Foreword

The Festival of American Folklife is a living laboratory of American culture offering curricula appropriate to the study of man. The 1974 participants number 700 and represent 15 Indian tribes, nine participating organizations and unions, eight foreign nations and the State of Mississippi.

The Festival was prepared by more than 30 scholars, specialists and field researchers who have attempted to define who comprises America and, wherever possible, to establish connections with roots and traditions. In order to ensure that the Festival is carefully planned in accordance with the current knowledge of scholars in the various fields of folklore, history, sociology, anthropology, labor studies, ethnology, ethnomusicology, and dance, the services of several distinguished panels were secured. These panels laid down certain general principles, formulated in accordance with the findings of modern scholarship.

The selection of the participants is a matter of field research. What is current and urban and vital is sought, working against stereotypes of rural, regional, working, ethnic and Native American groups. Participants have been selected by field researchers traveling thousands of miles, interviewing thousands of candidates. We have tried to present the most skillful craftsmen, the most vital musicians, the most articulate spokesmen. Not the commercially successful, nor the carefully choreographed, but those recognized in the field as being passionately true to their origins.

We have had as resources the staff of the Smithsonian Institution, the American Folklife Society, the folklore departments of various universities, the Bureau of Indian Affairs, the Education Office of the AFL-CIO, USIA, the Department of State, the Department of Agriculture, the National Park Service and the American Revolution Bicentennial Administration. It is impossible to thank all who have helped in the cooperative project, but we are grateful and indebted to them all.

James R. Morris
Director, Division of Performing Arts

Ralph Rinzler
Director, Festival of American Folklife

Cover photo: The Tribute to Tamburashi at the 1973 Festival of American Folklife marked the first participation by a foreign government, Yugoslavia, in the Old Ways in the New World area of the Festival. This year eight foreign governments are participating, by 1976, about 50 are expected to take part in the Bicentennial Festival. Photo by Susan Erskine/Lightworks.
Moving Towards the Bicentennial

No one any longer believes that America is the great melting pot. Ethnicity is the word. We now know that we are not all one, that our diverse origins and backgrounds persist in spite of the best efforts of educators and "Dick and Jane" readers.

This is simply the formal recognition of what has been for some time an unconscious, largely unvoiced assumption: that people remain different, and that our civilization is a pluralistic one.

From July 3 through 14 the Smithsonian will celebrate this realization with its eighth consecutive Festival of American Folklife.

Begun in 1967 as an effort to remind industrialized urban citizens of the persistence of crafts and the making of things—"taking the instruments out of their glass cases in the museums on the Mall, and showing out of doors, how they are made and how they are played," as we thought of it originally—we have steadily widened its scope.

With the collaboration of the National Park Service, we have been able to extend our efforts from a few days to nearly two weeks, and have moved westward to the reflecting pool between the Washington Monument and the Lincoln Memorial. The vastness of our audience and the numbers of our participants seem to demand a larger stage.

By the time of the Bicentennial we expect to entertain ten times as many visitors with a Festival lasting all summer long.

Our themes have been chosen with the Bicentennial in mind. First, as always, comes "Regional Americans," this year featuring the folklore and industries of Mississippi. A second theme of importance is that of the skills and lore of the American working man and woman, "Working Americans." Then there is "Old Ways in the New World." Eight nations from Scandinavia to Africa will demonstrate their folkways alongside American counterparts. And fourth, emphasis on native American cultural expressions is one of our special themes.

With music and dance, with ritual and tradition, with food and folklore, the Festival of American Folklife brings a tangible reminder of our diversity to all who come to Washington this July. As the Barker says, "Hur-ry, Hur-ry, Hur-ry!"

S. Dillon Ripley
Secretary, Smithsonian Institution

The history of achievement in this country is a history of the men and women who, out of their daily toil, wove a unique pattern of living which has become our cherished heritage.

In its broadest sense, this is the theme expressed by the Festival of American Folklife. The National Park Service of the U.S. Department of the Interior is proud to be a partner with the Smithsonian Institution in bringing to the Mall folk performances and craftsmen and folklife expertise of the highest quality to be found in the country.

The 298 separate parklands which make up the National Park System today represent a huge repository of natural, historic and cultural resources at the disposal of Festival planners. Some of the participants in this year's program, from the featured State of Mississippi, are associated with the Park Service's Living History Program at Natchez Trace Parkway.

The Department of the Interior welcomes the opportunity to expand its involvement in past and contemporary folklife studies, to create living presentations in proper environmental contexts, and to further interest in "Living History" program in parks throughout the country.

We look forward to 1976 when the Festival of American Folklife will play a prominent role in the celebration of this nation's 200th birthday.

Rogers C. B. Morton
Secretary, Department of Interior
1974 Festival of American Folklife

Featured Presentations
July 3-7
Mississippi
Tunisia
Scandnavia

July 10-14
Greece

- Food Service
- Information
- Programs & Newspaper
- Rest Rooms
- Sales
- Electric Vehicle Route
General Information

General Information about the Festival of American Folklife may be obtained at Information kiosks throughout the Festival grounds. Further information may be obtained by calling the Division of Performing Arts, Smithsonian Institution, 381-6525.

Hours
The Festival is open daily 11 a.m. to 5 p.m., July 3 through 7 and July 10 through 14. Special music programs are offered nightly 6:30 to 8 p.m. except July 4. On July 8 and 9, Festival Changeover days, Concerts will be the only activity on the Main Concert Stage, from 11 a.m. to 7 p.m.

Crafts Demonstrations
Crafts demonstrations are held daily 11 a.m. to 5 p.m. in the Mississippi area July 3 through 7, in the Native Americans area July 3 through 7 and 10 through 14, and in Old Ways in the New World, July 3 through 7 and 10 through 14.

Special Transportation
Electric vehicular transportation will be available for use by elderly and handicapped people from the Parking Lot to the site and along a fixed route of the Festival. Check with route maps at Information kiosks.

Public Parking
Parking is available along Constitution Avenue on the former site of the Navy Tempo Buildings, in near-by West Potomac Park and at the Tidal Basin.

Press
Visiting members of the Press or other media are invited to register at the Festival Press Tent, in the Administration Compound along Independence Avenue.

First Aid
The American Red Cross is operating a First Aid Station in the Administration compound near Independence Avenue. Information kiosks will direct visitors. The nearest Emergency Hospital facility is located at George Washington University Hospital, six blocks north of the Festival site at Washington Circle.

Rest Rooms
Facilities are located adjacent to Native Americans area, Regional Americans and Children's Area.

Pets
No pets please on the grounds.

Lost and Found Articles
Lost articles may be claimed at the Administration tent at the end of each day. Found articles may be turned in to any of the Information kiosks.

Public Telephones
Public telephones are located at the foot of the Lincoln Memorial (southwest side of the reflecting pool).

Camera and Film Services
Photo Assistance is available through Information Kiosk #1 from 11 a.m. to 5 p.m. daily. Exposure information, assistance with film loading and minor camera maintenance, motion picture settings are part of the service, courtesy of the Naval Photographic Center of the U. S. Department of the Navy.

Lost Children
Facilities for the care of lost children are maintained in the new Children's Area. The coordinator in charge will assist you. There will be no paging on Public Address Systems.
<table>
<thead>
<tr>
<th>Time</th>
<th>Workshop</th>
<th>Location</th>
<th>African Diaspora Home Stage</th>
<th>California Plank House</th>
<th>Basin/Plateau Tipi</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td></td>
<td></td>
<td>w. Children's Games</td>
<td>w. California Indian Crafts</td>
<td>w. Basin Dance outfits</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td>c. Swedish folk music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td></td>
<td></td>
<td>c. Scandinavian immigrant music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td>w. Tunisian dance movements and costumes</td>
<td>Kaffestova</td>
<td>d. Discussion and Socializing with the Trinidad and Tobago Group Washington, D.C. group</td>
<td>d. Crafts Workshop</td>
<td>c. Basin Dances</td>
</tr>
<tr>
<td>1:00</td>
<td>w. Finnish kantele music</td>
<td>Kaffestova</td>
<td>w. Children's Games</td>
<td>w. California Indian Crafts</td>
<td>w. Basin Dance outfits</td>
</tr>
<tr>
<td>1:30</td>
<td>w. Norwegian langeleik music</td>
<td>Kaffestova</td>
<td>c. Norwegian kantele song</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td>Fiddlers' Procession</td>
<td>Kaffestova</td>
<td>d. Discussion and Socializing with the Trinidad and Tobago Group Washington, D.C. group</td>
<td>d. Crafts Workshop</td>
<td>c. Basin Dances</td>
</tr>
<tr>
<td>2:30</td>
<td>w. Finnish and Norwegian costumes</td>
<td>Kaffestova</td>
<td>w. Smaller Things (song and instrument demonstrations)</td>
<td>d. Tribal Dances</td>
<td>w. Basin Plateau Crafts</td>
</tr>
<tr>
<td>3:00</td>
<td>w. Swedish fiddle music</td>
<td>Kaffestova</td>
<td>c. Scandinavian immigrant music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td>w. Double action and single action accordion music</td>
<td>Kaffestova</td>
<td>c. Finnish kantele music</td>
<td>c. Traditional songs</td>
<td>w., d. Plateau Dance Outfits</td>
</tr>
<tr>
<td>4:00</td>
<td>w. Norwegian fiddle music</td>
<td>Kaffestova</td>
<td>c. American Swedish fiddle music</td>
<td>w. Craft Workshops</td>
<td>c. Plateau Dances</td>
</tr>
<tr>
<td>4:30</td>
<td>w. Pastoral instruments, Swedish and Norwegian</td>
<td>Kaffestova</td>
<td>c. Finnish folk song</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

July 5—No workshops are scheduled.

5:00-6:00 every day except Friday, July 5—Oldtime dancing in the Kaffestova area.
July 3

<table>
<thead>
<tr>
<th>Time</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Singalong: Jim Garland, Sara Gunning, Jim Ringer, Bruce Phillips</td>
</tr>
<tr>
<td></td>
<td>c. Norwegian Folk Music and Dance</td>
</tr>
<tr>
<td></td>
<td>c. Ma'luf by Musicians from Tunis and Montreal</td>
</tr>
<tr>
<td></td>
<td>c. Music and Dance from Qargannah</td>
</tr>
<tr>
<td>11:30</td>
<td>Folk Swap with Lafayette Playground Campers</td>
</tr>
<tr>
<td></td>
<td>w. Swedish Dance</td>
</tr>
<tr>
<td></td>
<td>c. Norwegian Folk Music and Dance</td>
</tr>
<tr>
<td>12:00</td>
<td>Games: Bessie Jones &amp; Brightwood Students</td>
</tr>
<tr>
<td></td>
<td>w. Finnish Folk Dance</td>
</tr>
<tr>
<td></td>
<td>c. Rags sha'bi: Women's Folk Dances</td>
</tr>
<tr>
<td></td>
<td>c. Sulamiyyah: Islamic Devotional Chants</td>
</tr>
<tr>
<td>12:30</td>
<td>Varazdin Youth Ensemble from Croatia, Yugoslavia</td>
</tr>
<tr>
<td></td>
<td>Fiddlers' Procession</td>
</tr>
<tr>
<td></td>
<td>c. Music and Dance from Qargannah</td>
</tr>
<tr>
<td>1:00</td>
<td>2:00</td>
</tr>
<tr>
<td></td>
<td>w. Finnish Folk Dance</td>
</tr>
<tr>
<td></td>
<td>w. Songsinging Workshop</td>
</tr>
<tr>
<td></td>
<td>w. Nigerian Dance Demonstration</td>
</tr>
<tr>
<td>1:30</td>
<td>3:00</td>
</tr>
<tr>
<td></td>
<td>Varazdin Youth Ensemble</td>
</tr>
<tr>
<td></td>
<td>c. w. Sulamiyyah Devotional Chants</td>
</tr>
<tr>
<td></td>
<td>w. Swedish Dance</td>
</tr>
<tr>
<td></td>
<td>c. Review of Tunisian Musical Traditions</td>
</tr>
<tr>
<td>2:30</td>
<td>3:30</td>
</tr>
<tr>
<td></td>
<td>w. Songsinging Workshop</td>
</tr>
<tr>
<td></td>
<td>w. Nigerian Dance Demonstration</td>
</tr>
<tr>
<td>3:00</td>
<td>4:00</td>
</tr>
<tr>
<td></td>
<td>w. Songsinging Workshop</td>
</tr>
<tr>
<td></td>
<td>w. Late in the Evening: Houston Stackhouse, Lefty Diaz and Shock Treatment, Trinidad Calypso Group, Nigerian Ju Ju Band</td>
</tr>
<tr>
<td>3:30</td>
<td>Dress up for parade &amp; Stomp Dance, Square Dance: Chunk Bentley</td>
</tr>
<tr>
<td></td>
<td>w. Finnish Folk Music</td>
</tr>
<tr>
<td>4:00</td>
<td>c. Finnish Folk Music</td>
</tr>
<tr>
<td></td>
<td>c. Review of Tunisian Musical Traditions</td>
</tr>
<tr>
<td>4:30</td>
<td>w. Finnish Folk Dance</td>
</tr>
</tbody>
</table>

For other Children's Area activities see page 6.

Tunisian foods and beverages will be on sale in Café Tunis from 11:00-5:00. Musical programs and workshops in Café Tunis begin at 3:00 every day July 3-7

See page 7
<table>
<thead>
<tr>
<th>REGIONAL AMERICANS</th>
<th>FESTIVAL STAGE</th>
<th>WORKING AMERICANS</th>
<th>NATIVE AMERICANS</th>
<th>LEARNING CENTER</th>
<th>SPORTS &amp; GAMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>MISSISSIPPI</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Sam Chatmon</td>
<td>c. Sacred Offering</td>
<td>w. Hazel Dickens &amp; Bessie Jones—Songs of Family &amp; Community</td>
<td>w. Introduction to the Learning Center</td>
<td>d. Introduction to Native Sports and Games</td>
<td>11:00</td>
</tr>
<tr>
<td>w. Fiddle Styles: Home Fiddling</td>
<td>d. Occupational Lore—Cable Splicers</td>
<td>w. Hoopa Language</td>
<td>w. Eskimo Olympics</td>
<td>11:30</td>
<td></td>
</tr>
<tr>
<td>w. Blues Guitar Styles</td>
<td>c. Lebanese Music</td>
<td>w. The Labor Movement—Music in Organizing</td>
<td>w. The Indian Stereotype</td>
<td>12:00</td>
<td></td>
</tr>
<tr>
<td>w. Homemade Music Makers; Fifes and Flutes</td>
<td>Fiddlers' Concert and Square Dance</td>
<td>w. Music as Communication—Learning How</td>
<td>w. Language</td>
<td>w. Stickball Sticks</td>
<td>12:30</td>
</tr>
<tr>
<td>w. Homemade Music Makers; Fifes and Flutes</td>
<td>Fiddlers' Concert and Square Dance</td>
<td>w. Music as Communication—Learning How</td>
<td>w. Language</td>
<td>w. Stickball Game</td>
<td>1:00</td>
</tr>
<tr>
<td>w. Homemade Music Makers; Fifes and Flutes</td>
<td>Fiddlers' Concert and Square Dance</td>
<td>w. Music as Communication—Learning How</td>
<td>w. Language</td>
<td>w. Stickball Game</td>
<td>1:30</td>
</tr>
<tr>
<td>w. Homemade Music Makers; Fifes and Flutes</td>
<td>Fiddlers' Concert and Square Dance</td>
<td>w. Music as Communication—Learning How</td>
<td>w. Language</td>
<td>w. Stickball Game</td>
<td>2:00</td>
</tr>
<tr>
<td>w. Bones and Quills</td>
<td>d. On the Job—Finding Work</td>
<td>w. Women in the Indian Community</td>
<td>w. Bow Making</td>
<td>3:00</td>
<td></td>
</tr>
<tr>
<td>c. Leake County String Band</td>
<td>c. Duck Hill Billies</td>
<td>c. Hootenanny</td>
<td>w. Archery Events</td>
<td>w. Archery Events</td>
<td>3:30</td>
</tr>
</tbody>
</table>

**Evening Concert**
6:00-8:00 African Diaspora—National Statements—Nigeria, Trinidad & Tobago, United States

See page 7
<table>
<thead>
<tr>
<th>TIME</th>
<th>CHILDREN</th>
<th>SCANDINAVIANS</th>
<th>TUNISIANS</th>
<th>AFRICAN DIASPORA CHURCH</th>
<th>AFRICAN DIASPORA MARKETPLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Music, Dances, &amp; Songs from Mississippi</td>
<td>c. Norwegian Folk Music and Dance</td>
<td>c. Ma'rif by Musicians from Tunis and Montreal</td>
<td></td>
<td>Street Sounds</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td>c. Music and Dance from Qargannah</td>
<td></td>
<td>w. Black Sacred Music</td>
</tr>
<tr>
<td>12:00</td>
<td></td>
<td>c. Swedish Folk Music</td>
<td>c. Sulamiyyah: Islamic Devotional Chants</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td></td>
<td>c., d. Old-style Narrative Songs by Salem Boudhina</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>Games: Bessie Jones &amp; Brightwood Students</td>
<td>w. Finnish Folk Dance</td>
<td>c. Raqs Sha'bi: Women's Folk Dances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td>c. Finnish Folk Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td>Fiddlers' Procession</td>
<td></td>
<td>c. Music and Dance from Qargannah</td>
<td></td>
<td>w. Trinidad and Tobago Dance Demonstration</td>
</tr>
<tr>
<td>2:30</td>
<td>Folk Swap</td>
<td>w. Swedish Dance</td>
<td>c., w. Sulamiyyah Devotional Chants</td>
<td></td>
<td>w. Songsinging Workshop U.S. Spirituals</td>
</tr>
<tr>
<td>3:00</td>
<td></td>
<td>c. Norwegian Folk Music and Dance</td>
<td>w. Narrative Singing Styles</td>
<td></td>
<td>w. Late in the Evening—Black Nite-Life Music</td>
</tr>
<tr>
<td>3:30</td>
<td>Dress up for parade &amp; Stomp Dance</td>
<td></td>
<td>c. Review of Tunisian Musical Traditions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td>Square Dance: Chunk Bentley</td>
<td>c. Finnish Folk Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td>w. Finnish Folk Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

See page 6
See page 7
See page 7
See page 7

Tunisian foods and beverages will be on sale in Café Tunis from 11:00-5:00. Musical programs and workshops in Café Tunis begin at 3:00 every day July 3-7

See page 7
5:00 Jump-up Jam Session
<table>
<thead>
<tr>
<th>REGIONAL AMERICANS</th>
<th>FESTIVAL STAGE</th>
<th>WORKING AMERICANS</th>
<th>NATIVE AMERICANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MISSISSIPPI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>w. Hickman Brothers</td>
<td>c. Houston Stackhouse</td>
<td>c. Hootenanny</td>
<td>w. Indian Women: Past and Present</td>
</tr>
<tr>
<td>w. Fiddle Styles: Country Dance Fiddling</td>
<td>c. Sacred Offering</td>
<td></td>
<td>w. Archery Events</td>
</tr>
<tr>
<td>w. Harmonica Styles</td>
<td>Fiddlers’ Concert and Square Dance</td>
<td>d. The Labor Movement—Organizer’s Lore</td>
<td>w. National Indian Women’s Association</td>
</tr>
<tr>
<td>w. Homemade Music Makers: Quilts</td>
<td></td>
<td>w. Music as Communication—Songmaking</td>
<td>w. Hand Game</td>
</tr>
<tr>
<td>c. Songs of Robert Johnson</td>
<td>Cakewalk</td>
<td>c. Jim Garland</td>
<td>w. Ute Language</td>
</tr>
<tr>
<td>w. Lebanese Music</td>
<td>c. Sam Chatmon</td>
<td>c. Songs About Music</td>
<td>d. Pueblo Cross Country</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LEARNING CENTER</th>
<th>SPORTS &amp; GAMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>w. Indian Women: Past and Present</td>
<td>w. Archery Events</td>
</tr>
<tr>
<td>w. Non Verbal Communications</td>
<td>w. Eskimo Olympics</td>
</tr>
<tr>
<td>w. National Indian Women’s Association</td>
<td>w. Hand Game</td>
</tr>
<tr>
<td>w. Ute Language</td>
<td>d. Pueblo Cross Country</td>
</tr>
<tr>
<td>w. Indians in the Military</td>
<td>w. Stickball Game</td>
</tr>
<tr>
<td>w. California Language Class</td>
<td>w. California Stick Game</td>
</tr>
</tbody>
</table>

**EVENING CONCERT**
6:00-8:00—Mississippi Presentation

See page 7
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>CHILDREN</th>
<th>SCANDINAVIANS</th>
<th>TUNISIANS</th>
<th>AFRICAN DIASPORA CHURCH</th>
<th>AFRICAN DIASPORA MARKETPLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>African Diaspora “Street Scene”</td>
<td>c. Norwegian Folk Music and Dance</td>
<td>c. Ma’luf by Musicians from Tunis and Montreal</td>
<td>w. Street Sounds</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td>c. Music and Dance from Qargannah</td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>c. Swedish Folk Music</td>
<td>c. Sulamiyyah: Islamic Devotional Chants</td>
<td>w. Black Sacred Music</td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>Games: Bessie Jones &amp; Brightwood Students</td>
<td>w. Finnish Folk Dance</td>
<td>On July 5, there will be no concerts or workshops in the Tunisian area from 12:30 to 2:30.</td>
<td>w. African-American Dance Demonstration D.C. Black Repertory Dance Company</td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td>c. Finnish Folk Music</td>
<td></td>
<td>w. Songsinging Workshop Nigeria</td>
</tr>
<tr>
<td>2:00</td>
<td></td>
<td></td>
<td></td>
<td>w. Late In The Evening—Black Nite-Life Music</td>
</tr>
<tr>
<td>2:30</td>
<td>Fiddlers’ Procession</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td>Folk Swap</td>
<td>c. w. Sulamiyyah Devotional Chants</td>
<td>w. Narrative Singing Styles</td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td></td>
<td></td>
<td>c. Review of Tunisian Musical Traditions</td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td>Dress up for parade &amp; Stomp Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td>Square Dance: Chunk Bentley</td>
<td>c. Finnish Folk Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td>w. Finnish Folk Dance</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

See page 6

See page 7
Evening Concert on Festival Stage.

See page 7
Tunisian foods and beverages will be on sale in Café Tunis from 11:00-5:00. Musical programs and workshops in Café Tunis begin at 3:00 every day July 3-7

See page 7

6:00 c. Drums and Drummers
<table>
<thead>
<tr>
<th>REGIONAL AMERICANS</th>
<th>FESTIVAL STAGE</th>
<th>WORKING AMERICANS</th>
<th>NATIVE AMERICANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MISSISSIPPI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Hoyt Ming and the Pep-</td>
<td>c. Fife and Drums</td>
<td>c. Jim Garland &amp; Sarah Gunning</td>
<td>w. Creek Stickball Game</td>
</tr>
<tr>
<td>Steppers</td>
<td>w. Sacred Music and Secular Music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>w. Fiddle Styles: Show Fiddling</td>
<td>Fiddlers' Concert and Square Dance</td>
<td>w. The Labor Movement—Heroes, Heroines, Scabs &amp; Skunks</td>
<td>w. Eskimo Olympics</td>
</tr>
<tr>
<td>w. Fiddling</td>
<td>w. Homemade Music Makers: One String</td>
<td>w. Music as Communication—Performance Contexts</td>
<td>w. Non Verbal Communications</td>
</tr>
<tr>
<td>w. Homemade Music Makers: One String</td>
<td>w. Songs of Jimmie Rodgers</td>
<td>w. Indian Professionals</td>
<td>w. Hand Game</td>
</tr>
<tr>
<td>c. Rosin Burnin' continues till 6 pm</td>
<td>c. Lebanese Music</td>
<td>d. On the Job—Work Stresses &amp; Conditions</td>
<td>3:00</td>
</tr>
<tr>
<td>w. Sacred Music and Secular Music</td>
<td>c. Jim Garland &amp; Sarah Gunning</td>
<td>w. Language Workshop</td>
<td>4:00</td>
</tr>
<tr>
<td>w. Sacred Music and Secular Music</td>
<td>w. Indian Women</td>
<td>w. Hoop and Spear Game</td>
<td>4:30</td>
</tr>
</tbody>
</table>

**EVENING CONCERT**
6:00-8:00—Finnish, Norwegian, & Swedish Music & Dance

See page 7

**AMPHITHEATER**
7:00-9:00—California Indian Dances

See page 7
<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>SCANDINAVIANS</th>
<th>TUNISIANS</th>
<th>AFRICAN DIASPORA CHURCH</th>
<th>AFRICAN DIASPORA MARKETPLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Scandinavian Songs and Dances</td>
<td>c. Norwegian Folk Music and Dance</td>
<td>c. Ma'luf by Musicians from Tunis and Montreal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td>c. Music and Dance from Qarqannah</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td></td>
<td>c. Swedish Folk Music</td>
<td>c. Sulamiyyah: Islamic Devotional Chants</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td></td>
<td>c. d. Old-Style Narrative Songs by Salem Boudhina</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>Games: Bessie Jones &amp; Brightwood Students</td>
<td>w. Finnish Folk Dance</td>
<td>c. Raqs Sha'bi: Women's Folk Dances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td>c. Finnish Folk Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td></td>
<td>Fiddlers' Procession</td>
<td>c. Music and Dance From Qarqannah</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:30</td>
<td>Folk Swap</td>
<td>Swedish Dance</td>
<td>c. w. Sulamiyyah Devotional Chants</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td></td>
<td>c. Norwegian Folk Music and Dance</td>
<td>w. Narrative Singing Styles</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td>Dress up for Parade &amp; Stomp Dance</td>
<td></td>
<td>c. Review of Tunisian Musical Traditions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td>Square Dance: Chunk Bentley</td>
<td>c. Finnish Folk Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td>w. Finnish Folk Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

See page 6
See page 7
See page 7
See page 7

Tunisian foods and beverages will be on sale in Café Tunis from 11:00-5:00. Musical programs and workshops in Café Tunis begin at 3:00 every day July 3-7
### July 6

**c** = concert; **d** = discussion; **w** = workshop

<table>
<thead>
<tr>
<th>REGIONAL AMERICANS</th>
<th>FESTIVAL STAGE</th>
<th>WORKING AMERICANS</th>
<th>LEARNING CENTER</th>
<th>SPORTS &amp; GAMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>MISSISSIPPI</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Joe Townsend</td>
<td>Workshop on Fiddle Styles and Fiddlers’ Convention (registration for Fiddlers’ Contest)</td>
<td>c. Hootenanny</td>
<td>w. Women Athletes</td>
<td>w. Creek Stickball Game 11:00</td>
</tr>
<tr>
<td>c. Rev. Leon Pinson</td>
<td></td>
<td></td>
<td></td>
<td>11:30</td>
</tr>
<tr>
<td>c. Lebanese Music</td>
<td></td>
<td></td>
<td></td>
<td>12:00</td>
</tr>
<tr>
<td>w. Blues Guitar Styles</td>
<td></td>
<td></td>
<td></td>
<td>12:30</td>
</tr>
<tr>
<td>w. Homemade Music Makers: Sticks and Bones</td>
<td>Fiddlers’ Contest</td>
<td>w. Music as Communication—Phonographs &amp; Recording</td>
<td>w. Indian Writers</td>
<td>w. Archery Events 2:00</td>
</tr>
<tr>
<td>c. Songs of Tommy Johnson</td>
<td></td>
<td></td>
<td></td>
<td>2:30</td>
</tr>
<tr>
<td>c. Saturday Night Frollic continues till 6 pm</td>
<td></td>
<td></td>
<td></td>
<td>3:00</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3:30</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4:00</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4:30</td>
</tr>
</tbody>
</table>

**EVENING CONCERT**
6:00-8:00—Awards and Judging for Fiddlers’ Contest, and Square Dance

See page 7

**AMPHITHEATER**
7:00-9:00—American Indian Society of D.C.
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>CHILDREN</th>
<th>SCANDINAVIANS</th>
<th>TUNISIANS</th>
<th>AFRICAN DIASPORA CHURCH</th>
<th>AFRICAN DIASPORA MARKETPLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Tipi Raising, Indian Songs &amp; Dances</td>
<td></td>
<td>c. Norwegian Folk Music and Dance</td>
<td>c. Ma'lu by Musicians from Tunis and Montreal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td>c. Swedish Folk Music</td>
<td>c. Music and Dance from Qargannah</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>Games: Bessie Jones &amp; Brightwood Students</td>
<td></td>
<td></td>
<td>c. Sulamiyyah: Islamic Devotional Chants</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td>Folk Swap</td>
<td></td>
<td>w. Finnish Folk Dance</td>
<td>w. Arabic Dance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td></td>
<td></td>
<td>w. Swedish Dance</td>
<td>c. Raqs Sha'bi: Women's Folk Dances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td></td>
<td>c. Norwegian Folk Music</td>
<td>w. Narrative Singing Styles</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td></td>
<td></td>
<td>Fiddlers' Procession</td>
<td>c. Review of Tunisian Musical Traditions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:30</td>
<td></td>
<td></td>
<td>c. Norwegian Folk Music and Dance</td>
<td>w. Black Religious Ceremonies Nigerian Ceremonies</td>
<td>Craft Demonstrations and Food Sales</td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td></td>
<td></td>
<td>w. Swedish Dance</td>
<td>Trinidad and Tobago—Shango Ritual</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td></td>
<td></td>
<td>c. Norwegian Folk Music and Dance</td>
<td>U.S. Black Communion Service</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td></td>
<td></td>
<td>c. Finnish Folk Music</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td></td>
<td>w. Finnish Folk Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

See page 6

See page

See page 7

Tunisian foods and beverages will be on sale in Café Tunis from 11:00-5:00. Musical programs and workshops in Café Tunis begin at 3:00 at 3:00 every day July 3-7

See page 7

5:00 Black Sacred Music Concert

See page 7
<table>
<thead>
<tr>
<th>REGIONAL AMERICANS</th>
<th>FESTIVAL STAGE</th>
<th>WORKING AMERICANS</th>
<th>NATIVE AMERICANS</th>
<th>LEARNING CENTER</th>
<th>SPORTS &amp; GAMES</th>
</tr>
</thead>
</table>
| MISSISSIPPI        | Sacred Music (all day) and dinner on the grounds | c. Hazel Dickens, Sarah Gunning, Jim Garland | w. California Language Workshop | w. Hand Game | 11:00  
|                    |             |                  |                 |                | 11:30        |
|                    |             | d. Occupational Lore—Graphic Arts | w. Indians in Sports | w. Archery Events | 12:00  
|                    |             |                  |                 |                | 12:30        |
|                    |             | w. The Labor Movement—Music in Organizing | w. Nez Perce Language | w. Stick Ball Game | 1:00  
|                    |             |                  |                 |                | 1:30         |
|                    |             | w. Music as Communication—Radio | w. Reservations | w. California Stick Game | 2:00  
|                    |             |                  |                 |                | 2:30         |
|                    |             | c. Songs About Telephones | w. Indians in Entertainment | w. Pueblo Cross Country Races | 3:00  
|                    |             |                  |                 |                | 3:30         |
|                    |             | d. On the Job—Superstitions, Rituals, & Customs | w. Men in the Community | w. Eskimo Olympics | 4:00  
|                    |             |                  |                 |                | 4:30         |
|                    |             | c. Jim Ringer |                  |                |             |

See page 7
AMPHITHEATER
7:00-9:00—Basin and Plateau Dances

See page 7
July 8
Festival Stage
11:00 a.m. to 7 p.m.
Evolution of American Folk Music
concerts and workshops featuring
• Music of Mississippi
• Music of Trinidad and Tobago
• Key West Junkanoos

July 9
Festival Stage
11:00 a.m. to 7 p.m.
Evolution of American Folk Music
concerts and workshops featuring
• Music of Mississippi
• Music of Trinidad and Tobago
• Key West Junkanoos
• Cajun music of Louisiana
• Puerto Rican and Cuban music of New York
### Weekly Events, July 10-14

**CHILDREN'S AREA**

- Game Ring:
  - Hide and Seek, Tag, Kick the Can, Mother May I, Simon Says, Keep Away, Dodge Ball, Jump Rope, Jacks, Hop Scotch, Come and teach the games you play, too.
- Hill and Sand:
  - Sand Castle Building and Earth Works.
- Crafts Area:
  - Children's folk crafts and small games:
    - Table Football, Quilting, Booklet Binding, Paper Dolls, Snowflakes, and Doll Chains
    - Hay Ring, Pony Rides, and Hay Wagon Rides

---

<table>
<thead>
<tr>
<th>Time</th>
<th>AFRICAN DIASPORA</th>
<th>NATIVE AMERICANS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>HOME STAGE</td>
<td>CALIFORNIA PLANK HOUSE</td>
</tr>
<tr>
<td>11:00</td>
<td>w. Children Games</td>
<td>w. California Indian Crafts</td>
</tr>
<tr>
<td>11:30</td>
<td>Ghanaian Group</td>
<td>d. Crafts Workshop</td>
</tr>
<tr>
<td></td>
<td>Trinidad and Tobago Group</td>
<td>d. California Tribal Dance outfits</td>
</tr>
<tr>
<td>12:00</td>
<td>Washington, D.C. Group</td>
<td>d. Tribal Dances</td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td>c. Traditional Songs</td>
</tr>
<tr>
<td>1:00</td>
<td>w. Smaller Things (song and instrument demonstrations)</td>
<td>w. Craft Workshops</td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>CHILDREN</td>
<td>GREEK STAGE</td>
</tr>
<tr>
<td>-------</td>
<td>---------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>11:00</td>
<td>Hispanic &amp; Cajun Music</td>
<td>c. <em>Efiklos Pontos</em>: Pontic Music, Song and Dance from Asia Minor, Greece and America</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td>w., d. Close-ups: Lyras, Bagpipes, and flutes</td>
</tr>
<tr>
<td>2:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:30</td>
<td>Folk Swap</td>
<td>c. Pontic Dance Presentation</td>
</tr>
<tr>
<td>3:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td>Dress up for Parade &amp; Stomp Dance</td>
<td>w. Pontic Dance Instruction</td>
</tr>
<tr>
<td>4:00</td>
<td></td>
<td>Participatory Dance</td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

See page 19

5:00 Informal dance

See page 19

See page 19
FESTIVAL STAGE | WORKING AMERICANS | NATIVE AMERICANS | LEARNING CENTER | SPORTS & GAMES
---|---|---|---|---
EVOLUTION OF AMERICAN FOLK MUSIC  
Concerts and Workshops featuring:  
Cajun Music of Louisiana  
Puerto Rican Music and Cuban Music of New York  
c. Nimrod Workman & Phyllis Boyens  
d. Occupational Lore—Graphic Arts  
w. The Labor Movement—Heroes, Heroines, Scabs & Skunks  
w. Music as Communication—Learning How  
c. Bruce Phillips  
c. On the Job—Finding Work  
c. Jim Garland  
w. Introduction to the Learning Center  
w. Hoopa Language  
w. The Indian Stereotype  
w. Language  
w. Women in the Indian Community  
w. Women in the Indian Community  
w. Introduction to Native Sports and Games  
w. Eskimo Olympics  
w. Stickball Sticks  
w. Stickball Game  
w. Bow Making  
w. Archery Events
11:00 | 11:30 | 12:00 | 12:30 | 1:00 | 1:30 | 2:00 | 2:30 | 3:00 | 3:30 | 4:00 | 4:30

EVENING CONCERT  
6:00-8:00—African Diaspora—National Statements—Nigeria, Trinidad & Tobago, United States  
See page 19  
See page 19
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>GREEK STAGE</th>
<th>GREEK KAFENEION</th>
<th>AFRICAN DIASPORA CHURCH</th>
<th>AFRICAN DIASPORA MARKETPLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Indian songs &amp; dances, canoe carver, &amp; tule boat maker</td>
<td>c. <em>Etxinos Pontos</em>: Pontic Music, Song and Dance from Asia Minor, Greece and America</td>
<td>w. <em>Tavli</em> Instruction</td>
<td></td>
<td>Street Sounds</td>
</tr>
<tr>
<td>12:00</td>
<td></td>
<td>w. Tavli Instruction</td>
<td></td>
<td>w. Black Sacred Music</td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td>w., d. Comparisons: Traditional and Evolved Musical Forms, Greek Bagpipes and <em>Lyra</em>, Old and New World Lifestyles</td>
<td></td>
<td>w. <em>Tavli</em> Instruction</td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td>Folk Swap</td>
<td>c. Pontic Dance Presentation</td>
<td>w. Songsing Session U.S. Black</td>
<td>w. Late In the Evening—Black Nite-Life Music</td>
<td></td>
</tr>
<tr>
<td>2:30</td>
<td></td>
<td>w. Pontic Dance Instruction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td></td>
<td>w., d. Music for Celebration</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td>Dress up for Parade &amp; Stomp Dance</td>
<td>Particpatory Dance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td></td>
<td>See page 19</td>
<td></td>
<td>5:00—Informal dance</td>
<td>See page 19</td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td>See page 19</td>
<td></td>
<td>5:00—Jump-Up Jam Session</td>
<td>See page 19</td>
</tr>
<tr>
<td>FESTIVAL STAGE</td>
<td>WORKING AMERICANS</td>
<td>NATIVE AMERICANS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>------------------</td>
<td>-----------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>LEARNING CENTER</td>
<td>SPORTS &amp; GAMES</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EVOLUTION OF AMERICAN FOLK MUSIC</td>
<td>c. Sarah Gunning &amp; Jim Garland</td>
<td>w. Indian Women: Past and Present</td>
<td>w. Archery Events</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concerts and Workshops featuring:</td>
<td>d. Occupational Lore—Theater</td>
<td>w. Non Verbal Communications</td>
<td>w. Eskimo Olympics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cajun Music of Louisiana</td>
<td>w. The Labor Movement—Music in Organizing</td>
<td>w. National Indian Women's Association</td>
<td>11:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Puerto Rican and Cuban Music of New York</td>
<td>w. Music as Communication—Songmaking</td>
<td>w. Ute Language</td>
<td>11:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chicano Music of Texas</td>
<td>c. Nimrod Workman</td>
<td>w. Indians in the Military</td>
<td>w. Stickball Game</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. On the Job—Beginning to Work</td>
<td>d. Jim Ringer</td>
<td>w. Californian Language Class</td>
<td>w. California Stick Game</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Sarah Gunning &amp; Jim Garland</td>
<td>w. Indian Women: Past and Present</td>
<td>w. Archery Events</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Occupational Lore—Theater</td>
<td>w. Non Verbal Communications</td>
<td>w. Eskimo Olympics</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Nimrod Workman</td>
<td>w. Indians in the Military</td>
<td>w. Stickball Game</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. On the Job—Beginning to Work</td>
<td>w. Californian Language Class</td>
<td>w. California Stick Game</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

See page 19
AMPHITHEATER
7:00-9:00—Floyd Westerman,
Paul Ortega, Phillip Cassadore
Contemporary Indian Singers

See page 19
AMPHITHEATER
7:00-9:00—Floyd Westerman,
Paul Ortega, Phillip Cassadore
Contemporary Indian Singers
<table>
<thead>
<tr>
<th>Time</th>
<th>Children</th>
<th>Greek Stage</th>
<th>Greek Kafeleion</th>
<th>African Diaspora Church</th>
<th>African Diaspora Marketplace</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>African Diaspora “Street Sounds”</td>
<td>c. Efxinos Pontos: Pontic Music, Song and Dance from Asia Minor, Greece and America</td>
<td>w. Tavli Instruction</td>
<td>w., d. Food: Form and Function, Daily Diet, Ritual Foods, Foods for Celebration and Healing</td>
<td>Street Sounds</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td>w., d. Immigration, Emigration and Migration: Songs and Stories</td>
<td></td>
<td>Black Sacred Music</td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td></td>
<td></td>
<td></td>
<td>d. The Kafeleion: Public Stage of Community Life</td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td></td>
<td></td>
<td>w., d. Close-ups: Lyra, Bagpipes, and Flutes</td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>Games: Bessie Jones, Janie Hunter, Watkins students</td>
<td>c. Mantinades of Olympos, Island of Karpathos. Songs and Dances by Communities from Greece and America</td>
<td>w. Tavli Instruction</td>
<td>w. Black Jazz Demonstration Evolution of Black Jazz—Leonard Goines Quintet</td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td></td>
<td></td>
<td>c. Informal Music-Making</td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td></td>
<td></td>
<td></td>
<td>w. Songsinging Session Trinidad and Tobago</td>
<td>w. Late In The Evening—Black Life Nite-Life Music</td>
</tr>
<tr>
<td>2:30</td>
<td>Folk Swap with Canterbury School students</td>
<td>w., d. Comparisons: Traditional and Evolved Musical Forms, Greek Bagpipes and Lyras, Old and New World Lifestyles</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td></td>
<td>Olympic Glendi (community celebration)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td>Dress up for Parade &amp; Stomp Dance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td></td>
<td></td>
<td></td>
<td>w., d. Music for Celebration</td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

See page 19

5:00—Informal dance
See page 19

6:00—c. Drums and Drummers
<table>
<thead>
<tr>
<th>FESTIVAL STAGE</th>
<th>WORKING AMERICANS</th>
<th>NATIVE AMERICANS</th>
<th>LEARNING CENTER</th>
<th>SPORTS &amp; GAMES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>c. Hootenanny</td>
<td></td>
<td>w. Indian Women</td>
<td>w. Creek Stickball Game</td>
</tr>
<tr>
<td></td>
<td>w. The Labor Movement—Organizer's Lore</td>
<td>w. The Indian Press</td>
<td>w. Archery Events</td>
<td></td>
</tr>
<tr>
<td></td>
<td>w. Music as Communication—Performance Contexts</td>
<td>w. Indian Professionals</td>
<td>w. Eskimo Olympics</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Sarah Gunning</td>
<td></td>
<td>w. Non Verbal Communications</td>
<td>w. Hand Game</td>
</tr>
<tr>
<td></td>
<td>d. On the Job—Work Stresses &amp; Conditions</td>
<td>w. Language Workshop</td>
<td>w. Pueblo Cross Country Races</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Songs About Music</td>
<td></td>
<td>w. Hoop and Spear Game</td>
<td></td>
</tr>
</tbody>
</table>

6:00-8:00—Working Americans Hootenanny
Evening Concert on Festival Stage
See page 19
AMPHITHEATER
7:00-9:00—California Indian Dances
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>CHILDREN</th>
<th>GREEK STAGE</th>
<th>GREEK KAFENEION</th>
<th>AFRICAN DIASPORA CHURCH</th>
<th>AFRICAN DIASPORA MARKETPLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Greek songs &amp; dances</td>
<td>c. <em>Efkinos Pontos</em>: Pontic Music, Song and Dance from Asia Minor, Greece and America</td>
<td>w. <em>Tavli</em> Instruction</td>
<td>Carnival Preparations</td>
<td>Carnival Preparations</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td>w., d. Immigration, Emigration and Migration: Songs and Stories</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td></td>
<td>W.</td>
<td>W., d. Food: Form and Function. Daily Diet, Ritual Foods, Foods for Celebration and Healing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>Games: Beissie Jones, Janie Hunter, Watkins students</td>
<td>c. <em>Mantinades</em> of Olympos, Island of Karpathos, Songs and Dances by Communities from Greece and America</td>
<td>d. <em>The Kafeneion</em>: Public Stage of Community Life</td>
<td>Carnival Parade</td>
<td>Carnival Parade</td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td>w.</td>
<td>w., d. Close-ups: <em>Lyras</em>, Bagpipes, and flutes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td>Folk Swap</td>
<td>w., d. Comparisons: Traditional and Evolved Musical Forms, Greek Bagpipes and <em>Lyra</em>, Old and New World Lifestyles</td>
<td>w. <em>Tavli</em> Instruction</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:30</td>
<td></td>
<td>c.</td>
<td>c. Informal Music Making</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td>Dress up for Parade &amp; Stomp Dance</td>
<td>c. <em>Pontic Dance</em> Presentation</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td></td>
<td>w. Pontic Dance Instruction</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td></td>
<td>Participatory Dance</td>
<td>w., d. Music for Celebration</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Evening Concert on Festival Stage**

---

See page 19

---

See page 19

---

See Page 19
<table>
<thead>
<tr>
<th>FESTIVAL STAGE</th>
<th>WORKING AMERICANS</th>
<th>NATIVE AMERICANS</th>
<th>LEARNING CENTER</th>
<th>SPORTS &amp; GAMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>EVOLUTION OF AMERICAN FOLK MUSIC</td>
<td>c. Jim Ringer, Bruce Phillips</td>
<td>w. Women Athletes</td>
<td>w. Creek Stickball Game</td>
<td>11:00</td>
</tr>
<tr>
<td>Concerts and Workshops featuring:</td>
<td>d. Occupational Lore—Theater</td>
<td>w. Bilingual Education</td>
<td>w. Hand Game</td>
<td>11:30</td>
</tr>
<tr>
<td>Chicano music of Texas Western Swing of Oklahoma Country Music</td>
<td>w. The Labor Movement—Heroes, Heroines, Scabs, &amp; Skunks</td>
<td>w. Eskimo Olympics</td>
<td>12:00</td>
<td></td>
</tr>
<tr>
<td></td>
<td>w. Music as Communication—Phonographs &amp; Recording</td>
<td>w. Indian Writers</td>
<td>w. Archery Events</td>
<td>12:30</td>
</tr>
<tr>
<td></td>
<td>c. Varney Watson, Bruce Phillips</td>
<td>w. Language Workshop</td>
<td>w. Pueblo Cross Country Races</td>
<td>1:00</td>
</tr>
<tr>
<td></td>
<td>d. On the Job—Friendly Wars</td>
<td></td>
<td></td>
<td>1:30</td>
</tr>
<tr>
<td></td>
<td>c. Florence Reece</td>
<td></td>
<td>w. California Stick Game</td>
<td>2:00</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2:30</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>See page 19</td>
</tr>
<tr>
<td>EVENING CONCERT</td>
<td>6:00-8:00—Traditional Songs &amp; Dances from the Pontic &amp; Karpathian Greek Communities</td>
<td>See page 19</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>AMPHITHEATER</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>7:00-9:00—Basin and Plateau Dances</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>See page 19</td>
</tr>
</tbody>
</table>
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>CHILDREN</th>
<th>GREEK STAGE</th>
<th>GREEK KAFENEION</th>
<th>AFRICAN DIASPORA CHURCH</th>
<th>AFRICAN DIASPORA MARKETPLACE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>Show Biz People</td>
<td>w., d. Immigration, Emigration and Migration: Songs and Stories</td>
<td>w., d. Food: Form and Function, Daily Diet, Ritual Foods, Foods for Celebration and Healing</td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>Games: Bessie Jones, Janie Hunter, Watkins students</td>
<td>c. <em>Mantinades</em> of Olympus, Island of Karpathos, Songs and Dances by Communities from Greece and America</td>
<td>d. The Kafeneion: Public Stage of Community Life</td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:30</td>
<td>Folk Swap</td>
<td>w., d. Comparisons: Traditional and Evolved Musical Forms, Greek Bagpipes and Lyres, Old and New World Lifestyles</td>
<td>w. <em>Tavli</em> Instruction</td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td>Dress up for Parade &amp; Stomp Dance</td>
<td>Olympic <em>Glendi</em> (community celebration)</td>
<td>c. Informal Music-Making</td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

See Page 19

See page 19

See Page 19

5:30—c. Black Sacred Music
<table>
<thead>
<tr>
<th>FESTIVAL STAGE</th>
<th>WORKING AMERICANS</th>
<th>LEARNING CENTER</th>
<th>SPORTS &amp; GAMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>EVOLUTION OF AMERICAN FOLK MUSIC</td>
<td>c. Hazel Dickens, Nimrod Workman, Phyllis Boyens</td>
<td>w. California Language Workshop</td>
<td>w. Hand Game</td>
</tr>
<tr>
<td></td>
<td>w. The Labor Movement—Music in Organizing</td>
<td>w. Nez Perce Language</td>
<td>w. Stick Ball Game</td>
</tr>
<tr>
<td></td>
<td>w. Music as Communication—Radio</td>
<td>w. Reservations</td>
<td>w. California Stick Game</td>
</tr>
<tr>
<td></td>
<td>c. Songs About Letters</td>
<td>w. Indians in Entertainment</td>
<td>w. Pueblo Cross Country Races</td>
</tr>
<tr>
<td></td>
<td>d. On the Job—Superstitions, Rituals, Customs</td>
<td>w. Men in the Community</td>
<td>w. Eskimo Olympics</td>
</tr>
<tr>
<td></td>
<td>c. Hootenanny</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

See page 19
Old Ways in the New World

America is a nation of immigrants who brought with them from their communities in the Old World, music and dance, crafts and skills. Although little in the way of material possessions may have been carried to their new homes by the immigrants, they carried in their minds and hearts other treasures: stories, ballads, dances, crafts and culinary customs. Some of these expressions have survived intact; in others, the new environment wrought changes in style, content or meaning.

In the Old Ways in the New World area of the Festival each presentation is a celebration of shared ways as craftsmen, musicians and dancers from abroad and their American counterparts come together to carry on traditions particularly strong on festive occasions.

Initially, scholarly research is carried out to determine which immigrant groups' cultural traditions are rooted deeply enough in U.S. communities to permit their being presented in meaningful comparison with Old World forms. Those folklife traditions which are important in American ethnic communities are studied. Based on these studies, proposals are presented to the nations involved inviting their participation in the Festival. Such participation may include the financial support of research and provision for round-trip transportation of their national group to Washington. Many organizations are drawn in: The Smithsonian Institution, embassies of foreign nations, U.S. Embassies abroad, the U.S. Department of State, the Foreign Ministries and cultural agencies of other nations, and countless others in the U.S. and abroad who assist in many ways.

After a proposal has been accepted, the cooperative efforts of the Smithsonian Institution and foreign nation folklorists, anthropologists, and ethnomusicologists, result in the selection of the American ethnic tradition bearers and their foreign counterparts who appear at the Festival.

Documentation is accomplished through tape recording, photos, films, videotape. Planning and completing all field research, negotiations with foreign governments and arrangements for mounting a meaningful presentation on the Mall requires year-round activity on the part of the Smithsonian’s Division of Performing Arts.

Touring Performances Schedule Old World Participants Across the U.S.

Following the 1974 Festival, groups of folk performers from eight foreign countries will go on national tour to major American cities and ethnic communities.

The post-Festival tours of participants to communities of kindred origin in the U.S. represents an expansion of the "Old Ways in the New World" theme which will continue each summer through the Bicentennial. Each of the sponsoring communities will provide home hospitality and an opportunity for sharing on a person-to-person basis with a local ethnic population. Informal celebration, feasting, sightseeing and receptions are planned as well as public concert presentations, emphasizing the cultural bonds between America and other nations of the world.

A partial schedule follows:

**Scandinavian Tour:** Seattle, June 18-20; Spokane, June 21-30; Philadelphia, July 8-10; Chicago, July 11-13; Hancock, Mich., July 12.

**Tunisian Tour:** Expo, July 9-11; Toledo, July 12-14; Boston, July 15-17.

**Greek Tour:** Detroit, July 4-6; Baltimore, July 16; Philadelphia, July 17-19; Toledo, July 20-22; Chicago, July 23-25; St. Louis, July 26-28.

**African Diaspora Tours:** (two) Toledo, July 9-11; St. Louis, July 12-14; Chicago, July 15-18; Atlanta, July 15-17; Detroit, July 19-21; New York, July 22-24; Spokane, July 22-24; Hempstead, July 25-27; Philadelphia, July 25-27.

The Festival of American Folklife goes on the road with folk performers from eight foreign countries following the Festival. Tours to major American cities and ethnic communities were made possible through the cooperation of the American Revolution Bicentennial Administration. Five State support grants were made by the National Endowment for the Arts.
Scandinavia

The Fiddle

It is historically established that string instruments like the bowed harp, were known in Sweden, the largest of the Scandinavian countries, as far back as the 12th century.

The Scandinavian fiddle tradition is the foundation on which the Scandinavian presentation is based. A traditional fiddlers' procession will be one of the highlights of the area daily (July 3-7). The fiddle is played as a solo instrument, in concert with other fiddles or other instruments, and as the accompaniment for folk and old time dancing.

Both Hardanger fiddles and regular fiddles will be played, and fiddle-makers will build both kinds of fiddles. Other instrumental music will include both double-action and single-action accordions, the Norwegian langeleik (dulcimer), the tusselfloyte (wooden flute), and the Finnish kantele (table harp). Both folk dance and gammaldans (old-time dance) in the characteristic Finnish, Swedish and Norwegian styles will be demonstrated.

Songs will be in the air: Norwegian folksongs and singing games and Swedish immigrant songs. All music and dancing events will take place on the Scandinavian stage or in the informal stage in the kaffestova, the Norwegian coffee shop. Finnish, as well as Swedish and Norwegian cooking will be demonstrated and a variety of Scandinavian foods will be for sale, to be enjoyed at tables in the kaffestova, or carried home. For those who want to try some of the traditional foods at home, recipe books will be for sale.

Tunisia—

Captivating Poetry of Traditions

Tunisia is a land rich in glorious memories. This part of North Africa was occupied by peoples who were known to the Romans as Numidians—and who were later called Berbers by the Christians. Many legends and a religious history surround this aristocratic republic, which for many centuries remained the rival of Rome. Its vestiges bear witness to its greatness: the ruins of the new Tyre, the shrines and tombs, the houses, etc. This city's power and wealth made it an all-too-tempting prey for the powers which surrounded it. Its shores were very wealthy, not to say coveted: they were invaded by the Romans, the Vandals, the Byzantines, the Arabs. Beyond this mixture of races and civilizations, it is the country itself which has left its own mark on the people. Among Tunisia's charms are the dance of the women; the different forms of expression from the seacoast North to the desert of the South; the Ma'luf, the patterns in the carpets; the astonishing contrasts.

Tunisian Presentation

July 3-7. Festival visitors may join Tunisians from the Old and New Worlds in celebrating folk traditions that afford them a common cultural identity. Participants in the Tunisian presentation will include thirty musicians and dancers, as well as craftsmen from Tunisia and the Sahil, and twenty emigrants from these regions who now live in Tunis and the Sahil. The program will feature a variety of musical traditions, some associated with specific social activities and some associated with specific regions of Tunisia. Tunisian food will add to the festivities. Visitors will observe the preparation of some foods traditionally served on special occasions, and taste others in a café where small groups of musi-
Greece

Musicians, dancers and singers from two culturally distinct Greek communities, the Pontic and the Karpathian, will meet their American counterparts on the Mall during the second week of the "Old Ways in the New World" program. Pontic traditions will be represented by performers from Northern Greece and the greater New York City area. As the Pontic Greeks lived for centuries in settlements on the coast of the Black Sea, their native traditions differ from those borne by mainland Greeks. Their subtle yet powerful dances, costumes, music and instruments (lyra, accordion, drum, clarinet) will present interesting contrasts with the Karpathians' music, played on tsambouna (bagpipes), lyra and laouta, and their dances. Karpathians from Baltimore, New York City and Vancouver will participate in the presentation of their folklife traditions, along with relatives and friends from the islands of Karpathos and Rhodes (off the southeast coast of Greece) and the port of Athens.

Foreign performers will come from villages, towns and cities, appearing in the traditional dress they still wear daily.

Structures and Events

At the main stage there will be formal music, song and dance demonstrations, participatory dance sessions, and glendi. These are community celebrations of feasting, music-making and dancing observed at all festive occasions. On one or two days of the Festival, participants will sit down together and celebrate their reunion with a glendi.

The kafeneion, or cafe, is the center of all social activity in the Greek community. Here people meet to talk, drink, play tavli (backgammon), learn the latest news and spontaneously play music, sing and dance. The kafeneion at the Festival will create a similar atmosphere of relaxation and open communication.

Visitors can sip coffee and wine, savor traditional nut and honey pastries, rent tavli sets, if they like, while musicians play and watch people dance. Thematic workshops will also be held at the kafeneion; topics for discussion and demonstration will include comparative musical forms, music, song and dance traditions as related to the life cycle, tavli instruction as well as song and dance workshops.

In the "Old Ways in the New World" workshop tent will explore aspects of Tunisian traditions daily. Presentations in this area will offer visitors a thorough introduction to such topics as dance movements, costumes, and instrumental techniques.

In the Tunisian crafts tent, artisans will give continuous demonstrations of four traditional crafts that thrive in Tunisia today: carpet weaving, musical instrument making, metalsmithery, and embroidery on heavy canvas. Questions about materials and techniques will be relayed by interpreters provided to facilitate communications between visitors and participants.

Cafe Tunis will offer Tunisian food for sale, informal musical performances, and opportunities to meet and talk with individual participants. In these things it resembles Le Kerkennah and L'Etoile de Quebec, two restaurants where the Tunisians of Montreal spend a large part of their time.

In the food demonstration tent, experienced cooks from the two Tunisian restaurants in Montreal will explain how they make their favorite dishes. Visitors will see and taste such characteristically Tunisian food as couscous (steamed semolina with vegetables) and mashwiyya (grilled vegetable salad).

The Pontic Greeks lived for centuries on the coast of the Black Sea; their native traditions differ from those of mainland Greeks. Their subtle yet powerful dances, costumes, music and instruments (lyra, accordion, drum, clarinet) will present interesting contrasts with the Karpathians' music, played on tsambouna (bagpipes), lyra and laouta, and their dances. Karpathians from Baltimore, New York City and Vancouver will participate in the presentation of their folklife traditions, along with relatives and friends from the islands of Karpathos and Rhodes (off the southeast coast of Greece) and the port of Athens.

Foreign performers will come from villages, towns and cities, appearing in the traditional dress they still wear daily.

Apostolos Athanasiadis, a lyra player from the Pontic Greek community performing at the Festival of American Folklife, Old Ways in the New World area. Photo by Martin Koenig.

Greece
Participants

Finns:
Raia Hilja Karpo - Singer
Timo Koski - Accordionist, clarinetist
Urho Myllymäki - Accordionist, fiddler
Tuuri Niskanen - Fiddler
Onvoki Liisi Ramsi - Kantele player
Hannu Syrjälähti - Fiddler

Norwegians:
Edvin Flåm - Dancer, accordionist
Randi Far - Dancer
Sverre Gjøvre - Accordionist
Harald Gullickstad - Fiddler
Ingrid Gullickstad - Dancer
Torstein Engebret Hansen - Dancer
Olav Nyhus - Fiddler
Liv Nyhus - Dancer
Sven Nyhus - Hardanger fiddler
Ola Oraker - Dancer
Ingar Ranheim - Halling dancer
Jan Arne Sebøedegård - Hardanger fiddler
Arne Selvig - Hardanger fiddler
Liv Stedje - Dancer, interpreter
Inger Viken - Dancer, Langeleik player

Swedish:
Jonas Borgmästare - Fiddler
Lars Hjerpe - Fiddler
Karll-krav Hildeman - Folk ballad scholar
Per Anders Jakobsson - Fiddler
Johan Larsson - Dance teacher
Knut Erik Moraus - Fiddler
Lars Olov Moraus - Fiddler
Per Erik Moraus - Fiddler
Kungs Anders Levi Nilsson - Fiddler
Walter Ramsby - Clarinet, horn player
Anders Sparf - Fiddler
Björn Ståbi - Fiddler
Anna Viveca Sundström - Dancer

Norwegian-Americans:
Leonard Finseth - Fiddler
Arnold Hanson - Harmonica player
Robert Kaufman - Rosemaier
Asbjorn Nordheim - Dancer
Hazel Omord - Piano accompanist
Anund Roheim - Hardanger fiddler
Carol Ann Sersland - Dancer
Harold K. Sersland - Dancer
William Sherburne - Fiddler
Audun Toven - Dancer, singer

Swedish-Americans:
Paul S. Dahlin - Fiddler
Bruce D. Johnson - Fiddler, fiddle maker
Edwin Johnson - Fiddler
Olga E. Nelsen - Singer
Paul Simonson - Accordionist, fiddler

Greek:
Vassilios Halkias - Bagpipe player
Michael Gioultou - Lyra player
George Kanakis - Singer
Antonis Katinis - Lyra player
Manolis Kritikos - Dancer
Alke Kyriakidou Nestoros - Folklorist
Maria Nicolaides - Singer, dancer
Ioannis Pavlidis - Lyra player
Kosmas Pavlidis - Lyra player
George Prearis - Laouta player
Vassilios Sofillas - Singer
Antonis Zografidis - Bagpipe player

Greek (Karpathian):
Demetrios Amoirides - Dancer
Hristos Aramataniades - Dancer
Grigorios Arzogliou - Group liaison
Kostas Assimakopoulos - Dancer
Victor Assimakopoulos - Dancer
Apostolis Athanasiades - Lyra player
Panagiotis Hatides - Lyra player
Hristoros Hristoforides - Zurna player
Athena Kalliaga - Liaison translator
Ioannis Kalpatinis - Bagpipe player
Efstatios Karamanides - Lyra player
Georgeous Koujoumdjides - Lyra player
Kostikas Kostandinides - Lyra player
Kostas Kyriazes - Lyra player
Antonios Panzerides - Singer
Georgous Papadopoulos - Dancer
Kostas Papadopoulos - Accordion player
Lazaros Papadopoulos - Clarinet player
Theodoros Pugarides - Singer, dancer

Greek-Americans (Pontic):
Alexis Afentoulides - Dancer
Nicolaos Afentoulides - Dancer
Vassilios Afentoulides - Dancer
Todoros Amanatides - Dancer
Elia Kementzides - Dancer
Bertha Anna Kyreakides - Dancer
John Kyreakides - Dancer
Andy Mentekides - Dancer
Manolis Papadopoulos - Lyra player
Eleni Toromanides - Cook, dancer
Harry Toromanides - Dancer, cook
Sophie Toromanides - Dancer
Tommy Toromanides - Dancer
Ioannis Tsiliides - Dancer

Greek-Americans (Karpathian):
Olympian Brothers of America, Inc., Baltimore, Maryland

Tunisia:
Mehrez Achour - Ma‘luf musician
Youssef Ayadi - Ma‘luf musician
Mohamed Barbirou - Qarqannah dancer
Hedi Bellasfar - Instrument maker
Abdel-Aziz Ben Mahmoud - Su‘aliyyah
Abderrahman Ben Mahmoud - Su‘aliyyah
Badreddine Ben Mahmoud - Su‘aliyyah
Soliman Ben Mahmoud - Su‘aliyyah
Jelal Ben Smida - Escort, interpreter
Salem Bouchina - Narrative singer
Habib Boujemil - Qarqannah dancer
Zohra Bouki - Embroiderer
Abdelwahab Chaal - Su‘aliyyah
Ahmed Chehini - Su‘aliyyah
Maiika Dablonoe - Dancer
Khedija Dhaoui - Dancer
Abdelnajid Ben Salah Djelassi - Metalsmith
Hamadi Gharbi - Qarqannah dancer

Khemais Hanafi - Ma‘luf musician
Mohamed Taieb Handous - Su‘aliyyah
Hedi Ben Hattab Jouini - Ma‘luf musician
Hayet Labidi - Dancer
Jamila Ben Amor Majeri - Carpet maker
Kirha Manai - Dancer
Abdellaziz Ben Mansour - Su‘aliyyah
Jaloul Osman - Ma‘luf musician
Mokhtar Slama - Ma‘luf musician
Habib Trabelsi - Qarqannah dancer
Feih Zoghouda - Ma‘luf musician
Ferida Zdiri - Dancer

Tunisian-Canadians:
Monji Amara - Singer
Cheddi Bejaoui - Singer
Abdallah Beji Hadj - Cook
Aly Boujallabia - Singer
Abdelaziz Chaiab - Singer
Habib Chouaya - Cook
Samira Chouaya - Dancer, cook
Mohamed Daussei - Bagpipe player
Mohamed Flis - Singer
Mrs. Mohamed Flis - Dancer
Mustapha Hammam - Darbukah player
Hedi Hanrouni - Dancer
Hedi Louati - Singer
Mrs. Hedi Louati - Dancer
Salah Rahouma - Ma‘luf musician
Moncef Saber - Singer
Hamadi M. Seghair - Translator
Moktar Taiachi - Cook
Lisia Taiachi - Dancer, cook

33
This year the Festival of American Folklife presents a pilot program, "The African Diaspora," which pays tribute to the widely varied cultural contributions of the Black American community while depicting the historical and cultural continuum that links Black Americans to their African roots via the Caribbean Islands and Latin America. The term "African Diaspora" characterizes the dispersion of African peoples and cultures to many areas of the world. "African Diaspora 1974" is a survey statement which emphasizes the strength and vitality of one of America's strongest ethnic groups and marks the beginning of a new Festival thrust toward a comprehensive presentation of Black cultural materials.

In some geographical areas the contact of African culture with other world cultures has produced a synthesis of forms. In other areas, holistic forms and functions of African culture have remained intact. Musicians, dancers, cooks, woodcarvers, hairdressers, basket weavers, and fishnet makers from the three continents exhibit the unity within diversity which characterizes African culture wherever it exists.

Performances covering urban and rural Black experiences, secular and sacred life, home and community activities, validate the story of evolution of a people whose art forms change constantly to reflect their everyday life. Black Americans can trace back to Africa this characteristic of art changing to reflect culture. Black cultural development in the U.S. continues to manifest the new forms and functions in music, dance and material culture.

Visitors to this year's Festival will witness rural lifestyles as reflected in basket making from South Carolina, Mississippi, and Trinidad and Tobago. In the culinary arts area one will find the use of such foods as okra, in collard greens and okra from the pot of Charles Freeny of Chicago, callalou stew from the pot of Mr. Bishop of "Diana's," a Washington-based West Indian restaurant, and a third pot holding a Ghanaian dish of a similar blend of greens and okra. Demonstrations of the cooking of beans and/or peas and rice combinations and fish and gumbo or stews will also be featured.

Children's games and story-telling from Trinidad and Tobago, Washington, D.C. and Ghana will be represented.

In the music area, sacred and secular forms are brought together from West Africa, the Caribbean and the U.S. In Trinidad and Tobago the continuum is manifested in the Shango cult, the creation of steel bands, and calypso song. Black music of the U.S. illustrates the movement from country blues and spirituals to gospel, urban blues and jazz.

U.S. Black dance, one of the most rapidly changing cultural forms (when seen against the African and West Indian backdrop), reflects the evolution of the Black experience in America while showing the consistency in the line of the body and the importance of emphasizing certain body positions, and, in many instances, the same body steps. Examples of the continuation of traditional African use of the body in their high festival days and religious ceremonies are found in the jerk, cha cha, mambo, black bottom, the lindy, and the jitterbug. Similar utilizations of the body can be seen in the songs and ceremonies of the traditional Black church: rural Baptist, urban holiness and congregational.

Each of the performance and craft forms are demonstrated or exhibited through the use of three structures: the church, the market place, and a traditional African house.
Participants

Music
Brothers Chorus  Gospel chorus
Deryck Bunch  Bones & quill player
Sam Chatman  Blues guitarist
Contact Africa  Children games
D. C. Black Repertory  Dance
Leonard Goines Quintet  Jazz quintet
Green School Dancerettes  Games
Jackson Singers  Gospel singers
Key West Junknoos  Junknoos Band
Charles Allen
William Butler
Kenneth Rahming
Alvin L. Scott
Lee Whynis
Eddie Knight  Sticks & bones player
Jesse Mays  Street singer
Flora Molton  Dance workshop
Michele Murray  Gospel singer
Rev. Leon Pinson  Guitarist
Lonnie Lee Pitchford  Tap dancer
Mr. Rhythm  Fife & drum corp
Rising Star Fife & Drum Band
Napoleon Strickland  Urban blues band
Bernice Turner  Street singer
Otha Turner  Steel band
G.D. Young  Gospel group
Shock Treatment  Quartet
Silvertones  Spiritual singer
Tommy Dozier  Trinidad Steel Band
Mrs. Tommy Dozier  Steel band
Steel Unlimited  games
Sweet Honey in the Rock  games
Everett Townsend  Washington, D.C. gospel ensembles*
Trinidad Steel Band  Wulmei (Performing troupe from Ghana)*
Trinidad Children Games  Nigerian performing troupes*
Petit Valley Village Troupes, Trinidad and Tobago*

Crafts
Juliet Amoah  Ghanaian food
Errol Bishop  Trinidad and Tobago food
Althea Coakley  Basket weaver
Beatrice Coakley  Basket weaver
Paul "Sonny" Diggs  Arabber
Terry Evelyn  Mask maker
George Ferrell  Woodcarver
Charles Freeny  U.S. Black food
Anna Fuller  Cosmetologist
Dancelia Hillman  Cosmetologist
Ju Ju  Woodcarver/metalworker
Walter M. Kelley  Arabber
Arдел Lee  Fishnet maker
Wilson Lee, Jr.  Woodcarver
Elliott Manette  Steel drum maker
Lee Nabors  Chair maker
Rufus Pinctney  Basket weaver
Joseph Ernest Smith  Woodcarver
Nigerian artisans*
Ghanaian artisans*
Trinidad and Tobago artisans*

*Individual names of participants were not available at the time of publication.

The Young Brothers Fife and Drum Band. The melodies and rhythms created by these street bands found in rural areas of Mississippi are rooted in West African musical tradition.
Regional Americans

Mississippi – The Featured State

“It was a summer of Wisteria. The twilight was full of it and the smell of his father’s cigar as they sat on the front gallery after supper until it would be time for Quentin to start, while in the deep shaggy lawn . . . the fireflies blew and drifted in soft random—the odor, the scent which five months later Mr. Compson’s letter would carry up from Mississippi and over the long iron New England snow . . .” Absalom, Absalom

William Faulkner of Oxford, Miss. self-styled farmer, rum runner, postmaster, bookstore clerk, boiler room tender and Nobel Laureate was a third-generation Southerner. He grew up in Mississippi among people who had known and loved the old South, and who, in their hearts and their stories, kept the past alive. He wrote out of his personal experience and out of stories he’d heard. He lived close to the woods where he hunted as a boy. Almost all of his fiction was set in a specific section of the South, Yoknapatawpha, a mythical county which approximates Oxford, in Lafayette County. His characters, the Southerners, are images of modern man.

Featuring Mississippi in the Regional Americans section of the Festival afforded the Smithsonian the opportunity of presenting an area rich in folklore. The participants who are appearing at this Festival represent a challenging image of Mississippi, one true to the intensity of Faulkner’s vision.

Here at the same time are Mississippi timber men and modern cattlemen; rural whittlers and urban catfish friers; African survival fife players and fiddlers of British origin.

The regional Americans area of the Festival has as its purpose the celebration of grass roots creativity. To date Ohio, Arkansas, Pennsylvania, Texas, Maryland and Kentucky have been featured. It is hoped that Festival-goers will realize from the Mississippi presentation more about the nature of traditional culture and a greater appreciation of the rich heritage of Mississippi.

Since December 1973 when Mississippi Governor Bill Waller and members of the Mississippi legislature accepted the Smithsonian’s invitation to participate in the eighth consecutive Festival of American Folklife, experienced field researchers travelled 15,000 miles through 82 counties in the State. Their mission was to locate and identify traditional music, dance, craft skills, culinary arts and story-telling in the State. They sought individuals whose skills were transmitted by families and friends in the home communities, people who were not formally trained, but who have assimilated the culture of their families and neighbors since infancy.

The Mississippi presentation is organized around nine elements: Fiddlers’ convention, crafts exhibit, demonstration and auction, concerts, food and agricultural folklore among workers in timber, cotton and cattle.

Fiddling

One of the surprising results of the field survey was the illumination that there is a panoply of fiddling styles in Mississippi—a greater variety than any other state researched. Geographically, Mississippi is a “swing state.” Musically, influences came not only from the South, but from places further west of the Great River. You can hear in the fiddle music the ragtime and jazz influence, Western Swing, Cajun, non-Cajun-French, blue grass, contemporary country and a great variety of Anglo-Scots-Irish. Festival fiddlers will be playing in numerous combinations, solo, double and triple. All of these forms will be heard at the Mississippi Fiddlers’ Convention, Saturday, July 6 at noon. A grand finale will be the Mississippi fiddlers playing a medley of old favorites. Fiddle workshops and fiddling for square dances will be part of the fun. The Third Annual Fiddler’s contest open to the public and sponsored by Mississippi is scheduled for Saturday, July 6 at 2 p.m. Prizes up to $1,000 will be awarded.

The field survey uncovered an extraordinary range of Black material. For example, until recently the tradition of folk wind instruments made of bamboo has been explored only minimally. Traditional musicians often refer to these as “quills.” Some call them fifes and others call them flutes. Several performers will play file with a drum band and solo as well.

One String

Many people have heard about a tradition of “one-string” fiddlers in Mississippi. It’s seldom heard of outside of the State and such performances have never before been presented at a Festival. This year, an 18 year old performer will tell how, in his frustrated desire to become a guitarist, he learned to play the “one-string” by stretching a piece of baling wire across two nails driven into the side of a barn. The barn siding acted as a sounding board. This primitive instrument served the musician well. He’s now a virtuoso not only on the one-string, but on the guitar as well.

Delta Music

The Mississippi Delta will be well represented by 75-year old Sam Chatmon and by a range of his proteges: 18-year old Lonnie Pitchford and more senior types such as Son Thomas and Jesse Mays and Houston Statehouse.

Crafts

Crafts materials represented in the exhibit in the Mississippi Hospitality tent are the quality examples of a typical variety. In addition a ‘find of the Festival’ are the tapestries of Mrs. Ethel Mohammed of Belzoni, Mississippi whose inspired needlework is epic in proportion. Crafts demonstrations will include basket-making, chair-making, pottery, carving, whittling, saddlery, harness, knife and net-making. Many of the crafts on exhibit will be auctioned to the public Sunday, July 7.

Cotton-Cattle-Timber

Three theme exhibits will be the central focus for the special presentations by the state. The culture and traditions associated with cotton, cattle and timber are being presented in a variety of ways. A quarter-acre of cotton, under cultivation since mid-April by the Beltsville Agricultural Research Center of the U.S. Dept. of Agriculture is growing on the Festival grounds. Visitors are invited to try his hand at one of the special spinning wheels constructed in the Smithsonian Machine Shop. Located in the Mississippi area.

Several breeds of cattle are stabled on the mall, representing an industry of increasing cultural significance. A calf-cutting demonstration with quarter-horses, cattle shows and related crafts are part of the presentation.

The timber exhibit demonstrates precision felling of trees, team-work on a hand-powered cross-cut saw, and workshops on timberlore and tall tales conducted by folklorists.

The food of Mississippi is represented through open air catfish fries and bar-
becued chicken.

Mississippi's participation has been coordinated by the Mississippi Department of Archives and History under the direction of Elbert R. Hilliard and Byrle A. Kynerd. The Mississippi Agriculture and Industrial Board, Mississippi Authority for Educational Television, the State Department of Agriculture and Commerce, and the Mississippi Arts Commission assisted in the presentation which was endorsed by the Mississippi American Revolutionary Bicentennial Commission.

Tapestries of Mrs. Ethel Mohammed of Belzoni, Mississippi whose inspired needlework are epic in proportion on exhibit in the Hospitality Tent, Mississippi area, July 3 through 7. Photo by Richard Hulan.
### Participants

**Musicians**

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>John W. Arnold</td>
<td>Singer</td>
</tr>
<tr>
<td>Brenda Ashker</td>
<td>Dancer</td>
</tr>
<tr>
<td>Joseph Ashker</td>
<td>Dancer</td>
</tr>
<tr>
<td>Mrs. Joseph Ashker</td>
<td>Dancer</td>
</tr>
<tr>
<td>Joseph Ashker, Jr.</td>
<td>Dancer</td>
</tr>
<tr>
<td>Tommy Ashker</td>
<td>Dancer</td>
</tr>
<tr>
<td>Marion &quot;Chunk&quot; Bentley</td>
<td>Cane flute player</td>
</tr>
<tr>
<td>Derrick Bunch</td>
<td>Dance</td>
</tr>
<tr>
<td>Canton Spirituals</td>
<td>Gospel singers</td>
</tr>
<tr>
<td>Eddie Lee Jackson</td>
<td></td>
</tr>
<tr>
<td>Roscoe Licious</td>
<td></td>
</tr>
<tr>
<td>Tensley Murphy</td>
<td></td>
</tr>
<tr>
<td>Claude C. Nichols</td>
<td></td>
</tr>
<tr>
<td>Morris Taylor</td>
<td></td>
</tr>
<tr>
<td>Theodore Thompson</td>
<td></td>
</tr>
<tr>
<td>Harvey Watkins</td>
<td></td>
</tr>
<tr>
<td>Charles Yarn</td>
<td></td>
</tr>
<tr>
<td>Sam Chatmon</td>
<td></td>
</tr>
<tr>
<td>Joe Cooper</td>
<td></td>
</tr>
<tr>
<td>Albert G. Dahduh</td>
<td>Musician</td>
</tr>
<tr>
<td>George Dahduh</td>
<td>Musician</td>
</tr>
<tr>
<td>Dorris Dickerson</td>
<td>Fiddler</td>
</tr>
<tr>
<td>Duck Hill Billies</td>
<td>String band</td>
</tr>
<tr>
<td>S.C. Herbert</td>
<td></td>
</tr>
<tr>
<td>Billy M.arter</td>
<td></td>
</tr>
<tr>
<td>R.E. Rainey</td>
<td></td>
</tr>
<tr>
<td>George Timbs</td>
<td></td>
</tr>
<tr>
<td>Clayton Tyler</td>
<td></td>
</tr>
<tr>
<td>Billy Hansford</td>
<td>Fiddler</td>
</tr>
<tr>
<td>Donald M. Hickman</td>
<td>Musician</td>
</tr>
<tr>
<td>Johnnie E. Hickman</td>
<td>Musician</td>
</tr>
<tr>
<td>Verna Hollingsworth</td>
<td>Fiddler</td>
</tr>
<tr>
<td>Hubert Hunkapiller</td>
<td></td>
</tr>
<tr>
<td>Claude Kennedy</td>
<td>Sixtown Band</td>
</tr>
<tr>
<td>Eddie Knight</td>
<td>Flute player</td>
</tr>
<tr>
<td>Leake County String Band</td>
<td>String band</td>
</tr>
<tr>
<td>Roy C. Alford</td>
<td></td>
</tr>
<tr>
<td>Sam Alford</td>
<td></td>
</tr>
<tr>
<td>Barney Ellis</td>
<td></td>
</tr>
<tr>
<td>Morgan Gilmer</td>
<td></td>
</tr>
<tr>
<td>Howard B. Smith</td>
<td></td>
</tr>
<tr>
<td>George McLeod</td>
<td></td>
</tr>
<tr>
<td>Alvis Massengale</td>
<td>Fiddler</td>
</tr>
<tr>
<td>Jesse Mays</td>
<td>Spiritual singer</td>
</tr>
<tr>
<td>Bill Mitchell</td>
<td>Fiddler</td>
</tr>
<tr>
<td>Sylvester Moran</td>
<td>Fiddler</td>
</tr>
<tr>
<td>Old Time Pickin’ Partners</td>
<td>Blue grass</td>
</tr>
<tr>
<td>Gene Bush</td>
<td></td>
</tr>
<tr>
<td>Rufus Comans</td>
<td></td>
</tr>
<tr>
<td>Raymond Huffmaster</td>
<td></td>
</tr>
<tr>
<td>Andy Jones</td>
<td></td>
</tr>
<tr>
<td>Avil Linton</td>
<td>String band</td>
</tr>
<tr>
<td>Bernie Linton</td>
<td></td>
</tr>
<tr>
<td>Pep Steppers</td>
<td></td>
</tr>
<tr>
<td>James Alford</td>
<td></td>
</tr>
<tr>
<td>Hoyt Ming</td>
<td></td>
</tr>
<tr>
<td>Mrs. Hoyt Ming</td>
<td></td>
</tr>
<tr>
<td>Hoyt Ming, Jr.</td>
<td></td>
</tr>
<tr>
<td>Lonnie Lee Pitchford</td>
<td></td>
</tr>
<tr>
<td>Mike Ross</td>
<td></td>
</tr>
<tr>
<td>Spiritual Ensemble</td>
<td></td>
</tr>
<tr>
<td>Daniel Littleton</td>
<td></td>
</tr>
<tr>
<td>Myrtle Middleton</td>
<td></td>
</tr>
<tr>
<td>Andrew Oliver</td>
<td></td>
</tr>
<tr>
<td>Bonita Rainey</td>
<td></td>
</tr>
<tr>
<td>Christine Rainey</td>
<td></td>
</tr>
<tr>
<td>Leonard Rainey</td>
<td></td>
</tr>
<tr>
<td>Houston Stackhouse</td>
<td></td>
</tr>
<tr>
<td>Everett Joe Townsend</td>
<td></td>
</tr>
<tr>
<td>Robert Wall</td>
<td></td>
</tr>
<tr>
<td>Crafts</td>
<td></td>
</tr>
<tr>
<td>Willie L. Barton</td>
<td>Wood carver</td>
</tr>
<tr>
<td>Robert Wayne Billie</td>
<td>Cattle spokesperson</td>
</tr>
<tr>
<td>Michael Black</td>
<td>Blacksmith</td>
</tr>
<tr>
<td>Thomas L. Burchfield</td>
<td>Sawyer</td>
</tr>
<tr>
<td>Wendell Callaway</td>
<td>Cook</td>
</tr>
<tr>
<td>Alena Cerinich</td>
<td>Potter</td>
</tr>
<tr>
<td>Howard Connor</td>
<td></td>
</tr>
<tr>
<td>Bura Conway</td>
<td>Ox team logger</td>
</tr>
<tr>
<td>James B. Cook</td>
<td>Timber spokesman</td>
</tr>
<tr>
<td>Cool Breeze</td>
<td>Wood carver</td>
</tr>
<tr>
<td>Susan Denson</td>
<td>Basket maker</td>
</tr>
<tr>
<td>John Matting Ellis</td>
<td>Broom maker</td>
</tr>
<tr>
<td>A. B. Eubanks</td>
<td>Ox driver, whip maker</td>
</tr>
<tr>
<td>Mark Freeman</td>
<td>Cattleman</td>
</tr>
<tr>
<td>Esbie Gibson</td>
<td>Cook</td>
</tr>
<tr>
<td>Jacobina Sekul Gilich</td>
<td>Knife maker</td>
</tr>
<tr>
<td>James Glover</td>
<td></td>
</tr>
<tr>
<td>Gottford Hennig</td>
<td>Maritime blacksmith</td>
</tr>
<tr>
<td>John Hewes</td>
<td>Cattleman</td>
</tr>
<tr>
<td>Eddie Hill</td>
<td>Sawyer</td>
</tr>
<tr>
<td>Edwina Hobson</td>
<td>Cotton spinner</td>
</tr>
<tr>
<td>William Knight</td>
<td>Assistant auctioneer</td>
</tr>
<tr>
<td>V. Joseph Langlinais</td>
<td>Net maker</td>
</tr>
<tr>
<td>Joseph Langlinais, Jr.</td>
<td>Chair maker</td>
</tr>
<tr>
<td>W. G. Lovorn</td>
<td>Whittler</td>
</tr>
<tr>
<td>James Lucas</td>
<td>Ox driver</td>
</tr>
<tr>
<td>Duly Martin</td>
<td>Chair maker</td>
</tr>
<tr>
<td>Hamp Martin</td>
<td></td>
</tr>
<tr>
<td>Herman R. Massey</td>
<td></td>
</tr>
<tr>
<td>Eugena Mohlhenrich</td>
<td></td>
</tr>
<tr>
<td>Ethel Mohamed</td>
<td>Needleworker</td>
</tr>
<tr>
<td>Fred Moore</td>
<td>Cattle spokesperson</td>
</tr>
<tr>
<td>L. Willie Nabors</td>
<td>Basket maker</td>
</tr>
<tr>
<td>Bert Parnell</td>
<td>Chair maker</td>
</tr>
<tr>
<td>Lollis Pierce</td>
<td>Cotton grader</td>
</tr>
<tr>
<td>J. D. Rankin</td>
<td>Auctioneer</td>
</tr>
<tr>
<td>Andrew Robertson</td>
<td>Blowgun maker</td>
</tr>
<tr>
<td>Liston Shows</td>
<td>Quilter</td>
</tr>
<tr>
<td>Laymon Shumake</td>
<td>Gin operator</td>
</tr>
<tr>
<td>Mrs. Alen Skelton</td>
<td>Cotton spinner</td>
</tr>
<tr>
<td>B. F. Smith</td>
<td></td>
</tr>
<tr>
<td>Jack Smith</td>
<td></td>
</tr>
<tr>
<td>George Spears</td>
<td>Cotton farmer</td>
</tr>
<tr>
<td>James Therrell</td>
<td>Timber spokesman</td>
</tr>
<tr>
<td>James Thomas</td>
<td>Clay sculptor</td>
</tr>
<tr>
<td>T. H. Thomas</td>
<td>Cattle spokesperson</td>
</tr>
<tr>
<td>Bowman Virden</td>
<td>Ox yoke maker</td>
</tr>
<tr>
<td>Richard Wesley</td>
<td>Chair maker</td>
</tr>
<tr>
<td>Dezzie White</td>
<td>Cotton grader</td>
</tr>
<tr>
<td>John White</td>
<td>Auctioneer</td>
</tr>
<tr>
<td>Joe V. Wilson</td>
<td>Blowgun maker</td>
</tr>
<tr>
<td>Mrs. Joe V. Wilson</td>
<td>Quilter</td>
</tr>
<tr>
<td>Frankie Lee Wright</td>
<td>Gin operator</td>
</tr>
<tr>
<td>Cotton farmer</td>
<td></td>
</tr>
<tr>
<td>Timmer spokesman</td>
<td></td>
</tr>
<tr>
<td>Heritage sculptor</td>
<td></td>
</tr>
<tr>
<td>Joe Corney</td>
<td></td>
</tr>
<tr>
<td>Cotton farmer</td>
<td></td>
</tr>
<tr>
<td>rollers</td>
<td></td>
</tr>
<tr>
<td>Corn shuck weaver</td>
<td>Leather worker</td>
</tr>
<tr>
<td>Oak basket maker</td>
<td></td>
</tr>
</tbody>
</table>
Evolution of American Folk Music

Traditional folk music lies at the roots of many of the different strains that make up American popular music. But, the connection between "down home" music and the professional music which evolved from it is often hidden or lost. This year's program, the Evolution of American Folk Music, presents four traditions of folk music and several styles of more popular music which have descended from the older forms. Two of the traditions are familiar to many people who visit folk festivals—Black music and white country music. The other two traditions are ones we have never presented with the same attention—the music of the French-speaking Cajuns of Louisiana, and the music of Spanish-speaking Cubans, Puerto Ricans, and Mexican-Americans from New York and Texas. In these presentations we feature the music that people make at home for their own enjoyment, and the music that developed as these people and their students began making music outside their homes for the entertainment of the public.

Most of us are familiar, for example, with today's Country music—music of mass appeal created in Nashville and Bakersfield, and heard on radios, phonographs, and television. Folk festival regulars are also familiar with some of the older forms of traditional Anglo-American folk music from which today's country music is descended—either the ballads of the Appalachians, or the fiddle tunes which are found in every part of the country. Ballads and fiddle tunes were performed on a front porch, or at a barn-dance. After the turn of the century, people started to get together in schoolhouses and theaters instead of their porches and barns. Skilled folk-musicians began to travel from town to town, like the traveling preachers of an earlier time. They learned from the townspeople they performed for, and they began to spread their music throughout the country. They started to take advantage of the possibilities offered by radio and records—the chance to be heard regularly by many thousands of people. And, as technology developed, it offered improvements in the instruments themselves and a corresponding change in the music—a dobro or steel guitar could replace a wood guitar; an electric guitar or pedal steel could replace an acoustic guitar. Country music not only incorporated technological improvements, it began incorporating many of the other styles of music with which it shared the stage and the air-waves, and began competing with other music for the attention of the public. In the West, bands became larger and added horns and the sound of swing music, creating the music known as Western Swing. In the East, Nashville became the center of a recording and publishing industry like Tin Pan Alley, which developed the sound of modern Country music. And, in the border states and industrial areas of the North, bluegrass developed a third style of music. Today's country music includes not only the latest thing, it includes the older forms as well.

One further example: there are about one and a half million French-speaking people in Louisiana. Two hundred years ago, several thousand French colonists in Acadia (later Nova Scotia) were forced to emigrate. They settled in the bayous and farmland of southern Louisiana, and have preserved not only the French language, but folk music that is very strongly tied to French folk music. The unaccompanied ballads and fiddle-fiddle and accordion music performed even today represent the oldest known forms of Cajun music. As Cajun music began to be featured on phonograph records, the fiddles and accordion were supplemented by guitars, and later by electric guitars, pedal steels, drums, and string or electric bass. From time to time throughout the years, Cajun music has been interjected into country music; it has borrowed from country music and rockability. Zydeco, the music of the many Black Cajuns, is a mixture of blues and traditional Cajun songs. There are many strains of Cajun music today, but, through melody and language, they are united by close ties to the traditional French songs.

There are many differences between Jimmie Rodgers and Merle Haggard, and between the Balfa Brothers and Clifton Chenier. There are also many differences between them and the people from whom they learned; but, there are strong connections within each style of music. That connection—in Cajun, Black, country, and Spanish-language music—is the theme of this program.

Participants

Barry Ancelet
Ardoin Family
Bata Players
Balfa Brothers
Inez Catalan
Sam Chatmon
Clifton Chenier
Wilma Lee and Stony Cooper
& the Clinch Mtn. Clan
Corozo Group

Dorina Gonzalez
José Graves
El Grupo Afro Folklorico
Nuevo Yorquino
Esteban Jordán
Key West Junknoos
Manuel Liscano
Tex Logan
René Lopez
La Patata
Rev. Leon Pinson
Lonnie Lee Pitchford
Christine Rainey and the Ensemble
Sacred Singers
José Reyna
James Tailey
Joe Townsend, Jesse Mays
Lupe Valetti
Speedy West Swing Band

M.C., Cajun program
Cajun musicians
Afro-Cuban drummers
Cajun musicians
Cajun ballad singer
Blues guitarist
Cajun blues band
Grand Ole Opry
country musicians
Puerto Rican
popular musicians
Mexican/American singer
Dobro instrumentalist
Latin folklife group
Chicano folklife group
Junknoos band
Mexican/American
Cantina singer
Country fiddler
J.C., Cuban/Puerto
Rican program
Cajun country singer
Cuban street musicians
Gospel singer and guitarist
One-string player and guitarist
Holiness singers
M.C., Mexican/American
program
Southwest country singer
Gospel singer and guitarist
Mexican/American
Mariachi singer
Western Swing band
The skills of workers from a large number of contemporary occupations are exhibited in the Working Americans area of the Festival.

In addition, this program focuses on the folklore of these occupations: occupational jokes, rituals, beliefs, customs, language, and stories that express workers' true attitudes toward themselves, their jobs and co-workers, their working conditions and unions, their industries, and local communities. Concern is to present the worker not only as a skilled practitioner of his or her trade, but even more importantly, as a person whose entire expressive culture is heavily influenced by the work he or she does.

Putting the worker before the machine in line of importance and consideration at the Festival of American Folklife represents a turnabout from conventional trade fairs, exhibits, and festivals which have stressed the product and technology and ignored the technician both as person and as worker. To present living workers in contextual frames enables the visitor to see other citizens at work, to savor their lore, and understand how their work, if nothing else, makes them participants in history.

This year, with Workers in Communication as the theme, visitor participation continues to be built into exhibits. Through personalized interaction, conversation, singing, or sharing a skill, both the visitor and the participant can take home a better understanding and appreciation of each other.

The Exhibit
As the visitors enter the 17th Street Walkway to the Working Americans area, they will be greeted by a Bicentennial prototype exhibit, focusing on the sights and sounds of three occupational fields: iron and steel, textiles, and communication. This exhibit is planned for use by groups doing labor presentations across the country.

Graphic Communications
In the Graphic Communications area, visitors can follow simplified processes of papermaking, ink milling, and ink testing. Guided by the skilled participants, visitor may try some of these processes. Highlights of the exhibit include contrast the old and new processes — for example hand lock-up composition with computerized composition. The "Festival of American Folklife" newspaper with stories from each area, and daily highlights, is being printed on the site daily, through the Graphic Arts International Union. The modern high speed press on which the newspaper is printed is contrasted with the 600 pound lithostone illustrating basic principles.

The commercial radio communications area will feature radio personalities in a simulated broadcast studio, designed to exhibit the skills of the studio engineer, technician and announcer. The broadcast day, from equipment check to sign-off, will be demonstrated. National Public Radio, the country's only non-commercial radio network, will add to the broadcast to 164 stations in 42 states during the festival.

Telephonic Communications
Also participating the first week of the Festival will be members of the Communications Workers of America: cable splicers, telephone operators, installers, linemen and rescue crews. Visitors will be invited to trace the path of a phone call by using phones installed in one exhibit area, transmitted to another.

Cable splicers will demonstrate skills from an unusual manhole exhibit. Cable splicing normally takes place under the streets as well as on telephone poles. At the Festival, a simulated demonstration manhole will allow viewers the unusual sight of the "inside" of a manhole.

Other workers, atop poles, will perform a pole-top rescue assisted by specially trained rescue men.

Ham Radio
During the second week of the Festival, visitors are invited to participate in the multi-faceted aspects of Amateur Radio Communications or "ham" radio. This exhibit will feature DX or international communications, FM repeater communications, an actual working station and exhibits focused on some of the newer ideas in ham radio — communications via satellite and ham TV. The amateur radio station will be using the special call, WW3FAF, issued by the Federal Communications Commission for the occasion. Contact will occur with other amateur stations on a world-wide basis. Exhibits will be operated by members of the Foundation for Amateur Radio, a Washington, D.C. ham radio organization.

Workers in Theater
Workers in Theater will be sharing their skills and lore the second week of the Festival. In the rehearsal area, actors will be working with a director, musical director and choreographer to prepare a musical. Some of the songs, dances and scenes will be in early stages of rehearsal; some will be performed under conditions simulating a "dress rehearsal." In design booths, scenic artists working with sketches, paintings and models will demonstrate how they transform design ideas into physical reality. Costumers will explain their art from sketches to finished product.

Throughout the day, participants will share the experiences, stories and customs associated with their lives in theater. Next to an open stage, a typical callboard will detail the order of each day's schedule. Musicians are usually considered entertainers or people who make music for their own enjoyment. Musicians are surely workers in communications too. Workshops in the Working Americans area will explore with musicians the communication of ideas, dreams and beliefs, as well as music as an occupation and livelihood. The education of a musician, the creation of a song, the performance situation, and subjects that are the source of song, are topics to be explored. In discussions among musicians and other workers, workshop leaders will draw out similarities and differences between music and other occupations — from finding the job to receiving a pay check; from changing conditions to worker's folklore.

Since 1971 the Festival of American Folklife has broadened the scope of traditional folklore by including exhibits featuring the American working man and woman. The premise is that folklore is a continuing process and that occupations generate individual styles, superstitions, language, initiations that unite those workers within one occupation across the country and around the world. Festival presentations are the result of extensive planning and cooperation among the AFL-CIO, the U.S. Department of Labor, the Smithsonian and its Folklife scholars, and the National Park Service.

Presentations are being developed toward the major Festival of American Folklife planned for the Bicentennial, which will include as many as 90 occupational groups.
Participants

Communications Workers of America
President: Joseph A. Beirne
Exhibit Coordinator: Jeffrey Shaw
Participants:
Albert Greenwood
Calvin Foster
Edward O'Connor
James Spicknall
Chris Dreslin
Max Lindsey
Elmer Pilgrim
Richard Lincoln
Don Fox
Groff Yeck (Sarge)
John Claggett
Francis J. Kriege, Jr.
Roger Culler
C. W. Smith
Harold Newton
John Rumsey
Alice Williams
Vicki White
Blondell Ware
Wila Hall
David Moore
Bernice LaCour
Hazel Rouse

Graphic Arts International Union
President: Kenneth J. Brown
Exhibit Coordinators: John A. Stagg, Walter Lypka
Participants:
Carolyn Forster
Harvey Lovin
Arnold Grummer
Other members of the Graphic Arts International Union will also be participating in this exhibit.

Foundation for Amateur Radio
President: Hugh Turnbull W3ABC
Exhibit Coordinator: Edmund B. Redington W42M
The Foundation acknowledges the support and co-operation of the national organization of radio amateurs, The American Radio Relay League, Inc. (Newington, Conn.), and the participation of the following League officials: Victor Clark W4KFC (Vice President), and Harry McConaghy W3SW (Director, Atlantic Division).

Department Of State Amateur Radio Club
Bryan Cordray WA5SPI
John Swafford W4HU
William R. Jochimsen W3UV
Fred Vogel WA3QBJ
Hersh Miller W3SWD
Mac Shimp WA3PP
Jim Brown W5DRP
James Bullington K4LSD
Gale Conard K3VTA
Pauline Conard WA3VHH
Tom Masingill WB4KNW
Glen Starkey K4PI
Sam Staton K4IB
Dexter Anderson K3KWJ
Will DeClerq WA4DB
Earle Sherman K4HQP

National Capital DX Association
Don Search W3AZD
Jim Douglas W32NH
Lynn Lamb W3BWZ
Pete Huber WA3KSO
Joe Mikuckis K3CHP
Burt Cohen W3CRE
Dick Price W3DBT
George Grant WA3MBQ
Dick Propst W3NL
Bill May W3RX
Mort Cohen K3SXQ
Bill Shepherd W3ZSR
Steve Jarrett K4CFB
Ray Johnson K4DYO
Pete Raymond K4EKJ
Jinny Beyer W4IDG
Ray Porter K4OMR
Ray Spence W4QAW
Ted Cohen W4UMF
John Kanode W4WSF
John Boyd W4WWG

The American Federation of Television and Radio Artists
Northern Virginia FM Association, Inc.
George Miller K4EJ
Charles Raybuck W4YEB
J. William Miller K3MM
Walter Lockhart W3PWB
Donald Dunlap WB4QAX
Robert Payton W4GPD

Amateur Radio Public Service Corps
Karl Medrow W3FA
John Munholland K3LFD
Bob Slagle K4GR
Bud Cone WA4PBG
Sherin Winings WB4RDV
John Manning WB4MAE
Charles Stay W4HE
Craig Church K4GOR
Philip Sager WB4FDT
Steve Floyd WB4YHD
Marc Pressman WB4DRB
Ken Johnson WN4GKY

Radio Amateur Satellite Corporation
(AMSAT)
Perry I. Klein K3JTE
Jan A. King W3GEY
Wm. A. Hook W3QBC
Charles Dorian W3JPT
William A. Tynan W3KMV
Joseph Kasser G3ZCZ/W3
Richard Daniels WA4DQU
Thomas H. Mitchell WA3JBD
Edward Ramos W3HOO
R. Alfred Whiting K3BRJ

Washington Area Young Ladies Radio Club (WAYLARC)
Irene Akers W3RXJ
Elizabeth Zandonini W3CDQ
Ethel Smith K4LMB
Maxine Harris WA4JWU
Janie McIntyre K4BNG
Claire Bardon K4VT
Mary Seaton W4HRD
Pat Morton LU1BAR/3
Meg Caufield W3UTR
Peg Demueles WA3SCX
Sandra Rutiser K3SOX
Ginny Pemkerton K4SHE

Actors Equity Association

National Association of Broadcast Employees and Technicians

Scenic Artists, of the International Brotherhood of Painters and Allied Trades

American Federation of Musicians
Hal C. Davis, President
in cooperation with
THE MUSIC PERFORMANCE TRUST FUNDS
Kenneth E. Raine, Trustee

Music Performance Trust Funds
The music for this occasion is provided by a grant from the Music Performance Trust Funds, a public service organization, created and financed by the recording industries under agreements with the American Federation of Musicians.

Phyllis Boyens
Philip Cassadore
Singer, guitarist
Apache singer

Sam Chatmon
Hazel Dickens
Jim Garland
Joe Glazer
Sarah Ogan Gunning
Janie Hunter
Bessie Jones
Jesse Mays
Mary McCaslin
Paul Ortega
Bruce Philips
Jim Ringer
Florence Reece
Houston Stackhouse
James "Son" Thomas
Varney Watson
Floyd Westerman
Nimrod Workman

Workshops on labor lore are part of the Working Americans presentation. This year such topics as: The Labor Movement—heroes, heroines, scabs and skunks; the Labor Movement—organizer's lore; Music as communication—songmaking, are scheduled. Check the listing for time and place.
Native Americans

Our Homes
Fires burning with crackling cedarwood,
Fry bread sizzling in old frying pans,
Worn out tables, standing proud and straight
Just like the old folks
Patched walls hiding the voices of wise and gentle
Grandparents, laughing children
Chipped dishes and cups holding memories of
Feasts, pow wows and family celebrations.
Couches keeping the secrets of grandpa's stories
What more can I say, Indian homes are the greatest.
Howard Rainer, Taos-Creek

As part of an on-going plan to present traditions from all of the Native American groupings within our Nation by 1976, the 1974 Festival of American Folklife will feature tribal representatives from California, the Basin and Plateau in the Native Americans area. The traditional activities of Native Americans in the Far Western states of California, Utah, Nevada, Idaho and Colorado will be highlighted as a means of communicating a knowledge of the traditions that continue in Indian communities throughout the Nation. The foods, the language, names of towns and rivers, are in many instances, a legacy of the first Americans. Participation by Native Americans recognizes that Indians are an active part of the 20th century, while maintaining values and ways of cultural expression older than the country itself.

Exhibit Preparations
Individuals known by Native American communities were asked to act as coordinators for their communities' presentation. It was the coordinators responsibility to assemble a program of music, dance, crafts and workshops that would best represent the lifestyles of a people. Coordinators interviewed potential participants, searched tribal histories and planned the Mall presentations. A Native Americans Advisory Group was established to consult on presentational elements.

"According to the U.S. Census for 1970 there are 792,730 Indians today. Of these, 488,000 were residing in or near reservations. In 1500 there were approximately 840,000 Indians in North America."

A new presentation, the multi-media Learning Center, has been added to the Native Americans area this year, to help communicate information and historical contexts for the presentation. Under the category of Community, such topics as the Indian Family, Native Community, and Contributions to America will be demonstrated. Under the category of Language, bi-lingual education and non-verbal communication will be demonstrated. Visitors can attend language classes, learn Indian songs, and find a place to relax while viewing photographs of contemporary and historic Native American people.

In the Sports and Games area, energetic visitors will be invited to pit their skills against outstanding Native American athletes. Traditional Indian games, foot races, corn stalk shooting, stick ball and "Eskimo Olympics" will be played along with hand games. The area will feature daily archery competitions and canoe races in the Reflecting Pool. Young Indians, proficient in traditional and modern sports and games will demonstrate through competition the attitudes of Native Americans about physical activities and their role in Indian life.

Crafts and Food, always important aspects of Native American presentations at the Festival, offer new varieties this year. Skilled artisans will be carving redwood log canoes in the traditional manner. Fishing boats made from Tule reeds will be exhibited alongside workshops on traditional woven Salmon nets in use today. Beautiful California shells will be crafted into ornamental necklaces and decorative buckskin skirts. Dance headgear used by the tribes, will be fashioned and demonstrated along with other traditional California tribal clothing in ceremonial dances on the California stage. Other activities on the stage will be storytelling and workshops of basketry.

The Basin/Plateau area will demonstrate featherwork, beadwork, and other traditional crafts still active among tribes in Colorado, Utah, Nevada and Idaho. Craftsmen will make clothes, drums, flutes. On the Basin/Plateau stage, will be music, legends and traditional dances.

Food to sample includes acorn bread, fry bread and California style salmon roasted on open fires.

The Native Americans area features its people and how they live. Come visit with the First Americans.

From the first Festival, Native American presentations have demonstrated the vitality of craft traditions, culinary arts, and lore.
Participants

California

Tolowa
Sheryl Bommelyn
Loren Bommelyn
Kara Brundin
Brenda Green
John Green
Carl James
Samuel Lopez
Billy Richards
Mark Richards
Marvin Richards
Don Stunrick

Basin/Plateau

Paiute
Marie Brown
Stannard Frank
Lily George
Madaline Kaamasee
Lena Murphy
Marjorie Stark

Basketmaker

Shoshone
Ella Bear
Jimmy Dan
Agnes Gould
Audrey Gould
Austin Gould
Vincent Ponzo

Basketmaker

Northern Ute
Irene Coch
Loya Gardner
Maxine Natchez

Basketmaker

Ute Mountain
Cliff Duncan
Bonnie Hatch
Sarah Hatch
Danny Tallbird
Ruby Tallbird
Tony Tallbird

Pow Wow MC
Dancer, potter
Dancer
Buckskin worker
Dancer

Southern Ute
Ramona Eagle
Dan Jefferson
Tim Jefferson
Bonnie Kent
Elsie Kent

Dancer
Dancer
Dancer
Dancer
Dancer

Nez Perce
Randall Ellenwood
Wilfred Halfmoon
Owen Stickapo
Allen Stickpoo

Dancer
Dancer
Dancer
Dancer

Sports and Games

Creek
Paul Culley
Paula Culley
Jeannie Fixico
Emma Lowe
Larry Soweka

Stickball
Stickball
Stickball
Stickball
Stickball

Cherokee
George Dixon
Lyman Vann

Archer
Archer

Athabaskan
Fred Titus

Archer

Acoma
Gordon Joe

Track runner

Father and son demonstrate the continuing Native American traditions at regular pow-wows. Urbanized Indians will be represented by films and workshops in the Learning Center of the Native Americans area.
Children's Folklore

Every child carries a special collection of his own folklore. He or she might become a collector of elephant jokes, or jump rope rhymes, or limericks. We all probably remember a variant of: "One fine day in the middle of the night; two dead men got up to fight." Or: "Owhay otay easkpay iglatingay," or perhaps even: "hopow hopo spopeak opop lopangopuage."

In a country as large and culturally diverse as America, there are also many ethnic traditions which become part of a child's lore, special ways of celebrating holidays, games, dances and songs in languages other than English.

Children's folklore is in constant change as is all lore. The past models are varied and thus created anew; sometimes being conserved by children in one form for hundreds of years. You might be surprised to find that some of the rhymes sung by black children in Washington, D.C. bear a close resemblance to rhymes collected in 19th C. England from adults. Consider this comparison:

Little Sally Walker
Sitting in a saucer
Weeping and crying all over
She have done.
Rise, Sally rise
Wipe your dirty eyes.
Put your hands on your hips
and let your backbone slip.
Oh, shake it to the east,
Oh, shake it to the west,
Oh, shake it to the one that
You love best.

London, England 1898

Try for the east
Try for the west
Try for the one that
You love best.

In addition to the oral traditions of childhood, most people vividly recall the pranks, fads, and the private fantasy life of playing house, school, cowboys and Indians, spacemen and cars. A teenager collects spying on the neighbors, tactics for disrupting class, trading baseball cards and marbles, and games of poisoned messages.

The children's area was created to encourage children's participation in the Festival, teaching and learning dances, tactics for disrupting class, trading baseball cards and marbles, and games of poisoned messages.

The children's area was created to encourage children's participation in the Festival, teaching and learning dances, tactics for disrupting class, trading baseball cards and marbles, and games of poisoned messages.

All children are invited to explore the children's area, accompanied by a responsible adult.

Family Folklore

At some time in history it must have happened that a person attended a performance of celebrities, and, in a marvelous turn-about, found himself the celebrated. Perhaps he made a spectacular catch of a home run in the stands. Suddenly, it was his autograph being sought, obscure anecdotes about his past became crowd pleasers.

A similar turn-about takes place at the new Family Folklore Center in the Festival of American Folklife: the festival-goer who comes to see the celebrated folk, finds at the Family Folklore Center, himself celebrated as "folk."

Traditional cultures, as we know, transmit their lore across generations, some of it surviving with only small changes for hundreds of years. A family represents a mini-culture, but, most modern American families do not preserve their folklore across generations.

Folklore is created anew in every family: family traditions of things to do on Sunday, private jokes, endearments, nicknames and expressions; gestures and caresses which take on special meaning; anecdotes concerning eccentric aunts and in laws; memories of "good-times," frequently recounted, which take on a kind of mythic quality and help the family through the "not-so-good-times."

Does this fact—that the lore is created anew and does not travel down through the generations—make it of any less interest? Quite the contrary.

Folklore that travels across generations is of interest because of what it can tell us of the past; it can give us a sense of historical permanence and continuity. But folklore created anew by individuals confronting similar situations such as family life can also give us a sense of what is permanent and lasting—not so much in history as in the human condition.

The 1974 Festival of American Folklife makes a marvelous turn-about and celebrates the lore of the festival-goer.

At the Family Folklore tent a group of folklorists are on hand to speak with festival-goers about several areas of family lore: Names and expressions: nicknames, pet names, names for automobiles, endearments, euphemisms, greetings, and family words and expressions of all kinds. Foodways, traditional family foods: Descriptions of holiday foods and traditional ethnic dishes will be collected, as well as special treats made for the children—and invented by the children! Family anecdotes: ranging from what has been termed the "family saga"—legends of a family's ancestors, often including such elements as lost fortunes—to quirky family experiences. One part of the Family Folklore tent will be devoted to children. Here the folklorists hope to learn from the children themselves selected portions of their family lore, such folkloric items as remedies for bad dreams and procedures for "dibbing," to learn the kind of lore which adheres to the experiences of childhood.

It is our hope that efforts at the Family Folklore Center will result in good published collections of family lore. But far more important is our hope that the process of collection will be a rewarding one for the festival-goer, that it will also enable him to bridge the gap between the great traditions he sees expressed on the various stages and displays, and the small traditions which are such an integral part of his everyday life; to make the connection between the traditions of ethnic and occupational groups, and the traditions in his own family.

Participants

Bessie Jones
Janie Hunter
Ann Mitchell
Children's folklorist
Children's folklorist
Cornhusk doll maker

London, England 1898

Try for the east
Try for the west
Try for the one that
You love best.

Little Sally Walker
Sitting in a saucer
Weeping and crying all over
She have done.
Rise, Sally rise
Wipe your dirty eyes.
Put your hands on your hips
and let your backbone slip.
Oh, shake it to the east,
Oh, shake it to the west,
Oh, shake it to the one that
You love best.

Little Sally Walker
Sitting on the sand
Crying and weeping for a
Young man.
Rise Sally, rise, Sally
Wipe away your tears.
Sponsors
Native Americans
Bureau of Indian Affairs
Public Information Office
Department of the Army – Pentagon
Coalition of Eastern Native Americans
Louisiana Pacific Redwood Corp.
Humboldt County, Calif.

Old Ways in the New World
American Revolution Bicentennial Admin.
The Government of Finland
The Government of Greece
The Government of Trinidad and Tobago

Old Ways in the New World
American Revolution Bicentennial Admin.
The Government of Finland
The Government of Greece
The Government of Trinidad and Tobago
Humboldt County, Calif.

Regional Americans
The State of Mississippi

Working Americans
AFL-CIO
Department of Labor

Contributors
Native Americans
California:
Bethany Lutheran Church, Menlo Park
Standard Plywood, Crescent City
Miller Redwoods Co., Crescent City
Relim Redwoods Co., Crescent City
J.W. Copeland Yards, Arcata
Yurok Tribal Council
Hoopa Tribal Council
Northern Indian Calif. Education Assoc.
Aqua Caliente Tribal Council

Oklahoma:
Fort Sill Museum, Lawton
"Anadarko Daily News," Anadarko
"Lawton Constitution," Lawton

Other:
American Indian Press Assoc.
Americans for Indian Opportunity
N.E.W.S. Photo News Service
Library of Congress
Motown Record Co.

Indian House Records
American Indian Athletic Assoc.

Old Ways in the New World
International Visitors Information Council
Embassy of Finland
Embassy of Greece
Embassy of Norway
Embassy of Sweden
Embassy of Tunisia
Ponton Society “Komninoi,” N.Y., N.Y.
Olympian Brotherhood of America, Inc.
Balt., Md.

Regional Americans
U.S. Dept. of Agriculture
Bethelville Agriculture Research Center
Miss. Agricultural & Industrial Board
Miss. Dept. of Archives & History
Miss. Dept. of Agriculture
Miss. Agricultural & Forestry Experiment Station
Miss. Economic Council
Miss. Cattlemen’s Assoc.
Miss. Forestry Assoc.
Mr. Richard Molpus
Molpus Lumber Company
Masonite Corp.
Weyerhaeuser Lumber Co.
St. Regis Paper Co.
International Paper Co.
Crown-Zellerbach
Georgia Pacific Lumber Co.
Mr. Hugh Arant
Miss. Farm Bureau Federation

Working Americans
AFL-CIO Labor Studies Center
American Type Founders
ANTX hill Workshop
Chesapeake & Potomac Telephone Co.
Dept. of State – U.S.I.A., Recreation Assoc.
E. I. du Pont de Nemours & Co., Inc.
Graphics 4, Inc.
The Hallicrafters Co.
Heidelberg Eastern, Inc.
Institute of Paper Chemistry
K & E Cooper Trent, Inc.
Printing Developments, Inc.
RCA Broadcast Systems Division,
Camden, N.J.
Schubert Foundation

Steight & Hellmuth
3M Company

Children's Area
Aetna Rug and Upholstering Cleaning Co.
Dieners Inc.
The Hecht Company
Mill End Shops
Do Your Own Thing, Yarns
The Knitting Basket
The Needlecraft Center
Anderson Quinn Valet
Yarns and Twines
Woolgathers Inc.
Knitti-Gritti Yarncraft Inc.
Craig Knit Studio Inc.
The Tonka Corporation

Special Thanks
Native Americans
Fr. Sill Museum, Lawton, Okla.
Gillette Griswold, Dir.
Horace Poolaw, Kiowa Tribe
Bureau of Indian, Public Information Office
Affairs, Dene Curtis, Mary Martin, Harriet
Burgess, Mary Ellen Ayres
American Indian Press Assoc.
Richard LaCourse, Exec. Dir.
Inst. for the Development of Indian Law
Kirk Kickingbird, Dir.
National Congress of American Indians,
Chuck Trumble
American Indian Consultants, Inc.
Ernest Stevens, Pres.

Old Ways in the New World
Foreign nation agencies & individuals
Ministry of Culture & Science, Athens
George Kournoutos, Dir. Gen.
Cultural Affairs
George Maranghides, Dir. Gen. Cultural
Relations with Foreign Countries
Aglayia Ayoutandi, Director, Institute for
Asia Minor Studies, Athens
Konstantine Kefalas, Director, Museum of
Popular Art, Athens
Athena Kalliga, Secretary-General, National
Pontic Society, Athens
Dr. Salah El Mahdi, Ministry of Cultural
Affairs, Tunis

Per-Axel Hildeman, Swedish Institute,
Stockholm
Scandinavian Airlines System

U.S. Department of State
David Burgoo
Anthony Dalsimer
Benjamin Tua
American Embassy in Finland
American Embassy in Greece
American Embassy in Norway
American Embassy in Sweden
American Embassy in Tunisia
U.S. Consulate, Montreal

Scandinavian-American organizations and individuals
Sons of Norway, Washington, D.C.
Kipinä Kerho, Finnish Women’s Club,
Washington, D.C.
Vasa Order of America,
Drott Lodge #168, Washington, D.C.
Norwegian Society of Washington, D.C.
John Allee, American Scandinavian
Foundation, Washington, D.C.

Greek-American organizations and individuals
Ioannis Papadopoulos, N.Y., N.Y.
Gus Nicolaides, Balt., Md.
Tommy Toromanides, Dobbs Ferry, N.Y.

Program Advisors
Skandia Music Foundation, Seattle, Wash.
Dr. William Carroll, Northland College,
Ashland, Wisc.
Ralph Jaikinen, President, Suomi College,
Hancock, Mich.
Alan Kagan, Univ. of Minn. Dept. of Music,
Minneapolis
Maury Bernstein, Univ. of Minn. Dept. of
Music, Minneapolis
Dept. of Arabic, Georgetown Univ.,
Washington, D.C.
Doris Dyen, Univ. of Ill. Press,
Champaign-Urbana, Ill.

African Diaspora
Trinidad and Tobago Assoc.
IVIS
Afro-American Bicentennial Com.
WTOP TV, Washington, D.C.
Contact Africa, Washington, D.C.
Staff

National Park Service

Director: Ronald H. Walker
Deputy Director: Russell E. Dickinson
Director, National Capital Parks: Manus J. Fish, Jr.
Deputy Director, NCP: John A. Townsley
Assistant to the Director, Public Affairs, NCP: George Berkley
Superintendent, NCP-West: Luther C. Burnett
Area Supervisor, NCP-West: George Mahaffey
Concessions Coordinator: Jane Rabbitt
Program Coordinator: Andy Wallace
Technical Services Coordinator: John Hoke
Technical Services Coordinator: Nino Vaghi
Supervisor, U.S. Park Police: Sgt. Michael Barrett
Supervisor, Visitor Services: Mary Robinson
Festival Coordinator: W. Douglas Lindsay, Jr.

Smithsonian Institution
Division of Performing Arts

Director: James Morris
Deputy Director: Richard Lusher
Director, Folklife Program: Ralph Rinzler
Program Development Officer and Senior Folklorist: Robert Byington
Acting Admin. Officer: Ernestine Potter
Fiscal Officer: Isabelle Jasper
Graphics Designer: Janette Stratton
Design Consultant: Kenneth Dresser
Production Manager: B. C. May
Education Services Officer: Susanne Rosenthal
Public Information Officer: Manuel Melendez
Participant Coord. Music Coord.: Louise Neu
Special Concerts Coord.: Frank Proshans, James Reich
Travel Coord.: Cynthia Hightower
Supply and Equipment Coord.: James Moon, Elsa Vogelsang
Volunteer Coord.: Helen Stanford
Concessions Manager: Saul Baran
Production Staff: Eva Elliott, Lynn Cilinski, Sarah Lewis, Peter Reiniger, Cathy Broad, Laurie Wilburn, Alice Miller, Amy Melnicove, John Stewart, David Reinhard, Anne Mercer, Michael Gehron, Janice Bigbee, Robert Oliver, Joseph Perez, Marc Cheshire

Consultants
Hugh Cleland
Joe Glazer
Herbert Gutman
Mike Heisley
M. B. Schnapper
Leon Stein

Department of Labor
Department of Labor Library
Richard Conn
Jonathan Grossman

Other Organizations
American Iron & Steel Inst.
American Revolution Bicentennial Admin.
American Telephone & Telegraph Co.
American Textile Manufacturers Assoc.
C & P Telephone
Russ Dalton
Press Associates, Inc.
Harry Conn and Alex Uhl

Smithsonian Institution
Dept. of Applied Arts
Les Fennegan
Julia L. Haftley
Ellen Hughes
Ruth Jordan
Library
Photographic Services
George T. Sharrer
James Spears

Universities and Libraries
The Library of Congress
The Pennsylvania State Univ., Alice Hoffman
Wayne State Univ., Archives of Labor History
Philip Mason

Children's Area
Jean Alexander
Albert Segal
Susan Willhoff
Judy Bressler
Mike Heisley
Sarah Cornwall
Carol Lange
Jill Shulman
Pam Shailer

Working Americans
AFL-CIO and Affiliates
AFL-CIO Labor Studies Center
Fred Hoeher, Lisa Portman, and Janis Strange
Theodore Bikel
Sidney Brechner
Communications Workers of America
John Koffler, Designer

Anacostia Museum, Washington, D. C.
James Hooks Architectural Company
Flora Molton, Black Music Consultant
Walter Kennedy, Gospel Music Consultant

Regional Americans
Miss. Authority for Educational Television
Miss. Arts Comm.
Miss. American Revolution Bicentennial Comm.
Miss. State Legislature
Delta Cotton Council
Craftsmen's Guild of Miss., Inc.
American Cattlemen's Assoc.
National Cotton Council
Archives of Folksong, Library of Congress
Potomac Craftsmen Inc.
Joe Lee, Photographer
Dan Guravich, Photographer
William R. Ferris, Jr., Yale University

Staff
Festival of American Folklife

Native Americans
Acting Program Coordinator Carole Parker
Assist. Program Coord. Thomas Kavanagh
Sports & Games Coord. Matt Waconda
Assist. Sports & Games Coord. Ethan Bigpond
Learning Center Coord. Howard Rainer
California Coord. Joy Sundberg
Basin/Plateau Coord. Jim Jefferson
Language Consultant Virginia Hymes
Workshop Coord. Rayna Green
Participant Coord. Abby Watkins
Native Americans Advisory Group Louis Bruce, Clyde Nahwoossy, Dell Hymes, William Sturtevant, Samuel Stanley, Herman Viola, Carnes Burson, Robert Byington
Production Staff Anne Labovitz, Elizabeth Jolie, Cindy Mullikan, Nancy Shickler, Carson Vicenti, Cary Vicenti, Mary Jane Van den Berg, Stephanie Altomare

Regional America
Program Coord. Peggy Martin
Field Research Photographer Roland Freeman
Participant Coord. Marge Stone
Production Staff Steven Jarrett, Dorothy Neumann, Linda Ryan, Bruce Bellamy, Peter Byrne, James Rikoon, Cindy Robinson, Terry Reed

Old Ways in the New World
Program Coord. Shirley Cherkasky
Assist. Program Coord. Caria Broden, Suzanne Cox
Participant Coord. Betty Favre
Tunisian Area: Field Research and Presentation Specialist Carole Cornell
Consultant on Arabic Cultures Sami Hanna
Scandinavian Area: Field Research and Presentation Specialist Gordon Traicke, Heddy-mai Tall
Greek Area: Field Research and Program Directors for Balkan and Eastern European Cultures Ethel Raim, Martin Koenig
Production Staff Maria Giganovich, Paula Hristo, David Evans, Alfred Sugg, Michael Lodick, John Guidone, Ethan Gordon, Chip Stanard

African Diaspora
Program Coord. Rosie Horn
Folklore Specialist Bernice Reagon
Field Researchers James Early, Louise Robinson, Carol Mailard, LYN Dyson
Participant Coord. Marta Schley
Production Staff Butch Lvey, Fred Leitch, Nick Meyers, Allen Hughes, Kenneth Smietzer

Family Folklore
Folklore Specialists Steven Zeitlin, Holly Cutting-Baker, Sandra Gross, Rosemary Shanlon

Students-in-Training
Smithsonian Institution Office of Academic Studies Kimberly Baer, Sarah Cornwall, Catherine Corum
Museum Internship Program Susan Helm, Brian Hunt

Tour Program
Touring Performances Services Dir. Mark Mason
Ethnic Tours Coord. Pat Gebhard
Production Staff Norma Graus, Sally Roffman, Elena Scott

Working Americans
Program Coord. Shirley Askew
Assistant Program Coord. Susan Donahue
Exhibit Coord. Les Finnegane
Program & Exhibit Consultant Ruth Jordon
Field Researchers Robert Bonner, Saul Brody, Bruce Nickerson, Robert E. Porter, Richard Skrinjar, Kenneth Goldstein
Consultants Archie Green, Jill Shulman
Production Staff Denis Lachman, William Spaulding, Adam Lewis, Susan Sivard, Frank Yates, Peter Byrne, Dennis Harris

Children’s Area
Program Coord. Kate Rinzler
Assistant Program Coord. Barbara Meincove

A special thank you is extended to all Smithsonian Institution staff and volunteers who help in so many ways. Their spirit of cooperation and good humor contribute enormously to the success of the Festival of American Folklife. Without their assistance, prior to, during and after the event, the Festival could not be presented.

Smithsonian Technical Services
Mechanical Services Branch
Chief Foreman William Wells
Liason Leon Doane
Cabinet Shop Foreman John Oakly
Assist. Foreman Paul Willis
Paint Shop Foreman Charles Gallagher
Assist. Foreman Ronald Armstrong
Sheetmetal Shop Foreman Nelson Boughan
Assist. Foreman John Denbow
Plaster Shop Foreman Paul Haas
Assit. Foreman Earl Moore
Engineer Shop Foreman Robert Madden
Assist. Foreman William Adams
Electronic Shop Foreman John Smith
Assist. Foreman William James
Machine Shop Foreman William Sonntag
Plumbing Shop Foreman Samuel Steimour
Assist. Foreman John Anderson

Festival Program Book
Editor Susanne Roschwalb
Art Director Janet B. Stratton
Production Assistants Cathy Broad, Louise Neu

Typesetters General Typographers Artisan Type Graphics 4 Inc.
Printer...