoke musical 'goose bumps' and provide a moving philosophical experience.

2025 FIRST PEOPLES' MARKET ARTISTS

The First Peoples' Market in 2025 will offer the work of fine Native American artists and craftspeople, and will include both deeply traditional crafts and more contemporary artistic expressions rooted in Native American experience. Artists in this market represent some of the finest working today. Some have been recognized nationally for their skill and talent in a variety of beautiful art forms. These have included painting, antler carving, parfleche works, hide paintings, ledger art, star quilting, doll making, jewelry, and many other forms of expression of traditional techniques. See what some of the finest Native American artists from throughout the region have to show at the 2025 First Peoples' Market July 11-13 in Butte, Montana.

1. Cheri Lee Fort Yukon (Gwichyaa Zhee Gwich'in) Portland, OR Beadwork and jewelry	12. Carlin Bear Don't Walk Apsaalooke (Crow) Billings, MT Original oil paintings on canvas and aluminum panels	23. Rabbit Knows Gun Apsaalooke (Crow) Billings, MT Oil and acrylic paintings
2. Shana Yellow Calf Northern Arapaho, Meti, Chippewa Gig Harbor, WA Acrylic paintings	13. Josh Marceau Salish Charlo, MT Sterling silver rings with turquoise gemstones in form of pendants, rings, bracelets and bolo ties	24. Lyle Omeasoo Blackfeet Browning, MT Acrylic paintings and ledger art
3. Devontey Whiteman Apsalooke (Crow) Pryor, MT Traditional beadwork and designs	14. Neta Old Elk Apsaalooke (Crow) Garryowen, MT Traditional necklaces and earrings	25. Martha Harrison Blackfeet Browning, MT Beadwork for hats, purses, earrings, necklaces, lanyards and keychains
4. Lindy Racine Blackfeet Browning, MT Acrylic paintings	15. Joanne Brings Thunder Eastern Shoshone Newtown, ND Beadwork, jewelry, parfleche, ledger art and textiles	26. Della Bighair Stump Apsalooke (Crow) Hardin, MT Native fashion, beaded jewelry and accessories (earrings, necklaces, hats)
5. Alexandria Portnow Nooksack Kingston, WA Traditional and modern beaded jewelry	16. Virgelene Raya Chippewa Cree Black Eagle, MT Beadwork and baby moccasins	27. Toni Wolfname Northern Cheyenne Busby, MT Fine beadwork and quill with traditional designs
6. Oral and Cyndy Running Crane Blackfeet Browning, MT Traditional jewelry	17. Carla Linsebigler Salish, Chippewa Cree St. Ignatius, MT Traditional Salish beadwork (Two-needle stitch flat work, lazy stitch, and peyote stitch)	28. Rebecca Jarvey Chippewa Cree Havre, MT Beadwork, moccasins and Native fashion
7. Yolanda Old Dwarf Apsaalooke (Crow) Billings, MT Sweet Sage Woman Designs, Apsaalooke designs on contemporary clothing	18. Joetta Allrunner Four Star Southern Cheyenne, Kickapoo, Shawnee Wolf Point, MT Beaded moccasins	29. Danette Standing (Standing Rattle) Assiniboine, Sioux Livingston, MT Earrings, bracelets, belts and leather bags
8. Frank Finley Salish Pablo, MT Turquoise and silver jewelry, prints, paintings, parfleche, earrings and beadwork	19. Ramona Medicine Crow Apsalooke (Crow) Lodge Grass, MT Jewelry, painted tipi doors and leather bags	30. Louis Still Smoking Blackfeet Browning, MT Traditional Blackfeet designs in graphics and drawings
9. Carrie Moran McCleary Little Shell Chippewa Hardin, MT Traditional beadwork	20. Jim Bruce Yankton Sioux Mission, SD Hand drums, jewelry	31. Samuel Enemy Hunter Apsalooke (Crow) Lodge Grass, MT Beadwork, Ribbon skirts, shirt and shawls
10. Linda Monteiro Chippewa Cree Portland, OR Traditional jewelry	21. DG House Cherokee Bozeman, MT Original fine art paintings and prints	32. Cedar Rose Bulltail Apsaalooke (Crow) Crow Agency, MT Traditional beadwork
11. Joshua Sosnoski (Niteh Clothing) Chippewa Cree Beaverton, OR Hand drawn original designs for T-shirt	22. Allen Knows His Gun Apsalooke (Crow) Billings, MT Oil and acrylic paintings	

MUSICIANS & PERFORMERS

Zahra Alzubaidi

Arabic - New York, NY

Zahra Alzubaidi is a New York-based singer who performs a variety of Arabic music styles, with a particular focus on Iraqi music. She has taken the stage at prestigious music venues across the United States, including Lincoln Center, the Metropolitan Museum of Art, Carnegie Hall, Joe's Pub, Roulette Intermedium, and the Miami BandShell, among others.

Born in Maysan, Southern Iraq, Zahra hails from a large family, and her earliest musical influences come from her hometown Chaabi wedding music, funeral recitations, and Hossat, which are popular songs meant to energize crowds. Her appreciation for Classical Arabic music developed through her older siblings and the Iraqi radio and television shows they enjoyed.

Zahra studied Maqam theory under the esteemed Simon Shaheen and learned to play the oud at Naseer Shamma's Bayt El Oud program in Baghdad. She continues her education and research as a student of the Iraqi Maqam tradition and is a recipient of the NYSCA Folk & Traditional Arts Apprenticeship for 2024 and 2025, under the mentorship of renowned Iraqi Maqam master Hamid Al-Saadi. Zahra honors Iraqi musical heritage by studying and preserving this rich tradition while also performing and collaborating with musicians from around the world.



Michael Cleveland & Flamekeeper

Bluegrass - Charlestown, IN

The tension between tradition and innovation is at the core of bluegrass music, and the fiddle playing of Michael Cleveland exemplifies this musical tug of war. As a boy, Cleveland heard a local fiddler play "Orange Blossom Special," which sparked a lifelong obsession with the tune that mimics that sound of a train. Cleveland's improvisational versions push the piece's descriptive tones and percussive bowing to a new level. With an encyclopedic memory for melodies, and an uncanny intuition for improvisation, Cleveland's music is both rooted in tradition and fueled by his melodic imagination.

From an early age, Cleveland heard old-time and bluegrass music at local jams and festivals near his hometown of Henryville, Indiana. His grandparents hosted regular bluegrass gatherings at the American Legion, and at age four, he began playing the fiddle. He attended the Kentucky School for the Blind in Louisville, where he learned the Suzuki method of violin. While he practiced the violin at school, he played fiddle at home. Traveling with his grandparents to area bluegrass festivals, he heard many legendary players perform at Bill Monroe's Bluegrass Festival in Bean Blossom, Indiana. At the age of nine, Cleveland got to play with Monroe—himself a recipient of the National Heritage Fellowship in the inaugural class of 1982—at the festival. When Cleveland was 12, he met music historian Dave Samuelson, who recognized the young musician's interest and talent. Samuelson curated several Braille-

labeled tapes for the young musician, which served as Cleveland's essential listening guide to bluegrass music. Cleveland's repertoire and musicianship grew, and in 1993 he played the International Bluegrass Music Association (IBMA) awards show with the Bluegrass Youth All-Stars.

Cleveland began playing professionally after he graduated from high school, first with Jeff White and later with Dale Ann Bradley and Rhonda Vincent. Since he was young, however, Cleveland had dreamed of leading his own band. In 2006, he formed Flamekeeper, the seven-time recipients of the IBMA's "Instrumental Group of the Year" award. Flamekeeper includes Josh Richards, Nathan Livers, Jasiah Shrode, and Chris Douglas. In addition to touring with his band, Cleveland has performed with a legendary list of bluegrass greats. Nevertheless, he remains rooted in his local Southern Indiana community, where he continues to play with friends when he is not on tour.

Widely considered the bluegrass fiddler of his generation, Cleveland has been recognized 12 times as the IBMA's "Fiddler of the Year" and in 2018 was inducted into the National Fiddler's Hall of Fame. His recording *Fiddler's Dream* was nominated in 2018 for a Grammy for Best Bluegrass Album, and in 2019, he won a Grammy for his album *Tall Fiddler*. In 2019, Cleveland's amazing life of adversity and achievement was featured in the documentary film *Flamekeeper: The Michael Cleveland Story*.

And in 2022, he was awarded the National Endowment for the Arts Heritage Fellowship.



2025 FIRST PEOPLES' NATIVE FASHION SHOW

In collaboration with the First Peoples' Market, the festival will again offer a Native Fashion Show featuring Montana Indigenous Designers.

The First Peoples Fashion Show has quickly become a highlight of the Montana Folk Festival since starting in 2022 on a small stage with an incredible turnout that reflected the community's enthusiasm and support. By 2023, the show had outgrown its original space and moved to a larger stage, and in 2024, it proudly made its debut on the festival's main stage. This powerful evolution is rooted in the vision of the late mother of Donovan Hawk, coordinator of the First Peoples Market, whose dream of showcasing Indigenous fashion lives on through this vibrant

1. Della Big Hair Stump of Designs by Della

**Apsaalooke (Crow)
Crow Agency, MT**

Della BigHair-Stump, an enrolled member of the Crow Tribe from Crow Agency, Montana, is the visionary force behind Designs by Della. Her Apsáalooke name, Latter Day Achiever, reflects the strength and resilience woven throughout her work. She is of the Whistling Water Clan and a child of the Big Lodge.

Since 2016, Della has been designing Native fashion and accessories that blend traditional Apsáalooke teachings with modern aesthetics. Inspired by the creativity of her mother, grandmothers, and grandfathers—who beaded, sewed, created feather work, and sketched out Crow designs around the kitchen table—Della transforms cultural knowledge into powerful wearable art.

Her unique, one-of-a-kind designs have garnered national and international attention. Her work has been featured in Teen Vogue, INSIDER, USA New News, Vocally, INDEPENDENT (UK), BUST Magazine, Xposer Magazine, Native American Art Magazine, and numerous local Montana publications. She has been a proud member of Native American Made in Montana since 2018.

Designs by Della has been showcased at fashion and art shows across the United States, Canada, and Paris, France, under the powerful theme: "When Culture Meets Fashion."

Della's work is also part of permanent museum collections: Two gowns reside at the Smithsonian National Museum of American History in Washington, DC, featured in the GIRLHOOD (It's Complicated) exhibit.

One couture gown, Shield That Sings, is housed in The Children's Museum of Indianapolis, symbolizing the strength, pride, and identity of Apsáalooke and Indigenous youth across the nation—honoring the way today's Native youth use fashion to express themselves at prom, homecoming, graduations, and other milestones.

Beyond fashion, Della is a wife, a mother to three beautiful children, a grandmother, and an active participant in the powwow circuit as a dancer.



event. Returning for their fourth year are Plains Soul, Sweet Sage Woman, and Rebekah Jarvey, with Designs by Della marking her third year. This year also welcomes a new voice in Indigenous fashion, Devonté Designs, continuing the tradition of honoring culture, creativity, and legacy on the runway.

You are invited to embrace Native American culture and contemporary designs at the 2025 Montana Folk Festival on Saturday, July 12 from 5 pm to 6 pm at the Original Mineyard Main Stage. The artists will have many of the modeled works and more available for sale throughout the weekend at the First Peoples Market. Models will grace the Original Stage wearing the fashions designed by:

Designs by Della also offers ready-to-wear apparel and accessories, including leggings, dresses, tote bags, laptop sleeves, phone cases, T-shirts, backpacks, and more. Her full collection of wearable art is available online at: www.apsaalookedesignsbydella.com

2. Yolanda OldDwarf of Sweet Sage Woman Designs

**Apsaalooke (Crow)
Missoula, MT**

An enrolled member of the Apsáalooke (Crow) Nation, her Crow name, Sweet Sage Woman, was given to her by her paternal grandmother, Francis Gardner OldDwarf, through a vision during the Crow Sundance. Yolanda was raised on the Crow Reservation by her parents, the late Nathan OldDwarf and Julie Kreitzberg.

Yolanda has always been artistic, learning to draw at a young age from her parents. She excelled in school, graduating valedictorian and earning degrees in Business Administration, including an MBA from the University of Montana, all while raising her family and overcoming personal loss. Her career has been dedicated to helping tribal members through business support, and in 2011 she was awarded Montana's Minority Business Champion of the Year for her work supporting over a thousand Crow entrepreneurs.

After losing her job in 2017 and battling postpartum depression, Yolanda turned to therapy and healing, which led to the creation of Sweet Sage Woman—a clothing brand inspired by Apsáalooke designs and affirmations of empowerment, love, and courage. Her first design, Baaalaxiileetash – I Am Fearless, marked the beginning of a journey that now includes pieces like I Love Me, Centered (MMIW), Gratitude, and Courage. Each design shares a message: "Empowered, loved, strong, fearless, centered, alive, grateful, patient, and courageous."

Sweet Sage Woman designs are worn by people across the country and speak to those reclaiming identity, strength, and voice through Indigenous fashion. Her wearable art can be purchased from her website: www.SweetSageWoman.com

Aside from fashion, Yolanda is a proud mother of four, a grandmother, and a dedicated advocate for healing and cultural resilience.



Bamba Wassoulou Groove

Mali Dance Music - Bamako, Mali

The Bamba Wassoulou Groove was born in Bamako in 2013 on the initiative of Bamba Dembélé, (who passed in 2018) percussionist and co-founder of the Super Djata Band, mythical group of Zani Diabaté, the most original and funky guitarist of music of Mali after independence. The Bamba Wassoulou Groove is composed of six musicians (three guitars, one bass, a drum and a singer) and is here to create a real wall of sound. Solis with Hendrixian virtuosos, trance voice, evil bass and drum sections, the band is a heavy dance machine who electrifies the Malian music and recreates the excitement of the hot nights in Bamako.

Philippe Conrath (creator of Festi-



val Africolor) explains : "To create the Bamba Wassoulou Groove a connoisseur was needed, a man of confidence who would also ensure human and musical unity. Who better than Bamba Dembélé to build such a band? Bamba, the indispensable, the fixer, the invincible. Former member of Zani Diabaté's legendary Super Djata Band, he had all the contacts in Bamako to set up the Wassoulou Groove. He launched a formidable machine with an unrelenting rhythm, that allowed the three fierce guitars of the group to soar, carrying Ousmane Diakité's voice into a trance. funk, rock, the Bamba Wassoulou Groove is a new virus that will contaminate the world's dance floors."

Yamini Kalluri & The Kritya Ensemble

Kuchipudi Dance - Lansing, MI

Yamini Kalluri, a celebrated Kuchipudi dancer, choreographer, and educator, represents the future of classical dance with her innovative blend of tradition and contemporary influence. Based in the US and India, her journey began under the tutelage of Padmasri Dr. Sobha Naidu in Hyderabad, where she displayed exceptional talent early on. Furthering her dance education with a Bachelor's degree in Humanities & Social Sciences from Indira Gandhi National Open University, she also trained in ballet and modern dance at the prestigious Martha Graham School.

Yamini's unique approach combines the rich traditions of Kuchipudi with the influences of ballet and modern dance, culminating in an artistic expression that transcends cultural boundaries. As the Founder of Kritya School of Dance, The Kritya Ensemble, and Kritya Dance Company, she is deeply committed to teaching, choreographing, and developing original musical compositions that resonate with a global audience. Her work has been showcased at renowned venues like Symphony Space and Mechanics Hall, and she has collaborated with acclaimed artists such as Vijay Gupta, Reena Esmail, and Sunny Jain.

Her career has been marked by accolades and recognition, including being interviewed by The NY Times and BBC Radio in 2016 as the youngest Kuchipudi sensation, a testament to her pioneering contributions to the field. As an educator, Yamini has been invited to teach at prestigious institutions like the Mark Morris Dance Center and the Martha Graham School of Contemporary Dance, bringing her expertise to a new generation of dancers.

Yamini's choreographic commissions with the Asian American Ballet Project and Music Worcester showcase her visionary approach to blending cultural traditions with contemporary narratives. She is also a recipient of the Pandit Jasraj Scholarship from Pt. Jasraj himself and the Katta Sarojini Devi Gold Medal from her Guru, highlighting her commitment to artistic excellence.

Her work through Kritya serves as a platform for challenging experimentation, where dancers and musicians alike can immerse themselves

in the search for their truest forms of expression. Inspired by legends like Vempati Chinna Satyam, Rukmini Devi Arundale, Akram Khan, and Bijayini Satpathy, Yamini remains a dynamic force in redefining Kuchipudi for the modern world while preserving its core essence.

Yamini has recently deepened her immersion in Carnatic music, training in vocal music under Asha Ramesh in the Bay Area. As the head of the Kritya Music Orchestra, she actively engages in music arrangement and composition for dance. In her pursuit of rhythmic mastery, she is also undergoing intensive training in Carnatic Mridangam under Harsha Mandayam Bharathi, recognizing rhythm as the heartbeat of dance. Inspired by the legendary T. Balasaraswati, Yamini aspires to refine her musical expertise to enrich her dance practice.



2025 FIRST PEOPLES' NATIVE FASHION SHOW

3. Carrie Moran McCleary of Plain Souls Designs

**Little Shell Chippewa
Hardin, MT**

An enrolled member of the Little Shell Tribe of Chippewa Indians of Montana, Carrie resides on the Crow Reservation in southeastern Montana. Carrie is a fashion designer, bead artist, and doll maker who founded her brand Plains Soul in 2016—bringing to life a vision she's carried since childhood.

Carrie draws creative inspiration from her family, culture, and community. As a child, she was surrounded by artists—her mother, grandmother, and extended relatives—who nurtured her love for beading, sewing, and storytelling. These traditions laid the foundation for the bold, vibrant, and distinctly Northern Plains-inspired work she creates today.

A 2022 First Peoples Fund Artist in Business Leadership Fellow and two-time recipient of the Montana Indian Equity Fund Grant, Carrie has continued to grow as both an artist and entrepreneur. In recent years, she fulfilled a longtime dream by building her own studio and retail space, establishing a permanent home for her creativity and business operations on the Crow Reservation.

Carrie's fashion designs and beadwork have been showcased in shows and exhibitions throughout the United States and Canada. From high-profile fashion events to grassroots Indigenous art shows, her work uplifts and honors her heritage while remaining unapologetically contemporary. She is especially known for her handmade dolls—each one a work of art carrying ancestral stories forward through fabric, thread, and bead.

In addition to her studio work, Carrie hosts a weekly online Indigenous art group that brings together artists from across Turtle Island. This digital circle provides mentorship, collaboration, and support for Indigenous creatives, embodying her belief in collective empowerment and artistic growth.

Outside of fashion and art, Carrie is a devoted wife, mother, and mentor, continually giving back to the communities that have shaped her. Her creations—both wearable and collectible—can be found through her platform, Plains Soul, and represent a celebration of identity, legacy, and Indigenous joy.



4. Rebekah Jarvey of Rebekah Jarvey Designs

**Chippewa, Cree & Blackfeet
Havre, MT**

Rebekah Jarvey is an esteemed international fashion designer, artisan, model, and Fashion Show Director. She is an enrolled member of the Chippewa Cree Tribe and also represents her Cree and Blackfeet heritage. Rebekah is part of a four-generation legacy of beadwork and sewing, which she now continues with her son—making them five generations strong



in Native fashion and art.

Growing up in Rocky Boy, Montana, Rebekah was immersed in the cultural teachings and artistry of her family. Her childhood was filled with the sound of sewing machines and the rhythmic stitching of beadwork by her mother and grandmothers. These early experiences shaped her creative path and inspired her to bring culture forward through contemporary fashion.

Rebekah presents three dynamic clothing lines: ready-to-wear, upcycled one-of-a-kind pieces, and Indigenous luxury. Her renowned NEO Collection pays homage to the Cree geometric beadwork of her youth and is defined by two bold color palettes—vibrant neons and classic traditional hues. Her work speaks to culture, resilience, and style, capturing the essence of generational artistry.

Her collaboration with Nike N7 as a cultural consultant led to the creation of the SB Nike N7 Dunks, which are now on display at The National Museums of World Culture in Göteborg, Sweden. Rebekah's designs have graced runways across the globe, including Santa Fe Fashion Week, Paris Fashion Week, and New York Fashion Week. She also presented during the Cannes Film Festival, further cementing her influence in the global fashion scene.

Most recently, Rebekah showcased her Survival to Fashion collection during Super Bowl LIX Week in New Orleans, further solidifying her impact in the fashion industry.

This marks Rebekah's fourth year as a featured designer at the Montana Folk Festival. Through her work, she continues to use fashion as a form of cultural storytelling—bringing Native pride and resilience to runways across the world.

5. Corey D Whiteman of Devonté's Designs

**Apsaalooke (Crow)
Pryor, MT**

Corey D. Whiteman is a 19-year-old fashion designer from the Crow (Apsáalooke) and Assiniboine/Nakota tribes. He's a member of the Greasy Mouth clan and child of the Whistling Water clan, raised on the Crow Reservation in Pryor, Montana. Corey's Apsáalooke name, given to him by his uncle Del Laverdure, reflects resilience—reminding him that even in hard times, good will come.

Corey learned to bead from his maternal grandmother, Norma Bell-Whiteman, who created beadwork for all her grandchildren. His work is deeply inspired by traditional Apsáalooke and Nakota geometric and floral designs. He finds calm and clarity through the art of beading and fashion, describing the process as soothing and meaningful.

Devonté Designs was born from Corey's desire to show that Native people—especially young Native men—can be fashion-forward, creative, and successful. He blends traditional styles with modern statements, proving that Indigenous people are still here, still strong, and still creating beauty. Each piece from Devonté Designs tells a story of identity, culture, and pride.

Devonté's designs

MUSICIANS & PERFORMERS

Mira Dickey and Lennart Jansson

Norwegian Hardanger Fiddle - Seattle, WA

Sølvstål | Silversteel is a new project from hardanger fiddle player Mira Coquina Dickey and viola d'amore and fiddle player Lennart Jansson exploring the novel musical territory at the intersection of Norwegian fiddling and Irish traditional music. Their duet playing combines Mira's expertise in the hardanger fiddle tradition with Lennart's knowledge and creativity in Irish fiddling. The 9-string hardanger fiddle and 12-string baroque viola d'amore are a natural match for each other, both with a range of unusual tunings and otherworldly resonance thanks to sympathetic strings. Their sound ranges from delicate and tender to brilliant and symphonic, with a repertoire spanning traditional dance tunes both popular and obscure, as well as recently-composed pieces. For their performance at Montana Folk Festival, they will be primarily focusing on Scandinavian repertoire to showcase this rich and unique musical tradition.

Mira Dickey is a hardanger fiddle player based in Seattle, WA. Having grown up playing classical violin, she eventually became interested in folk music; first playing American old-time, then exploring Scottish and Irish music, and finally discovering Scandinavian music after hearing a recording of hardanger fiddle music from Setesdal in 2016. The next year she began learning hardanger fiddle herself, spurring a long journey of musical study, first through Scandinavian fiddle camps in the US, and eventually through a year of study of traditional music at the University of Southeastern Norway in Rauland, NO.



Since then she has been active in the US Scandinavian music scene both performing with groups or solo, playing for traditional folk dance events, and teaching private lessons and workshops. She has taught at workshops such as the Hardanger Fiddle Association of America's summer and winter workshops, Salt Lake City's fall fest, and Seattle's Skandia folk society workshops. Most recently she has performed at Seattle's Nordic Museum Julefest, Bellingham Folk Festival and Seattle's Folklife festival.

Lennart Jansson is an Irish traditional musician from Seattle, WA. A multi-instrumentalist, Lennart plays fiddle, uilleann pipes, concertina, and tin whistle, and is known for championing the use of the viola d'amore in Irish music. Lennart has extensive experience as a classical cellist, and holds a B.A. in music performance from Stanford University, where he performed both baroque cello repertoire as well as unaccompanied contemporary works by living composers. Since 2021, Lennart has shifted his focus primarily to Irish traditional music. Currently, he is a frequent performer of traditional music and a mainstay of the Irish session scene in Seattle. His recent performance appearances include the West Coast Tionól in Seattle, the Cascade Celtic Festival in Leavenworth, WA, and the Acadia Festival of Traditional Music and Dance in Bar Harbor, Maine.

The Scandinavian and Irish fiddle traditions are certainly distinct and each rich in their own right, but Sølvstål showcases the rare and unusual musical beauty that arises from the interpretation of tunes from one tradition through the lens of the other. This is Irish and Norwegian music like you've never heard it before!

Little Mountain Cree

Cree Drum Group - Rocky Boy, MT

Little Mountain Cree is a family drum group from Rocky Boy, Montana. Rocky Boy, one of Montana's seven tribal reservations, is the land of the Chippewa and the Cree nations, as well as Metis who fled rebellion in Canada to settle there. Named for Chippewa Chief Ahsiniwini (Stone Child, incorrectly originally translated as Rocky Boy), the chief of the Chippewa band. It was established for landless Chippewa (Ojibwe) Indians in the American West, but within a short period of time many Cree (nēhiyaw) and Metis also settled there. Today the Cree outnumber the Chippewa on the



reservation. The Bureau of Indian Affairs (BIA) recognizes it (and the tribe) as the Chippewa Cree Reservation.

Each drummer in Little Mountain Cree has grown up surrounded by the powerful rhythm of the drum and they each feel a deep connection to their heritage and culture. One day they decided to come together and form the family group Little Mountain Cree, each sharing their passion for music and tradition.

The group features talented singers Thomas Limberhand, Quentin Limberhand and Isiah Limberhand, Aaron Starr, Nakoa Heavy Runner, Darron Heavy Runner, and Taya Heavy Runner.

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2025 MONTANA TRADITIONS ART MARKET ARTISTS

The Montana Traditions Arts Market offers festival-goers the opportunity to purchase works by some of the region's best traditional artists and craftspeople. The market features the work of the region's finest artisans creating handmade objects in both traditional and contemporary styles.

These artists have come from parts of Montana close by and distant with their work that includes varied art forms as wood work, sculpture, pottery, jewelry, recycled and upcycled clothing and more.

Stop by to see the fine arts and crafts for sale and meet the artists at the 2025 Montana Traditions Arts Market.

1. Donna Erickson
Lunar Brambles
Helena, MT
Functional and food safe pottery

2. Ida Mutchie
Meadowlark Art and Jewelry
Anaconda, MT
Jewelry and kiln-fired glass and ceramics

3. Clark Dodd
Bella's Bones
Emigrant, MT
Variety of products crafted from deer and elk antlers

4. Alisa Hale
Alisa Hale Pottery
Missoula, MT
Functional dishware in a variety of glazes

5. Valerie Laboski
Middle Sister Designs
Missoula, MT
Jewelry from upcycled guitar strings

6. Larry Boyd
Big Turtle Tracks
Lewistown, MT
Handmade wooden chests of various woods and sizes

7. Leia Fox
Leia Fox Designs
Superior, MT
Southwest-style jewelry and large brim sun hats

8. Anita Mathews
Anita Mathews Artwork
Works include original pen and ink drawings and paintings on USGS topographic maps

9. Pamela Neely
Neely Designs
Butte, MT
Hand fashioned wire, bead and gemstone earrings, hand cut and polished semi-precious gemstones, hand strung beaded bracelets

10. Roxanne Trotta
Rox-Anne LLC
Basin, MT
Metal and clay jewelry and accessories

11. Scott Wheeler
Scott Wheeler Photography
Butte, MT
Fine photography of Montana landscapes and wildlife printed on Chromalux aluminum and Fuji crystal archive paper

12. Kay Langland
Moondance Artwork
Missoula, MT
Jewelry using recycled copper and zinc including earrings, necklaces and cuffs

13. Nathalie Nicolay
My Creative Expression
Rimrock, AZ
Abstract stained glass art

14. Cora Brown
406 Creates
Butte, MT
Stained glass suncatchers and sculptures in fused glass

15. Emily Gonzales
Emily Gonzales Art, LLC
Bozeman, MT
Stickers, canvas totes, T-shirts, Tarot cards

WATER REFILL STATIONS RETURN TO FOLK FEST!

Stay hydrated in the summer heat by filling your water bottle with Butte's excellent drinking water at any of the water refill stations located throughout the Montana Folk Festival. Butte's high-quality tap water comes from three sources: Basin Creek Reservoir, Big Hole River, and the Moulton Reservoir.

Originating in the forests and mountains outside Butte, clean drinking water is filtered and tested by Butte-Silver Bow Water Utility Service. In recent years, Butte has spent more than \$40 million to build a state-of-the-art treatment plant and overhaul its 100-year-old drinking water infrastructure and underground piping. The result is delicious water delivered safely throughout the community.

Single-use plastic bottles can be costly, unsafe to reuse as a water bottle, and have negative impacts on our environment. Recycling plastic bottles is a challenge in Montana. Even if they land in a recycling bin, plastic bottles are "downcycled" – meaning they can only be reprocessed

so many times before they are sent to a landfill where they can take up to a thousand years to decompose.

You can avoid single-use plastic bottles by bringing your own reusable water bottle or by purchasing one at the festival. The Festival's water refill stations are free to use, which means more money for food, beer, or even a donation to keep this Festival going.

Have any questions or want to learn more about Butte's tap water and sustainability at the Festival? Find a Clean Water Ambassador at any of the refill stations on the site and they will be happy to provide more information. So come on down, say hi, and learn how you can make a difference one bottle of water at a time.

This year the stations are made possible thanks to the support and sponsorship of Patagonia Corporation's Dillon Outlet, Big Hole Watershed Committee, Clearwater Credit Union and Butte Water Division.

Take back the tap and stay hydrated all day long!

MUSICIANS & PERFORMERS

Wayne Hancock

Rockabilly - Austin, TX

Thomas Wayne Hancock III (born May 1, 1965, in Dallas, Texas) better known as Wayne "The Train" Hancock, is an American singer-songwriter also known as "The King of Juke Joint Swing."

His influences include Jimmie Rodgers, Glenn Miller, Tommy Dorsey, Hank Thompson, Hank Williams and Hank Snow because they were all in his parents' record collection.

Throughout his childhood, Hancock moved around seven times because his father worked at various engineering firms around the United States. Shortly after discovering country music, Hancock began writing songs at the age of twelve. Hancock's vocal style was initially influenced by Hank Williams, and he has been compared to him throughout his career.

At eighteen years old, Hancock won the Wrangler Country Showdown contest. The son of a WWII veteran, Hancock joined the US Marine Corps immediately after winning the contest and was shipped to basic training. Hancock served in the military for four years. During a six-month deployment at Camp Hansen in Okinawa, Japan, he wrote one of his most well known songs, "Cold Lonesome Wind" from Thunderstorms and Neon Signs.

In 1990, Hancock moved to Austin, Texas. In 1994, he met Lubbock, Texas native Joe Ely, a member of the Flatlanders at the Continental Club in Austin. Shortly thereafter, Hancock landed a role in the play Chippy. Jimmie Dales Gilmore of the Flatlanders originally played Hancock's character Mr. Jukebox. When Gilmore was unable to do the second run of the play, Ely brought Hancock in, saying "This guy sounds just like Hank Williamsd, he'd be perfect." From there, Hancock joined the cast and went into the studio to record "Thunderstorms and Neon Signs," for the soundtrack. It was his first recording of the song.

Hancock met Grammy winning producer, pedal steel guitar player, and



Lubbock, Texas native, Lloyd Maines when Maines was running sound for Chippy. Maines has produced all of Hancock's albums, dating back to his 1995 debut, "Thunderstorms and Neon Signs." The album sold 22,000 copies in the first year. The follow-up was Hancock's sophomore 1997 album, "That's What Daddy Wants."

Hancock gained the nickname The Train because of his marathon length shows, going on for three, four, even five hours long.

Fabiola Mendez

Puerto Rican Cuatro - Caguas, Puerto Rico

Native to Caguas, PR, Fabiola began playing the cuatro, Puerto Rico's national instrument, at six. She got her early music training at the Antonio Paoli School of Music in Caguas and her Bachelor's in Music from Berklee College of Music, where in 2018, she made history as the first graduate to play the Puerto Rican cuatro as the principal instrument.

Fabiola's mission has always been to share and celebrate the cuatro, folk music, and collective story-telling. In doing so, she's had the honor of performing at venues such as the NPR Tiny Desk, Metropolitan Museum of Art in NYC, Celebrity Series of Boston, New Orleans Jazz & Heritage Festival, Instituto de Cultura Puertorriqueña, among many others. She has also collaborated with many local and international



artists, including the Puerto Rico Symphony Orchestra, Pedro Capó, Andy Montañez, Danny Rivera, the Chicago Philharmonic, and the Boston Landmarks Orchestra.

Her recordings include Herencia Criolla (2009), Al Otro Lado del Charco (2019), Afrorriqueña (2021), and Flora Campesina (2024). In 2022, she produced her first documentary, Negrura, showcasing Afro-Latinx stories on colorism and discrimination within our communities.

In recent years, she's had the honor of receiving recognitions such as the Quincy Jones Award, ambassador for the Puerto Rican Day Parade in NYC, the Brother Thomas Fellowship, the Whippoorwill Arts Fellowship, and the ASCAP Foundation Lucille and Jack Yellen Award. She was also nominated for a Children's and Family Emmy in the category of Outstanding Interactive Media and won the Latin Artist of the Year by the Boston Music Awards. Her music is featured on the film Beautiful, FL (Disney+), on the TV shows Alma's Way, Work It Out Wombats (PBS Kids), and Mecha Builders (HBO Max), as well as indie films, jingles, and TV commercials.

2025 FAMILY AREA BOOTHS

The Folklife Area and Family Area come together at this year's Montana Folk Festival to celebrate those who carry their communities' cultural life and traditions forward. Here, attendees can immerse themselves in a wide array of Montana's cultural practices and witness hands-on exchanges of skills and stories that bridge generations and help define what makes Montana,

1. Ripple

This year, Ripple returns with their "Build a Macro" activity—an art project that teaches kids about the many different creatures living in our local rivers as they build their own creature.



Ripple is a newly recognized education and research center within the Montana University System. Located at Montana Technological University, Ripple is integral to the campus and the surrounding community. Ripple is expanding the mission and vision of the Clark

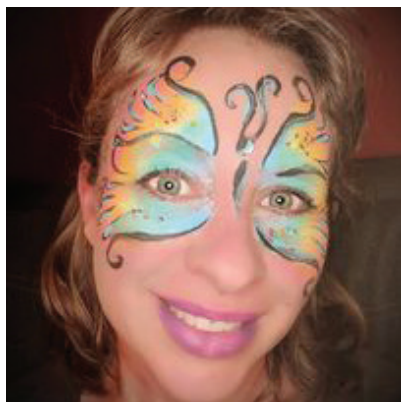
Fork Watershed Education Program to other watersheds in Montana, currently working with Gardiner and Livingston Public Schools.

The mission of Ripple is to expand environmental literacy and stewardship through field-based science and research experiences. Through our work in the nation's largest Superfund site, we have served thousands of students, educating them about the rebirth and restoration of their watershed. Our programs focus on fostering scientific and environmental literacy. Stop by to discuss our decades of data related to watershed health including songbirds and ospreys. We have many resources for educators and students alike.

2. Martin's Masks

Joan Martin, owner of Martin's Masks. Joan started Martin's Masks in 2017 after the company she was working for as a laboratory technician closed its doors. She has always been an artistic person, if you asked the 5-year-old Joan what she wanted to be when she grew up, the answer was almost always "an artist." Hence it was natural to open a business painting on her favorite canvas – faces.

Joan feels very fortunate to live in an area that has been so supportive of her business. She looks forward to making people happy with her art in Butte and the rest of Western Montana for many years to come.



Montana. In addition to engaging activities offered by local organizations, select demonstrators will also be offering hands-on experiences for kids at their booths—such as learning to rope like a cowboy, designing their own cowboy boots, exploring leather and textile crafts, and more!

3. 4-H

Montana 4-H is the youth development program of Montana State University Extension. It is the largest out-of-school youth development program in the state, reaching nearly 20,000 youth in all 56 counties each year. In Silver Bow County, we serve 100 members and 25 certified volunteers.

4-H offers more than 200 different projects and experiences that actively engage youth in learning and having fun. These projects rely on trained adult volunteers who work with youth as partners in hands-on learning. From learning how to cook or sew, raise an animal, or about conservation and robotics, 4-H offers a wide range of choices and opportunities for youth to learn and grow.

We focus on finding the "spark" that drives our youth to enroll and continue in 4-H, building relationships, keeping kids engaged, and building a sense of belonging through positive youth development. We will be hosting a variety of arts & crafts activities for kids of all ages.



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MUSICIANS & PERFORMERS

Keith Frank & the Soileau Zydeco Band

Zydeco - Soileau, LA

Keith Frank, born on October 9, 1972, in the community of Soileau, Louisiana, is an American singer, accordion player, and producer. Dubbed the "Zydeco Boss," Frank is one of the most well-known figures in zydeco music, especially in the nouveau zydeco sound, which was influenced by other genres such as R&B and hip hop. He is most known for his work with the **Soileau Zydeco Band**, which was established in 1990.

The son of zydeco musician Preston Frank, he started playing the drums in his father's Preston Frank Swallow Band when he was four years old, with him first playing the accordion at six years old.

By age nine, he took over the full-time drumming duties in his dad's band. Despite his involvement, Frank was initially not fond of zydeco, saying in an interview: "I hated it. I swear,



I hated it. I could not stand playing music. I hated zydeco, I hated the whole thing. My old man would make me practice, and I could always find something better to be doing."

However, as his father's employment at a plywood plant became less flexible, Frank assumed more and more responsibility within the band. As his father became less available as a result, Frank said that "I realized [zydeco]'s a part of my life, and I couldn't stand being without it."

While attending high school in 1990, he formed his own group, Keith Frank and the Soileau Zydeco Band, with his sister Jennifer on bass and his brother Brad on drums. In 1991, the group performed at the Finger Lakes GrassRoots Festival of Music and Dance in Trumansburg, New York, an event they would headline for several years following that. The debut release for the group came in 1992, with *On the Bandstand*.

The following year, the group released *Get on Boy!* Frank was active in every stage of production of the album, which led to him earning the moniker "The Zydeco Boss," which has stuck with him for the rest of his career.

Tessa McCoy and the Big Possum String Band

Appalachian Old Time - Greenville, WV

As a seven-time West Virginia state fiddle champion and current Grand Master Traditional Fiddle Champion, Tessa McCoy's mastery of her unique and technical old-time fiddling style has positioned her as one of the most significant fiddlers living in Appalachia today.

Born and raised in Saint Albans, WV, Tessa spent much of her youth in the Kanawha Valley, ripening into the next link in an unbroken chain of traditional music and culture in the region. Her driving and specific old-time fiddling style pays homage to her early mentors, Jake Krack and Bobby Taylor, while showcasing her own take on standards, arrangements and festival favorites. She was featured in Fiddler Magazine in Winter 2021, WV Public Broadcasting's one half hour Clifftop documentary at the age of 12, and more recently, a documentary on old-time fiddling from Clay County, West Virginia. Tessa made her debut at The Grand Ole Opry in



summer 2024, where she payed homage to her home town, playing the tune Durang's Hornpipe."

With a passion for teaching, Tessa gives private lessons both in-person and online and regularly teaches at many old-time camps such as Allegheny Echoes, The Augusta Heritage Center, Swannanoa and The Floyd Country Store. Her adaptive and intuitive teaching style allows her versatility in working on tunes, technique and musicianship with her students.

In addition to her solo endeavors, Tessa has recently been performing with The State Birds a local old-time project which is comprised of some of West Virginia's finest old-time musicians (The State Birds released their debut single, West Virginia Hornpipe, in 2024).

She released her first old-time fiddle album in 2018, titled "It's Hard to Love", flanked by fellow West Virginia musicians Jesse Milnes and Kim Johnson. That same year, Tessa won 1st place in the traditional band contest at the Appalachian Stringband Festival (Clifftop) with her band, Big Possum Stringband. They went on to release a self-titled album in 2019, were featured on NPR's Mountain Stage, and toured across both the US and Australia that summer.

MONTANA FOLK FESTIVAL

FRIDAY, JULY 11 6:45 - 10:00 PM
SATURDAY, JULY 12 NOON - 10:30 PM
SUNDAY, JULY 13 NOON - 6:15 PM

STAGE		12:00	:15	:30	:45	1:00	:15	:30	:45	2:00	:15	:30	:45	3:00	:15	:30	:45	4:00	:15	:30				
SATURDAY JULY 12	DENNIS & PHYLLIS WASHINGTON STAGE ORIGINAL MINEYARD	Tessa McCoy and the Big Possum Stringband Old-Time 12:00-12:45				Brinae Ali Quartet Tap 1:00-1:45				Michael Cleveland & Flamekeeper Bluegrass 2:00-2:45				Paul Beaubrun Haitian 3:00-3:45				Yeison Landero Cumbia 4:00-4:45						
	SEACAST STAGE QUARTZ STREET	TRANSATLANTIC CREOLE CONNECTIONS 12:15-1:15				Little Mountain Cree Drum Group 1:30-1:45				Mira Dickey & Lennart Jansson Norwegian Fiddle 2:00-2:45				Zhantao Lin Chinese Erhu 3:00-3:45				STRINGS OF THE WORLD 4:00-5:00						
	SARTA STAGE GRANITE STREET	Yamini Kalluri & The Kritya Ensemble Kuchipudi Dance 12:00-12:45				Elizabeth King Gospel 1:05-1:50				SINNERS, SAINTS, AND LOVERS 2:10-3:10				Brinae Ali Quartet Tap 3:30-4:15				Michael Cl Bluegrass						
	NORTHWEST ENERGY STAGE DANCE PAVILION	Khumariyaan Pakistani Pashto Music 12:30-1:30				Fabiola Mendez Puerto Rican Cuatro 2:00-3:00				Keith Frank & the Soileau Zydeco Band Zydeco 3:30-4:45														
	INTERMOUNTAIN HEALTH ST. JAMES STAGE ST. MARY'S CHURCH	Zhantao Lin Chinese Erhu 12:00-12:45				Rondalla Club of Los Angeles Filipino Rondalla Music 1:05-1:50				Solas Irish 2:10-2:55				STORIES FROM MONTANA'S NATIVE POET LAUREATES 3:15-4:00				Mira Dickey & Lennart Jansson Norwegian Fiddle 4:15-5:00						
	FOLKLIFE STAGE FOLKLIFE AREA					Arnold "Smoke" Elser and Eva-Maria Maggi, discussing Smoke's memoir, Hush of the Land: A Lifetime in the Bob Marshall 1:00-1:45				Workshop: "Place-Based Craft: Preserving the Last Best Place," featuring bamboo fly rod builder Glenn Brackett 2:00-2:45				Little Mountain Cree drum group 3:00-3:20				Nathan Kimpel blacksmith demonstration 3:30-4:00				Dan Roberts lutherie and demos 4:15-5:00		
STAGE		12:00	:15	:30	:45	1:00	:15	:30	:45	2:00	:15	:30	:45	3:00	:15	:30	:45	4:00	:15	:30				
SUNDAY JULY 13	DENNIS & PHYLLIS WASHINGTON STAGE ORIGINAL MINEYARD	Elizabeth King Gospel 12:00-12:45				Zahra Alzubaidi Iraqi 1:00-1:45				Wayne Hancock Honky-Tonk 2:00-2:45				Khumariyaan Pakistani Pashto Music 3:00-3:45				Michael Cleveland & Flamekeeper Bluegrass 4:00-5:00						
	SEACAST STAGE QUARTZ STREET	FIDDLE TRADITIONS: SCANDINAVIA TO SOUTH ASIA 12:15-1:15				Yamini Kalluri & The Kritya Ensemble Kuchipudi Dance 1:35-2:15				Rondalla Club of Los Angeles Filipino Rondalla Music 12:35-3:15				IN RHYTHM: PERCUSSION & DANCE 3:30-4:15				Zahra Alzubaidi Iraqi 4:30-5:00						
	SARTA STAGE GRANITE STREET	Khumariyaan Pakistani Pashto Music 12:15-1:00				Brinae Ali Quartet Tap 1:20-2:05				Little Mountain Cree Drum Group 2:20-2:45				THE SOUNDS OF THE LATIN AMERICAS: CUMBIA, CUATRO, AND MARIACHI 2:55-3:45				Wayne Hancock Honky-Tonk 4:00-4:45						
	NORTHWEST ENERGY STAGE DANCE PAVILION	Tessa McCoy and the Big Possum Stringband Old-Time 12:30-1:30				Paul Beaubrun Haitian 2:00-3:00				Keith Frank & the Soileau Zydeco Band Zydeco 3:30-4:30														
	INTERMOUNTAIN HEALTH ST. JAMES STAGE ST. MARY'S CHURCH	Rondalla Club of Los Angeles Filipino Rondalla Music 12:00-12:45				PLACE-BASED CRAFT: PRESERVING THE LAST BEST PLACE 1:05-1:50				Mira Dickey & Lennart Jansson Norwegian Fiddle 2:10-3:00				Zhantao Lin Chinese Erhu 3:15-4:00				Solas Irish 4:15-5:15						
	FOLKLIFE STAGE FOLKLIFE AREA	Little Mountain Cree drum group 12:15-12:35				"Montana's Indigenous Poet Laureates" featuring Chris La Tray, M.L. Smoker, and Henry Real Bird 1:00-1:45				Montana Old Time Fiddlers presents: Left for Dead 2:00-2:45				Workshop: "Continuing Native Traditions" featuring Carrie McCleary and Luella Brien 3:00-3:45				Artist Show and Tell 4:00-4:45						

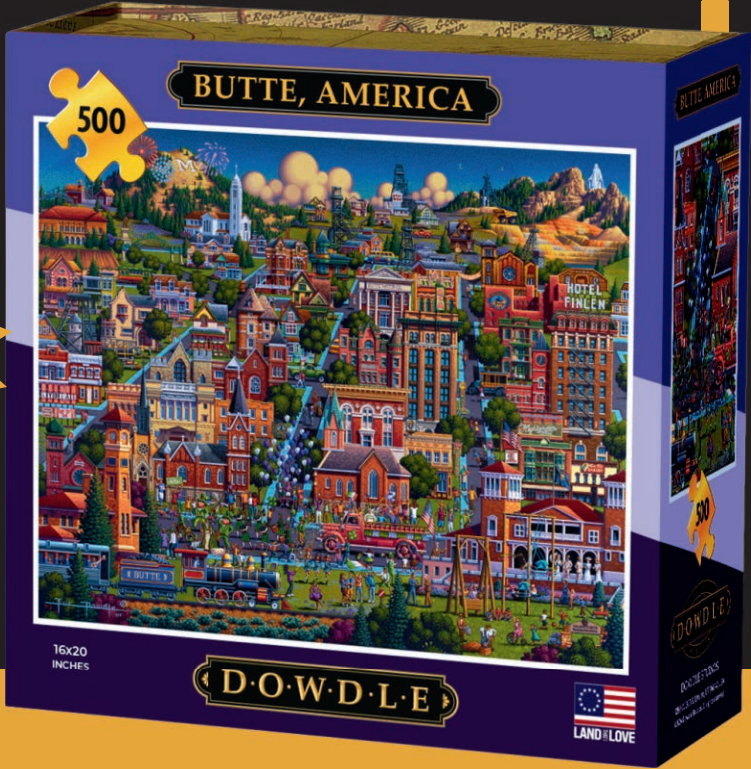
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MUSICIANS & PERFORMERS

Brinae Ali

American Jazz Tap - Baltimore, MD

Alexandria “Brinae Ali” Bradley, born and raised in Flint, Michigan is an interdisciplinary artist who believes in using the power of the arts to transform the conditions of the human spirit. When she is not traveling and performing, she is giving back to young people and grass roots organizing. Currently Bradley is the artistic director of Tapology, Inc. a youth based outreach program in Flint, that believes in preserving the art of tap and jazz culture through education and performance. As an educator she has collaborated with After School Activities Partnership, East Park Revitalization Alliance, Philadelphia Clef Club of Performing Arts, Raise It Up! Youth Arts and Awareness, Flint Youth Theatre, Mural Arts of Philadelphia, Young Audiences of New Jersey, Queens College, Long Island University, Ping Chong and Company, New Jersey Performing Arts Center, and was an artist in residence at the Carol Morgan School in Santo Domingo, Dominican Republic and Apollo Theater Education with Wadleigh High School in Harlem NYC. She has also served as an adjunct professor at Queens College and Long Island University. Internationally Bradley has traveled and performed around the world in countries such as, France, Germany, China, and Brazil.

She also travelled with a team of tap dancers to Russia for a tour in five cities working with the U.S. Embassy for its cultural exchange program celebrating National Tap Dance Day. Her Broadway and off-Broadway experience has gained her positions as assistant dance captain for “Shuffle Along: the 1921 Sensation And All That Followed” choreographed by Savion Glover and directed by George C. Wolfe, company member of NY and Touring cast of STOMP, special feature in the “Cotton Club Parade” which later became “After Midnight” under the musical direction of



Wynton Marsalis, New York City Center Off-Center production of “Don’t Bother Me, I Can’t Cope” directed and choreographed by Savion Glover and was a part of a two week tour in Italy celebrating Ella Fitzgerald’s centennial.

Currently she is developing a work in progress with trumpeter Sean Jones called “Dizzy Spellz” fusing tap, Bebop, Hip Hop, and Afro Cuban music to articulate the African American experience through the music of Dizzy Gillespie from an afrofuturistic lens.

Rondalla Club of Los Angeles

Filipino Rondalla Music - Los Angeles, CA

The *rondalla* string ensemble was introduced in the Philippines through Spain’s 350-year colonial rule of the islands.

Consisting of guitar, 4-string *bajo de uñas*, 14-string *bandurria*, 14-string *laud*, and the original Pilipino-created instrument, the 14-string *octavina*, the *rondalla* has become an integral part of Pilipino cultural life.

Rondalla Club of Los Angeles (RCLA) is widely recognized as one of the leading rondallas in the United States. It has been a familiar fixture in the Los Angeles Pilipino community, performing in celebrations like fiestas, weddings, and other civic and social events. Combined, RCLA’s four core members have over 140 years of exceptional *rondalla* playing experience between them, having toured, performed, and educated extensively.



Founded in 1991 by Nitoy Gonzales, renowned trailblazing maestro of Bayanihan, the National Dance Company of the Philippines, his son Leonilo “Boy” Angos and Tagumpay “Pi” M. de Leon, son of Philippine National Artist for Music, Felipe Padilla de Leon, RCLA continues to shape the Filipino-American *rondalla* musical narrative through an applied historical perspective intertwined with an entertainingly immersive aural experience, characterized by a signature, highly improvised style.

Each performance is a unique musical conversation.

The Alliance for California Traditional Arts has recognized RCLA’s contributions and has bestowed both the Apprenticeship (2002) and Living Cultures (2012) grants to the group.

In 2021, founding member Tagumpay M. de Leon was named a National Heritage Fellow by the National Endowment for the Arts (NEA) – the United States highest honor in the folk and traditional arts.

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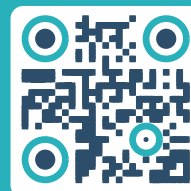
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MUSICIANS & PERFORMERS

Zhantao Lin

Chinese Erhu and Tai Chi - Boston, MA

Zhantao Lin is an erhu player based in Massachusetts. Before moving to the United States, he was an erhu faculty member at the Guangxi Arts Institute and was on the Board of Chinese Professional Erhu player's Guild in China.

He has performed at numerous institutions. He was invited to Yo Yo Ma's Silk Road Concert Series, and has given lectures and concerts in Santiago of Spain organized by the Spanish Strings Association.

He was the main actor as a musician in a short film "Descendants of String" in 2018, and recorded music for the film with erhu. This film won an award at the Los Angeles Asian Film Festival in October 2019.

Zhantao Lin was named Blodgett Visiting Artist by Harvard University Music Department in January 2019. He is currently the President of the Boston Chinese Musicians Association.

Zhantao Lin is also a practitioner and teacher of Tai Chi. He is sixth-generation disciple of Yang Style Tai Chi. He serves as the president of the

Tai Chi Academy of Greater Boston. He has taught hundreds of students in the Boston area, and organizes a Tai Chi team to participate in the Dragon Boat Festival performance every year.

Master Lin will be accompanied by Yi Ding on the Guzheng.



Yi Ding, Member of the China Nationalities Orchestra Society. Member of the Henan Nationalities Orchestra Society. Member of the Boston Chinese Musicians Association. Leader of BCMA Youth Orchestra and Boston Silk and Bamboo Chamber Music Ensemble.

She has Advanced Teacher Certification of Central Conservatory of Music. In last seven years, she kept being rewarded as Excellent Instructor of Central Conservatory of Music Chinese Instrument Grade Examination. Currently, she serves as the Guzheng instructor at Phillips Academy.

In 2021, Ding Yi established the Yizhiyin Guzheng Ensemble in Andover, MA, with the aim of

promoting traditional Chinese music and providing a multicultural environment for the community. The ensemble has participated in numerous community events and festivals.

Liu Yuxian started learning pipa at the age of 6 and has won awards in many youth talent competitions. She is currently a pipa player in the Boston Chinese Musicians Association Orchestra and a student at Phillips High School. She frequently participates in performances inside and outside the school as a soloist, duet and ensemble, and takes the initiative to serve the community. She also won the 2023 The President's Volunteer Service Gold Award.



Paul Beaubrun

Haitian Creole - Port au Prince, Haiti

Paul Beaubrun is a Haitian singer, multi-instrumentalist, songwriter and producer. Born and raised in Port-au-Prince, son of the Grammy nominated band Boukman Eksperyans and the grandson of legendary Haitian comedian Languichatte.

Paul has gained recognition locally and internationally for his unique art; at the heart of his music is a captivating sound, a masterful blend of his exceptional guitar playing skill, soulful vocals, and innovative arrangements. Drawing on his rich cultural heritage, he seamlessly weaves together elements of Haitian Creole, French, and English, creating a musical tapestry that reflects the diverse influences that have shaped his artistic vision.

Paul's talents and versatility as a musician have led him to collaborate and perform with a diverse array of renowned artists. Through these collaborations and performances, Paul has achieved worldwide success and established himself as one of Haiti's most accomplished and celebrated musical exports.

Paul has been a touring member of the world-renowned band Arcade Fire since 2022, joining them for their "WE" tour. As part of Arcade Fire, Paul has made several high-profile appearances on shows like Saturday Night Live and The Tonight Show Starring Jimmy Fallon, as well as at major music festivals around the globe. His role in the band has allowed him to showcase his musical talents to a wider audience and further cement his reputation as a versatile and accomplished musician.



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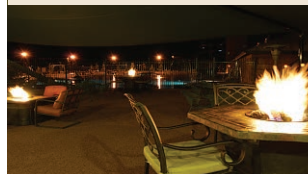
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MUSICIANS & PERFORMERS

Yeison Landero

Cumbia - San Jacinto, Colombia

Yeison Landero was born in San Jacinto (Bolívar); that is to say, in the very heart of the mountains of María of our Colombian Caribbean.

He carries in his soul a cumbiambero heart inherited from his grandfather Andrés Landero: a musician recognized as the king of cumbia nationally and internationally. Not only did he inherit his grandfather's love for cumbia and the accordion, but also the talent to interpret melodies. At the age of 7, Yeison became the most appreciated disciple of his grandfather Andrés learning all the emotions and humility behind the montemariano musician.

He grew up in an environment surrounded by music, dances and serenades. In his early years, his home was visited by great musicians who entertained at parties with their incomparable talents. Artists of the stature of Alfredo Gutiérrez, Lizandro Meza, Calixto Ochoa, Enríquez Díaz, the composer and singer Adolfo Pacheco Anillo, the legendary pipers of San Jacinto, Abel Antonio Villa, and an innumerable bunch of sabanero folklore figures with whom Yeison nurtured his traditional style.

His first group was created by Andrés Landero himself. Presented next to the king of cumbia, Yeison Landero and his sister were introduced as "Los nietos de Andrés Landero", performing cumbia at festivals, patriotic celebrations, concerts, regional fairs, and toured nationally.

Yeison later went on to study music at Bellas Artes, and concluded his law degree at the University of Cartagena. But his love for his ancestral accordion and his passion for cumbia were so great that he decides to turn them into

the motor of his life captivating the hearts of all cumbiamberos. He then decides to release his first album called "Landero Vive", as a posthumous tribute to his grandfather's immortal legacy.

In this record he includes several of the hits with which the Sanjacintero musician played around the world.

Equally including unpublished songs such as "Noche de cumbia", "La época de oro", and "Manojo de vela", in which Yeison embodies the living heritage of his grandfather, transporting audiences to his childhood's backyard where he used to braid his colorful melodies.

Since then, Yeison Landero's accordion has not stopped playing, taking cumbia to various stages nationally and internationally, and representing Colombia with its unique sabanero sound. Places like the Kennedy Center in New York and the Lincoln Theater in Washington where, with the help of Los Gaiteros de San Jacinto, he has shared the culture of his hometown. From Canada to Chile, passing through the United States and several cities in Mexico. From Europe to Africa, passing through London, Madrid, Vienna, Morocco and landing in Cairo. The list is long, but Yeison continues to spread the joy of cumbia with his accordion.

In 2019, Los Gaiteros de San Jacinto invited him to participate in recording the album "El último Cacique". Album that in 2020 was nominated for the Latin Grammy Award for "best folk album", and where Yeison captures one of his compositions: "Campesino cimarrón", in which he extols the work of the farm worker. That same year, he obtained another Grammy nomination in the "Cumbia-vallenata" category for his collaboration on the song "Llora mi acordeon" by the musical group "Los Cumbia Stars" from Medellín.



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2025 MT FOLK FESTIVAL FOOD VENDORS

The Montana Folk Festival strives to feature as much culinary variety and diversity on our food courts as we do on our stages with tasty regional, ethnic and festival food that takes diners on a culinary journey around Montana, America and the world. Selections include unique regional dishes from the many immigrant groups who have settled in the Butte area, a city noted for its ethnic specialties like Pork Chop sandwiches, Sarma, Povitica, and of course, Cornish Pasties. From familiar favorites like funnel cakes,

hot dogs and pizza, to international offerings, desserts, fresh-squeezed lemonade and huckleberry smoothies, there’s something for every palate.

The following food vendors will be found in our two food courts at the Original Mineyard and on East Granite Street by the Dance Pavilion (see map on Page 25)

Original Mineyard Food Court

Virginia City Creamery
Virginia City, MT
Homemade ice cream

Mountain Fresh Italian Ice
Bozeman, MT
Italian ice-churned like ice cream

Island Noodles
Bozeman, MT
Soba noodles

Huckin’
Bozeman, MT
Huckleberry smoothies using Montana huckleberries and non-fat yogurt

Giovanni’s Concessions
Hayden, ID
Sausage/Steak sandwich

Mountain Man Kettle Korn
Butte, MT
Kettle corn

Butte Hawaiian Shave Ice
Butte, MT
John’s Pork Chop, Foot long corn dogs, sirloin burgers, deep fried polish dogs, ribbon fries, shave ice

Bullman’s Wood-Fired Pizza
Helena, MT
Wood-fired pizza

Smokewagon BBQ
Parma, ID
BBQ nachos, pulled pork, ribs, tri-tip sandwich

La Tinga
Billings, MT
Tamales, burritos, nachos

Mua Teriyaki #1
Missoula, MT
Teriyaki noodles, kabobs, stir fry, funnel cake

Texas Twister #1
Cascade, MT
Fruit ice tea in a cowboy boot

East Granite Street Food Court

Mua Teriyaki #2
Missoula, MT
Teriyaki noodles, kabobs, stir fry, funnel cake

Dippin’ Dots
Grand Junction, CO
Dippin’ Dots ice cream

Premier Concessions
Grand Junction, CO
Navajo Taco, fry bread, citrus cooler and slushies

Raven Mad Concessions
Huson, MT
Kettle Corn

High Country Grill
Butte, MT
Philly cheese steak sandwiches, regular & jalepeno kielbasa, all beef hotdogs

Rollin’ Ritos
Billings, MT
Mexican Asian fusion, Asian and Mexican tacos and burritos, Mexican corn on cob, sushi nachos and burritos

East Granite Street Food Court (Cont.)

Brown Gringo Taco
Butte, MT
Tacos, burritos, nachos

Tup Tim Thai
Billings, MT
Drunken noodles, pad thai, cashew chicken, potstickers, spring rolls, thai tea

Texas Twister #2
Billings, MT
Fruit ice tea in a cowboy boot

Simple Swirl
Phoenix, AZ
Non-dairy, soft serve dessert

Mia’s Lumpia
Billings, MT
Egg rolls, pork skewers, wraps, noodles

Porteus BBQ
Columbia Falls, MT
Pork, cheeseburger, hotdogs, nachos, breakfast

Cheddars Gourmet Grilled Cheese
Helena, MT
Classic grilled cheese sandwiches served with tomato basil soup

Helena Mountain Berry Bowls
Helena, MT
Fresh fruit acai berry bowls that are dairy and gluten free

Wanderful Espresso
Missoula, MT
Espresso with a variety of flavors

Vickie's Pierogies
Bozeman, MT
Two to four polish pierogies fried with ghee served with a dollop of sour cream

Bada Bing Food Truck
Deer Lodge, MT
Chicken bites, fish and chips, BBQ chicken quesadilla

Snow Slingers
Helena, MT
Shave ice, snow cones

SIPIT
Butte, MT
Dirty sodas, energy drinks, lemonade

Fluffy Cream
Silver Star, MT
A fariety of french fries lemonade

It's Roasted
Billings, MT
Mexican street corn (Elotes, Esquites), Aguas frescas

Roza
Bozeman, MT
Spanish paella

Frey Guy Funnels
Kalispell, MT
Funnel cakes

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FROM THE HEART OF HAND: CELEBRATING THE CONTINUATION OF MONTANA'S TRADITIONS

Whether expressed through performance or tangible craft, folk and traditional arts convey the identity, values, and aesthetics of the communities from which they emerge. To ensure these traditions endure, communities—ethnic, occupational, regional, religious, or linguistic—must pass down the knowledge and techniques that sustain their practices. This accumulated wisdom and muscle memory are touchstones linking practitioners to a shared place and time, weaving a continuous thread between past and present. Yet these practices are far from static relics; traditions such as Métis fiddling, saddlery, or loom weaving are “living,” meaning they evolve within their communities of practice. As living traditions, they demand active participation to endure. Otherwise, when the final practitioner of a tradition passes, they take with them a library of cultural wisdom and knowledge as well as a unique way of knowing and living in the world. Emerging folk artists and tradition-bearers have historically learned directly from their elders, through mentorship grounded in observing and doing, thereby preserving what might otherwise be lost.

Traditional arts are learned through careful observation and practice, usually from elders and masters and often passed on from

one generation to the next. They can be self-taught within a tradition wherein the folk practitioner or artist is of the cultural background from which the practice originates. Traditional bearers and their folk practices represented in this year’s demonstration area will include Eva Boyd’s basketry, Glenn Brackett’s bamboo fly rod building, the Frecker’s saddlery, Allison Grove’s weaving and fiber artistry, Tim Ryan’s Salish Tool Building, Dan and Julia Schwarz’s custom boot making, Olivia “Rose” Williamson’s Crow fashion design and beading, Rose Atkinson’s star quilting, Dan Roberts’s lutherie, Linda King’s beading and weaving, Mark Mariano’s hunting decoys, and Nathan Kimpell’s blacksmithing. The tradition bearers representing Montana at this year’s festival were chosen not only for their artistic excellence, but also for the way they honor their craft and community—demonstrating a deep commitment to its continuation through mentorship, apprenticeships, workshops, and classes. Their generous participation in this year’s event will provide festival-goers—from those familiar with traditional arts to those just discovering—with the opportunity to learn more about the artists’ stories, cultural communities, practices, and their methods, tools, techniques, and materials.



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2025 MT FOLKLIFE AREA DEMONSTRATORS

1. Glenn Brackett

Glenn Brackett, a renowned fly-rod maker and devoted fisherman, traces his passion for angling back to his formative years spent fishing with his father and grandfather. He would often visit the Winston Rod Company during his youth, first around eight years old with his grandfather. As his father's woodworking business was nearby, he would continue frequenting the shop until finishing college, immersing himself in the world of rod-making. After acquiring some equipment from his grandfather, as well as scrounging up equipment from friends, neighbors, and old fishermen, Glenn explored woodworking as well as built rods for himself as a child. This early exposure laid the foundation for a lifelong dedication to the craft.



Decades later, after retiring early from his career as a fisheries biologist, Glenn fulfilled a dream by acquiring the company. He dedicated himself fully not only to building custom bamboo rods but also to preserving and passing on the traditions handed down to him by master craftsmen such as Lew Stoner, Doug Merrick, Gary Howells, and several other Western builders. Drawing from their vision, Glenn continued to blend quality workmanship into practical tools that could cover a vast array of fishing opportunities and express the true spirit of fly fishing.

In the mid-1970s, Tom Morgan and Glenn relocated the Winston Rod Company to Twin Bridges, Montana, drawn by the allure of exceptional fishing and the belief that Montana would inspire the tangible perfection they sought in rods tailored for fly anglers. Although Glenn eventually parted ways with his namesake company, he continues to contribute to the world of rod-making today through his company Sweetgrass Rods in Butte, where the Sweetgrass "Boo Boys" craft some of the finest bamboo fly rods in the world.

Glenn's work epitomizes dedication to preserving the craft, with 5,000 rods built over his 50-year career. Collaborating with growers in China, he secures the highest quality bamboo cane available. Once the choice *Arundinaria amabilis* arrives, it undergoes a 15-20 hour process that begins with meticulous hand-splitting, machine beveling, and oven treatment to achieve a uniform honey-amber color. Each strip is then tapered, with subsequent strips glued together with opposing nodes. The resulting blanks are left to cure until chosen for individual rod orders, which can be made into any of the 135 configurations Sweetgrass offers. Of these models, Glenn's favorite rod to produce is the 7'9" 4/5 wt rod, which makes up approximately 40% of the shop's production. Through the use of traditional methods and materials, Glenn ensures these rods feel alive in the hands of the individual angler, enhancing their fishing experience.

For Glenn, inheriting a tradition brings with it a profound sense of responsibility and commitment to preserving its rich history. He sees bamboo as more than just a material; it is a teacher, imparting lessons of self-discovery and patience. Embracing this ethos, Glenn has passed his expertise and passion to approximately 40 others throughout his career. Through his work, Glenn seeks to leave behind a lasting legacy, one that transcends generations and enriches the world of fly fishing.

This year, Glenn will join other artists and Ripple on the Folklife stage for a discussion highlighting the important intersections between environmental conservation and cultural heritage preservation.

2. Tim Ryan

As an enrolled member of the Confederated Salish and Kootenai Tribes of the Flathead Reservation, Tim Ryan's work embodies the material culture and traditional, place-based ecological knowledge preserved by his ancestors for thousands of years. His research on Salish seasonal rounds, lifeways, and economy has driven him to revive, utilize, and promote the traditional tools and material goods of his ancestors, leading him to become an instructor of traditional skills. These tools include digging sticks, grinding stones, stone hammers and axes, bison bladder canteens, beaded materials, digging sticks and stick games, fishing tools, parfleche and raw-hide works, bows and arrows, and bark baskets and containers. By understanding both the historical significance and the science into such material culture and Indigenous technologies, those who view and utilize Tim's work quickly understand that Native practices, developed over millennia, were far from primitive, remain applicable to everyday life, and represent his people's deep connection to and knowledge of the land.

Tim has shared this knowledge through various means, including demonstrations, hands-on traditional skill teachings, and contributions to publications. His work has also been featured in interpretive centers and museums, as well as through collaborations with federal and state agencies, civic organizations, schools via OPI's Indian Education for All, summer youth camps, and in his role at Salish Kootenai College. He has worked with institutions such as school districts, Tribal Social Services, Butte Public Archives, Circle of Trust Suicide Prevention, Glacier National Park, the Montana State Office of Tourism, and Salish Kootenai College. Additionally, Tim has contributed material culture items to entities like Kootenai National Forest, Montana Historical Society, and the National Bison Range. Through camps and courses, such as the five-day "Salish Pend d'Oreille Culture Camp" and "Bridging the Divide Culture Camp," Tim teaches students about traditional ecological knowledge, cultural practices, history, and tool use.



In his current role as Department Head for Culture and Language in the Native American Studies Division, Tim facilitates experiential learning in Native American culture by incorporating STEM, Indigenous sciences, ethnobotany, natural history, and traditional lifeways—all of which are integrated with the seasonal rounds of the Salish and Pend d'Oreille Tribes of Montana. When teaching his courses, he aligns the curriculum with these seasonal cycles. Additionally, Tim serves as Project Supervisor for the summer youth program, Mission Mountain Youth Crew, where he teaches students from the Flathead Reservation forest restoration techniques using traditional methods and hand tools. His work provides career-track exposure in the natural resource fields, ensuring that the Native perspective influences these industries for generations to come. At the Butte High School History Club, he led activities such as bison butchering with traditional stone tools, stone tool making, hide processing, and willow fish trap construction. Finally, in his role with Ancestral Skills & Technologies Northwest, Tim consults on and provides educational outreach regarding the crafting of traditional material culture of Northwest tribes.

Tim has dedicated his life to preserving and sharing traditional knowledge, documenting it through countless publications and videos. Through

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his teaching of tool craftsmanship and use, he ensures that future generations remain connected to their cultural heritage.

This year, Tim will join other artists and Ripple on the Folklife stage for a discussion highlighting the important intersections between environmental conservation and cultural heritage preservation.

3. Dan and Julia Schwartz

Husband and wife duo Dan and Julia Schwarz craft timeless, handcrafted footwear with passion, precision, and artistry through their business, Schwarz Custom Boots. Drawing on decades of experience, they bring a unique blend of traditional boot-making and personal creativity to each pair they produce—earning a reputation for exceptional quality and distinctive design. In addition to their custom work, they share their expertise through the Schwarz Custom Boot School, where they've trained aspiring bootmakers from across the West, fostering a deeper appreciation for the craft and ensuring its continued legacy.

"The Craftsman"

Raised amidst the wide-open ranch and farm country of north-central Montana, Dan Schwarz's life was deeply rooted in the traditions of hard work and attention to detail. After years in the cattle industry, Dan made a life-changing decision to transition from working the land to working with his hands—crafting custom boots. In 2001, Dan traveled to St. Jo, Texas, to study with the renowned boot maker Carl Chappell. There, Dan honed the techniques and skills required to make high-quality, custom boots. He had already purchased the local boot and shoe repair shop, Blacktail Bootery, and set out to build a name for himself in the boot-making world.

With a focus on durability, precision, and timeless design, Dan's boots are built to withstand the test of time, reflecting his commitment to the craft and the traditions of rural life. His attention to detail ensures that every pair of boots not only fits perfectly but also tells a story of true craftsmanship. For Dan, every stitch, cut, and piece of leather is a testament to his dedication to the art of boot making.

Julia Schwarz | Boot Maker

"The Artist"

Julia Schwarz's artistic journey began far from the world of boot making. Born and raised in Idaho, just a stone's throw from Dillon, she developed a keen eye for design, drawing inspiration from her surroundings and formal training in jewelry and metalsmithing. Her background as a jeweler and metalsmith adds a distinct, artistic flair to Schwarz Custom Boots. Julia's natural creative talent found its perfect outlet when she joined the boot shop full-time in 2007, bringing her vision and artistry to the craft of boot making.

As the creative force behind many of the intricate details and custom designs at Schwarz Custom Boots, Julia blends her skills as an artist with traditional boot-making techniques. From unique embellishments and custom colors to artistic leatherwork, Julia adds a level of personal expression that sets each pair of boots apart. She works closely with clients to incorporate their individual style, ensuring that every pair not only fits perfectly but also represents their personality and vision.

Their website www.schwarzboots.com has their boot school schedule.



4. Allison Grove

Handweaver Allison Grove uses Montana wool yarns and plant dyes to portray nature in her art. Grove has a 25-year career in animal science research, but she found her way to weaving after her sister started spinning and sending her exquisite handspun yarns. This rekindled her love for the weaving traditions of the desert southwest and awakened a desire to learn how to weave herself. Initially self-taught, she learned to weave from books. Later, experienced weavers shared their knowledge and introduced her to the Montana weaving community.

Grove grew up in southwestern Colorado and draws inspiration from the American West - a landscape shaped by mountain peaks, agriculture, wildlife and resilient people. She uses a drawloom, tapestry, and other hand-picked techniques to weave pieces that are a combination of geometric patterns, wildlife, and western motifs.

She enthusiastically searches for plants, lichens, and rocks to use in making color while enjoying the outdoors. Sustainably foraged plants are put immediately into the dye pot, frozen, or dried for later use. Her "Montana Palette" includes goldenrod (yellow), chokecherry (light red), lichen (rusty orange), black hollyhock (fern green), and elderberry (lavender). She also started a weaver's garden which includes traditional dye plants like dyer's coreopsis (orange), dyer's chamomile (yellow), Japanese indigo (blue), and madder (red). Dyeing with plants and weaving with wool yarns from sheep raised in Montana keeps her connected to the land and her agricultural roots.

Grove completed the Montana Artrepreneur Program (MAP) offered by the Montana Arts Council in 2020 and completed the certification process in August 2022. She also received a Strategic Investment Grant from the MT Arts Council to purchase a new loom. She was part of three group exhibitions with her MAP Cohort at the Bozeman Public Library (2021 and 2022) and the Zoot Gallery. Her most recent solo exhibition was at the Broadwater County Library in Townsend. Two of her handwoven pieces were selected for the "Montana Fiber Traditions" exhibit at the Holter Museum of Art in 2019. Grove has been a vendor at the Helena Holiday MADE Fair and The Great Western Show. She can be found online at allisongrove.com.



5. Don Roberts

Dan Roberts is a master luthier whose lifelong passion for woodworking began in his grandfather's unconventional home workshop—where the bedroom stored lumber, and the living room was a fully equipped woodshop. As a boy, Dan learned to build simple projects there and continued his training with his father, in school woodshop classes, and through college fine arts courses focused on wood sculpture.

Before entering the world of instrument making, Dan worked extensively in the timber industry—as a tree faller, a state-licensed timber scaler, and a molder planerman for Plum Creek Timber Company. This hands-on experience with wood at every stage—from forest to finish—formed a deep foundation for his later work as a luthier, where understanding wood's moisture, grain, and behavior is critical.

Dan began building instruments professionally at Flatiron Banjo and



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Mandolin Company, a small shop where he brought his extensive woodworking skills and drive to learn. When Gibson Guitar acquired Flatiron, he rose through the ranks by staying after hours to learn every process in the factory. Eventually, he became Rear Plant Production Manager during the expansion into a larger factory in Bozeman. Yet, Dan realized that high-volume production didn't align with his personal values. He longed to work at a finer craft level, producing fewer instruments with greater attention to detail.

That realization led him to the Santa Cruz Guitar Company (SCGC), known globally for its high-end, small-shop guitar craftsmanship. Dan joined a team of just four and soon became instrumental in the company's operations—designing new models, building archtop guitars, and managing most of their warranty repair work. After six years in California, Dan returned to Montana while continuing his work with SCGC for another 11 years from his home

shop. He later rejoined SCGC in a production management role while maintaining his Montana base.

While in Santa Cruz, Dan further honed his skills under a master Japanese carpenter trained in the temple-building tradition. He learned to sharpen and use traditional Japanese chisels and planes, integrating these techniques into his guitar-making. This unique blend of traditional handcraft and modern lutherie set him apart in the field.

Today, Dan is internationally recognized for his meticulous craftsmanship and deep knowledge of wood. He continues to build guitars using hand tools, hot hide glue, and the centuries-old go-bar deck clamping system. His instruments reflect a lifetime spent mastering the material—combining fine art, tradition, and precision to create guitars that are both functional and deeply expressive works of art.

Beyond building, Dan is also a passionate educator and mentor, often advising young luthiers and sharing the techniques he spent decades refining. His career reflects not just technical excellence, but a commitment to keeping the lineage of fine instrument making alive—honoring the past while shaping the future of the craft.

This year, Dan and guest musicians will take the Folklife stage to perform, while Dan shares insights into instrument building and its connection to the history of music.

6. Rose Williamson

Olivia "Rose" Williamson, owner and operator of Lady Pompadour Beadwork and Design, has garnered widespread recognition within the Apsáalooke community and across the Northern Plains. Renowned for her expertise in traditional beadwork, Rose is affectionately referred to by friend Carrie Moran McCleary as a "certified bead florist," further stating that Rose's old-school Apsáalooke florals stand out as unmatched in their community. Rose's mastery extends beyond these florals to encompass a diverse range of traditional and modern Apsáalooke clothing, intricate horse gear, moccasins, fully beaded outfits, and powwow attire, a testament to her years as a powwow dancer. Each piece she creates pays homage to the enduring traditions that have shaped her community's way of life and reflects her decades of beading and sewing. Furthermore,

they embody the techniques she has mastered since learning to bead and sew from her mother at the age of seven, as well as the knowledge she gained from numerous mentors in the years that followed.

Throughout her career, Rose has achieved numerous notable milestones and accolades. In 2005, her talent was honored with the prestigious "Best in Show" award for a beaded Crow-style cradleboard at the American Indian Higher Education Consortium. In 2021, Rose was recognized when she received first place for her contemporary work at the Native Days Art Show in Crow Agency. Rose's artistic prowess has continued to earn her acceptance into esteemed events such as the Native Peoples Market in Rapid City, South Dakota, and the renowned Heard Indian Art Market in both 2022 and 2023.

Rose's work has graced both runways and cultural centers alike. Her jewelry has adorned the showcases of esteemed Crow fashion designers, including Designs by Della and Plains Soul models. On the runway, Rose's original designs have captivated audiences at events such as the Montana Folk Festival's First Peoples' Fashion Show and the Uplifting Artists Fashion Show and Art Gala at the Seattle Art Museum. Through these platforms, she has not only showcased her talent but also shared the rich heritage of Crow culture with a wider audience.

Rose also donates and uses her time and work to raise awareness on critical issues faced by, as well as uplift, the Native community. The Billings Urban Indian Health and Wellness Center commissioned Rose to complete a beaded wall hanging, which was used as a billboard and handbill across the state of Montana. Further, Rose is a strong advocate for Missing and Murdered Indigenous People (MMIP). She has participated in art shows, walks, and other activities that raise awareness of MMIP, such as her textile, acrylic, and mixed-media submissions to the Emerson Center for the Arts and Culture's exhibit "We Are Still Here And This is Our Story: Revisited." Furthermore, Rose's initiative in founding the Facebook page "All Native Nations Entrepreneurs" has provided a vital platform for promoting Native artists and businesses while disseminating valuable information on grants and entrepreneurship. Her efforts have established a foundation for Indigenous entrepreneurs to connect with a wider audience.



7. Linda King

Linda King, born in St. Ignatius on the Flathead Indian Reservation and an enrolled member of the Confederated Salish and Kootenai Nation, is nationally acclaimed for her exquisite beadwork, regalia, weaving, and quilt work. In addition to her work as an artist, she has devoted more than twenty years to teaching Cultural Arts at Salish Kootenai College. She holds a Child Development Associate credential and a Bachelor's in Cultural Arts, and continues to practice her art both in the studio and at home. Guided by knowledge passed down from family members, elders, and noted tribal cultural art teachers—alongside formal workshops and Indigenous gatherings—Linda's work reflects a deep commitment to her traditions.

As a young woman eager to create dance outfits but without a family teacher, she learned by observing at powwows. She began beading in her early teens, drawing on guidance from her father—an expert bead-

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er—along with elders and other community members. In 1972, she launched a home-based beading company, fulfilling custom orders for small items. Her repertoire grew to include ceremonial dresses, dance regalia, award-winning star quilts, and basketry. She is also a dedicated traditional tribal dancer, regularly participating in events such as the Flathead Indian Nation's Annual Fourth of July Celebration and the Standing Arrow Powwows.

Linda's artistry and expertise have been recognized through numerous invitations and exhibitions. In 1992, she was selected by the State of Montana to provide lectures and demonstrations for the traveling exhibit "Bridles, Bits, and Beads." In 2017, she was an invited artist for "Tears of Duk' Wibhl," an international gathering of Pacific Rim Indigenous visual artists. The following year, she was one of sixty weavers at "Teaching of the Tree People," held at Evergreen State College's Longhouse in Olympia, Washington, where she created the "Teaching of the Tree People Basket"—crafted from cedar, waxed cotton, and linen cord, its imagery weaving together the stories of West Coast Tree People and attendees of the gathering. This basket was featured in "The Land Carries Our Ancestors" exhibition at the National Gallery of Art in Washington, DC, in September 2023 and is currently traveling to several other major museums.

8. Eva Boyd

Eva Boyd is a keeper and teacher of the Salish language and some of the oldest and rarest cultural arts of the Selis and Qlispe people. She comes from a family and an upbringing rich in the cultural knowledge and traditions of the Selis and Ql ispe people. Born in Worley, Idaho, she was raised in Wellpinit, Washington until the age of five, when she was brought to Camas Prairie. She lived there with her yaya Mary Louise Paul—Mali Luwi—until she was 13 years old. Then she moved to Ronan, where she lived with her sxepe and gene, Masale and Sophie Red Horn.

From her yaya Mali Luwi, a grandmother of many of the Stanislaws, Eva learned the art of making sally bags, moccasins, gloves, and hide tanning. Mali Luwi would sit much of the day by the open well where they got their water, making bags and baskets. They would go to the dump to find discarded

sweaters and extract the yarn used for imbricating baskets and making sally bags. Mali Luwi also made cedar baskets, but cedar was expensive or more difficult to get, so Mali Luwi would only allow Eva to watch, not to try herself.

Eva was sent to the Ursulines but soon ran away, and never returned. She left the reservation when she was 21, built a house in Wellpinit for a grand total of \$5,000, and had four kids—Katherine, Junior, Robin, and



Windy, who today is often seen helping Eva and bringing her to cultural events.

In 1981, Eva came back and began taking classes at Salish Kootenai College, graduating in 1983 with an A.A. degree in Secretarial Sciences. In the summers she would camp at Agnes Vanderburg's camp, learning many things from her, including the cultural use of plants.

Eva then went on to teach classes at SKC, for almost thirty years now—covering many aspects of the culture, including language, basketry, sally-bags, and corn husk bags—beautiful art forms that hold within them deep aspects of our way of life and our connection to the ancestors. At one point, Anita Big Spring tried counting up her students, got to 600, and said it could only be an estimate. And that was a while ago. So it's likely that well more than a thousand students have learned from Eva.

In addition to her decades of teaching classes, Eva has served for many years as a member of the Selis-Qlispe' Elders Cultural Advisory Council, helping give guidance and direction to the Culture Committee's work as well as countless other projects, proposals, issues, and concerns brought before the Elders Cultural Advisory Council. Eva has been recognized and the recipient of the Montana Circle of American Masters in Folk and Traditional Arts Award. She has been a part of the Northwest Native American Basketweaver's Association since its incorporation. Recently, Eva's baskets were exhibited in the Missoula Art Museum, as part of the show, "For the Good of All Things."

She continues to create and share her important knowledge with students and community members of all ages every day. At this year's festival, Eva will be joined by artist Alishon Kelly, a next-generation member of her family, who now preserves and practices the traditional techniques she learned at Eva's side.

9. Rose Atkinson

Since 1996, Rose Atkinson has taught star quilt-making for the Cultural Arts Department at Fort Peck Community College, where her students have ranged in age from 18 to 80. She learned to quilt from her grandmother, Mary Evelyn Redwood Buckles, and began her own journey in 1981 with a baby quilt for her first child. In addition to teaching, Rose continues to sew at least five days a week—and if she has company to visit and sew with, she'll often keep going until midnight.

Quilting was introduced to the Assiniboine, Lakota, and Dakota tribes of the Fort Peck Indian Reservation by Presbyterian missionaries in the 1800s. As government-imposed restrictions and widespread commercial hunting brought an end to buffalo hunting for those on the reservation, star quilts emerged as symbolic replacements for buffalo robes, which were given to honor or significant events. Today, star quilts continue that tradition and are gifted at naming ceremonies, giveaways, memorials, graduations, births, and other meaningful occasions.



MTPR TO BROADCAST LIVE FROM MT FOLK FESTIVAL



Once again Montana Public Radio will be carrying special programming from the Montana Folk Festival.

There will be an hour-long Montana Folk Festival preview program to be aired July 7th at 8pm.

All weekend during the 2025 festival Montana Public Radio will be airing recordings and archival sessions from the history of the festival. Friday July 11th Starting at 7pm, Saturday July 12th from

2 to 4pm and from 6pm to 9pm, Sunday afternoon July 13th will feature special recordings and the recorded program from the Original Stage recorded July 11th. Sunday's broadcast times are 2 to 4pm and 6 to 8pm.

There will be artist interviews before and during the festival as well.

MTPR staff will be on site presenting and visiting with listeners and festival attendees all weekend.

Since the early years of The National Folk Festival, MTPR has been presenting, recording, live broadcasting and attending every year. Montana Public Radio is happy to be supporting and sharing the festival with Montana and beyond.

The coverage of the festival will be broadcast over the following stations in the MTPR network and worldwide at www.MTPR.org. The public is invited to visit with MTPR staff throughout the weekend at the outreach booth.

Come see in person or if you can't come to Butte, tune in and listen on your radio.

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10. Nathan Kimpell

Nathan Kimpell grew up in Minnesota, the son of an architect and a nurse, and began making art at a young age—initially drawn to painting, drawing, and pottery. His interest expanded in high school and college to include hot glass, metal, and sculpture, eventually leading him to focus on metalwork while studying at the Minneapolis College of Art and Design and the University of Montana. After college, Nathan worked as a welder in a miscellaneous metal shop, fabricating stairs and railings, which inspired him to begin creating small sculptures. He then spent twelve years working as a carpenter in the Missoula area before returning his focus to metal full-time.



Nathan began blacksmithing in 2009 and was hooked the first time he struck an anvil. Today, he's known for his ability to bring fluidity and movement to steel, designing everything from personal, small-scale projects to large, site-specific pieces. His work can be seen in prominent Missoula locations such as the Top Hat bar and the Wren House. Nathan particularly enjoys collaborating with clients to create one-of-a-kind works that blend craftsmanship with artistic expression.

This year, festival-goers can watch as Nathan takes the Folklife stage to demonstrate the art of blacksmithing.

11. Mark Mariano and Mary Sutherland: Lake Berkeley Decoys

Lake Berkeley Decoys is the creative partnership of Mark Mariano and Mary Sutherland, a husband-and-wife team based in Butte, Montana. Lake Berkeley Decoys is named after the Berkeley Pit, where Mark fell in love with waterfowl while studying their behavior and how to better protect them. Together, they handcraft traditional wooden waterfowl decoys—Mark meticulously carves each form, and Mary brings them to life with paint. Their work is deeply inspired by a love of the outdoors, classic waterfowling traditions, and a shared appreciation for craftsmanship rooted in both art and science.



Mark, a former carpenter and current waterfowl ecologist, brings precision and artistry to each hand-carved decoy. Mary, who has formal training in both art and science, adds depth and detail with her painting. Their complementary skill sets are evident in every decoy they create, blending structural precision with creative detail. Every piece is uniquely carved and painted by hand in their studio in Butte.

Montana plays a special role in their work—not only as their home but also as a state with a unique place in waterfowl conservation. Straddling both the Central and Pacific Flyways, Montana provides critical habitat for migratory birds. That connection to the landscape is the root of and the inspiration for their decoys, and

part of what makes Lake Berkeley Decoys one of the last remaining traditional decoy carving studios in the state. Their work pays tribute to both the ecological richness of the region and the heritage of decoy carving as a folk art and hunting tradition.

Their journey into decoy carving began as collectors. After years of admiring the art and style of antique decoys, they felt a growing desire to contribute to that legacy. What began as a personal project quickly became a passion—and eventually a calling. Though they currently operate on a part-time basis, Lake Berkeley Decoys has already made a meaningful impact. Most of their decoys are donated to conservation organizations who use them to raise funds for wetland and wildlife habitat protection. This reflects not only their dedication to their craft but also their commitment to giving back to the landscapes and species that inspire them.

As interest in traditional waterfowling, decoy collecting, and wildlife art experiences a resurgence, Mark and Mary find themselves part of a broader movement that values slow craft, handmade work, and cultural continuity. They hope to grow Lake Berkeley Decoys into a full-time endeavor—continuing to carve and paint, to support habitat conservation, and to keep the tradition of wooden decoys alive for future generations.

12. Frecker's Saddlery

Nestled in the heart of historic downtown Dillon, Montana, Frecker's Saddlery has been handcrafting world-renowned Western saddles since its founding by the late Kent Frecker in 1990. Each saddle begins with meticulous measurements of a horse's back, followed by the fabrication of a custom saddle tree that mirrors the animal's unique anatomy. This dedication to fit and comfort ensures a lifetime of service, earning Frecker's a global reputation and a waiting list that often stretches to a full year. Behind the counter and across the workbenches, a family team—each member bringing distinct skills—crafts every piece by hand, ensuring both horses and riders experience the perfect fit. The family-owned shop blends traditional techniques with artistic flair: three master craftsmen—Karsten Frecker, Tyler Frecker, and Porter Rix—oversee saddle construction, while



Jolly Ann Frecker and Emily Rix specialize in custom tack and intricate hand tooling. From patented tree designs to hand-tooled leather accents, visitors can witness generations of Western heritage in action, explore an ever-changing collection of tack, and meet the artisans who carry Kent Frecker's legacy forward.

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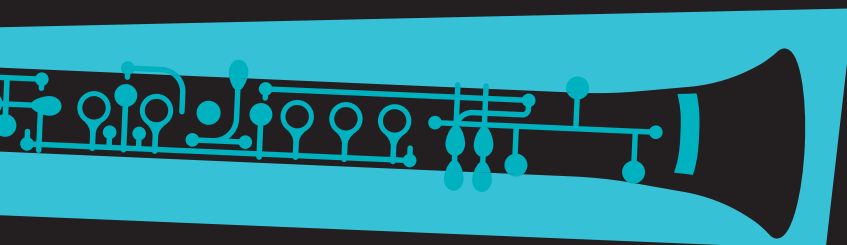
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