

1975 festival of american folklife

SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE



When John Henry was a little boy
Sitting on his father's knee
Said the Big Bend Tunnel on the B.&O.
Is going to be the death of me.

Bringing Americans together is one of the things we do best.

American Airlines is proud to support a Bicentennial project that's also about bringing Americans together — the Festival of American Folklife.

Different people coming together for a common purpose — to live, to work and to play — is a magnificent human enterprise.

It's at the heart of our heritage, and it's the reason why we have faith for the future.

We, the more than 35,000 people of American Airlines, will be doing our best by helping the Festival get around the country. And by encouraging Americans everywhere to visit it.



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Foreword

The living art that the American people make of their own experience is not taught in our educational institutions, performed in our concert halls or housed in our museums. Folk songs and dances may be taught in schools and interpreted by professionals in concerts; material culture appears in museum exhibitions and collections, but living folkways are drenched with the rich, vital style which only the living tradition bearers themselves can impart to the performance of a song, to the execution of a complex craft technique, to the telling of a tale. The Festival celebrates folk cultures as they persist in thousands of styles among millions of people who inherited folkways as part of their life styles.

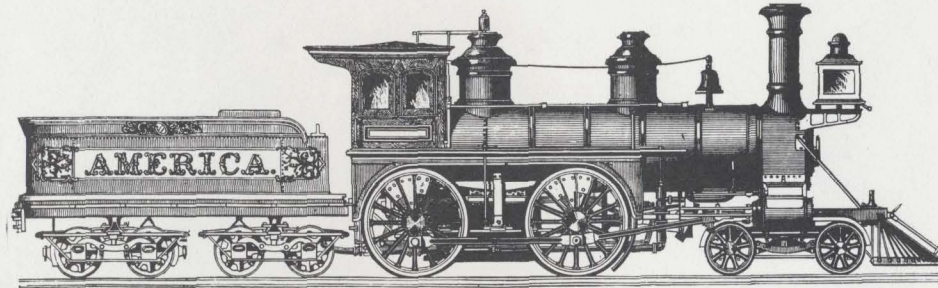
The Festival was established in 1967 by Secretary Ripley with the phrase: "Take the instruments out of the cases and make them sing." The Smithsonian had the objects; the mandate was to find the people who create and use them.

Our quest has been neither demographic nor ethnographic. The search is to locate people who are strong living practitioners of music, food, dance and craft traditions.

Much of the material demonstrated and performed at the Festival is heard regularly in homes and backyards, community halls and churches across the country. Most of the material is performed unreflectively, some is taken for granted by the participants themselves, and some is treasured.

Among communities of sacred harp singers everyone can lead the singing and read the shape notes, even youngsters. But each group has one leader who can lead and read better than the rest. The Karpathos Greeks in Baltimore may have good lyra players and pipers of their own, but they may send

The Cover



to Canada for a virtuoso when a big wedding is in the offing.

Each community has its own values, recognizes its own cultural leaders and living treasurers. It takes a bit of cultural detective work for us to identify the community values and reflect them accurately. More than 50 field surveyors have helped bring together this year's 900 participants. The role of the Festival is to find, encourage and celebrate the cultural minorities that make up the American majority.

The separate programs are convenient but overlapping groupings: we are all Working, Regional and Ethnic Americans who have participated in family and children's folklore. The Festival is the place for you to meet the champions of these traditions but also to contribute. The National Park Service and the Smithsonian Institution invite you to participate in this event bringing to it your own songs, stories, dances, recipes, superstitions and jokes at the same time that you come prepared to learn those of others.

James R. Morris
Director, Division of Performing Arts

Ralph Rinzler
Director, Festival of American Folklife

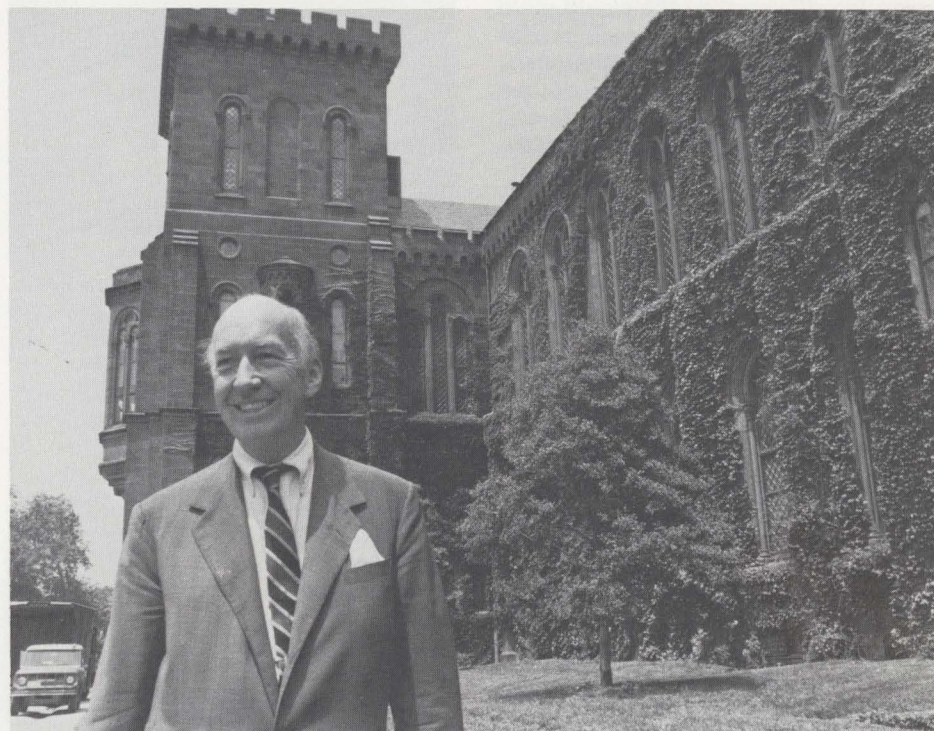
For a century and a half the train has been a powerful symbol. Its impact on folk creativity has been as dynamic as has its effect on the transportation industry. At this year's Festival it serves as an appropriate symbol, unifying the six program themes. It is a folklore image that originates in Working American's area, but affects us all. Regional Americans are descendants of some who came to this country to build "the iron road." As a unifying force, the train joined the two coasts bringing people together. As a dividing force, it cleaved the prairies, decimating the buffalo, pushing Native Americans from ancestral lands to narrowly defined reservations. The train was a passage to freedom for Blacks, the source of song and lore for poets and bards. At the Festival Mrs. Elizabeth Cotten, the 82-year old singer-guitarist will sing her childhood composition, "Freight Train," a beloved folk song now heard round the world. Other songs of transportation will be shared in the Working Americans area where railroaders will also tell stories and demonstrate skills. The train is a focus, generating heroes, heroines and dreams.

Cover photo by Lightworks.

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The Festival: Theater of Action



Eight years ago the Smithsonian started the annual summer Festival of American Folklife involving live performers. They demonstrated to visitors on the Mall that a museum exhibit might consist of tools or instruments temporarily laid aside, but not obsolete. The persistence of crafts, of cultures that involve making, using and playing with such tools or instruments, needed to be underscored, and our theater of action was the museum.

I venture to think that there is a close relationship between what our Festival (June 25-26 and July 2-6) has been seeking to express and some of the newly recognized strivings encompassed in the terms "cultural diversity" or "pluralism." In the Folklife Festival we rejoice in the annual recognition of the persist-

ence of "Old Ways in the New World," as we call it—the perpetuation of national and family folkways, whether they belong to so-called minorities or are transmitted customs from all over the world.

In the same way, we have brought Native Americans to the Mall to demonstrate the resurgent Indian population's concern with enduring crafts and rituals, while our "African Diaspora" celebrates the music, body movement and lifestyles of Blacks on three continents. In a typical large American city such as Philadelphia there are perhaps 30 subcultures, whose practitioners jealously perform Polish folk dances, eat Greek food or preserve tribal music.

There is in mankind today a fear of the loss of identity. We fear that union of megastates and megacorporations

The Festival: Living History

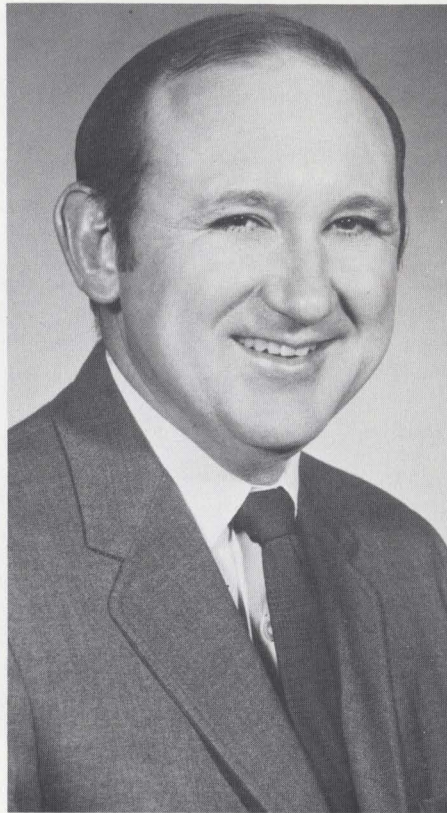
which for efficiency's sake would mold us all—our thoughts as well as our actions—to a new life where differences between groups would be smoothed out. Communications, education and international economics would gradually wipe out group differences.

In the United States we still recognize cultural diversity or pluralism. In the United Nations, nationalism is rampant. Nationalism is a political extension of the individual's yearning for the family, the clan, the tribe.

Is it any wonder that the persistent quest for identity surfaces in nationalist (i.e. tribal) strivings in India? Nagas prefer to keep themselves identifiable as Nagas. Persistent tribal patterns in Africa, religious patterns in Northern Ireland, nationalist actions in the Middle East all have a close correlation with the persistence of folk cultures and tribal or clan relations. I suspect that the continuing tensions in the Middle East would be placed in clearer perspective if they were understood to have strong folk roots far deeper than economics or even religion. Recent experience in the less developed parts of the world shows that fear of the iron fist can only temporarily still these folk strivings. International law and order, lacking even an iron fist, has failed to control international anarchy. Perhaps there is another way through understanding and accommodating the basic human fears of loss of identity, and the basic persistence of folkways. For these are urges so strong as to confound the planners, let alone the diplomats.

In view of the harmony and delight that our Folklife Festivals produce, are our museum experiences perhaps telling us something that we should hearken to in a larger theater?

S. Dillon Ripley
Secretary, Smithsonian Institution



In this year when we are preparing to celebrate our nation's Bicentennial in 1976 many of our efforts are being directed toward reviewing, interpreting and displaying the contributions made by all our peoples to the political, technological, cultural and social development of our country.

Throughout the nation appropriate activities will be staged in 1976 to commemorate the people and events that made our history. Obviously, not all Americans will be able to visit all these sites. However, millions of Americans will visit our nation's capital this year and next. The estimates on the number expected during the Bicentennial reach

as high as 35 million.

Those Americans fortunate enough to visit Washington this year will share in "the great national family reunion" represented in the ninth annual Festival of American Folklife. We in the National Park Service are proud to be a part of the Festival and believe it represents what the folk of America are all about . . . where they come from and their own unique contributions to our way of life. In a sense this Festival epitomizes the Bicentennial. We are pleased to be partners with the Smithsonian Institution in bringing to the Mall this collage of cultures.

In national parks throughout the United States Americans and foreign visitors can see re-creations of incidents and the folkways of early Americans. From our great western parks to those along our eastern shore, the dwellings and lifestyles of the earliest Native Americans and the "discoverers" of the new world are preserved or re-created. These living history lessons provide for Americans a deeper feeling for their land.

The 1975 Festival of American Folklife represents one of the biggest living history programs ever presented on one site. But it still will not surpass the Festival planned for 1976. The National Park Service is indeed delighted to be a sponsor of this year's program, looking forward to its culmination in the Bicentennial Festival next year.

Gary Everhardt
Director, National Park Service

Working Americans

Whenever people or goods are moved from one place to another, transportation workers load it, haul it, tow it, truck it, fuel it, service it, and keep it rolling. Towboat deckhands don work vests and prepare the rigging for a midnight turn of grain and coal-filled barges coming up-river from Cairo bound for St. Louis; air traffic controllers carefully plot alpha-numeric readouts of traffic above D. C.'s National Airport; the yard engine at a midwest classification yard "shoves" a train of boxcars toward the hump as a brakeman cuts cars bound for several eastern destinations; a commissary cook fries sixty steaks for a flight from Kansas City to Los Angeles, while an inspector cautiously reads the oil on a 747 wing strut before buying the work of the day crew; and a sleeper team stops at White's for a cup of hundred mile coffee before making the South Charleston terminal with a load of 84 bills.

This year the Working Americans section presents the skills and lore found within the work days and nights

of transportation workers. The goal of this area is to put names and faces in place of services and machinery, to approximate as closely as possible the actual work place, the human feelings and the tone of the occupation. By focusing on the skills, styles, stories, jokes, beliefs and customs of contemporary workers, the Festival reveals the similarities and differences of occupational backgrounds. This presentation is the result of extensive planning and cooperation among the AFL-CIO, the U. S. Department of Labor, the Smithsonian Institution and its folklife scholars, the National Park Service, and transportation workers throughout the country.

The Exhibit

Visitors to the Working Americans section of the Festival will have three areas in which to share the occupational folklore and skills of workers in transportation. The first presents simulated work sites which will include areas for bulk freight trucking, maritime

skills, airline maintenance, and railroad maintenance of way. The second will be devoted to the performance of stories, jokes, personal experiences and other narrative expressions of transportation workers. The Working Americans stage will feature the performance of songs and music growing out of the work experience. The third area is the Learning Center. Here photographs of skills in the work environments, videotapes and sound recordings taken on-the-job can be experienced by the Festival visitor. By presenting the sights and sounds of work not simulated or transportable to the Mall, such as the scale of a 747 overhaul bay, the massive weight and power of a modern towboat, the complexities of a railroad classification yard and the ordered confusion of an aircraft factory, a more complete understanding of the other Working Americans areas will be possible. Regular workshops and scheduled discussions will deal with such topics as the safety considerations in these occupations, the twenty-four hour work rhythm of transportation workers and the similarities and differences found in the movement of people and goods by various transportation occupations.

Air Traffic Controllers

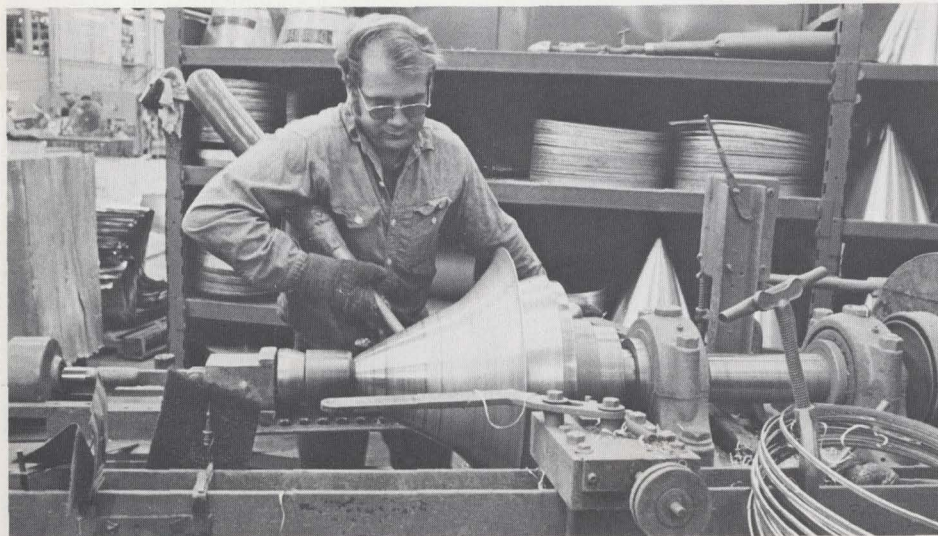
Air traffic controllers regulate the flow of vehicles through the roadways of the skies. Their work place is a dimly-lit room filled with radar screens and electronic communications equipment, but their actual area of responsibility is a three-dimensional piece of airspace. Each controller watches a particular volume of air, located geographically

Machinists skills and the ways in which workers relate to each other, to their tools, materials and products generate group awareness.

by map coordinates, bounded at the top and bottom by specific altitudes and continually changing due to the complexities of moving aircraft and weather conditions. A controller tracks and advises the pilot in his sector and then "hands him off" to a fellow controller as the plane passes into another area. Visitors will see demonstrations of this three-dimensional chess game and hear accounts of the interesting and dramatic events arising from the occupation.

Commercial Aircraft Machinists and Maintenance Workers

There are two basic kinds of passenger-carrying aircraft being manufactured and flown in this country—the smaller corporate and private planes produced by the general aviation industry, and the large commercial jets operated and maintained by the major airlines. This portion of the Working Americans section seeks to explore the general aviation field by presenting the skills involved in the fabrication of a single-engine airplane's nose piece on the spinning lathe, the sub-assembly of fuselage and control panel sections and the machining of aluminum gears and parts. The commercial aircraft presentation will present repair and maintenance of an engine pylon section from a 727 aircraft, the recycling of parts which are taken down and rebuilt by hand by a "junkman" and the constellation of skills involved in the repair and maintenance of the small jet engine now found on most 727's and 747's—the auxiliary power unit (APU). Workers in both the general aviation and commercial fields will also share their unique occupational lore—one which combines the excitement and mystery of airplanes with a distinct pride and confidence in their work.



Railroad Workers

One of the most pervasive occupational and cultural symbols in America, the railroads and the people who work on them, will also be featured in this year's Festival. A four car display, track laying and maintenance of way skills area, signaling area and a mock-up locomotive engine will become staging areas for skill demonstrations, storytelling and singing sessions by contemporary railroad workers.

Workers in Trucking

Although the truck driver recently has captured the attention of the popular media, his or her relationship to the dispatcher, dockworker, yardman and mechanic in the hauling of freight has been less clearly understood. To elaborate on the interrelationships of contemporary trucking a working break bulk loading dock is a staging area for dockworkers, drivers, dispatchers and mechanics to display and discuss their skills. A mock truck stop, complete with 100 mile coffee, stories of jack-knifed rigs, narrow escapes and a jukebox filled with truckers' music is another demonstration area. At both the skill area and the Working Americans stage, truckers will sing the songs of the dock and the road. A feature presentation will be a truckers Rodeo on June 28 and 29 performed by members of the Washington, D. C. Trucking Association. Since its inception in 1937, the Rodeo has served the trucking industry by spotlighting the skill of the professional truck driver. Drivers compete on written safety tests, inspections for equipment defects and the most exacting test—the obstacle course.

Deep Sea and Inland Boatmen

The past experiences of inland boatmen and deep sea sailors have gen-

erated a lively repertoire of folklore. Today, however, the size of supertankers and line boats pushing bulk cargoes through inland waterways has added a dramatically increased scale to the work environments of these men and women. Consequently, it has not been possible to bring actual working vessels to the Festival. However, timberheads, cavils, and buttons can and have been placed on the Mall to illustrate rigging, tying off, knot tying, and splicing skills. Storytelling sessions, monitoring of boat-to-boat communications, singing, and signaling will also be offered in appropriate skill areas and on the Working Americans stages.

Smithsonian Museum Exhibits

There are also many permanent and temporary exhibits in the Smithsonian's Museums of History and Technology and Air and Space that provide visitors with an opportunity to increase their knowledge of the people and equipment involved in transportation—both past and present. The first floor of the Museum of History and Technology contains permanent exhibits of farm machinery, road vehicles (including a 1930 Mack Truck Bulldog and a rare 1912 Knox tractor), American merchant shipping, and a railroad hall that includes a PS 4 Pacific type locomotive, the Southern Railway's No. 1401. The North hall of the Arts and Industries Building and the quonset hut on Independence Avenue feature aircraft and air technology from the first flying machines to the sophisticated equipment used in our space program and will be open through September 1, 1975.

The skills of the seafarers—"Tying off" a hawser on the bow of a towboat—are demonstrated by Working Americans.

Participants

Members from—

Air Traffic Control Association

President: Joseph P. O'Brien

Brotherhood of Locomotive Engineers

President: Burrell N. Whitmire

Brotherhood of Maintenance of Way Employees

President: Harold C. Crotty

Brotherhood of Railroad Signalmen of America

President: Charles J. Chamberlain

International Association of Machinists and Aerospace Workers

President: Floyd E. Smith

International Brotherhood of Teamsters, Chauffeurs, Warehousemen and Helpers of America

President: Frank E. Fitzsimmons

Seafarers International Union of North America

President: Paul Hall

United Transportation Union

President: Al H. Chesser

District of Columbia Truck Rodeo

Chairman: Gerald F. McCully

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.

John Benson: *Singer, fiddler*

Saul Broudy: *Singer, guitarist, harmonica player*

Mickey Clark: *Singer, guitarist*

Elizabeth Cotten: *Singer, guitarist*

John Jackson: *Singer, guitarist*

Louis Killen: *Singer, concertina player*

Lewis London: *Singer, dobroist*

Bruce Phillips: *Singer, guitarist*

Jim Ringer: *Singer, guitarist*

Bodie Wagner: *Singer, guitarist*

Gerret Warner: *Singer, guitarist, banjo player*

Jeff Warner: *Singer, guitarist, banjo player*



Rail Lore by Archie Green

For a century and a half American railroad workers have created folklore—songs, stories, styles—to cloak their lives. These on-the-job expressions by hoppers, snakes, and tallowpots as well as by baggage smashers, brass pounders, and car knockers were natural extensions of work, much like greasy overalls or telegrapher's green eye-shades. In the most direct sense, a spikedriver's chant or a fireman's elegy to his dead engineer was a verbal or musical form which helped members of a distinct occupational group define their social and economic roles.

Rail craftsmen see locomotives, cabooses, roundhouses, or track-sections as other mechanics view their personal work sites. Simply stated, one earns a living at the throttle or on the section. All human work is decorated by some artistic embroidery and railroading is richer than most kinds of work in this decoration.

Had rail lore remained the esoteric possession of only a special work force, it would have resembled the hidden culture of ironworkers or shipwrights—known chiefly within tight vocational bounds. But the lore of trains spread beyond the industry.

America has carried on a fifteen-decade love affair with iron horses and long steel rails. Obviously, train folklore was not the limited creation of railroad workers, for it was also formed and extended by individuals within other callings. Indeed, no other vocational lore, including that of cowboys and sailors, is as etched into the American character as rail lore.

For most non-railroaders the train is

Dr. Archie Green, a member of the executive board of the American Folklore Society, is the author of "Only a Miner." He will be teaching in the graduate program at the University of Texas in the fall.



"No other vocational lore including that of cowboys and sailors is as etched into the American character as rail lore."

an omnipresent emblem. Further, it is a multi-faceted symbol: power, conquest, love, loneliness, resignation, escape, adventure. Not everyone knows the deafening clang of the roundhouse boilermaker's hammer; not everyone understands the beckoning callboy's ritualistic duty. Yet all have been touched by rail lore. To live outside the railroad craftsman's domain does not make one immune to his expressive life. Plainly, the "Orange Blossom Special" is not an instrumental piece played only for railroaders.

To hear and see the folklore of others requires some probing, some analysis as a prelude to appreciation. Perhaps the best handle in dealing with rail lore is to appreciate the dual nature of the material—functional and symbolic. Directly, the simplest figures of technical speech such as "flagging" and "highballing" served to pace work. Traditional slang is a tool to facilitate work itself; job talk also sets old-timers apart from apprentices, and both from non-initiated outsiders.

When those in other callings respond to a rail composition it is largely because of the train's symbolic purpose. Two stanzas describing similar physical movement make the point effectively:

I'm a walkin' down the track,
I've got tears in my eyes,
Tryin' to read a letter from my
home.

I'm goin' home on the mornin' train,
I'm goin' home on the mornin' train.
I'm goin' home, I'm goin' home,
I'm goin' home on the mornin' train.

The first, part of a bluesy lament, deals with earthly love and deep alienation. Although this lyric folksong is often titled "Nine Hundred Miles" it is as much a comment on social as it is on spatial distance. The second opens an old spiritual concerned with the metaphorical journey after death.

The iron horse's trail across the United States is marked in cartographer's signs. Cross ties are a few inches apart, while trestles and tunnels may be hundreds of miles apart and an S.P. reefer on a Maine siding is a continent away from home. But our nation's span is also found in the imagination, not measurable by geographic codes. It is when we non-railroaders are caught up by a trainman's story that we begin to measure it against our experience, our personal sense of time and place. Here, of course, we try to assimilate rail lore and give it non-occupational meaning. To some extent we all identify with Casey Jones' heroism or John Henry's vitality. Likewise, we are amused when we first learn that trains have nicknames: The Richmond, Fredricksburg and Potomac is also the Run, Friends and Push. We enjoy incorporating train talk into casual speech. "Sidetrack," "doubleheader," and "cannonball" are fluid words widely used today in many contexts.

In our travels it is still fun to find "Kilroy Was Here" scrawled on rocks and signposts. It is also pleasurable to know that Kilroy's hoary predecessor was a fancy calligraphic figure, J. B. King, chalked onto boxcar walls:

Who in the h--- is J. B. King?
You see his name on everything!
On boxcar high, and flatcar low,
You see his name wherever you go.

Within the limited scope of a festival booklet, one can note but a few examples of the innumerable types of rail lore: superstitious beliefs about ghostly trains, watertank graffiti, craft initiation pranks, mournful ballads exorcising grief from accidental deaths, language of flags, lights, and hands to supplement speech. The list is endless but two customary practices demand attention.

Industrial folklore does not gloss over work trauma. When freight cars were coupled by hand with link-and-pin devices, boomers would directly ask yardmasters for work. These bosses, in turn, asked brakemen and switchmen to hold up their hands in place of written references or service letters. If the applicant had fingers missing, this certified that he was an experienced worker and not a greenhorn.

One response to hazardous and onerous work was trade unionism. Railroaders were organizing unions early, and engaged in serious strikes during 1877 and 1894. Strikers were frequently dealt with violently and were also black-listed. Such job discrimination led boomers to develop the custom of using their brotherhood (union) paid-up cards as "pie-cards." Hence, membership cards became meal tickets to gain food, rides, or shelter from other union brothers.

Even the simplest traditional act can be viewed at several levels of meaning. Before diesel fuel supplanted coal, engineers and firemen would knot red bandanas around their necks to keep from being burned by showering cinders. Was this only a protective act? Could these workers also have bedecked themselves with a bit of the

fire's very color in order to assert their control over an elemental and mysterious power?

The train itself—steam engine, rattling gondola, luxurious sleeper—is an immensely complex machine as well as a symbolic subject/object in American folklore. Gifted storytellers and folk-singers have had decades to polish their narratives and melodies against shining drive wheels. They have also had appropriate settings in which to perform for their peers. The faded wallpaper in many a boarding house was but one backdrop where a conductor could hone a savory anecdote into a traditional tale. Who has no memory of depot crews sitting on their baggage cards, "taking five" to pass along jests while waiting for the train's arrival?

When rough-handed construction stiffs of every color and nation laid America's rails, they also fused the noise and pulse of their work into folklore. Whistle moans, wheel clicks, metallic screeches, and engine roars were all humanized by warm emotion. We still hear these transformed sounds when harmonica and fiddle wizards grace the concert stage or festival platform

The Festival of American Folklife is but one kind of a presentation that draws on work-centered culture. Ideally, the Smithsonian Institution provides for interaction between carriers of tradition and members of the larger society. Specifically, our Festival sets a particular scene where citizens from all walks can closely watch other working people. In such an arena we begin to comprehend industrial folklore. As we hear men and women at work we pull their speech patterns into our own experience, and we relate their zeal to our personal aspirations.

Many years ago, Pullman porters

between runs would lay over in bleak company dormitories. Talk fests filled in time and established brotherhood. These sessions were not identified by the name of the terminal-point dorm, but, rather, by the term "Baker Heater League," named after a long-obsolete Pullman car-heating-apparatus.

Figuratively, the Festival of American Folklife is an extended "Baker Heater League" in which we all relive each other's excitement in work well done, or attempt to accommodate some of the pain also found on the job. Hopefully, as we see and hear ephemeral rail lore on the National Mall, we will perceive it both as a functional badge of craft skill and as a symbolic signal light in the American imagination.



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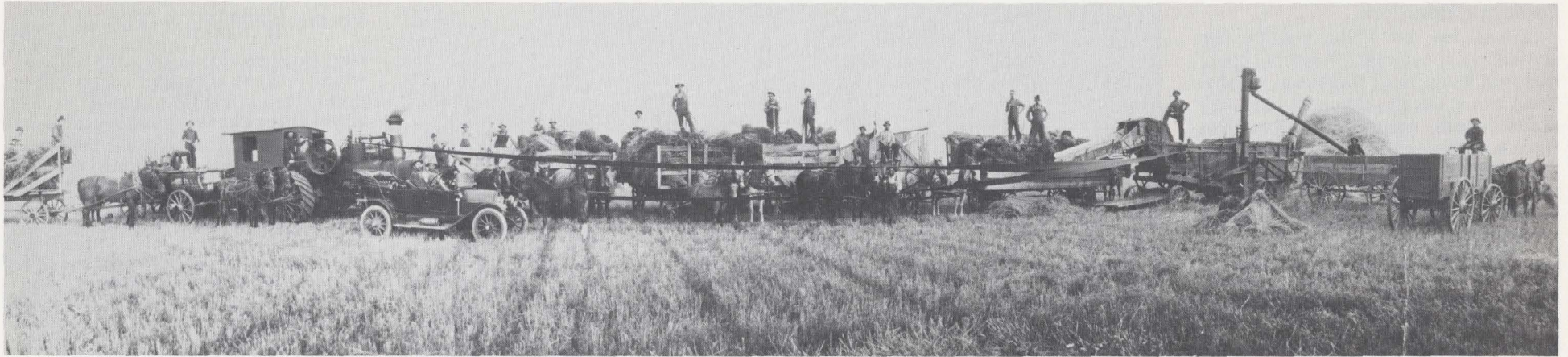
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Railroad yardmen prepare a coal car for freight classification. Their occupation generates skills, songs, jokes, customs and costumes shared at the Festival.

Regional Americans



Americans have traditionally drawn a large share of their identity from the regions in which they live and work. For the past seven years the Festival of American Folklife has featured the traditions of a single state. This year we expand on this format by presenting a multi-state region on the one hand and an intrastate region on the other: The traditional crafts, music, dance and cooking that distinguish the Northern Plains and the California Heartland will be featured.

Well in advance of the Festival field surveyors working with folklorists in the featured regions covered thousands of miles and interviewed hundreds of potential participants to identify the most articulate spokesmen and genuine traditional performers.

Northern Plains

The first week of this Festival focuses on the people of the Northern Plains (North Dakota, South Dakota, Nebraska and Kansas), particularly on the occupational life-styles related to agriculture and livestock. This is the region that is called the "breadbasket" and includes the beautiful but lonely prairie. The

economy of the area is based on grain crops, feed crops, and livestock production. The geography of the area is wide, flat expanses blanketed by long, deep winters. The settlers of this region learned to be self-sufficient, skilled users of every shred of available material; e.g. they constructed houses from prairie sod and baled hay as substitutes for conventional building materials unavailable to them. They were original re-cyclers, particularly in food preparations and crafts.

The Festival presentation will represent the agriculture of the area by growing on site wheat, the principal grain crop, alfalfa, a principal feed crop, and some typical plains grasses as well as sorghum and sun flowers. Livestock will be grazing on the Mall and will be used in demonstrations of herding techniques.

Visitors will see varieties of threshing from individual manual techniques to modern mechanical combines. A daily tractor pull contest will demonstrate not only the skills of the farmers in operating equipment, but also the pride they take in the power of their own carefully maintained machinery.

As much as possible the music, cooking or crafts are presented in the contexts in which they are normally performed. The idea is to make the Festival as much a celebration as an educational experience by providing a scene where musicians, craftsmen and cooks can share what they do by simply doing it.

Crafts presented are associated occupational and domestic crafts. For example, livestock-related crafts are those involved with maintenance, auctioneering, leatherworking, blacksmithing, wagonmaking and repair and metal working. Regular roundups, never 9 to 5 operations, are a typical part of the way of life on the Plains. Key occupational skills related to livestock include horse handling, sheep shearing, and ropework.

The domestic crafts that flourish in this region can be characterized as functional but decorative: piece quilts, braided and rag rugs, corn husk and rag dolls, toys carved from chips, noise-makers, whimmy diddles. The prevailing objective of Plains craftsmanship is to create something beautiful and useful out of left-over or found objects.

Northern Plains cooks became dis-

Steam-powered threshing equipment was commonly used in the Northern Plains before the combine. Old and new threshing techniques are demonstrated at the Festival.

tinguished for their ability to stretch a seasonal crop into a year's food supply. The Festival cookbook features such regional specialties as blood pudding, sauerkraut and fruit preserves. Cooking will be demonstrated and sampled daily.

Dances were the primary way of bringing people together in the region. Stories are told of couples traveling hundreds of miles to attend a social dance. Festival visitors can see and participate in a variety of folk dancing by different ethnic groups, German, Scandinavian, Ukrainian and Czech, who settled in the Plains.

Northern Plains music is characteristically performed on instruments practiced in isolation. The fiddle is the principal instrument in addition to the saw and harmonica. These are usually played solo, but at the Festival they will also be performed in combination.

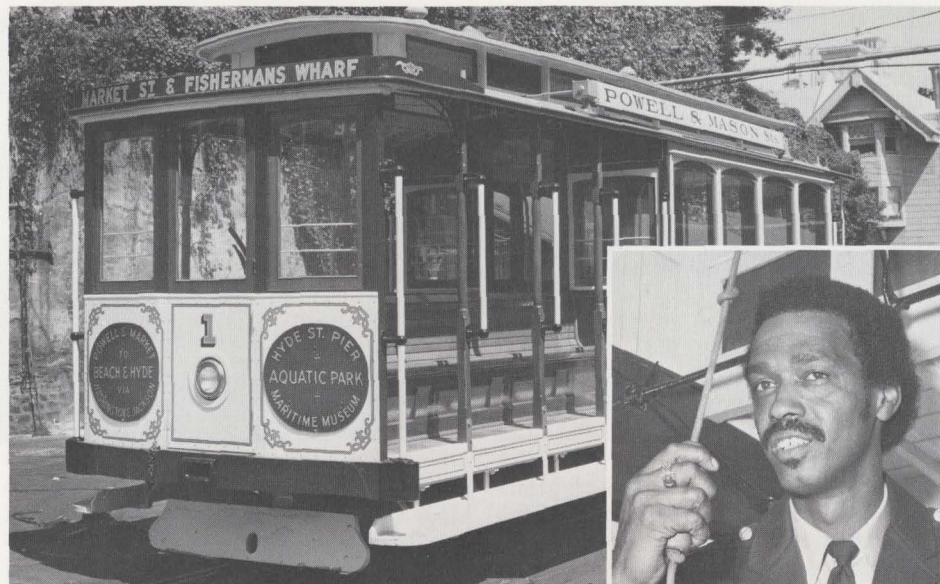
California Heartland

"I suppose the whole country has something in common, but about every hundred miles or so there is a change. The terrain itself changes, and the crops, weeds, grasses and trees, and the way of the water maybe. Not to mention the people, and how they stand, and walk, and talk, and what they think they're doing." The quote is by William Saroyan, a writer who came out of the California heartland that is the featured region for the second week of the '75 Festival. The character of his region is expressed by its flamboyant image, diverse landscape, and—of utmost importance—a 'Mediterranean' climate that makes outdoor living so joyously possible. It is also an area rich in ethnic communities and many of those comprising the population of the heartland will be featured.

Mexican-American muralists from the East Los Angeles community will complete a mural depicting their contribution to the Festival. Paper flower making and piñata making will be demonstrated and taught to visitors, as will masa grinding, tortilla and tamale making.

Chinese-Americans from the San Francisco area will perform a shadow puppet play twice daily. Included in the performance is a demonstration and explanation of the puppet figures. Various crafts including kite-making and the construction of paper ribbon fish will invite audience participation. Three traditional games, an early form of yoyo, shuttlecock and cat's cradle will also be demonstrated and taught.

From the Portuguese-American community of California comes Joseph Silva, prominent tuna boat designer, who will demonstrate boat design and illustrate model testing methods in the reflecting pool. Portuguese-American fishermen will demonstrate net and lure



making accompanied by traditional sea chanteys. A highlight of the Portuguese community is the "Festa da Espiritu Santu" a celebration involving a parade of decorated cows, ceremonial milking, a milk and bread feast and a traditional contest between solo singers who improvise verses. On July 2, 3, and 4 Portuguese sweet bread preparation, paper flower decoration, milking demonstrations and rehearsals of the chamaritas, the traditional Portuguese square dance, will be demonstrated and taught.

Unique to San Francisco is the tradition of cable car bell ringing. Cable car gripmen will announce each session at the main California stage and dance floor, and will compete for the bell ringing championship.

From the Mediterranean-American community a Greek father and son will demonstrate traditional woven straw beehive construction and will give information on bee-keeping and the agricultural use of bees. There will also

Cable car bell ringing has become a San Francisco tradition. Al Davison, the reigning champion and other experts will demonstrate their skills July 2-6.

be Armenians who will weave rugs and spin wool.

The joys of sociable dancing will be shared by square dances, Portuguese chamaritas, Phillipine tinakling and an evening of waltzes.

Visitors to the Festival will be able to sample Chinese, Mexican, and Portuguese cuisine. There will also be examples of solo singing by Portuguese, Anglos, French, and Black singers and group singing by Molokans, Anglos, Chicanos and Blacks.

The basic human urge to sing and dance is expressed in the various song and dance traditions found throughout the region from San Francisco to Los Angeles to the San Joaquin Valley, the area we call the heartland.

Participants

Northern Plains

Margaret Anderson: *Singer, cook*
August Anheluk: *Musician*
Leslie Anheluk: *Dancer*
James Baker: *Dancer*
Emerson Baker: *Singer*
Norman Baker: *Singer*
Wade Baker: *Dancer*
Donna Baranko: *Dancer*
Ann Basaraba: *Singer*
Roy Basaraba: *Singer*
Lydia Bears Tail: *Beadworker, cook & dancer*
Saunders Bears Tail: *Dancer*
Linea Briggs: *Bobbin lace maker*
Connie Burian: *Dancer*
Laudie Burian: *Musician*
Lewis Calwell: *Horse trainer*
Alvin Campbell: *Fiddler*
Marlys Ciscar: *Singer*
George Crow Flies High: *Agricultural implement maker, dancer*
Dan Dasovich: *Musician*
Danny Dasovich: *Musician*
George Dasovich: *Musician*
Peter Drakulich: *Musician*
Frances Driver, Jr.: *Dancer*
Harold Edwards: *Sheep shearer*
Jeanette Evoniuk: *Dancer*
Johnnie Evoniuk: *Dancer*
Laurence Evoniuk: *Singer*
Matt Evoniuk: *Dancer*
Matt Evoniuk, Jr.: *Dancer*
Pearl Evoniuk: *Dancer*
Jarle Foss: *Fiddler*
Dean Fcx: *Dancer*
Celia Fliginger: *Cook*
George B. German: *Singer*
Hilda Goering: *Quilter*
Aaron Goertzen: *Mandolin player*
Dick Goertzen: *Mandolin player*
Jacob Goertzen: *Mandolin player*
Delwayne Good Iron: *Singer, war bonnet maker*
Velda Graber: *Soap, sauerkraut maker*
Darrell Griffith: *Horse handler*
Rose Hand: *Cook, quilter*
John Hanzek: *Musician*
Elmus Henderson: *Saddle, harness maker*
Lyle Henderson: *Saddle, harness maker*
Mabel Howling Wolf: *Cook, quilter*
Leslie Jeffery: *Cattle crew*

Margie Jeffery: *Ranch cook*
 Mitchel Jeffery: *Cattle crew*
 William Jeffery, Jr.: *Cattle crew foreman*
 Betty Johnson: *Rosemaler*
 Edward Johnson: *Singer, musician*
 Esther Jorgensen: *Cook*
 Arvella Kenaston: *Musician*
 Robert Kenaston: *Musician*
 Roger Kenaston: *Musician*
 Mary Ann Krush: *Singer*
 Kathleen Laible: *Canner*
 Ann Larson: *Cook*
 Bill Larson: *Fiddler*
 Luella Loganbill: *Quilter*
 Glenn Lornev: *Tractor pull*
 Eugene Mack: *Dancer*
 George Mack: *Dancer*
 Joyce Mack: *Dancer*
 Verna Mack: *Dancer*
 Don Malnourie: *Singer*
 Ben Makaruk: *Singer*
 Marie Makaruk: *Singer*
 Bill Mastel: *Musician*
 Mack Medakovich: *Musician*
 Merle Messing: *Tractor pull*
 Alex Morin: *Dancer, singer*
 Bill Nameniuk: *Musician*
 Debbie Painte: *Beadworker, shawl maker, dancer*
 Agnes Palaniuk: *Singer*
 Billy Palaniuk: *Dancer*
 Fred Penner: *Musical saw player*
 D. Peter Plechas: *Musician*
 Agnes Poitra: *Dancer*
 Leon Poitra: *Dancer*
 Harry Porter: *Sheep shearer*
 Ken Putnam: *Fiddler*
 Jean Roberts: *Corn Husk Doll maker*
 Wayne Robinson: *Sausage maker*
 Alton Schlag: *Musician*
 James Schwab: *Musician*
 Larry Schwab: *Musician*
 Mrs. Billy Short: *Cattle Crew*
 Dennis Short: *Cattle Crew*
 Marlene Sitting Crow: *Cook, dancer*
 Murphy Sitting Crow: *Bustle maker, dancer*
 Johnny Smith: *Auctioneer*
 John Stratman: *Agricultural spokesman*
 Wilhelmine Thue: *Cook*
 Joe Trottier: *Musician*
 Mary Walette: *Dancer, cook*
 Earl Waltner: *Blacksmith*

Douglas D. Weber: *Musician*
 Gene Weisbeck: *Musician*
 Donna Wilkie: *Dancer, cook*
 Edward Wilkie: *Dancer*
 Helen Wilkinson: *Quilter*
 Hugo Wuebben: *Carver*
 Alice Yellow Wolf: *Beadworker*
 Bert Yellow Wolf: *Singer*
 Joe Zacharias: *Accordion*
 Marie Zaste: *Dancer, cook*
 Donna Kordon: *Dancer*



Lewis Caldwell, a resident of South Dakota, will demonstrate the technique of breaking workhorses in the Regional American area.

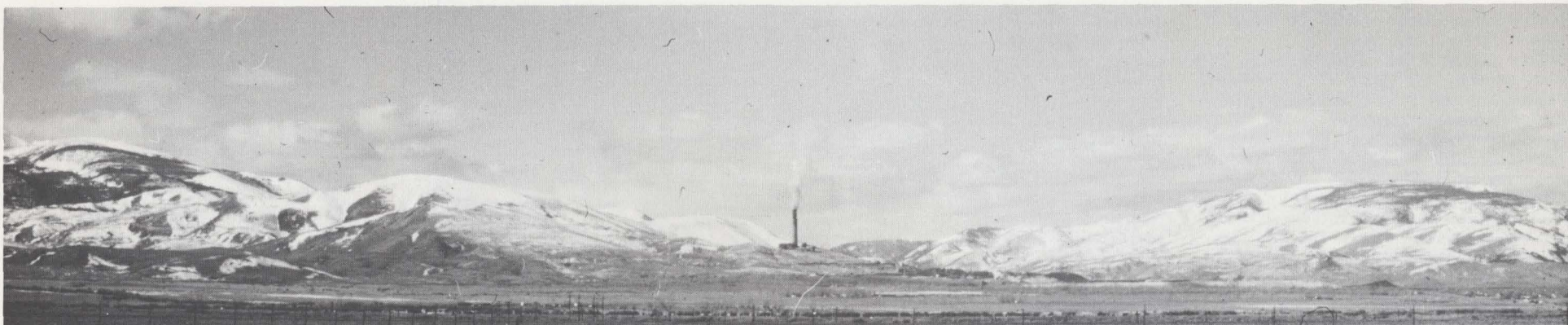
California Heartland

Leslie Alamsha: *Dancer*
 Juan Alvarado: *Pregonero, guitarrista, jaranero*
 Manuel Azevedo: *Caller, dancer, singer*

Nora Bogdanoff: *Molokan Singers*
 David Botello: *Muralist*
 Jane Botieff: *Molokan Singers*
 William J. Botieff: *Molokan Singers*
 Alfonso Chavez: *Charro*
 Kate Chernekoff: *Molokan Singers*
 Peter Chernekoff: *Molokan Singers*
 Jeffrey Chiang: *Special Chinese Consultant*
 Vivian Chiang: *Co-Ordinator*
 Richard Ching: *Chinese Yo-Yo, Shuttlecock, Cat's Cradle*
 Dai T. Chung: *Musician, Shadow player*
 Marilyn Cunningham Cleary: *Fiddler*
 Earl Collins: *Fiddler*
 Nemo Concepcion: *Yo-Yo demonstrator*
 Danny Cruz: *Charro*
 Jack Cunningham: *Fiddler*
 Van Cunningham: *Fiddler*
 Antonio Garcia Da Rosa: *Mandolin player*
 Leonel Garcia Da Rosa: *Mandolin player*
 Al Figueroa: *Singer/guitarist*
 Carmela Figueroa: *Singer*
 Alex A. Galkin: *Molokan Singers*
 Juan Gandara: *Charro*
 Vice President, La Altona
 Alicia Gonzalez: *Paper Crafts*
 Guadalupe D. Gonzalez: *Paper Crafts, cook*
 Jose Luis Gonzalez: *Muralist*
 Rebecca Gonzalez: *Paper Crafts, cook*
 Blanche Gonzalez: *Crafts, cook*
 Kenneth M. Hall: *Mandolin Player*
 Marta Louise Hall: *Musician Assistant*
 Fermin Herrera: *Harpista*
 Jorge Herrera: *Jaranero*
 Maria Isabel Herrera: *Jaranera, requintera, dancer*
 Chi-mei Kao Hwang: *Chinese Craft Assistant*
 Hubert Isaac: *Drummer*
 Rinold Isaac: *Dancer*
 Andrea Ja: *Shadow player*
 Robert Ernest, Lee Jeffery: *Blues pianist*
 Kate Kalpakoff: *Molokan Singers*
 Craig Ernest Kodros: *Bee hive maker*
 Geroge Harry Kodros: *Bee hive maker*
 Anna Koh: *Northern Chinese cook*
 David Koh: *Assistant Northern Chinese cook*
 Jim A. Korneff: *Molokan Singers*
 Julia Lazar: *Baker, spinner*
 Robert Lazar: *Dancer*
 Calvin E. Long: *Tinker*
 Pauline Loo: *Chinese craft assistant*
 Francisco Macias: *Charro*

Eddie Martinez: *Muralist*
 Heli Medeiros: *Singer*
 Nellie Melosardoff: *Molokan Singers*
 Anna Mendrin: *Molokan Singers*
 John Mendrin: *Molokan Singers*
 Jonnie Kay Neavill: *Fiddler*
 David Page: *Uilleann Bagpiper*
 Sara J. Patapoff: *Molokan Singers*
 Jack Pavloff: *Molokan Singers Director*
 Mary J. Pavloff: *Molokan Singers*
 Dolores Pequeno: *Singer*
 George M. Prohroff: *Molokan Singers*
 Pamela Ramsing: *Shadow player*
 Rigoberto Rincon: *Charro*
 President, La Alteña
 Victor Romero: *Guitarrista, vihuelo*
 Juanita Saludado: *Singer*
 Paul Saludado: *Singer, guitarist*
 Roy J. Samarin: *Molokan Singers*
 Don Jesus Sanchez: *Violinist*
 Surma D'Mar Shimun: *Dancer*
 Joe L. Silva: *Festa Coordinator, dairyman*
 José V. Silva: *Tuna Boat Designer*
 Manuel Silva: *Guitarrista*
 Mary Silva: *Cook, flower maker*
 Julia Silveira: *Guitarrista*
 Rafael Furtado Simas: *Violinist*
 Rosa Maria Simas: *Dancer, baker*
 João Soares: *Singer*
 Shirley Sun: *Presenter*
 Araks Talbert: *Baker, spinner*
 Anna Tarnoff: *Molokan Singers*
 Smith Tester: *Banjo player*
 Eugene Ung: *Assistant Southern Chinese Cook*
 Maizie Ung: *Kite Making, paper folding, ribbon fish demonstration*
 Agostinho Valim: *Singer*
 Laurindo Valim: *Dancer*
 Moses A. Volkoff: *Molokan composer*
 Ossie White: *Guitarist*
 Roscoe White: *Fiddler*
 Margaret L. Wong: *Southern Chinese cook*
 Judy Woo: *Assistant Shadow player*
 Jesse Wright: *Singer*
 Jimmy Wright: *Singer*
 Walter Wright: *Singer*
 William Wright: *Singer*
 Annie Zolnekoff: *Molokan Singers*
 Paul Zolnekoff: *Molokan Singers*
 Francisco Carrillo: *Guitarrista*
 Manuel Vasquez: *Requintero*

The Regions of the United States: An Inevitable Approach by Mack McCormick



There is, at Anaconda, Montana, a great towering smokestack that pokes up from the snow covered hills. It can be seen for miles, a thick blunt mark against the big sky. They say around there that their smokestack is so big the Washington Monument would fit inside it.

That giant artifact plus the copper mines and smelter it represents, when seen in combination with the miles of wire-fenced and rail-fenced fields of wheat, offer even the most casual tourist an overwhelming sense of the region. At a local restaurant the menu lists a Cornish "Cousin Jack" meat pie; the counter is lined with working cattlemen; a poster at the cash register announces next weekend's timber carnival and logging contest close by in Idaho.

Moving from one part of the nation to another the observer is aware of the changing regions. The physical terrain varies, the climate, the crops, the look of the cities is different. The spoken

Mack McCormick is a consultant responsible for conceptualizing research and presentation plans for the Regional Americans program of the Festival. He is a folklorist who has made documentary recordings and studied regional lifestyle in over 800 counties throughout the United States. Photo by Mack McCormick

word changes markedly. The passerby becomes aware that in each area he is witnessing a distinctive combination of human textures set against the land. The mosaic is, in part, due to the land itself—the use made of it, the wealth it offers, the response it evokes.

And, too, it is many subtle things: the way people greet a stranger, the kind of jokes told, the local games, the foods that prevail and countless other characteristics that combine to give one a sense of the region. The passerby observes it, the native and resident are part of it.

We are all aware of the regions, yet it is a troubling matter to attempt to define what a region is.

There are many sets of facts from which to generalize a definition: settlement patterns and the distribution of barn types; centers of musical style or clusters of traditional craftsmen offer sets of facts. The natural features, the manufacturing districts, the agricultural regions, the urban belts offer yet other sets of facts.

Cultural geographers often work with large regions, providing broad generalities about the cultural landscape that give us as few as four or five regions for the entire nation. On the other hand, the

folklorist tends to think in terms of specific communities: the Little Dixie area in Missouri, the Cajun people of the Louisiana bayous and rice prairies, the Vanderpools of northeastern Pennsylvania.

We can focus on a particular trait—the folkways of the Sea Islands or the persisting tradition of Sacred Harp singing in a few places—or we can generalize about the human character of the entire Tidewater South.

What results then is a series of overlapping regions, each formed and shaped by different concepts. They are not in agreement, but there are harmonies that tend to occur as one leafs through what seem at first contradictory sets of facts. There are recurrent patterns, consonances as well as contrasts, and from this stream comes our chief sense of regionality.

II

The members of the Sons of Columbus Hall at Aliquippa, Pennsylvania are culturally linked with the Italian community at Tontitown, Arkansas. Yet, at the same time each group is part of its region. The game of bocce they play on weekends may be identical, but the style of dress, the kind of work they do,

even the shadings in the Italian they speak have to do with the place where they live. One is steel town, the other a community of gentle hills filled with vineyards.

Aliquippa is part of the industrial belt that runs through the Ohio River Valley; an unmelted, unhomogenized region, almost southern hill country but part of those northern towns where people are steel workers and glass blowers. Lullabies are heard in at least ten languages.

Tontitown is in the Ozarks; the people are farmers. Signs in the grocery store tell about dances where country rock bands vie with a vigorous string band tradition. On occasion, poke salad is part of the diet. In good weather the congregation of a nearby church will hold a brush arbor "sing."

III

Next year, in a summer-long sequence, the Festival of American Folklife will look at all the regions of the United States with programs that touch upon the uniqueness of each major region, the human textures that characterize it and set it apart.

For our definition of what makes a region we are contemplating a fresh yet inevitable approach. As opinions and

theories from folklore, geography, the agrarian and urban and physical sciences are brought together, each must face a test:

It must ultimately offer us a concept of a region which the people who live there would agree with—either by overt action or by subjective attitude that reveals their sense of place. We have, therefore, no regions with firm and fixed boundaries, but a sense of areas separated by transition zones. There are

no sharp division points, but only a subtle merging of one place into the next, one cultural landscape fading into its neighbor, overlapping, unbounded, unhomogenized.

In making program decisions about the regions—this year treating two major regions in a two-week festival—we listen to the people in each place, striving to learn what sets their life apart from those who live around that giant smokestack in Montana.

What they offer us—the people themselves, their special ways of life, their foods and tools and music, will next year become a 12-week-long event through the Bicentennial summer.

After 200 years, we can genuinely celebrate the fact that we remain a diversified people. In that lies the chief potential of a nation.

A Community Rodeo: Kendleton, Texas
Photo by Mack McCormick



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Fitzpatrick, Lillian. *Nebraska Place-Names*. Lincoln, Nebraska: University of Nebraska Press, 1960. Reprint and revision of a work originally published in 1925.

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Children's Folklore

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Kroeber, Theodora. *Ishi in Two Worlds*. Berkeley and Los Angeles: University of California Press, 1971.

Lee, Hector. *Tales of California*. Logan, Utah: Utah State University Press, 1974.

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Moore, Willard B. *Molokan Oral Tradition: Legends and Memorates of an Ethnic Sect*. Berkeley and Los Angeles: University of California Press, 1973.

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Western Folklore is a quarterly journal published by the California Folklore Society that is devoted to international folklore scholarship. However, many articles on California folklore appear in its pages. Persons interested in subscribing can do so by contacting the Secretary-Treasurer, California Folklore Society, University of California Press, Berkeley, California, 94720. The Society also publishes a newsletter titled *From the Sourdough Crock*.

Records

Alexander, Dave. *The Dirt on the Ground*. Arhoolie 1071.

Alexander, Dave. *The Rattler*. Arhoolie 1067.

Country Blues in California, 1947-1954. Muskadine Mus. 103.

Evans, Virg. *The Flying Fiddler*. American Heritage AH 10-346.

Kenny Hall. Philo 1008.

Kenny Hall and the Sweets Mill String Band. Bay 727.

Oakland Blues. Arhoolie 2008.

Robinson, L. C. "Good Rockin." *Ups and Down*. Arhoolie 1062.

Vern and Ray. *Sounds from the Ozarks*. Old Homestead 10001.

Several of the Library of Congress Archive of American Folk Song recordings contain material collected in California, some of it indigenous and some by informants from outside the region who were taped in California. The following albums all have one or more numbers by traditional musicians from California.

American Fiddle Tunes. AAFS L62.

American Sea Songs and Shanties I. AAFS L26.

American Sea Songs and Shanties II. AAFS L27.

Anglo-American Shanties, Lyric Songs, Dance Tunes and Spirituals. AAFS L2.

Anglo-American Songs and Ballads. AAFS L12.

Anglo-American Songs and Ballads. AAFS L20.

Anglo-American Songs and Ballads. AAFS L21.

Child Ballads Traditional in the United States I. AAFS L57.

Child Ballads Traditional in the United States II. AAFS L58.

Railroad Songs and Ballads. AAFS L61.

Songs and Ballads of American History and of the Assassination of Presidents. AAFS L29.

Songs of the Mormons and Songs of the West. AAFS L30.

Versions and Variants of Barbara Allen. AAFS L54.

Volunteer, Sophie Ripley (left) teaches corn shuck doll making in the Children's crafts tent.

The children's area was created to celebrate children's folklife—those things that children teach each other and pass from one generation to the next through friends and siblings. Some of these traditions are demonstrably hundreds of years old. Some are fairly recent and are spreading voraciously.

To demonstrate children's folklore, young participants have been selected in cooperation with schools, scout troops and camps from the District of Columbia, Maryland and Virginia. Festival visitors are invited to join participants in presentations in the crafts tent, game ring, hill and sand area and around the stage.

Crafts Tent

Children's folklore includes aspects of material culture: not only items which are made like slingshots, dolls and

paper airplanes, but also items which are collected, traded, bought or won like comics, trading cards, toys, rocks, stamps and coins and other precious possessions like records, transistor radios, bicycles, jump-ropes, balls and favorite clothes. Money is also important and children have many ways of acquiring and spending it. In the Crafts Tent participants can make cootie catchers, water bombs, airplanes; dolls from corn husks, yarn, paper, clothespins and material; carve, whittle, draw, and learn crafts from other areas of the Festival. Folk artists who specialize in drawing stories about their heroes, battles, games, and other aspects of their lives will participate.

Games

Games tend to predominate among children's activities. They take many



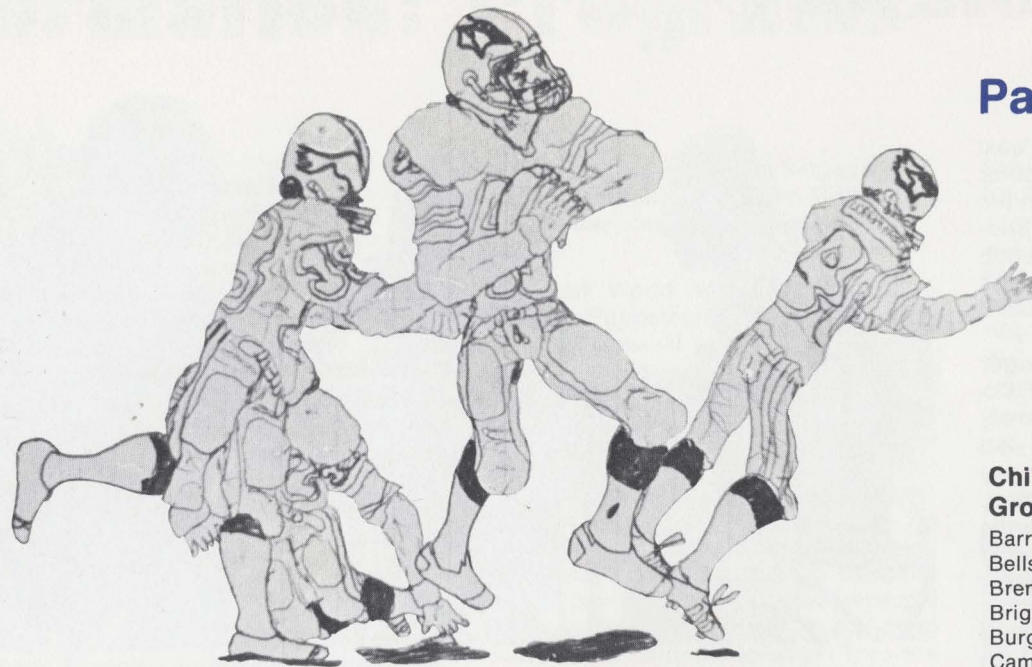
forms and are subject to seasonal use and constant change. Mable Hillary will lead visitors in ring games, superstitions, stories and other aspects of Black culture. Stu Jamieson will be teaching Southern "play party" games involving dance sets and circles, typical of the rural south. Paul Ofori-Ansah, a Ghanaian participant will teach traditional games of Ghana. Iroquois children will share their games. Tree house activities, ball games, Hide and Seek, Kick the Can, Red Rover, Tag and Mother May I will be played in the game ring.

Stage

On the children's stage, children will demonstrate jump rope rhymes, ring games, clap games, drumming, dancing, singing, play parties, cheer leading and sparring.

Children's lore, like games, takes many forms and serves many purposes. Children pass on superstitions, cures, ways of divining, game rhymes, TV and movie plots, songs, parodies, gossip, secrets and humor. Assisted by specialists in children's folklore from the University of Texas, participants in the Folk Swap Tent will tell elephant jokes, "knock-knocks," "mother-mothers," moral stories, parodies, riddles, secret languages, tongue twisters, ghost stories, and other special areas of lore. One of the participants from Washington, D.C., known among his peers as an electrifying storyteller, will demonstrate his art.

No children's folklore area would be accurate if it did not reflect the reality that children's folklife is not all sweetness and light. Children have feared and forbidden places, a caste system, secrets and taboos. Two distinct areas are disapproved of by adults. First, there is the folklife that turns classrooms into battle grounds: stealing, making weap-



Harry Curtis of Washington, D. C. contributed this epic drawing typical of a form of children's folklore.

ons and toys; unauthorized reading such as notes, comic books, slam-books; harassing substitutes. Second, there is the folklore of taboos, a large repertoire of gross jokes, riddles, stories, ranking, toasts and dozens; games like "doctor" and the activities of courting which explore, detail and celebrate the taboos of our society. In the Folk Swap tent parents, teachers and children can discuss their concerns about disapproved behavior.

The children's area is not for baby-sitting but rather a place where adults may learn from children and where children may have a good time.

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Sutton-Smith, Brian. *The Folk Games of Children*. Austin, Texas: University of Texas Press, 1972.

Films

Hawes, Bess. *Pizza Pizza Daddy-O*. Educational Media Center, Berkeley, California. *Playstreets*. Blackstar 1957.

Records

Schwartz, Tony. *Zing, Zing, Zing*. Folkways Records 7003.

Participants

Children's Folklore Groups:

Barrie Camp
 Bells Mill Elementary School
 Brent Elementary School
 Brightwood Elementary School
 Burgundy Farm Country Day Camp
 Camp Meadowbrook
 Canterbury School
 Center Branch YMCA
 Edmonds Elementary School
 Friendship House
 Frost Junior High School
 Girl Scouts—Port Byron, Illinois
 Girl Scouts—Roseville, Michigan
 Girl Scouts—Troop 1466
 Green Acres Camp
 Hardy Elementary School
 Knoxville, Tennessee County Schools
 Lafayette Recreation Center
 Landon Camp for Boys
 Metropolitan Police Boys Clubs
 Metropolitan Police Girls Club
 Parkland Junior High School
 Piney Branch Middle School
 Ross Elementary School
 Sligo Junior High School
 Takoma Elementary School
 Travillah Elementary School
 Valley Mill Camp
 Watkins Elementary School

Individuals:

Helen Englar: *Quilter*
 Stu Jamison: *Folklorist*
 Bessie Jones: *Folklorist*
 Vanessa Jones: *Folklorist*
 Paul Ofori-Ansah: *Folklorist*
 Claude Voder: *Whittler*

Family Folklore

Every person's life contains at least one great novel, or so the saying goes. Be it the lady sitting next to you on the bus whose wallet unfolds into 120 photographs, or the man on the park bench whose memory is so good he doesn't need the photographs, everyone has a story to tell.

There is a touch of the friendly stranger in each interviewer at the Family Folklore tent. But unlike that friendly stranger, the interviews heard in the tent amount to more than scattered reminiscences. At last summer's Festival, we heard of human experiences in forms which best express them—family stories, family names and expressions, family jokes and traditions. Taken together, this material often becomes the stuff around which a family celebrates itself. As one of last year's festival-goers put it, family folklore is a kind of glue.

"You remember things that you did together," the same informant had said. "I think it's an attempt to dust off, get rid of the cobwebs on memories which were pleasant. It isn't a particular story or a particular event so much as an attempt to get everybody on the same wavelength.

"We've always had dogs in our family," he went on. "And a lot of the things we do seem to get back to, 'do you remember when such and such a dog did this.'" He was not the only festival-goer to talk with us about the relationship between the dog and family folklore: "When I was 12 or 13 I got a dog and his name was Snoopy. And my sister and I had always fought with each other a lot—she's 5 years younger than me. But somehow when the dog came, we became friends through the dog. We developed a full language around him, about 112 names! There were a series of about 6 years when these names evolved into a whole culture." He then went on to say that the dog is



In the Family Folklore tent, festival-goers share stories, names and expressions, heroes, and holiday traditions. Visitors find themselves celebrated as "folk."

now called "Chi"; "I think it's an abbreviation of Chimain which was a name that came out of Chudy-Chimain which is a name that came out of Chudy which is a name that came out of my sister's best friend in kindergarten whose name was Judy."

The Family Folklore Program was begun in 1974 for the purpose of collecting the lore of the festival-goers at the Festival of American Folklife. A simple turn-about took place in our tent: the festival-goer who came to see the celebrated folk on the stages at Family Folklore found himself celebrated as the "folk."

Close to 300 interviews were conducted with persons at the Festival. For those of us on the other side of the tape recorder was unfolded a whole panorama of American life. Family stories seemed to express America's fascina-

tion with what is often depicted as her notorious past. As many times as there were heroes, there were anti-heroes. A person who did not realize the amount of imagination that mixes with fact to produce an item of folklore, might think it was a veritable gallery of rogues that "great-grandfather and grandmothers" those interviewed at Family Folklore—horse thieves, cowards, courtmartialed generals. "I should probably tell you about my great-great grandfather being killed by the Indians," one informant explained. "There were about 11 Texas Rangers—and he was one of the Rangers—and one Indian. And the Indian got about six or seven of them before they finally got him. So that's one of the not-so-brave things in the family."

Whereas family stories represent one way in which families "image" themselves verbally, family photographs represent the way this is done visually. But while family stories seem to portray events as they were or indeed as worse than they were, family photographs seem to portray them as they should

have been. Family photograph albums preserve the best of life—the birth of the baby, his first steps, birthdays, graduations, weddings, golden wedding anniversaries. . . .

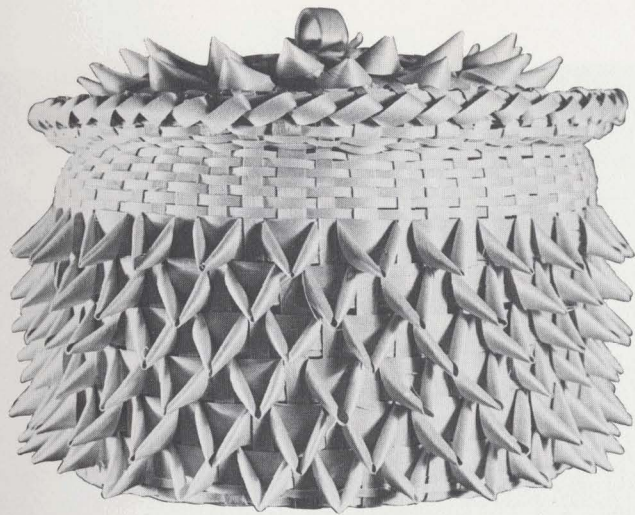
It is in the nature of human experience, of the interplay of time and human life, to bring the past to bear upon the present and to make the present memorable for the future.

This year the Family Folklore Program is expanding to include home photography as a form of folklore. In addition to interviewing festival-goers, we are presenting a chronicle of the American life cycle as it is depicted in home movies and family albums.

Another new kind of material which brings the past to bear upon the present is perhaps best called "reminiscent history." The self-imaging of families, both in stories and photographs, is concerned with the preservation of the personal experiences of family members. A portion of these personal experiences, however, is shared cultural experience. This kind of story might include reminiscences about one's grandfather in the Civil War, or of one's father having eaten one of the first ice cream cones at the 1904 World's Fair, or of one's self having attended Woodstock. In photographs they might include home movies of Dwight D. Eisenhower in a motorcade, a photo of an old snow plow, or, as one family wrote to us, a photo of "the first Third Avenue Elevated train leaving the northernmost 241st Street station in the Bronx." The Family Folklore Program will collect this kind of material at the Festival with the hope of expanding it into a living history project for the Bicentennial.

In the home movies and albums at the Family Folklore tent we hope you will see a reflection of segments of your own lives, and in the interviews we hope you will share some of them with us.

General Information: Programs



Program information about the Festival of American Folklife is listed by day and by area on the following schedule pages. General information may be obtained at six information kiosks across the Festival grounds. Detailed listings can be found daily on callboards adjacent to each performance area and learning center.

Hours of the Festival are 11 a.m. to 5 p.m. June 25-29 and July 2-6. The Festival is not in operation Monday, June 30 and Tuesday, July 1 to allow for changeover of exhibits. Special music programs are offered nightly on the Festival Stage, 6:30-8:30 p.m. except July 4.

Crafts Demonstrations are held daily 11 a.m. to 5 p.m. in the Native Americans, Regional Americans, African Diaspora and Old Ways in the New World areas. Traditional crafts appropriate to the theme area are featured. Among these: basket making, silver smithing, instrument making, corn husk doll making, lacrosse stick making, kente cloth weaving, drop spindle spinning, quilting and many more.

Cooking Demonstrations are held daily

11 a.m. to 5 p.m. in the Native Americans, Regional Americans, African Diaspora and Old Ways in the New World areas. Traditional food preparations appropriate to the theme area will be featured and sold. Among these: mara-kout bread, khubz, corn soup, mochitsuki, sushi, zeppole, bratwurst, fry bread, tortillas, pasta and more.

Learning Centers are located in the African Diaspora, Old Ways in the New World, Native Americans and Working Americans areas. Visitors can learn more about presentations through films, photos, videotapes, books, records and workshops. Learning Center events are listed daily on the callboards adjacent to each Center.

Festival Theaters offer film and live presentations in addition to those on stages. The Family Folklore area will have continuous showings of the film "Home Movies—the American Folk Art" compiled from the film clips of three different families. Regional Americans will present Chinese Shadow Puppets in shows at 11 a.m. and 2:30 p.m., July 2-6, and a film on California folk traditions at 12 and 3:30. In the Old Ways in

Basket makers will be working in the Native Americans area. This Mohawk basket was made using ashwood splints.

the New World area the Manteos, a Sicilian Puppeteering Family, will perform a medieval epic at 2 and 4 p.m. daily July 2-6.

Concessions are representative of the spirit and diversity of the Festival, and offer ethnic foods, crafts, books, phonograph records and children's ethnic toys for sale. Ethnic food concessions are located mainly in the Old Ways in the New World and African Diaspora areas; books and records are available in some Learning Centers and at main sales areas centrally located. Toys are available in the Children's area. Hay rides and pony carts make the scenic trip along the northside of the Reflecting Pool. The Native Americans area features Indian foods and crafts for sale.

Family Folklore will be interviewing festival-goers about family stories, family names and expressions, personal heroes, stories parents make up for their children, and special holiday traditions.

Children's Folklore is presented daily in the Children's area. Continuous activities include the games ring, folk swap tent, crafts areas, hill and sand castle building, hay ring, dancing, drumming, jump rope rhymes, ring games, and dancing on the Children's area stage.

Festival Broadcasts—June 30 through July 6 National Public Radio will be airing concerts live each evening over its 179 stations. Check local listings for the NPR member station in your area for broadcast times.

Special Program Information: The

Regional Americans area will feature tractor pulls daily at noon and 3 p.m., June 25-29; Charros, Mexican cowboys, will demonstrate their skills daily at 11 and 4, July 2-6. Events in the California heartland area will be signalled by the ringing of the cable car bells.

Working Americans will feature a Truckers' Roadeo on Bacon Drive all day Saturday, June 28 and Sunday, June 29. The Fourth Annual Fiddlers' Convention and Contest will be held Saturday, July 5 beginning at 11 a.m.



Daisy Barnwell Jones, a self-proclaimed "hillbilly" lady has lived in Washington for more than 40 years, but continues to think of Chimney Rock, North Carolina as her home. As she told the family folklore interviewers: "I have travelled part of the earth and been a part of some of its greatest institutions, but my heart has never left the land of my father."

June 25 Highlights

For detailed information consult call-boards at each stage.
c., concert; d., discussion; w., workshop

	OLD WAYS IN THE NEW WORLD			CHILDREN'S FOLKLORE
	GERMAN	LEBANESE	AFRICAN DIASPORA	
11:00	Freistadt Brass Band	c. Village Dances from Mtein and Marjayoun	Black Sacred Music (U.S., Jamaica, Ghana) * Street Sounds **	Brent Elementary School ** Stu Jamison—Play Party Games
11:30	Scottsbluff Dance Band with <i>Hackbrett</i>		Afro-American Stories ***	Paul Ofori-Ansah—Ghanaian Games **
12:00	Fredericksburg Dance Band	c. Kaslik Group: Liturgical Music		Brent Elementary School ** Edmonds Elementary School ***
12:30	Langenschiltach Brass Band	c. Music and Dances of Lebanese-Americans		Bessie Jones *
1:00	<i>Die Holsteiner</i> Dance Band Freistadt Brass Band and Dancers *			Landon Camp for Boys **, *** Stu Jamison ***
1:30	<i>Münchener Hackbrettmusik</i>		Black Dance Workshop **	
2:00	<i>Hackbrett</i> Workshop Fredericksburg Dance Band; Dancers *	w. Arab Solo Dance	Instrument Making ***	Bells Mill Elementary School * Bessie Jones—Songs and Tales ***
2:30	Langenschiltach Brass Band	c. Kaslik Group: Secular Music Haflah: <i>Dabke</i> Instruction, Open Dancing *	Night Life Music **	Paul Ofori-Ansah—Ghanaian Games **
3:00	Fredericksburg Dance Band		"Sweet Honey in the Rock" ***	Bells Mill Elementary School **
3:30	Scottsbluff Dance Band with <i>Hackbrett</i>	c. Cabaret: Music, Song, Improvisational Dance		
4:00	<i>Münchener Hackbrettmusik</i> Freistadt Brass Band and Dancers *			
4:30	<i>Die Holsteiner</i> Dance Band			
Evening	Evening Concert on Festival Stage	Evening Concert on Festival Stage	5:00 Song Fest ***	
	* Plaza	* Plaza	* Church ** Market *** House	* Stage ** Game Ring *** Folk Swap

WORKING AMERICANS	REGIONAL AMERICANS	NATIVE AMERICANS	FESTIVAL STAGE	
c. Trucking Song Swap * c. Bodie Wagner ***	c. Mitchifs—Music and Dance	c. Dancing * d. Hassawamisco Tribe **	c. Songs of Celebration	11:00
Get A Load of This! **				11:30
c. Railroad Song Swap * c. John Jackson ***	c. Goertzen Brothers	w. Lacrosse Game ****	c. Musical Instruments	12:00
	c., w. Schwab Brothers—German Social Music from the Northern Plains	w. Stone Carver *** d. Coalition of Eastern Native Americans **		12:30
c., w. Working on the Railroad *			c. Sacred Offering	1:00
c. Saul Broudy ***	c. String Music from the Northern Plains			1:30
c. Trucking Heroes—Song Swap *		d. Catawba Tribe ** w. Basket Weaving ***	w. Rhythm	2:00
c. Air Transportation Songs * Get A Load of This! ***	c. Nasi Tamburashi—Serbo-Croatian Music	d. Six Nations: Iroquois **		2:30
c., w. Hoboes and Hoboing—Utah Phillips *	c. George German—Cowboy Songs		c. Historical and Topical Songs	3:00
c. Jim Ringer ***	c. Solo Instrumentalists	c. Songs and Dancers *		3:30
c. Truckers and Lovers *	c. Ukrainian Religious and Secular Music		c. Dance and Social Music	4:00
	w. Ukrainian Dancers	w. Lacrosse Game ****		4:30
			CONCERT 6:30-8:30 Old Ways in the New World	Evening
* Working Americans Stage ** Railroad Flatcar *** Truck Dock		* Stage ** Learning Center *** Craft Area **** Sports & Games		

June 26 Highlights

For detailed information consult call-boards at each stage.
c., concert; d., discussion; w., workshop

	OLD WAYS IN THE NEW WORLD			CHILDREN'S FOLKLORE
	GERMAN	LEBANESE	AFRICAN DIASPORA	
11:00	Freistadt Brass Band	c. Village Dances from Mtein and Marjayoun	Street Sounds ** Afro-American Stories ***	Brent Elementary School ** Camp Greenway ***
11:30	Scottsbluff Dance Band with <i>Hackbrett</i>		Black Sacred Music (U.S., Jamaica, Ghana) *	Paul Ofori-Ansah—Ghanaian Games *
12:00	Fredericksburg Dance Band	c. Kaslik Group: Liturgical Music		Camp Greenway ** Edmonds Elementary School *
12:30	Langenschiltach Brass Band	c. Music and Dances of Lebanese-Americans		
1:00	<i>Die Holsteiner</i> Dance Band Freistadt Brass Band and Dancers *			Edmonds Elementary School ** Friendship House Center *
1:30	<i>Münchener Hackbrettmusik</i>	c. Village Dances from Mtein and Marjayoun	Black Dance Workshop **	Bessie Jones *
2:00	<i>Hackbrett</i> Workshop Fredericksburg Dance Band; Dancers *	w. Arab Solo Dance	Instrument Making ***	Roseville, Michigan Girl Scouts ** Bells Mill Elementary School *
2:30	Langenschiltach Brass Band	c. Kaslik Group: Secular Music Haflah: <i>Dabke</i> Instruction, Open Dancing *		
3:00	Fredericksburg Dance Band		Nite Life Music Concert **	Friendship House Center ** Bells Mill Elementary School *
3:30	Scottsbluff Dance Band with <i>Hackbrett</i>	c. Cabaret: Music, Song, Improvisational Dance	"Sweet Honey in the Rock"	
4:00	<i>Münchener Hackbrettmusik</i> Freistadt Brass Band and Dancers *			
4:30	<i>Die Holsteiner</i> Dance Band			
Evening			5:00 Ghana **	
	* Plaza	* Plaza	* Church ** Market *** House	* Stage ** Game Ring *** Folk Swap

WORKING AMERICANS	REGIONAL AMERICANS	NATIVE AMERICANS	FESTIVAL STAGE	
c. Railroad Song Swap * c. John Jackson **	c. Joe Zacharias	d. Lacrosse-stick Maker *** d. Narragansett Tribe **	c. Marriage, Courtship, and Love	11:00
Get A Load of This! ***	c. Goertzen Brothers			11:30
c. Trucking Song Swap *	c. Ukrainian Music and Dance	w. Lacrosse Game ****	c. Musical Instruments	12:00
c. Utah Phillips **	d. Ukrainian Traditions from the Northern Plains	d. The Adult Motivational Education Project **		12:30
c. Famous Trains *	c. George German—Cowboy Songs		w. Music as Heritage	1:00
	c. Instrumental Music	c. Dancers *		1:30
c., w. Country Music and Truckers *			c. Song Styles	2:00
c. Bodie Wagner **	c. Nasi Tamburashi—Serbo-Croatian Music	d. Six Nations: Iroquois *		2:30
Get A Load of This! *** c. New Train Songs*	c. Schwab Brothers—German Music and Dance		c. Street Sounds	3:00
c. Lewis London **		d. Six Nations Treaties **		3:30
c., w. Perils of the Road *	c. Mitchifs—Music and Dance		c. Dance and Social Music	4:00
		c. Songs and Dancers *		4:30
	Evening Concert on Festival Stage		CONCERT 6:30-8:30 Regional Americans Northern Plains	Evening

* Working Americans Stage
** Railroad Flatcar
*** Truck Dock

* Stage
** Learning Center
*** Craft Area
**** Sports & Games

June 27 Highlights

For detailed information consult call-boards at each stage.

c., concert; d., discussion; w., workshop

	OLD WAYS IN THE NEW WORLD			CHILDREN'S FOLKLORE
	GERMAN	LEBANESE	AFRICAN DIASPORA	
11:00	Freistadt Brass Band	c. Village Dances from Mtein and Marjayoun	Street Sounds ** Afro-American Stories ***	Boys Club #14 and Paul Ofori-Ansah ** Brent Elementary ***
11:30	Scottsbluff Dance Band with <i>Hackbrett</i>			Bessie Jones ***
12:00	Fredericksburg Dance Band	c. Kaslik Group: Liturgical Music	Black Sacred Music (U.S., Jamaica, Ghana) *	Boys Club #10 ** Brent Elementary School *
12:30	Langenschiltach Brass Band	c. Music and Dances of Lebanese-Americans		Stu Jamison *
1:00	<i>Die Holsteiner</i> Dance Band Freistadt Brass Band and Dancers *			Edmonds Elementary School and Stu Jamison * Meadowbrook Camp ***
1:30	<i>Münchener Hackbrettmusik</i>	c. Village Dances from Mtein and Marjayoun	Black Dance Workshop **	
2:00	<i>Hackbrett</i> Workshop Fredericksburg Dance Band; Dancers *	w. Arab Solo Dance	Instrument Making ***	Meadowbrook Camp ** Lafayette Rcreation Center *
2:30	Langenschiltach Brass Band	c. Kaslik Group: Secular Music Hafiah: <i>Dabke</i> Instruction, Open Dancing *		Paul Ofori-Ansah and Bessie Jones *
3:00	Fredericksburg Dance Band		Night Life Music **	Parkland Junior High School ** Lafayette Recreation Center ***
3:30	Scottsbluff Dance Band with <i>Hackbrett</i>	c. Cabaret: Music, Song, Improvisational Dance	"Sweet Honey in the Rock" ***	
4:00	<i>Münchener Hackbrettmusik</i> Freistadt Brass Band and Dancers *			
4:30	<i>Die Holsteiner</i> Dance Band			
Evening			5:00 Jamaica ** * Church ** Market *** House	* Stage ** Game Ring *** Folk Swap

* Plaza

* Plaza

* Church
** Market
*** House

* Stage
** Game Ring
*** Folk Swap

WORKING AMERICANS	REGIONAL AMERICANS	NATIVE AMERICANS	FESTIVAL STAGE	
c. Trucking Song Swap * c. Utah Phillips ***	c. Nasi Tamburashi— Serbo-Croatian Music	d. Indian Mountain Lookout **	c. Historical and Topical Songs	11:00
Get A Load of This! **		w. Silver Smith Work **		11:30
c. Railroad Song Swap *	c., d. Scandinavian Traditions from the Northern Plains	c. Singing *	c. Musical Instruments	12:00
c. Jim Ringer ***		d. Economic Development Program ** c. Dance Contest * Presentation of Prizes		12:30
c. Wagonners and Truckers * Get A Load of This! ***	c. Mitchifs—Music and Dance		w. Song Making	1:00
c. Air Transportation Songs *				1:30
c., w. The Train As A Symbol *	c. Instrumental Music	d. Lumbee Tribe **	c. Sacred Offering	2:00
c. Lewis London ***	c. George German—Cowboy Songs	d. Six Nations: Iroquois **		2:30
c. Truckers and Lovers * Get A Load of This! **	c. Ukrainian Music and Dance	w. Lacrosse Game ****	w. Family Music	3:00
				3:30
c., w. Railroad Wrecks *	c. Schwab Brothers—German Music from the Northern Plains		c. Dance and Social Music	4:00
		w. Corn Husk Doll Maker ***		4:30
Evening Concert on Festival Stage			CONCERT 6:30-8:30 Working Americans	Evening

* Working Americans Stage
** Railroad Flatcar
*** Truck Dock

* Stage
** Learning Center
*** Craft Area
**** Sports & Games

June 28 Highlights

For detailed information consult call-boards at each stage.
c., concert; d., discussion; w., workshop

	OLD WAYS IN THE NEW WORLD			CHILDREN'S FOLKLORE
	GERMAN	LEBANESE	AFRICAN DIASPORA	
11:00	Freistadt Brass Band	c. Village Dances from Mtein and Marjayoun	<p>Whether a Yam Festival in Ghana, or Junkanoo Festival in Jamaica, or an Emancipation Day Celebration in the United States, African and African derived holidays and carnivals feature special foods, special costuming, singing, dancing and parading. The African Diaspora area today features all of these activities. All participants will conduct small sessions all over the area where they can meet their audiences in more intimate exchanges.</p> <p><i>Performances</i></p> <p>Wulomei Kwaa Mensah Salisu Mahama Charlie Sayles Flora Molton Rising Star Fife And Drum Band Sweet Honey In The Rock Kumina Group Maroons Arabbers Linda Goss Mento Band Freelows Express Dance Group</p>	Sligo Junior High School *** Paul Ofori-Ansah **
11:30	Scottsbluff Dance Band with <i>Hackbrett</i>			
12:00	Fredericksburg Dance Band	c. Kaslik Group: Liturgical Music		Ross Elementary School ** Sligo Junior High School *
12:30	Langenschiltach Brass Band	c. Music and Dances of Lebanese-Americans		
1:00	<i>Die Holsteiner</i> Dance Band Freistadt Brass Band and Dancers *			Port Byron, Illinois Girl Scouts **, ***
1:30	<i>Münchener Hackbrettmusik</i>	c. Village Dances from Mtein and Marjayoun		
2:00	<i>Hackbrett</i> Workshop Fredericksburg Dance Band; Dancers *	w. Arab Solo Dance		Girl Scout Troop 2533 ** Parkland Junior High School ***
2:30	Langenschiltach Brass Band	c. Kaslik Group: Secular Music Haflah: <i>Dabke</i> Instruction, Open Dancing *		Stu Jamison *
3:00	Fredericksburg Dance Band			Parkland Junior High School ** Girl Scout Troop 2533 ***
3:30	Scottsbluff Dance Band with <i>Hackbrett</i>	c. Cabaret: Music, Song, Improvisational Dance		
4:00	<i>Münchener Hackbrettmusik</i> Freistadt Brass Band and Dancers *			
4:30	<i>Die Holsteiner</i> Dance Band			
Evening			Evening Concert on Festival Stage	
	* Plaza	* Plaza	* Church ** Market *** House	* Stage ** Game Ring *** Folk Swap

WORKING AMERICANS	REGIONAL AMERICANS	NATIVE AMERICANS	FESTIVAL STAGE	
c. Railroad Song Swap * c. John Jackson **	c. Instrumental Music	d. Aroostook Tribe ** c. Dancing *	w. Music as Work	11:00
Get A Load of This! **				11:30
c. Trucking Song Swap *	c. Mitchifs—Music and Dance	w. Woodwork (Cradleboards and Beadwork) ***	c. Musical Instruments	12:00
		d. Office of Native American Programs **		12:30
c., w. Riding the Rods *	c., d. German Traditions from the Northern Plains	w. Hoop and Dart Game ****	c. Marriage, Courtship, and Love	1:00
				1:30
c., w. On the Road * Get A Load of This! ***	c. Nasi Tamburashi— Serbo-Croatian Music	d. Shinnecock Tribe **	c. Sacred Offering	2:00
		d. Six Nations: Iroquois **		2:30
c., w. Railroad Heroes * c. Jimmie Rodgers Songs **	c. Margaret Anderson—Swedish Songs		c. Songs to Sing	3:00
	c. Goertzen Brothers	w. Lacrosse Game ****		3:30
c. Perils of the Road *	c. Ukrainian Music and Dance		c. Dance and Social Music	4:00
		w. Bone Carver ***		4:30
			CONCERT African Diaspora	Evening

* Working Americans Stage
** Railroad Flatcar
*** Truck Dock

* Stage
** Learning Center
*** Craft Area
**** Sports & Games

June 29 Highlights

For detailed information consult call-boards at each stage.

c., concert; d., discussion; w., workshop

	OLD WAYS IN THE NEW WORLD			CHILDREN'S FOLKLORE
	GERMAN	LEBANESE	AFRICAN DIASPORA	
11:00	Freistadt Brass Band	c. Village Dances from Mtein and Marjayoun	AFRICAN DIASPORA Sacred and Ceremonial Services *	Sligo Junior High School ** Girl Scout Troop 1466 *
11:30	Scottsbluff Dance Band with <i>Hackbrett</i>		Ghanaian Presentation	
12:00	Fredericksburg Dance Band	c. Kaslik Group: Liturgical Music		Paul Ofori-Ansah—Ghanaian Games ** Sligo Junior High and Stu Jamison *
12:30	Langenschiltach Brass Band	c. Music and Dances of Lebanese-Americans	Jamaican Presentation (KUMINA)	
1:00	<i>Die Holsteiner</i> Dance Band Freistadt Brass Band and Dancers *			Ross Elementary School * Girl Scout Troop 1466 ***
1:30	<i>Münchener Hackbrettmusik</i>	c. Village Dances from Mtein and Marjayoun		Bessie Jones *
2:00	<i>Hackbrett</i> Workshop Fredericksburg Dance Band; Dancers *	w. Arab Solo Dance	U.S.A. Presentation (Local Black Congregation)	Parkland Junior High School ** Stu Jamison ***
2:30	Langenschiltach Brass Band	c. Kaslik Group: Secular Music Haflah: <i>Dabke</i> Instruction, Open Dancing *		
3:00	Fredericksburg Dance Band			Paul Ofori-Ansah—Ghanaian Games * Parkland Junior High School ***
3:30	Scottsbluff Dance Band with <i>Hackbrett</i>	c. Cabaret: Music, Song, Improvisational Dance		
4:00	<i>Münchener Hackbrettmusik</i> Freistadt Brass Band and Dancers *			
4:30	<i>Die Holsteiner</i> Dance Band			
Evening			Gospel Music Concert	
	* Plaza	* Plaza	* Church ** Market *** House	* Stage ** Game Ring *** Folk Swap

WORKING AMERICANS	REGIONAL AMERICANS	NATIVE AMERICANS	FESTIVAL STAGE	
c. The Road to Heaven * c. Bodie Wagner ***	c. Ukrainian Religious Music	d. Longhouse Life * d. Chippewa Tribe **	c. Songs of Celebration	11:00
Get A Load of This! ***				11:30
c. The Other Road *	c. Goertzen Brothers		c. Musical Instruments	12:00
c. Air Transportation Songs *	c. Fiddle Styles of the Northern Plains	d. Comprehensive Employment Training Act ** c. Dance *		12:30
c. Truckers and Lovers *			c. Historical and Topical Songs	1:00
c. Utah Phillips ***	d. Social Life on the Northern Plains	d. Six Nations Panel *		1:30
c., w. Railroad Wrecks *	c. Nasi Tamburashi— Serbo-Croatian Music and Dance	d. Powhatan Confederacy **	w. Music as Heritage	2:00
		w. Lacrosse Game **** d. Potawatomi Tribe **		2:30
c., w. Country Music, Railroad & Trucking * Get A Load of This! **	c. Mitchifs—Music and Dance	w. Indian Food *** d. Six Nations: Iroquois **	c. Sacred Offering	3:00
c. Jim Ringer ***				3:30
c. Hoboes & Hoboing: Riding the Rods *	c. Waltz Workshop		c. Dance and Social Music	4:00
		d. Dance *		4:30
			CONCERT 6:30-8:30 Festival Concert	Evening

* Working Americans Stage
** Railroad Flatcar
*** Truck Dock

* Stage
** Learning Center
*** Craft Area
**** Sports & Games

Truck Roadeo

Pony Cart Rides

Reflecting Pool

Lincoln Memorial

African Diaspora

Shuttle

Market Stage

Church

Aircraft

Learning Center

Crafts

Trucks

Market Place

Food

House

Film & Cigarettes

Working American

Hospitality



Railroad

June 25-29

Lebanese

Germans

Northern Plains

July 2-6

Mexicans

Italians

Japanese

Coastal California

Truck Roadeo (June 28 & 29)

Fiddler's Convention (July 5)

Bicycles

French Drive

Mexican Stage

Cafe

Crafts

Learning Center

Beer Garden

Old Ways in the New World

First Aid

U. S. Park Police

Lebanese/Italian Stage



Cooking Cafe

Plaza Stage

Cooking

Crafts

Press

Administration

Cafe

German/Japanese Stage

Information/Programs

Restrooms

Food Sales

Independence Avenue, S

Pool

Hay Ride

Tuna Boat Testing

Family Folklore

Crafts Crafts

Workshop 1

Working Americans Stage

Native American Stage

Regional American Stage

Exhibit/Demonstration
Seafarers
Learning Center

Sports & Games
Learning Center

Cooking
Theater

Livestock Working

Agriculture

Native Americans

Regional Americans

Book Sales
Record Sales

Cooking
Craft Sales

Crafts
Sales

Nat'l Public Radio

Toy Sales

Hill & Sand

Workshop 2

FESTIVAL STAGE

Folk Swap

May Ring

Stage

Children's Folklore

Games Ring

festival of american folklife

e, S.W.

July 2 Highlights

For detailed information consult call-boards at each stage.
c., concert; d., discussion; w., workshop

	OLD WAYS IN THE NEW WORLD			
	JAPANESE	ITALIAN	MEXICAN	AFRICAN DIASPORA
11:00	Tachibana Dancers	Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans	c. <i>Huichol</i> Group	Street Sounds ** Afro-American Stories ***
11:30	Taiko Drumming		w. Mexican Song-styles	
12:00	Minyo Dancers	Informal Musicale	c. <i>Mariachi</i> Contemporary Music	Black Sacred Music (U.S., Haiti, Ghana) *
12:30	Japanese Folk Song and Dance		w. Tradition of the Harp in Mexican Music	
1:00		Papa' Manteo Marionette Show c. Spotlight Concert *	c. <i>Jarocho</i> Ensemble	
1:30	Tea Ceremony, Koto Music Judo Demonstration *	Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans		Black Dance Workshop **
2:00			w. String Instruments in Mexican Music	Instrument Making ***
2:30	Japanese Folk Song and Dance Minyo Dancers *	w. Musical Styles and Social Contexts	c. <i>Norteno</i> Ensemble	
3:00		Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans		Nite Life Music Workshop **
3:30	Taiko Drumming		w. Mexican Songs and Song-styles	"Sweet Honey in the Rock" ***
4:00	Tachibana Dance Workshop	Papa' Manteo Marionette Show/Workshop c., w. Themes of Italian Life and Music *	c. <i>Jarocho</i> Ensemble	
4:30			Mexican Dance Workshop	
Evening	Evening Concert on Festival Stage	Evening Concert on Festival Stage	Evening Concert on Festival Stage	Song Fest ***
	* Plaza	* Plaza	* Plaza	* Church ** Market *** House

WORKING AMERICANS	REGIONAL AMERICANS	NATIVE AMERICANS	FESTIVAL STAGE	
c., w. Songs of the Sea * c. Jim Ringer **	Old-Time Fiddler's Jamboree & Dancing * c. Wright Brothers; Black Gospel Quartet **	c. Dancing * d. Wampanoag Tribe **	c. Songs of Celebration	11:00
	w. Old-Time Country Music ***			11:30
c. Railroad Song Swap *	w. Farm Workers' Songs **	w. Lacrosse Game ****	w. Musical Instruments	12:00
c. Saul Broudy & Lewis London **	c. Portuguese Music and Dancing *	d. Coalition of Eastern Native Americans **		12:30
c., w. Sheets and Riggings *	w. David Page: Uilleann Bagpiper ***	w. Stone Carver ***	c. Sacred Offering	1:00
Get A Load of This! ***	c. Sacred Music: Molokans Singers **			1:30
c. Trucking Song Swap *	c. Mexican Music: <i>Jarocho & Mariachi</i> * w. Assyrian Music and Storytelling ***	w. Basket Weaving *** d. Haliwa Tribe **	w. Vocal Styles	2:00
	w. Irish Music **	d. Six Nations: Iroquois **		2:30
	Blues Piano: Robert Jeffery ***		c. Dance and Social Music	3:00
c., w. Sea Shanteys c. Hoboes Songs **	w. Assyrian Dancing and Teaching *	c. Dancers *		3:30
Get A Load of This! **	c. Sacred Music: Molokans Singers **			4:00
c. Perils of the Road, Rail, & Sky *	w. Chinese Games *	w. Lacrosse Game ****		4:30
	6:00 California Waltz Party *		5:00 Working Americans: Sea Shanteys CONCERT 6:30-8:30 Old Ways in the New World	Evening
* Working Americans Stage ** Railroad Flatcar *** Truck Dock	* California Stage ** Workshop Area 1 *** Workshop Area 2	* Stage ** Learning Center *** Craft Area **** Sports & Games		

July 3 Highlights

For detailed information consult call-boards at each stage.

c., concert; d., discussion; w., workshop

	OLD WAYS IN THE NEW WORLD			
	JAPANESE	ITALIAN	MEXICAN	AFRICAN DIASPORA
11:00	Tachibana Dancers	Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans	c. <i>Huichol</i> Group	Street Sounds ** Afro-American Stories ***
11:30	Taiko Drumming		w. Mexican Song-styles	
12:00	Minyo Dancers	Informal Musicale	c. <i>Mariachi</i> Contemporary Music	Black Sacred Music (U.S., Haiti, Ghana) *
12:30	Japanese Folk Song and Dance		w. Tradition of the Harp in Mexican Music	
1:00		Papa' Manteo Marionette Show c. Spotlight Concert *	c. <i>Jarocho</i> Ensemble	
1:30	Tea Ceremony, Koto Music Judo Demonstration *	Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans		Black Dance Workshop **
2:00			w. String Instruments in Mexican Music	Instrument Making ***
2:30	Japanese Folk Song and Dance Minyo Dancers *	w. Musical Styles and Social Contexts	c. <i>Norteno</i> Ensemble	
3:00		Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans		Nite Life Music Workshop **
3:30	Taiko Drumming		w. Mexican Songs and Song-styles	"Sweet Honey in the Rock" ***
4:00	Tachibana Dance Workshop	Papa' Manteo Marionette Show/Workshop c., w. Themes of Italian Life and Music *	c. <i>Jarocho</i> Ensemble	
4:30			Mexican Dance Workshop	
Evening				Ghana ** * Church ** Market *** House

* Plaza

* Plaza

* Plaza

WORKING AMERICANS	REGIONAL AMERICANS	NATIVE AMERICANS	FESTIVAL STAGE	
c. Song Swap—Railroading & Trucking * c. Sea Songs—Gerret & Jeff Warner ***	w. Assyrian Music and Dancing * c. Wright Brothers: Black Gospel Quartet **	w. Lacrosse-stick Maker *** d. Shinnecock Tribe **	c. Marriage, Courtship and Love	11:00
	w. Old-Time Country Music ***			11:30
c., w. Sea Shanteys Get A Load of This! **	w. Farm Workers' Songs * c. Portuguese Music **	w. Lacrosse Game ****	c. Musical Instruments	12:00
		d. Adult Motivational Education Project **		12:30
c. New Train Songs * c. Jim Ringer **	c. Sacred Music: Molokans Singers * w. David Page: Uilleann Bagpiper ***		c. Occupational Songs	1:00
	w. Old-Time Fiddling **			1:30
c. Famous Ships *	w. Portuguese <i>Chamarritas</i> : Square Dancing * w. Assyrian Music and Storytelling ***	d. Lumbee Tribe **	c. Song Making	2:00
Get A Load of This! **		d. Six Nations Panel *		2:30
c., w. Truckers and Lovers *	c. Kenny Hall ** c. Blues Piano: Robert Jeffery ***		w. Rhythm	3:00
c. Bodie Wagner ***	w. Chinese Games *	d. Six Nations: Iroquois **		3:30
c., w. Fo'cas'tle Songs *	w. Mexican Music: <i>Jarocho</i> **		c. Dance and Social Music	4:00
		w. Songs and Dancers *		4:30
	Evening Concert on Festival Stage		CONCERT 6:30-8:30 Regional Americans- California Heartland	Evening

* Working Americans Stage
** Railroad Flatcar
*** Truck Dock

* California Stage
** Workshop Area 1
*** Workshop Area 2

* Stage
** Learning Center
*** Craft Area
**** Sports & Games

July 4 Highlights

For detailed information consult call-boards at each stage.

c., concert; d., discussion; w., workshop

	OLD WAYS IN THE NEW WORLD			
	JAPANESE	ITALIAN	MEXICAN	AFRICAN DIASPORA
11:00	Tachibana Dancers	Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans	c. <i>Huilchol</i> Group	Street Sounds ** Afro-American Stories ***
11:30	Taiko Drumming		w. Mexican Song-styles	
12:00	Minyo Dancers	Informal Musicale	w. Tradition of the Harp in Mexican Music	Black Sacred Music (U.S., Haiti, Ghana) *
12:30	Japanese Folk Song and Dance		w. String Instruments in Mexican Music	
1:00		Papa' Manteo Marionette Show c. Spotlight Concert *	c. <i>Jarocho</i> Ensemble	
1:30	Tea Ceremony, Koto Music Judo Demonstration *	Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans		Black Dance Workshop **
2:00			w. String Instruments in Mexican Music	Instrument Making ***
2:30	Japanese Folk Song and Dance Minyo Dancers *	w. Musical Styles and Social Contexts	c. <i>Norteno</i> Ensemble	
3:00		Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans		Nite Life Music Workshop **
3:30	Taiko Drumming		w. Mexican Songs and Song-styles	"Sweet Honey in the Rock" ***
4:00	Tachibana Dance Workshop	Papa' Manteo Marionette Show/Workshop c., w. Themes of Italian Life and Music *	c. <i>Jarocho</i> Ensemble	
4:30			Mexican Dance Workshop	
Evening				Haiti ** * Church ** Market *** House
	* Plaza	* Plaza	* Plaza	

WORKING AMERICANS	REGIONAL AMERICANS	NATIVE AMERICANS	FESTIVAL STAGE	
c. Transportation Song Swap *	c. Mexican Music: — <i>Jarocho, Corridos</i> * c. Sacred Music: Molokans Singers **	w. Silver Smith Work *** d. Aroostook Tribe **	c. Historical and Topical Songs	11:00
Get A Load of This! ***	w. Old-Time Country Music ***			11:30
c. Utah Phillips **	w. Irish Music **	c. Singing *	w. Musical Instruments	12:00
		d. Economic Development Program ** c. Dance Contest * Presentation of Prizes		12:30
c., w. Sea Shanteys	c. Portuguese Music: <i>Desafio, Fados</i> * w. David Page: Uilleann Bagpiper ***		c. Sacred Offering	1:00
Get A Load of This! **				1:30
c. Truck Stops, Truckers & Music * c. Wrecks **	c. Wright Brothers: Black Gospel Quartet ** w. Assyrian Music and Storytelling ***	d. Coharie Tribe **	w. Music as Heritage	2:00
				2:30
c. Sailors and Their True Loves *	w. Chinese Games * w. Fiddle Workshop: Cunningham Family **	d. Six Nations: Iroquois ** w. Lacrosse Game ****	w. Rhythm	3:00
c. Saul Broudy and Lewis London **	c. Blues Piano: Robert Jeffery ***			3:30
Get A Load of This! *** c. Railroad Heroes *	w. Square Dance * c. Sacred Music: Molokans Singers **		c. Dance and Social Music	4:00
c. Sea Heroes and Pirates *		d. Corn Husk Doll Making ***		4:30
				Evening
* Working Americans Stage ** Railroad Flatcar *** Truck Dock	* California Stage ** Workshop Area 1 *** Workshop Area 2	* Stage ** Learning Center *** Craft Area **** Sports & Games		

July 5 Highlights

For detailed information consult call-boards at each stage.
 c., concert; d., discussion; w., workshop

OLD WAYS IN THE NEW WORLD				
	JAPANESE	ITALIAN	MEXICAN	AFRICAN DIASPORA
11:00		Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans	c. <i>Huichol</i> Group	Whether a Yam Festival in Ghana, or carnival in Haiti, or an Emancipation Day Celebration in the United States, African and African derived holidays and carnivals feature special foods, special costuming, singing, dancing and parading. The African Diaspora area today features all of these activities. All participants will conduct small sessions all over the area, where they can meet their audiences in more intimate exchanges.
11:30			w. Mexican Song-styles	
12:00		Informal Musicale	c. <i>Mariachi</i> Contemporary Music	
12:30			w. Tradition of the Harp in Mexican Music	
1:00	Bon Festival and Dance Plaza Stage All Day	Papa' Manteo Marionette Show	c. <i>Jarocho</i> Ensemble	<i>Performances</i> Wulomei Kwaa Mensah Salisu Mahama Charlie Sayles Bill Hines
1:30		Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans		Rising Star Fife and Drum Band Sweet Honey In The Rock
2:00			w. String Instruments in Mexican Music	Haitian Dance Troupe Meringue Band
2:30		w. Musical Styles and Social Contexts	c. <i>Norteno</i> Ensemble	Haitian Vocal Ensemble Arabbers
3:00		Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans		Rev. William Faulkner Ardoin Brothers & Canray Fontenot
3:30			w. Mexican Songs and Song-styles	Freelows Express Dance Group
4:00		Papa' Manteo Marionette Show/Workshop	c. <i>Jarocho</i> Ensemble	
4:30			Mexican Dance Workshop	
Evening	* Plaza	* Plaza	* Plaza	SATURDAY AFTERNOON CONCERT * Church ** Market *** House

WORKING AMERICANS	REGIONAL AMERICANS	NATIVE AMERICANS	FESTIVAL STAGE	
c. Transportation Song Swap *	w. Chinese Games * c. Portuguese Music **	c. Dancing * d. Narragansett Tribe **	FIDDLERS' CONVENTION AND CONTEST	11:00
	w. Old-Time Country Music ***			11:30
c. Saul Broudy ***	w. Farm Workers' Songs *	w. Woodwork (Cradleboards and Beadwork) ***	Registration 11:00 am	12:00
c. Louis Killen *		d. Office of Native American Programs **	Convention begins 11:00 am	12:30
c., w. Country Music and Truckers * Get A Load of This! ***	w. Mexican Music: <i>Jarocho</i> ** w. David Page: Uilleann Bagpiper ***	w. Hoop and Dart Game ****	Contest begins 1:00 pm	1:00
				1:30
c. w., Shipwrecks and Railroad Wrecks * c. Jim Ringer ***	c. Sacred Music: Molokans Singers * w. Irish Music **	d. Tunica-Biloxi Tribe **		2:00
	w. Assyrian Music and Storytelling ***			2:30
Get A Load of This ** c. New Train Songs *	w. Chinese Games * c. Wright Brothers; Black Gospel Quartet **	d. Six Nations: Iroquois **		3:00
c. Air Transportation Songs *	c. Blues Piano: Robert Jeffery ***	w. Lacrosse Game ****		3:30
c. Bodie Wagner & Lewis London *** c. Sea Shanteys	w. Assyrian Dancing * c. Sacred Music: Molokans Singers **			4:00
c. Hoboes *		w. Bone Carver ***		4:30
	5:00 Portuguese Festa: <i>Boda da Leite</i> * Parade, concert, and dancing		CONCERT 6:30-8:30 Fiddlers Contest Awards Square Dance	Evening
* Working Americans Stage ** Railroad Flatcar *** Truck Dock	* California Stage ** Workshop Area 1 *** Workshop Area 2	* Stage ** Learning Center *** Craft Area **** Sports & Games		

July 6 Highlights

For detailed information consult call-boards at each stage.

c., concert; d., discussion; w., workshop

	OLD WAYS IN THE NEW WORLD			
	JAPANESE	ITALIAN	MEXICAN	AFRICAN DIASPORA
11:00	Tachibana Dancers	Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans	c. <i>Huichol</i> Group	AFRICAN DIASPORA Sacred and Ceremonial Services *
11:30	Taiko Drumming		w. Mexican Song-styles	Ghanaian Presentation
12:00	Minyo Dancers	Informal Musicale	c. <i>Mariachi</i> Contemporary Music	
12:30	Japanese Folk Song and Dance		w. Tradition of the Harp in Mexican Music	Haitian Presentation (Voodoo)
1:00		Papa' Manteo Marionette Show c. Spotlight Concert *	c. <i>Jarocho</i> Ensemble	
1:30	Tea Ceremony, Koto Music Judo Demonstration *	Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans		
2:00			w. String Instruments in Mexican Music	U.S.A. (Black Congregation)
2:30	Japanese Folk Song and Dance Minyo Dancers *	w. Musical Styles and Social Contexts	c. <i>Norteno</i> Ensemble	
3:00		Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans		
3:30	Taiko Drumming		w. Mexican Songs and Song-styles	
4:00	Tachibana Dance Workshop	Papa' Manteo Marionette Show/Workshop c., w. Themes of Italian Life and Music *	c. <i>Jarocho</i> Ensemble	
4:30			Mexican Dance Workshop	
Evening				5:00 Gospel Music Concert *
	* Plaza	* Plaza	* Plaza	* Church ** Market *** House

WORKING AMERICANS	REGIONAL AMERICANS	NATIVE AMERICANS	FESTIVAL STAGE	
c., w. Songs of the Sea * c. Bodie Wagner **	Sacred Music * featuring all performers	d. Longhouse Life * d. Potawatomi Tribe **	c. Historical and Topical Songs	11:00
				11:30
c., w. Working on the Railroad * Get A Load of This! ***			w. Musical Instruments	12:00
		d. Comprehensive Employment Training Act ** c. Dance *		12:30
c., w. Sheets, Rigging & Shanteys c. Railroading and Hoboing **			c. Sacred Offering	1:00
		d. Six Nations Panel *		1:30
c. Perils of the Road * Get A Load of This! **	w. Chinese Games * c. Mexican Music **	d. Passamaquoddy Tribe **	w. Occupational Songs	2:00
	c. Blues Piano: Robert Jeffery ***	w. Lacrosse Game ****		2:30
c. Gerret and Jeff Warner: Sea Songs * Train Sounds Contest **	California Dance Party *		c. Street Sounds	3:00
c. Transportation Song Swap * Get A Load of This! ***	c. Wright Brothers: Black Gospel Quartet **	w. Indian Food *** d. Six Nations: Iroquois **		3:30
			c. Dance and Social Music	4:00
	c. Sacred Music: Molokans Singers **	c. Dance *		4:30
				Evening

* Working Americans Stage
** Railroad Flatcar
*** Truck Dock

* California Stage
** Workshop Area 1
*** Workshop Area 2

* Stage
** Learning Center
*** Craft Area
**** Sports & Games

General Information: Services

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

Parking There will be no public parking provided at the Festival site. The use of bus transportation is recommended.

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.

Lost Children Lost children will be taken to the area operated by the U. S. Park Police and the American Red Cross. Parents should call for them there. National Park Service technicians and rangers will assist. There will be no paging on Public Address Systems. The lost children area will be in the vicinity of the Administration tent.

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.

Rest Rooms There is a permanent rest room facility located near 17th Street at the east end of the activity area. Other facilities are located at strategic points throughout the Festival site.

Bicycle Racks Bicycle racks are located on French Drive. Bike owners must provide their own locks and/or chains to secure their bikes.

Park and Ride Services:

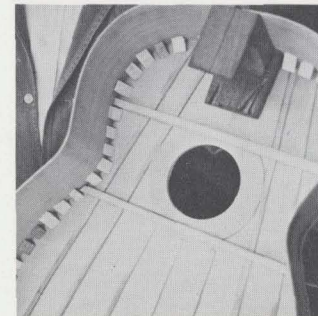
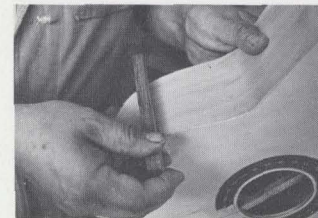
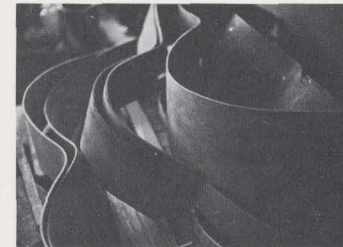
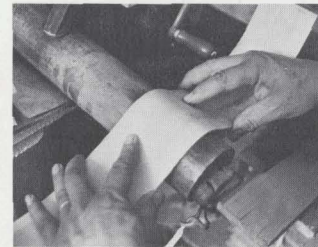
- Soldiers' Home Parking Lot—Monday through Saturday take bus #80. Buses run every 20 minutes. Use stop at 19th & Virginia Avenues, N.W. Sundays take #81 to 19th & G Streets, N.W.
- Carter Barron Parking Lot—Buses run every 10 minutes. Take bus #B-9 to 13th & Pennsylvania Avenues, N.W. (Valid Monday through Friday)
- Columbia Island—(off George Washington Parkway near 14th Street Bridge). Buses run Monday through Friday. Take bus #11B; it leaves every hour on the hour.
- R.F.K. Stadium—Buses run every 10 minutes. Take bus #40 or #42 to 14th & H Streets N.W. Transfer to #80 (runs every 20 minutes) and continue to stop at 19th & Virginia Avenues, N.W.

Shuttle

Shuttle bus service from the North Parking Lot of the Pentagon is scheduled. For specific times call the National Park Service, 426-6700.

Instrument-making, a traditional skill demonstrated at the Festival. This year a Mexican harp-maker and German Hackbrett-maker will carry on their skills in the Old Ways in the New World area. A fiddle-maker from the Northern Plains will be at work in Regional America. At right are photos of a Mexican guitar-maker as (top) he studies the plan; (middle) he bends the sides against a heater into the typical curves and studies an elegant motif; (below) the interior of the guitar before the back is put on showing sound hole and details of construction, and final touches put to bridge.

Photos by Toshi Seeger.



Old Ways in the New World

"Human beings are movers and wanderers. Spanning oceans, crossing continents, they search always for that better place to be. And as they go, they carry with them not just clothing, not just furniture, but memories, habits, songs, customs, ways of doing things—all the storehouse of shared knowledge that will help make their new homes familiar and comfortable. These, then, are the Old Ways in the New World: the hand, heart and mind skills that people from a hundred parts of the globe have brought with them as their gift to a new homeland."

More than 90 percent of all Americans recognize themselves as heirs to cultural traditions brought to this country from other parts of the world. This year the Festival features six of the many ethnic and nationality groups that have enriched the American mosaic of culture. In the Bicentennial celebration, more than 30 will participate.

The central theme of these presentations is celebration. Individuals and groups who serve their communities through singing, dancing, providing instrumental music, telling stories, or preparing food for these gatherings are brought to the Festival from ethnic communities in the United States and from their parent nations overseas.

The 1975 presentations feature German and Lebanese traditions June 25-29, and Japanese, Mexican and Italian traditions July 2-6.

Germany—Weddings

The German presentation focuses on the music, dance and foodways associated with weddings—a celebration that involves whole communities in customs that have been practiced for hundreds of years.

German-American musicians from a German-Russian community in Scotts-



In Langenschiltach, Germany, the village of Blaskapelle plays for weddings and other special events. Several dancers, pictured here wearing the traditional wedding crown, will be accompanying the band members to the Festival.

bluff, Nebraska, play traditional wedding music on a combination of instruments: a hammered dulcimer or *Hackbrett*, accordion, trombone, and bass guitar. Other music will be performed by a German-American brass band from Freistadt, Wisconsin, and an eight-piece band from Fredericksburg, Texas.

From Schleswig-Holstein in northern Germany a six-piece band will perform wedding dance music. Bavarian wedding music will be played by three musicians from Munich who use *Hack-*

brett, Zither and guitar. *Blaskapelle* (brass band) musicians and dancers from Baden-Wurtemberg will perform wedding music from their region and will display a traditional wedding crown worn by their village brides.

Wedding foods will be demonstrated; bratwurst and other traditional German foods will be prepared for sale.

Lebanon—Haflah

Lebanese "Old Ways in the New World" will reflect the diversity of traditional music and dance, urban and village, sacred and secular. Two urban cabaret orchestras, one from Lebanon, one from the United States, will play *nay*, *'ud*, *rebab*, *qanun*, and *darbukkah* to accompany singing and solo dancing that have made the nightlife of Beirut famous. Cabaret performers will draw

upon the more traditional parts of their repertoires to demonstrate ties with other styles of Lebanese music on the program.

Each day's activities will resemble a *haflah*, or Lebanese party with music, song, food and dance. Dancers from Marjayoun and Mtein, Lebanon, and Springfield, Massachusetts will teach Festival visitors the *dabke* and other village group dances that are a basic part of *haflahs* in both the Old and New Worlds.

The sacred dimension of Lebanese music will be shown by vocalists singing choral songs sacred to Lebanese Christians.

Festive foods including *kibbe*, *tabooleh*, and *ma'moul* will be cooked and available for sale, along with a cookbook of traditional recipes.



Italian puppeteer Michael Manteo will perform the medieval epic, *Orlando Furioso* daily at 2 and 4 p.m. in the Old Ways in the New World area, July 2-6.

Japan—Summer Festival

A Natsu Matsuri, or summer festival, provides the frame within which Japanese music, dance, crafts and foods are presented. Japanese-Americans from communities in Seabrook, New Jersey, New York, Philadelphia, Chicago, and Washington, D. C., together with folk artists from Tokyo and Mihara, a small seacoast city in Hiroshima Prefecture, will create festive and colorful celebrations daily, culminating in a major Obon Odori in the Plaza on July 5.

Folk dancing including Minzoku-Buyo (folkloric dance) and regional Bon-odori (dances for the Lantern Festival) from Japan will be demonstrated daily.

Of special interest are the traditional Japanese instruments, taiko, flute, small brass gong and samisen, that will be used to accompany the singers and dancers. Japanese-American musicians will perform on the koto, a traditional stringed instrument.

Crafts related to festivities, Ikebana (flower arranging) and origami (paper folding) will be demonstrated, as will calligraphy, kimono-making, zabuton-making and kite-making. Judo, the art of self-defense, will be demonstrated by men and women.

At Japanese festivities food is not only delicious but attractive as well. Artistic food arrangement, sushi-making and mochi-tsuki (the traditional preparation of mochi) are part of the presentation. Japanese foods are for sale as well as a traditional Japanese cookbook, which will enable visitors to practice at home what they learn here.

Italy—Festa

Italian-Americans from neighborhoods in the New York metropolitan area will join counterpart participants

from Italy in activities traditionally associated with saint's day celebrations, *scampagnate*, *carnivale* and other special occasions.

Music is of special importance in these presentations, as it has been in the immigration experience. An Italian ballata, "Mother, mother give me my dowry/For to America I want to go," was a refrain heard from one end of the Italian Peninsula to the other. It speaks of the dreams of social and economic fulfillment that motivated emigration and together with its hundreds of variations is known as "the emigration song." Performers from Northern and Southern Italy will sing Calabrian ballads and serenades in harmony; robust *osteria* songs of Trento; *tralaleri* from Luguria; *canzonette Napolitane* from Naples,

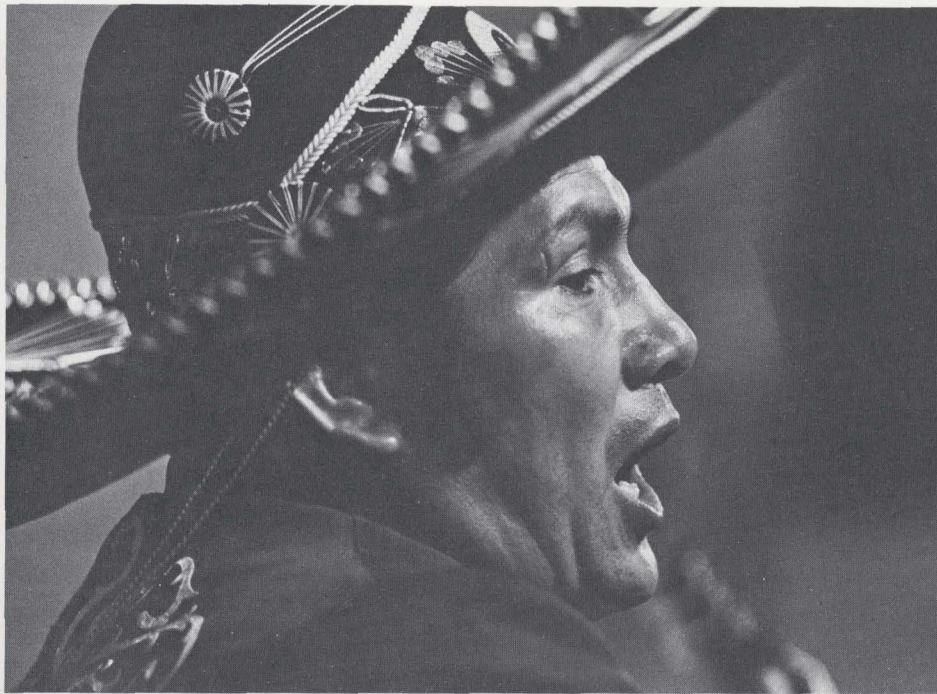
Visitors will hear the cries of street vendors and the sounds of tambourines, bagpipes, scrapers and accordions, instruments native to many regions of Italy.

A Sicilian family from Brooklyn will operate marionettes in dramas based on the Song of Roland (*Orlando Furioso*) epic. A Neapolitan *burattinaio* will present simpler hand puppet dramas.

Visitors are invited to play and watch Italian games including *bocce* and *morra*; to exchange jokes, riddles, stories and proverbs in the special discussion center; and to sample pasta, polenta, pastries, breads, sausages and the other traditional Italian foods which will be demonstrated and sold.

The Mexican Plaza, traditional center of social activity moves to the Festival.





Mexico—The “Plaza”

Mexicans and Mexican-Americans will share the Hispanic-American stage the second week of the Festival in a program that attempts to seek out the roots of those music traditions most popular among Mexican-Americans in the United States.

Visitors to the Festival of American Folklife will be able to compare the styles of the *mariachi* music that now thrives in Mexico and in the United States. Of the *mariachi* styles performed, two groups, one from California and another from Jalisco, Mexico, will play the contemporary styles enjoyed on both sides of the border. A third group, Huichol Indians, will present an indigenous version.

The *norteño* style, a lively, rustic sound that flourished in Texas and spread

Mariachi musicians from Mexico join cultural cousins from the U. S. to celebrate shared musical heritage July 2-6 in the Old Ways area.

through parts of the Southwest, will be performed by Mexican-American musicians and dancers from that area of the United States. Heavily influenced by the polkas, mazurkas and schottisches of the German/Bohemian settlers in Texas, the music is performed by accordion, guitar and occasionally by cow bells, cow horns and block from the percussion section.

A musical tradition gaining in popularity among Mexican-Americans is the *jarocho* of Southern Vera Cruz. An ensemble of five performers from Mexico will play the harp-dominated music and execute the complex footwork of the dances.

Participants

German

Gretel Gross Trio:

Hans Eibl: *Zither player*
Margarete Gross: *Hackbrett player*
Gottfried Keck: *Guitar player*

Die Holsteiner:

Gregor Otto: *Leader*
Karl-Heinz Kler, *Musician*
Hans-Joachim Knoof, *Musician*

Rüdiger König, *Musician*

Walter Siwek, *Musician*

Paul Gottfried Zulauf, *Musician*

Langenschiltach Blaskapelle:

G. F. Weber-Benzing: *Band leader*
Gudrun Epting: *Dancer*
Hans Epting: *Dancer*
Margot Epting: *Dancer*
Walter Epting: *Dancer*
Mathias Hildbrandt: *Bass tuba player*
Mathias Kieninger: *Horn player*
Andreas Muller: *Dancer*
Bernd Muller: *Dancer*
Doris Muller: *Dancer*
Alfred Weisser: *Tenorhorn player*
Gerd Weisser: *Clarinet player*
Walter Weisser: *Trumpet player*
Mrs. Waltraud Weisser: *Dancer*
Konrad Kostin: *Folklorist*
Ulrich Tolksdorf: *Folklorist*

German American

Alte Kameraden Band, Freistadt, Wisc:

David Baumann: *Baritone, trumpet player*
Donald Boehlke: *Drummer*
Norman Boehlke: *Trombone player*
Roland Braun: *Clarinet, zither player*
Mervin Browne: *Clarinet player*
Karl Ebenhoch: *Dancer*
Elroy Ernst: *Trombone player*
Franklin Evens: *Drummer*
Earl Hilgendorf: *Baritone, trumpet, fliegel horn player*

Franklin Klug: *Bass tuba player*
David Balsiger: *Trumpet player*
Harold Pipkorn: *Baritone horn*
Louis Rittschof: *Clarinet player*
Harold Schoessow: *Trombone player*
Elmer Schreiber: *Trombone player, singer*
Donald Silldorff: *Trumpet player*
Wilmer Wetzel: *Trumpet player*

Pehl's Oompah Band, Fredericksburg Texas:
Henry Frantzen: *Saxophone player*

R. L. Frantzen: *Trumpet player*
Anthony Hartmann: *Drummer*
Sidney Henke: *Saxophone player*
Hugo Klaerner: *Alto horn player*
Arthur Klein: *Accordion player*
Albert Meier: *Bass horn player*
Felix Pehl: *Trumpet player*
Bob Schmer's Polka Play Boys:
Albert Fahlbusch: *Hammered dulcimer player*
Roger Fahlbusch: *Bass guitar player*
Andrew M. Gentry: *Trombone player*
Robert H. Schmer: *Accordion player*

Lebanese American

Antoinette Arida: *Dancer*
Radie Bonemery: *Dancer*
Edward Denny: *Dancer*
Ali Elhage: *Dancer*
Ethyl Anna Habib: *Dancer*
Joseph George Habib: *Dancer*
Baha Issa: *Dancer*
Hugo Klaerner:
Edmond Lahage: *Dancer*
S. Kweilin Nassar (Ms.): *Dancer*
Laurice Peters: *Singer*
Jihad Racy: *Oud, Buzuk, Nay & Rebab player*
Ray Rashid: *Darbukkah player*
Louis Shelby: *Violinist*
James Soffan: *Dancer*
Khazma Soffan: *Dancer*
Mr. & Mrs. Mohammed Soffan: *Dancers*
Samira Hadad Tamer: *Dancer*
Ahmad Zebian: *Dancer*
Samir Zebian: *Dancer*
Nazih Zebian: *Dancer*

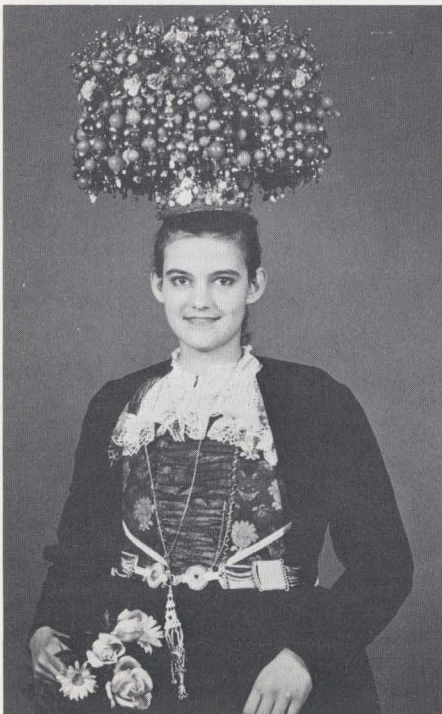
Japanese American

Minyo Dance Group:

Susan Matsumoto Brown: *Minyo dancer*
Donna Endo: *Minyo dancer*
Doris Endo: *Minyo dancer*
Toshiko Hieshima: *Minyo dancer*
Elaine Ichikawa: *Minyo dancer*
Michi Ichikawa: *Minyo dancer*
Grace Kono: *Minyo dancer*
Kiyo Kunisada: *Minyo dancer*
Sharon Miyata: *Minyo dancer*
Violet Mizuki: *Minyo dancer*
Shizuko Ogawa: *Minyo dancer*
Phyllis Taketa: *Minyo dancer*

Tachibana Dance Group:

Sahomi Tachibana: *Minzoku-Buyo dancer*
Toyo Kikuchi: *Minzoku-Buyo dancer*
Ellen Kubo: *Minzoku-Buyo dancer*
Taeko Okada: *Minzoku-Buyo dancer*
Fusako Akahoshi (Ms.): *Zabuton maker*
Shingetsu Akahoshi: *Calligraphy demonstrator*
Iddy Asada: *Mochi-tsuki demonstrator and organizer*
Kimie Bond: *Koto player*
Tamae Brockman: *Koto player*
Takeno Dodojara: *Zabuton maker*
Sarah Setsuko Hecht: *Koto player*
Katsuko Lee: *Ikebana demonstrator*
Kyomi Nakamura: *Mochi-tsuki demonstrator & organizer*
Noriko Nakamura: *Cha No Yu performer*
Mitsuko Nakashita: *Clothing customs demonstrator*
Midori Nataka: *Zabuton maker*
Kyoko Okamoto: *Koto player*



Yasuko Sudo: *Koto player*
Kimi Sugiyama: *Cha No Yu performer*
Chizu Takaoka: *Narrator*
Karen Takata: *Origami & Ribbon folding demonstrator*
James Takemori: *Judo demonstrator*
Harumi Taniguchi: *Zabuton demonstrator*
Hisano Tazumi: *Zabuton demonstrator*
Mrs. Sus Uyeda: *Ikebana demonstrator*

Japanese

Yasuto Adachi: *Dancer*
Shiro Chiba: *Dancer*
Tsukasa Ezaki: *Dancer*
Katsutoshi Hibi: *Dancer*
Tadao Kagami: *Dancer*
Takaki Kagawa: *Flute, drum player*
Setsuko Konishi: *Dancer*
Sachio Kuramoto: *Shamisen player*
Eiko Kurata: *Dancer*
Hideko Mamiya: *Dancer*
Kenjiro Maru: *Flutist*
Shigeo Mase: *Dancer*
Makiko Nakanishi: *Dancer*
Miyoko Nozawa: *Dancer*
Takae Ohmoto: *Dancer*
Mitsuto Ohshita: *Dancer*
Kinuko Sakakibara: *Dancer*
Kimio Sugawara: *Singer, shamisen player*
Akio Takahashi: *Dancer*
Kozo Yamaji: *Stage director*
Hisae Yamamoto: *Dancer*

Italian American

Siciliani

Sisto Cominotto: *Puppeteer*
Angelo Grillo: *Puppeteer*
Ida Grillo: *Puppeteer*
Joanna Lauria: *Puppeteer*
Vincent Lauria: *Puppeteer*
Ann Manteo: *Puppeteer*
Denise Manteo: *Puppeteer*
Michael Manteo: *Puppeteer*
Miguel Manteo: *Puppeteer*

Napolitana

Giuseppina D'Andrea: *Percussionist, singer*

A German wedding crown will be worn during workshops on traditional wedding dress June 25-29 in the "Old Ways" area.

Calabrese

Angelo Azzinari: *Singer*
Annunziata Chimenti (Ms.): *Tamborine player and singer*
Annunziato Chimenti: *Castanet player and singer*
Mr. Giuseppe DeFranco: *Accordion player*
Francesca Feraco: *Tamborine player and singer*
Angelo Gabriele: *Accordion player and singer*
Angelo Gencarelli: *Singer*
Vincenzo DeLuca: *Bagpipe player*

Molisani

Antonio David: *Drum, castanet player and singer*
Vincenzo David: *Friction drum player*

Trentini

Mario Dellao: *Singer*
Guido Endrizzi: *Singer*
Cornello Facinelli: *Singer*
Simone Fellin: *Singer*
Louis Flaim: *Singer*
Umberto Flaim: *Singer*

Mexican

Hermanos Fierro:
Alejandro Fierro Samuyo: *Harpist*
Daniel Ramos Palacio: *Jarana player*
Herme Solís Portela: *Jarana player*

La Danza Azteca:
Juan Narranjo González: *Dancer*
Julio Narranjo Gonzáles: *Violinist*

Mariachi Udabe:
Ezekiel Hernández: *Violinist*
Rafael Hernández: *Violinist*
Antonio Macías: *Trumpet player*
Felix Macías: *Trumpet player*
José María Morales: *Violinist*
Ramiro Morales: *Guitarist*
Adana Udave: *Violinist*
Filamon Udave: *Guitarron player*

Huicholes:
Mariano Ríos Díaz: *Guitarist*
Rufino Ríos Díaz: *Violinist*
Santos González Ríos: *Dancer, craftsperson*
Crescencio Pérez Robles: *Dancer*
Carlos Ríos Rosas: *Violinist*
Encarnación Martínez Leguizamo: *Dancer*
Angélica Castillo Martínez: *Dancer*
Jesús Reyes Vargas: *Harpist*

Instruments featured in Old Ways in the New World

German: *Hackbrett*; zither; guitar; double bass; bass, baritone, tenor, and alto horns; clarinet; trumpet; trombone; saxophone; accordion; snare and bass drums.

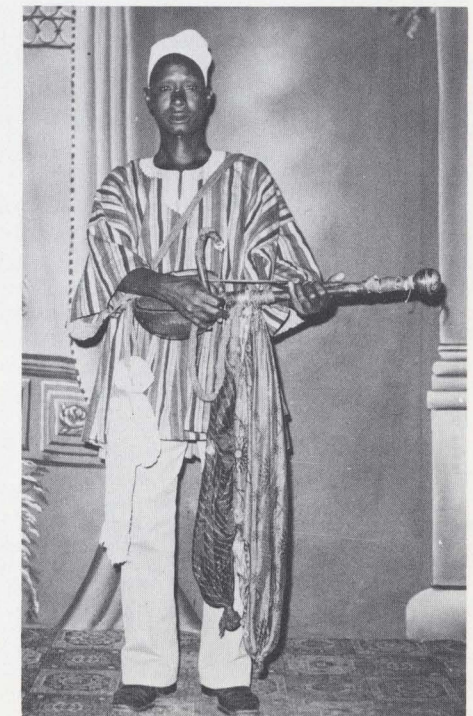
Japanese: *samisen*; *koto*; flute; *taiko* drum; small brass gong.

Italian: guitar; accordion; *zambouna*; *tamborello*; friction drum; scrapers; castanets.

Lebanese: *qanun*; 'ud; *nay*; *rebab*; *darbukkah*.

Mexican: *Huichol* drum; violin; harp; guitar, *jarana*; *guitarrón*; *guitarra de golpe*; *vihuela*; trumpet.

Ghana: *gonje*.



Books

Italians

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Ogrizek, Dore. *The World in Color: Italy*. New York: McGraw-Hill, 1950.

Pasolini, Pier Paolo. *Canzonieri Italiano: Antologia della Poesia Popolare*. Bologna: Guand, 1955.

Sandler, Gilbert. *The Neighborhood*. Baltimore: Bodine and Assoc., Inc., 1974.

Toor, Frances. *Festivals and Folkways of Italy*. New York: Crown Publishers, 1953.

Williams, Phyllis. *South Italian Folkways in Europe and America*. 1969.

Lebanese

Aswad, Barbara C. *Arabic Speaking Communities in American Cities*. Staten Island, New York: Center for Migration Studies and Assoc. of Arab-American University Graduates, Inc., 1974.

Keatings, Margaret and Khayat, Marie. *Lebanon, Land of the Cedars*. Beirut: Khayats, 1960.

Mexicans

Acuna, Rudolph. *The Story of the Mexican Americans*. New York: American Book Company, 1969.

Espejel, Carlos and Toneyama, Kojin. *The Popular Arts of Mexico*. New York: Weatherhill Press, 1974.

McWilliams, Carey. *North from Mexico*. New York: Greenwood Press, 1968.

Moore, Joan W. *Mexican-Americans*. Englewood Cliffs, New Jersey: Prentice-Hall, 1970.

Steiner, Stan and Valdez, Luis. *Aztlan*. New York: Alfred A. Knopf, 1972.

Stevenson, Robert. *Music in Mexico*. New York: Thomas Y. Crowell Company, 1952.

Toor, Frances. *A Treasury of Mexican Folkways*. New York: Crown Publishers, 1947.

Vasquez, Richard. *Chicano*. New York: Doubleday, 1970.

Salisu Mahama, Dagboni musician of Northern Ghana, will play the "Gonje" in the African Diaspora area.

Japanese

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Eaton, Allen. *Beauty Behind Barbed Wire*. New York: Harper and Bros., 1952.

Haga, Hideo and Warner, Dr. Gordon. *Japanese Festivals*. Osaka, Japan: Hoikusha Publishing Co., Ltd., 1965.

Sakai, Atsuharu. *We Japanese*. Yokohama, 1947.

Germans

Stumpp, Karl. *The German-Russians: Two Centuries of Pioneering*. New York: Atlantic Forum, 1967.

Records

Italians

Italian Folk Music, Vol. 1. Emelia Piedmont. Ethnic Folkways Records FE4261.

Italian Folk Music, Vol. 5: Naples and Campagna. Ethnic Folkways Records FE-4260.

Lomax, Alan. *Folk Music of Northern and Central Italy*. Columbia Special Products #91A02023.

Lomax, Alan. *Folk Music of Southern Italy and the Islands*. Columbia Special Products #91A02025.

Japanese

Flower Dance, Japanese Folk Melodies. Recorded by Katsumasa Takasago in Japan. Nonesuch H-72020 Stereo.

Watanabe, Shogetsu. *Japanese Folk Music*. Lyricord LL ST 7163.

Mexicans

Chávez, Alex. *Duermete Niño and El Testamento*. Century Records.

Chávez, Lino. Recordings of the *jarocho* tradition. RCA Camden (Cam 28, Cam 53 and Cam 108).

Lo mejor de Los Alegres de Teran. Falcon Records.

Los Camperos. *El Super Mariachi Los Camperos*. Discos Latin Internacional.

Strachwitz, Chris. *Texas-Mexican Border Music*. Arhoolie and Folklyric records.

Vargas de Tecalitlan, Silvestre. *El Mejor Mariachi del Mundo*. RCA (MKL 1156).



The "African Diaspora" concept explores the roots of the Black experience from Africa, the Caribbean and the United States.

African Diaspora



Arabbers or street vendors from Baltimore have been an important part of the Festival for several years as much for their fresh fruit and gayly decorated carts, as for their significance as living folklore.

Photo © Roland Freeman

The term "African Diaspora" refers to dispersion through the slave trade of African peoples and cultures. In its second year, the Festival's "African Diaspora" program continues to emphasize the strengths of one of America's most vital ethnic groups, the Black Americans. The organizing principle is to document those aspects of culture that link Black Americans to Africa, the mother continent, via the Caribbean Islands and Latin America.

Artists and craftspeople were invited to this Festival from the African nation of Ghana, the Caribbean nations of Jamaica and Haiti, and from cities across the United States.

Presentations represent basic societal activities—worship, family, and trade. Worship activities by all participants take place on an altar setting that is a prototype of a rural U.S. church. Trade activities take place in a typical Caribbean market place. An African house, the traditional center of family activities, becomes the setting for small group presentations which allow for intimate interchange between participants and visitors.

Workshops will establish the family of cultural experiences linked by common origins. For example, a music workshop on the Black American blues form will present the urban blues of "Hounddog" Taylor, the country blues of Bukka White, and the comparable African music of Salisu Mahama from northern Ghana. The vocal and instrumental continuum heard in these forms will be strengthened by the music of a group of Black Cajuns from southwestern Louisiana. Mahama's instrument, the gonje, is of the violin or fiddle family; Fontenot of the Cajuns plays the fiddle; the guitar sounds of Bukka White and "Hounddog" Taylor represent a change in string instrument, but not in use or quality of musical sound.

Craft presentations will demonstrate a direct link between traditions in the U.S., the Caribbean and Africa. Hair preparations have carried over without change from Africa. Cornrowing or hairbraiding and hair threading, part of a rich revival presence sweeping Black American communities, will be demonstrated by a Black American and a Ghanaian hair dresser. Basketweavers from Mt. Pleasant, South Carolina, working with sea grass and split palmetto in woven coils, will sit beside craftspeople from Ghana and Jamaica as they use comparable materials and techniques to produce similar baskets.

In the garden behind the African house, foodstuffs common to the Black community such as okra, turnips, and root vegetables will be growing. In the food demonstration area many of these foodstuffs will be used in versions of recipes prepared by cooks from Chicago, Ill., Accra, Ghana, and Kingston, Jamaica.

Cultural presentations, children's games, cooking, and sacred ceremonies, will express the commonality of experiences of Black people. The languages heard throughout the area—English, French, Spanish, and the African languages of Twi, Ga, and Dagboni—reflect aspects of the historical dispersion of Black people.

To supplement the live presentations movies, filmstrips, photographic exhibits, lectures, books and records will be used.

The performing artists and craftspeople of the African Diaspora express the unity within diversity that characterizes African culture wherever it exists. Musicians, dancers, cooks, woodcarvers, hairdressers, basketweavers and fishnet makers from three continents represent urban and rural, secular and sacred, home and community activities of Black people.

Participants

DOMESTIC

Juliet Amoah: *Ghanaian cook*
 Elizabeth and Beatrice Coakley: *Basket weavers*
 Ardoin Brothers: *Cajun musicians*
 Alphonse Ardoin: *Accordianist, singer*
 Laurence Ardoin: *Drummer*
 Morris Ardoin: *Guitarist*
 Russell Ardoin: *Bassist*
 Canray Fontenot: *Fiddler, singer*
 BibleWay Church World Wide Congregation: *Gospel singers*
 D. C. Black Repertory Vocal Workshop
 Sonny Diggs: *Arabber (fruit vendor)*
 Rev. William E. Faulkner: *Storyteller*
 George Ferrell, Jr.: *Metal sculptor, woodcarver*
 George Ferrell, Sr.: *Woodcarver*
 Freelows Express: *Black American dancers*
 Charles Freeney: *Cook*
 Anna Fuller: *Hairbraider*
 Linda Goss: *Storyteller*
 William Hines: *Streetsinger*
 Walter Kelly: *Arabber (fruit vendor)*
 Flora Molton: *Streetsinger*
 Rufus Pinckney: *Fishnet maker*
 Rev. Leon Pinson: *Gospel singer, guitarist*
 Rising Star Fife and Drum Band:
 Napoleon Strickland: *Fife player*
 Bernice Turner: *Drummer*
 Otha Turner: *Drummer*
 G. D. Young: *Drummer*
 Charles Sayles: *Streetsinger, Blues harpist*
 Sweet Honey in the Rock: *Acapella female vocal group*
 Evelyn Harris: *Singer*
 Pat Johnson: *Singer*
 Carol Maillard: *Singer*
 Bernice Reagon: *Singer*
 Louise Robinson: *Singer*
 Randy Weston: *Jazz pianist*
 Wiregrass Sacred Harp Singers: *Black American Sacred harp musicians*
 Freelows Express: *Black American dancers*
 Theodric Erskine
 Lester Brooks
 Morris Hardy
 Joseph Lewis
 Michael McKinstry
 Hulie Reynolds
 Big Walter Horton and his Blues Band:

Chicago urban blues band
 Walter Horton: *harmonica player*
 S. P. Levy: *drummer*
 Richard Molina: *bass player*
 Bo Tunestam: *guitarist*
 St. Helenas Island Community Center
 Singers: *Black American traditional sacred musicians*
 Harold Lawrence
 Ezekial Cohen
 Roberta Simmons
 Henry Simmons
 Carol Bowles
 Joe Bostic
 Elsie Hamilton
 Caroline Bowles
 John Shine: *blues guitarist*

FOREIGN Jamaica

Kumina Group:
 Elizabeth Alexander
 Beatrice Bonner
 Donald Carty
 Maureen Ellis:
 Clifford Flemmings
 Roy Francis
 Bertram Kelly
 Clinton Kennedy
 Imogene Kennedy
 Maroons:
 George Sterling
 Marie Harris
 Charles Aarons
 Josephine DaCosta
 Mento Band:
 Theodore Miller: *Violinist*
 Gerald Miller: *Thumb piano*
 Jocelyn Power: *Drummer*
 Adam Roach: *Banjo player, guitarist*
 Joseph Salmon: *Drummer, cow horn player*
 Craftspeople:
 Claudia Nelson: *Basket weaver*
 Una Griffith: *Cook*
 Celeste Robinson: *Cook*
 Zachaeus Powell: *Woodcarver*
 Peggy Warmington: *Chaperone*

Ghana

Wulomei:
 Nii Ashitey: *Leader, drummer, flutist*

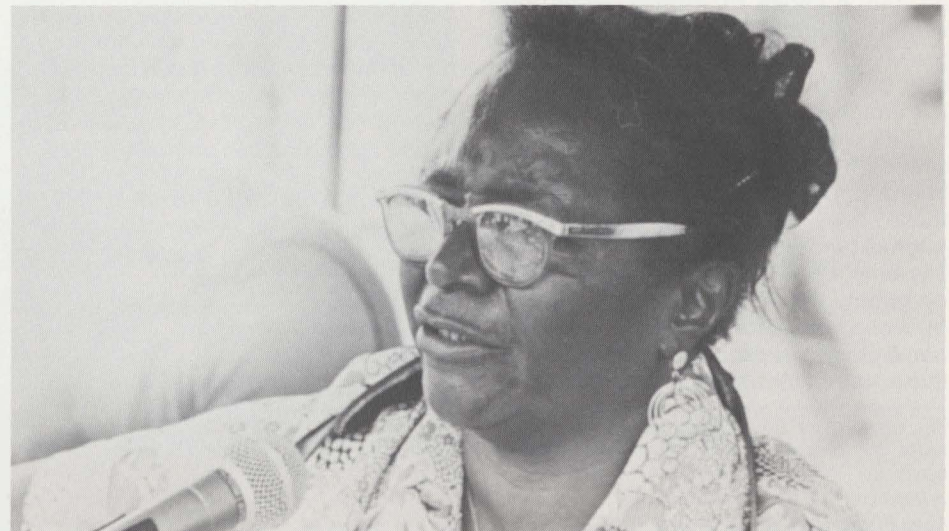
Nii Adu: *Bass drummer*
 Nii Acquah: *Assistant leader, guitarist*
 Nii Yarboi: *Congo drummer*
 Nii Annoh: *Marakash player*
 Nii Namale: *Dancer*
 Nii Nortey: *Singer*
 Nii LaLai: *Singer*
 Naa Adei: *Dancer, vocalist*
 Naa Amanua: *Lead vocalist*
 Kwaa Mensah and Group:
 Kwaa Mensah: *Leader, vocalist, guitarist*
 Kwaku Moses: *Roso roso player, singer*
 Kwaku Abebrese: *Clappers, singer*
 Kodro Andam: *Congo drummer*
 Kwaku Benyin: *Donno (hour-glass) drummer*
 Abronpa K.: *Drummer*
 Salisu Mahama and Group:
 Salisu Mahama: *Leader, gonje player, singer*
 M. D. Sulley: *Dancer, interpreter*
 Asumanu Iddrisu: *Gonje player*
 Iddrisu Salisu: *Rattle player*
 Amadu Iddrisu: *Rattle player*
 Salifu Alhassan: *Dancer*
 Saka Acquaye: *Cultural representative*

Haiti

Yvonne Dorlette: *Dancer*
 Marie Helene Gerbier: *Dancer*

Jean Edner Guerrier: *Dancer*
 Helene Jeanis: *Dancer*
 Andre Jeanty: *Dancer*
 Fritz Jolicoeur: *Dancer*
 Aline Jules: *Dancer*
 Herve Maxi: *Dancer*
 Anne Alourdes Murat: *Dancer*
 Jean Alphonse: *Drummer*
 Edner Cherisme: *Drummer*
 Andre Duplan: *Drummer*
 Julien Nemorin: *Drummer*
 Altemat Ulysse: *Drummer*
 Marie Bastianie LaGuerre: *Singer*
 Marie Ernicia LaGuerre: *Singer*
 Antalcidas Murat: *Singer*
 Claudette Pierre-Louis: *Singer*
 Ensemble Meringue:
 Dieujuste Dorlette: *Contrebasse*
 Eddy Dorlette: *Saxophone*
 Lehem Biral Felican: *Saxophone*
 Adonys Joseph: *Trompette*
 Roland C. Montreuil: *Accordeon*
 Dr. Michael Lamartiniere Honorat: *Cultural Representative*
 André Narcisse: *Group leader*

The bottleneck style guitar playing and the powerful voice of Flora Molton, Lady Streetsinger, have been heard on the streets of Washington, D. C. since the 1940's.



The World Family of Stringed Instruments by Tom Vennum

Students of music as well as Festival visitors have the opportunity to hear a number of the world's musical instruments performed here, many of which will be new to them. Of particular interest is the wide variety of stringed instruments. As a group they are called chordophones (from the Greek words for string and sound) to distinguish them from other principal divisions of musical instruments: membranophones (drums with skin heads), idiophones (most other percussion), aerophones (winds and reeds), and electrophones (electronic instruments).

By definition, a chordophone has at least one and usually several strings stretched parallel to each other between two points on the body of the instrument. Often, one or two bridges are used to raise the strings from the instrument, allowing them to vibrate freely. These bridges may be fixed near the ends of the strings, as on the guitar, or are occasionally moveable for tuning purposes, as on the Japanese *koto*.

The tonal range of a chordophone, how high or low it can play, depends on the number of strings and their various lengths, thicknesses, and degrees of tension. So that each string may be adjusted to the proper tension, it is attached to some sort of tuning peg, or pin, which is turned until the string sounds the correct pitch. Performers of chordophones may be seen adjusting these pegs and testing the strings' pitches before playing. If the instrument has only a few strings, as does a violin or guitar, the tuning pegs are usually of wood and can be turned easily by hand, but instruments which have a large number of strings under greater



Lebanese instrument-maker plucks an 'ud in a workshop filled with stringed instruments: 'ud (lute family), guitar, ganun (zither family), kemange (violin family). For listing of instruments found in Old Ways area see page 44.

Photo courtesy National Geographic Society. tension may require a metal key, like a clock or rollerskate key, to turn the tuning pins, or even a special wrench in the case of the piano.

The body of a chordophone serves to amplify the sound of the strings when they are made to vibrate. The shape of this resonating body, which is often determined by the number and length of the strings, further decides the classification of a chordophone, as does the location of the strings in relation to the instrument.

When the strings stretch fully across a surface, called a soundboard, the chordophone belongs to the family of zithers. If the soundboard surface is flat, such as on the German *Zither* and *Hackbrett*, the instrument is a Board Zither; if long and slightly curved, such as on the Japanese *koto*, the chordophone is a Long Zither.

Stringed instruments with necks projecting from their bodies belong to the Lute family. Among the lutes in this year's Festival are the Panamanian *mejorana*, the Japanese *samisen*, the Lebanese *rebab* and *'ud*, the large number of guitar types performed by the Mexican *mariachi* band, and violins and fiddles of several sizes, including the double bass of the German bands, and the Huichol Indian fiddle.

Chordophones whose strings are perpendicular to the soundboard are classified as Harps. The Mexican arpa, as featured in the *jarocho* ensemble from Vera Cruz, is the Festival's only representative from the harp family.

Because strings may be made to sound in one of three principal ways, the manner in which they are set into vibration is yet another means of determining a chordophone's classification. The strings may be bowed (the Huichol fiddle, the Lebanese *rebab*), hammered (the German *Hackbrett* and the piano), or plucked. (Strings can be plucked individually or strummed as a group, using either the fingers, as with harps, or some sort of pick. The Japanese *samisen* player uses a large triangular pick, the German *Zither* and Japanese *koto* players wear picks formed into rings on one hand, etc.) Thus among the Board Zithers one distinguishes between those which are plucked, called psalteries (the Lebanese *ganun*, the German *Zither*) and those which are hammered, called Dulcimers (the German *Hackbrett*). Interestingly enough, popular names for string instruments sometimes ignore such distinctions in manner of performance. Because the American Appalachian "dulcimer" is usually plucked, not hammered, it is not really a dulcimer, but rather a psaltery, just as an English horn is not really a horn but a double-reed instrument belonging to the oboe family.

The world family of chordophones, unified by a common means of sound production—the vibrating string—is nevertheless capable of many different sounds, from the robust strumming of the rhythm guitars in the Mexican *mariachi* sound to the quieter sounds of the plucked zither. The Festival is a good time to compare these.

Mr. Vennum is an ethnomusicologist who wrote his dissertation on American Indian music at Harvard University. He is a consultant on musical presentations in the Old Ways in the New World area of the Festival.

Old Ways in the New World: On Tour

Following their participation in the Festival in Washington, performers from eight foreign countries are scheduled to tour to 40 cities across the United States through the Smithsonian's Touring Performance Service.

"Old Ways in the New World: On Tour" began in 1973 with the participation of 49 Tamburashi singers, dancers, and musicians from Yugoslavia. Serbo-Croatian Americans joined with the touring performers in a unique cultural exchange that involved five communities on both a personal and an artistic level.

The enthusiastic response generated by the pilot tour resulted in an extended program during the summer of 1974, when participants from seven countries traveled to eleven states. A welcome reception by the Mayor of Cleveland, informal festivals and workshops in Spokane, a formal presentation at the United Nations are some of the activities that took place on that tour. Letters of enthusiasm followed each community's participation in the program. A spokesperson from Katherine Dunham's Performing Arts Training Center in East St. Louis, Illinois said, "For our community, it was something of a miraculous and wonderful event. The interchange possible with children, adults and families was of tremendous value to East St. Louis."

Requests for participation in the 1975 "Old Ways" tour program have come from a variety of sources: Bicentennial commissions, parks and recreation departments, human resources committees, museums, and the ethnic communities themselves. Exciting activities await the arrival of the foreign folk performers. In some cities the "Old Ways" participants will be incorporated into existing festivals, as in the case of "Summerfest" in Milwaukee. Other

cities have created festivals around the "Old Ways" presentation; two city-wide festivals in Philadelphia will feature performances by the touring groups. A festival in Lincoln, Nebraska has been planned for the German performers, as well as picnics and dances in small neighboring communities. Italians will join in the festivities at an outdoor celebration held in their honor by the town of Hempstead, New York. In Wichita, Kansas, students from Ghana have joined the Bicentennial Commission in planning the Ghanaian participation in the Black Arts and Heritage Festival. St George Orthodox Church

will serve as the focal point for the community activities when the Lebanese folk performers travel to El Paso, Texas.

Since its beginning in 1973, the "Old Ways in the New World: On Tour" has involved an expanding number of foreign countries and American communities. Forty engagements in 1975 and 200 in 1976 as part of America's Bicentennial celebrations will reacquaint thousands of Americans with their cultural cousins and will give even more Americans a basis for an understanding of the ethnic heritage of their neighbors.



1975 Tour Schedule

Lebanon:

Toledo/Cleveland, July 1-4; Kalamazoo, July 8-10; Philadelphia, July 11-12; Denver, July 13-15; Los Angeles, July 16-17; El Paso, July 18-20.

Ghana:

Buffalo, July 8-10; Philadelphia, July 11-13; Oakland, July 15-17; Los Angeles, July 18-20; Hawaii, July 22-24; St. Louis, July 25-27; Peoria, July 29-31; Wichita, Aug. 1-3.

Mexico:

Indianapolis, July 8-10; Louisville, July 11-13; St. Louis, July 15-17; Philadelphia, July 18-20; Salt Lake City, July 22-24; Los Angeles, July 25-27; Albuquerque, July 29-31; El Paso, Aug. 1-3.

Japan:

Milwaukee, July 8-10; Middleburg, Vt., July 11-13; Baltimore, July 15-17; Philadelphia, July 18-20; Los Angeles, July 22-24; San Francisco, July 25-27.

Italy:

Los Angeles, July 8-10; New Orleans, July 15-17; Hempstead, July 18-20; White Plains, July 22-24; Baltimore, July 25-27.

Germany:

Lincoln, Neb., July 1-3; Hettinger, N. Dak., July 4-6; Baltimore, July 8-10; Philadelphia, July 11-13; Montgomery, Ala., July 15-17; Louisville, July 18-20.

Jamaica/Haiti:

Atlanta, July 8-10; Milwaukee, July 11-13; Staten Island, July 15-17; Philadelphia, July 18-20; St. Louis, July 22-24; Benton Harbor, Mich., July 25-27.

**Tour schedule subject to change.*

In a national outreach program the Smithsonian Institution tours participants from foreign countries to American cities following the Festival. This year 40 cities will be on the tour. Yugoslavian participants view Niagara Falls, during the 1973 tour.

Native Americans

Never before has the Native American Festival presentation been so closely interrelated to American history. The focus for the 1975 presentations is the Six Nations of the Iroquois Confederacy: the Mohawk, Cayuga, Oneida, Onondaga, Seneca, and Tuscarora, tribal groups whose government has been in effect for hundreds of years and served as a model for our federal system. The Grand Council directly influenced the creation of the Articles of Confederation and the Constitution of the U. S. Canasatego, Chief of the Iroquois, is recorded as advising the Colonial Governors meeting in Lancaster in 1744:

"Our Wise Forefathers established Union and Amity between five nations.

This has made us formidable: this has given us great Weight and Authority with our neighboring Nations. We are a powerful Confederacy; and by your observing the same Methods our Wise Forefathers have taken, you will acquire such Strength and Power. Therefore, whatever befalls you, never fall out with one another."

Benjamin Franklin did not miss the point. "It would be a strange thing," he advised the Albany Congress in 1754, "if Six Nations of ignorant savages should be capable of forming a scheme for such an union, and be able to execute it in such a manner as that it has subsisted ages and appears indissoluble; and yet that a like union should be

impracticable for ten or a dozen English colonies, to whom it is more necessary and must be more advantageous, and who cannot be supposed to want an equal understanding of their interest."

The Grand Council of the Iroquois Confederacy will be discussed in workshops in the Learning Center where a history in photographs is on display.

Among other areas, agriculture, architecture, crafts, members of the chitecture, crafts, members of the Iroquois are a major force in the lacrosse industry—from creating sticks to providing the athletes. Lacrosse will be played in competition in the Native Americans area daily. A championship tournament is scheduled for Sunday, July 6 at 2:30 pm. Lacrosse stick making will be part of the crafts demonstrations along with silver smithing, wood and bone carving, basketry and beadwork. Crafts will be available for purchase in the crafts sales area.

Singing and dancing will take place daily. Friday evenings visitors are invited to participate in social dancing. The Friendship dance, round dance, rabbit dance and stomp dance will be demonstrated.

Native American food to be demonstrated and sampled include fry bread, corn and sassafras tea.

Iroquois orators such as Irving Powless, Sr., Irving Powless, Jr., Huron Miller (whose prayer appears below), Elwood Green, Oren Lyons and Rick Hill will be discussing the clans and nations, the formation of the Confederacy, wampum, food, sports and games.

In the Learning Center will be participants from various other Eastern Indian tribes who will relate their influence on *Corn Husk* is used in many of the crafts of the Iroquois. Here braids of corn husk are sewn together into a mask.

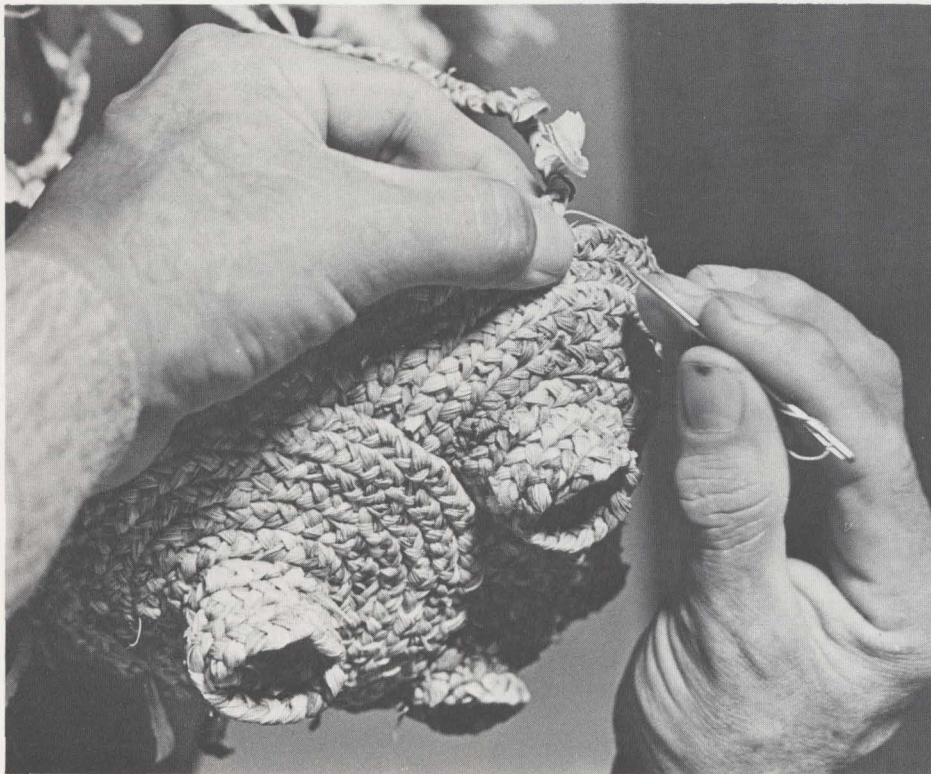
the settlers, beginning in 1620 when the Wampanoag tribe welcomed the Pilgrims (in English), provided food for them during the first difficult winter on the New England coast, and then shared the first Thanksgiving. Tesquanto (Squanto), the Wampanoag Chief and inter-cultural go-between whose role was so crucial to the survival of the early Pilgrims, is known to many school children. His direct descendent, Komi Haynes, will retell the story of her tribe's role at the Native American Learning Center.

The Wampanoag tribe introduced the Pilgrims to corn, a Native American product. Festival presentations will trace the role of maize from crop through harvest; from food preparation in soups and breads, to the use of husks by the craftsmen in toys, dolls and ceremonial masks.

The Narragansett Indians, or "praying Indians" as they came to be called, occupied the state of Rhode Island. They welcomed Roger Williams when he was forced to flee Massachusetts. Their interdenominational church is pictured in the Learning Center. Tribal representatives Mary Brown and Alberta Wilcox will talk about the architectural contributions and the history of the people.

The Passamaquoddy from Maine are known for their intricate quill work and importance as trappers and fishermen to the early settlers. Tribal representatives will discuss their role in American history.

Other Native Americans who will participate in discussions are from the Shinnecock tribe of Long Island, New York; Indian Mountain Lookout Intertribal Native Americans, New York; the Lumbee, Haliwa and Coharie from North Carolina; Catawba from South Carolina; Tunica-Biloxi of Louisiana; Chippewa



of Wisconsin and Potawatomi of Michigan. These participants are all members of the Coalition of Eastern Native Americans (CENA) an organization whose purpose is to identify and assist in the socio-economic and organizational development of Eastern Native Americans. CENA includes non-reservation, urban and federally recognized tribes and groups.

NORTH AMERICAN INDIAN PRAYER

Creator of earth whose voice I hear in the wind

Whose breath gives life to all the world—
hear me.

I have and many of my people have become
lost in the turmoil of this world.

So humbly I appeal to you for help for I need
your guidance, I need your strength and
wisdom.

Oh Creator of earth—Teach me to walk
along the narrow path.

Open my eyes—so that I may behold a red
and purple sunset.

Teach me to respect many things you have
created

And make my ears ever sharp so to hear your
voice.

Help me to learn again all the wonderful
things you have taught to my great
grandfathers

And the lessons you have hidden in every
flower, in every leaf and rock.

Oh Creator of the earth, I seek your
strength—

not to be superior to my brother, but to be
able to fight my greatest enemy, the evil
within myself.

Help me to be forever ready to come to the
land of heaven with clean hands and
steady eyes

So that when my life fades away from this
earth—

that I walk on like a beautiful sunset.

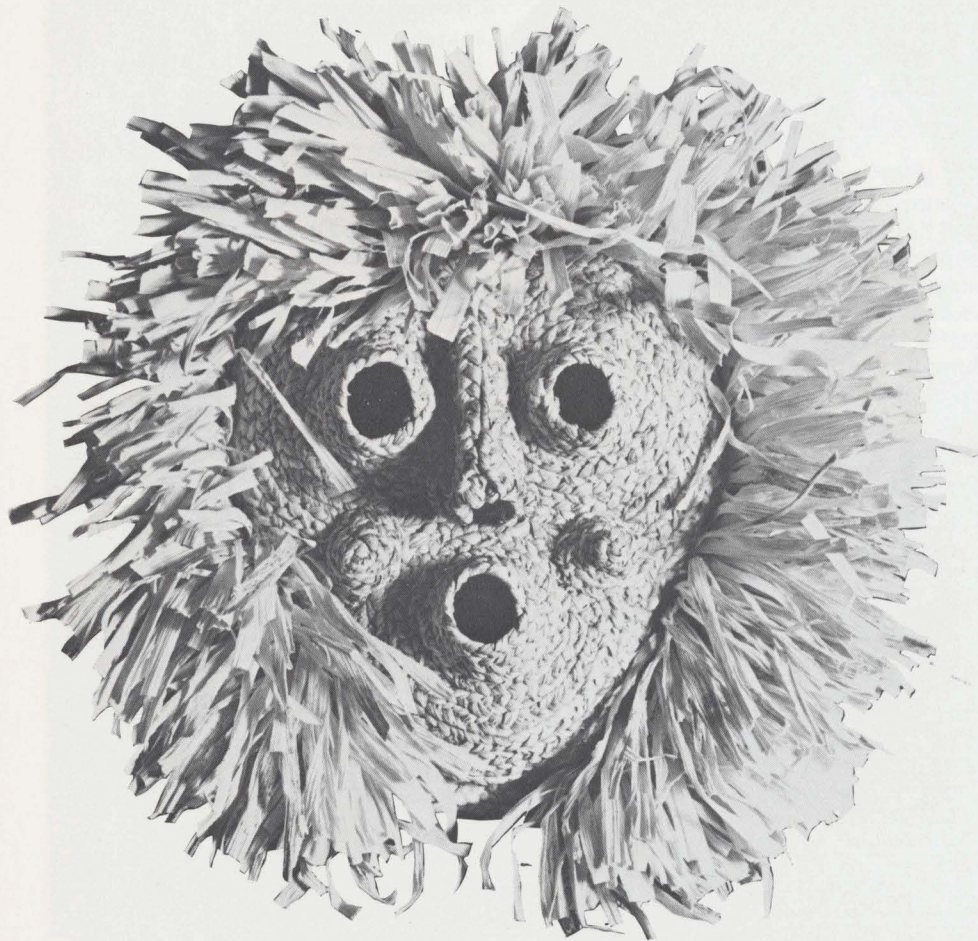
The heart that you have given me may come
back to you without shame or fear.

DANAHO '1968'

"Chief Hiawatha" Huron S. Miller



Elwood Green, Canadian Mohawk, is one of a long line of Iroquois Silversmiths which began before the American Revolution.



Corn husk masks, like this Whistler, represent a class of spiritual beings which aid the Iroquois in healing and curing ceremonies.

Participants

Six Nations: Iroquois participants

Cayuga

Sam Crogan: *Lacrosse player*
 Alisa Mike: *Dancer*
 Nancy Poodry: *Beadworker*
 Bill Printup: *Lacrosse player*
 Dean Printup: *Lacrosse player*
 Elwood Printup: *Lacrosse player*
 Gene Printup: *Lacrosse player*
 Elizabeth Silversmith: *Cook*

Mohawk

Mary Adams: *Basket maker*
 Mike Adams: *Basket maker*
 Elwood Greene: *Silversmith*
 David Hill: *Lacrosse player*
 Stanley Hill: *Bone carver*
 Woody Hill: *Dancer*
 Allan Jock: *Dancer*
 Marshall Joseph: *Wood carver*
 Isabelle Skye: *Cornhusk worker*
 Beatrice Thomas: *Dancer*
 Russell Thomas: *Dancer*
 Margaret Terrence: *Basket maker*
 Cam Wilson: *Bone carver*
 Marge Wilson: *Cook*
 Wanda Wilson: *Dancer*

Oneida

Irving Chrisjohn: *Cornhusk worker*
 Mrs. Chrisjohn: *Cornhusk worker*

Onondaga

Paula Babcock: *Dancer*
 Kevin Hill: *Lacrosse player*
 Martin Jimmerson: *Dancer*
 Angie Miller: *Dancer*
 Huron Miller: *Singer, discussant*
 Barry Powless: *Dancer*
 Irving Powless, Sr.: *Discussant*
 Irving Powless, Jr.: *Discussant*
 Nancy Powless: *Dancer*
 Jacob Skye: *Dancer*
 Perry Williams: *Dancer*
 Debbie Williams: *Dancer*
 Ruby Williams: *Dancer*
 Guy Williams: *Dancer*
 Tim Williams: *Dancer*

Seneca

Herbert Buck: *Singer*
 Lydia Buck: *Dancer*
 Sadie Buck: *Dancer*

Herb Dowdy: *Singer*
 Fidelia George: *Dancer*
 Diosa Hill: *Dancer*
 Helen Harris: *Dancer*
 Linda Harris: *Dancer*
 Steve Harris: *Dancer*
 Elijah Harris: *Dancer*
 Marty Jamerson: *Dancer*
 Darwin John: *Dancer*
 Edith John: *Cook*
 Coleen Johnny John: *Dancer*
 Kevin Johnny John: *Dancer*
 Mike Johnny John: *Dancer*
 Richard Johnny John: *Singer*
 Vera Miller: *Cook, beadworker*
 Ken Poodry: *Cradleboard maker*
 Eddie Scott: *Dancer*
 Elmer Shongo: *Dancer, cook*
 Corbett Sundown: *Discussant*
 Lloyd Thomas: *Dancer*
 Marlene Thomas: *Dancer*
 Hazel Thompson: *Dancer*
 Phillip Thompson: *Dancer*

Tuscarora

Joe Chrysler: *Lacrosse player*
 Orzey Cusick: *Lacrosse stick maker*
 Emma Greene: *Cook*
 Alvis Hewitt: *Cook manager*
 Rick Hill: *Discussant*
 Nina Jacobs: *Dancer*
 Phillip Jacobs: *Lacrosse player*
 Bob Patterson: *Lacrosse player*
 Kevin Patterson: *Lacrosse stick maker*
 John Patterson: *Lacrosse stick maker*
 Helen Printup: *Cook*
 Mary Rickard: *Lacrosse stick maker*
 Ellene Rickard: *Lacrosse stick maker*
 Noreen Shongo: *Cook*
 Ron Smith: *Lacrosse player*
 Wilmer Wilson: *Discussant*

Coalition of Eastern Native Americans Participants

Arrostook Association

Terry Polchies: *Discussant*

Catawba

Roger Trimnal: *Discussant*

Chippewa

Dalores Baimbridge: *Discussant*
 Elizabeth Cadotte: *Discussant*

Haliwa

Linda Lynch: *Discussant*
Archibald Lynch: *Discussant*

Hassanamisco

Louise Wilcox: *Discussant*

Indian Mountain Lookout Inter-Tribal Native Americans

Asenith D. Vogt: *Discussant*

Lumbee

Arlene Locklear: *Discussant*
June Sampson: *Discussant*
W. J. Strickland: *Discussant*

Micmac

Tom Battiste
Mohegan
Virginia Daamon: *Discussant*

Narragansett

Alberta Wilcox: *Discussant*
Mary Brown: *Discussant*

Potawatomi

Joe Winchester: *Discussant*
Leroy Wesaw: *Discussant*

Shinnecock

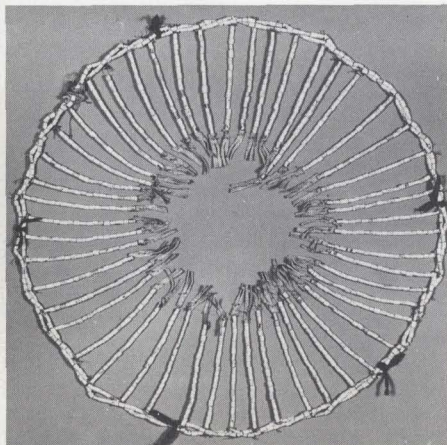
Eva Smith: *Discussant*
Alice Franklin: *Discussant*

Tunica Biloxi

Rose Marie Pierite

Wampanoag

Komi Haynes: *Discussant*



What's Your Indian Language I.Q.?

1. On the continent of North America there are about 200 American Indian languages still spoken. True False
2. One American Indian language has more than 100,000 speakers. True False
3. Most American Indian languages have a very limited number of words and communications must be helped along by sign language and gestures. True False
4. In Arkansas and Texas in the 1880's a higher percentage of Western Cherokee than of whites were literate in English. True False
5. American Indian languages have no literature. True False

Answers

1. True. This is an estimate based on a survey made in the early 1960's.
2. True. The Navajo language has more than 100,000 speakers.
3. False. No native speaker of any human language has to "eke out his limited vocabulary with gestures or sign language." The Plains Indian sign-language was a system developed to be used in contact with those who spoke other languages, just as various trade languages are used (one such among American Indians was the Chinook jargon).
4. True. By 1819 a Cherokee named

Wampum—The Grand Council of the Six Nations is composed of the Clan chiefs from each of the Six Nations. The number of chiefs in the Council is set at fifty, divided unequally among the Nations. Although each nation has a different number of representatives on the Council, each Chief is equal in the Council as represented by the fifty strands of wampum in the "Chiefs Wampum."

Sequoyah had perfected a syllabic writing system for his language and by 1830 about 90 percent of the Cherokee were literate. Reading and writing became highly valued among Cherokee, so it is not surprising that many of them should have learned to read English as they learned to speak it. At the same time the settlers often had no opportunity to learn to write.

5. False. Even if literature is limited to written materials this would not be true as many groups have now collected their myths and songs in written form. The major literature of the American Indian lies in the rich and vast body of myths, orations and songs. This oral literature is very much alive.

Answers to questions 1 and 2 are taken from Chafe, Wallace "Estimates Regarding the Present Speakers of American Indian Languages" International Journal of American Linguistics.

Answer to question 5 from Walker, Willard, "Notes on Native Writing Systems and the Design of Native Literacy Programs" Anthropological Linguistics, May, 1969. Ideas for questions from "Navajo Basic Course" Robert Blair, Leon Simmons and Gary Wither-spoon.

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Komi Haynes



One of the younger and historically conscious participants at the Festival is Komi Oweant Haynes, the seventeen year old daughter of Shirley Dawson Haynes and Tesquantum (Wild Horse) Haynes. Squanto Haynes is the son of the late Chief Tesquantum of the Wampanoag Indians and Daisy Mingo Haynes, who is now 82 years old and who attended Carlisle Indian School with Jim Thorpe.

The Haynes family has resided continuously in the Massachusetts area since the 1600's when the earlier Chief Squanto played such an important role in the survival of the Pilgrims.

Tesquantum has taught his daughter, Komi many of the traditional Wampanoag chants and dances that have been handed down from generation to generation, as well as many interesting Indian legends, some of which will be retold in the Learning Center in the Native American area on Wednesday, July 2 at 11 a.m.

The menus served in the Haynes family continue to be basically the same as those of 300 years ago: corn, beans, sea food, oysters, clams, crabs, lobsters and all types of fish.

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*Visitor participation is built into all
 Festival activities, singing, dancing
 food and crafts. Participatory folk
 dancing can be found in all areas.*

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