SMITHSONIAN INSTITUTION

FESTIVAL OF AMERICAN FOLKLIFE

JULY 1-4, 1967
America's grass roots culture provides abundant material for the four-day Festival of American Folklife presented by the Smithsonian Institution on the National Mall over the July 4th weekend. More than doubling previous peak attendance at the Smithsonian for this holiday weekend, the first program in July, 1967 attracted 431,000 spectators, according to National Park Service figures. The exceptional public response to this first event has lead the Smithsonian to establish the Festival as an annual Independence Day tribute to our folk heritage.

Fifty-eight traditional craftsmen and thirty-two musical and dance groups from throughout the United States demonstrated and performed at the first open-air event. Mountain banjo-pickers and ballad singers, Chinese lion fighters, Indian sand painters, basket and rug weavers, New Orleans jazz bands and a Bohemian hammer-dulcimer band from east Texas combined with the host of participants from many rural and urban areas of our country to weave the colorful fabric of American traditional culture.

The entire event was free to the public, the expense of the production having been borne by the Smithsonian aided by numerous civic and cultural organizations, business enterprises and State Arts Councils. It marks the inception of a fresh attempt at the evaluation, documentation and celebration of this heretofore unrecognized area of vigorous American expression. Most of the traditions have survived from the era of pre-industrial society whose ways have all but disappeared from the American scene with the advent of mass media and rapid transportation.

Seeking the participation of the scholar as well as the layman, the Smithsonian sponsored an international inter-disciplinary conference at which a dynamic approach to folklore research and field work in this country was explored in the light of foreign accomplishment. Strong support was expressed for the inception of a national program to chart, analyze and encourage traditional culture in America.
CRAFTSMEN

Basketmakers

Mrs. Louise Jones
Mrs. Margaret Coochwytewa
Mr. Joseph Grismayer

Mr. Bea Hensley

Carvers

Mr. Homer Miracle
Mr. Charles Mayac
Mr. Leo J. Meyer
Mr. Edd Presnell
Mr. Willard Watson
Mr. Dewey Harmon
Mr. Herman Benton
Mr. and Mrs. Robert Keith
Mr. Clifford Lucas

Mr. Homer Miracle
Mrs. Mildred Cleghorn
Mrs. Alice Merryman
Mrs. Lila Marshall
Mrs. Ann Mitchell
Mrs. Maisy Coburn

Mrs. Mary Bowers
Mrs. Georgianne Robinson
and Mrs. Genevieve Tomey
Freedom Quilting Bee
Mrs. Willard Watson

Mrs. Marie Chino
Mr. and Mrs. Norman Miller

Dollmakers

So. Carolina
Arizona
Pennsylvania

No. Carolina

Kentucky
Alaska
Maryland
No. Carolina
No. Carolina
New York
No. Carolina
New Mexico

Kentucky
Oklahoma
Arkansas
No. Carolina
Maryland
Arkansas

Florida
Oklahoma
Alabama
No. Carolina

Arizona
Pennsylvania

Mail

Blacksmith

Mr. Bea Hensley

Arizona

Coil and Yucca Leaves

Willow

No. Carolina

Hand-hewn bowls

Ivory Carver

Scrimshaw

Dulcimer Maker

Toy Maker

Whittler

Scoopmaker

Chairmakers

Indian Dolls

Pottery

Mrs. Marie Chino
Mr. and Mrs. Norman Miller

New Mexico
Alabama

Acoma Indian
Southern

Miscellaneous

Mr. Norman Kennedy

Massachusetts

Carder, Spinner, Weaver

Spinner

Weaver

Rug Hookers

Navajo Rug Weaver

Silversmith

Model Boat Builder

Hopi Silversmith

Navajo Sandpainter

Mrs. Golda Porter
Mr. Taft Greer
Mrs. Elsia Trivett
Mrs. Ambrose Roanhorse
Mr. Ambrose Roanhorse
Mr. Lou Seshers
Mr. Victor Coochwytewa
Mr. Harry Belone

No. Carolina
Tennessee
No. Carolina
Arizona
Arizona
Pennsylvania
Arizona
Arizona

Acoma Indian
Southern

Carder, Spinner, Weaver

Spinner

Weaver

Rug Hookers

Navajo Rug Weaver

Silversmith

Model Boat Builder

Hopi Silversmith

Navajo Sandpainter
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<tr>
<th>Musicians</th>
<th>State</th>
<th>Genre</th>
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<tr>
<td>First Maryland Regiment Fife and Drum Corps</td>
<td>Maryland</td>
<td>Martial Music</td>
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<tr>
<td>Dejan's Olympia Brass Band</td>
<td>Louisiana</td>
<td>Marching Jazz Band</td>
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<tr>
<td>Clark Kessenger</td>
<td>W. Virginia</td>
<td>Mountain Fiddler</td>
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<td>Scottish Pipe Band</td>
<td>Washington, D. C.</td>
<td>Highland Marching Music</td>
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<tr>
<td>Wade Ward and Buck Mt. Band</td>
<td>Virginia</td>
<td>Mountain Banjo Picker and String Band</td>
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<tr>
<td>Ed Young and Family</td>
<td>Mississippi</td>
<td>Afro-American Fife and Drum</td>
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<td>Bessie Jones and the Sea Island Singers and Moving Star Hall Singers</td>
<td>Georgia</td>
<td>Shouts, Jubilees, Spirituals, Ring Games</td>
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<tr>
<td>Yomo Toro Band</td>
<td>New York</td>
<td>Puerto Rican Music</td>
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<tr>
<td>Billie &amp; DeDe Pierce and Preservation Hall Band</td>
<td>Louisiana</td>
<td>New Orleans Jazz</td>
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<td>Jimmy Driftwood</td>
<td>Arkansas</td>
<td>Ozark Ballad Singer</td>
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<td>Mr. &amp; Mrs. John Papakee</td>
<td>Iowa</td>
<td>Mesquakie Indian Music</td>
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<tr>
<td>Almeda Riddle</td>
<td>Arkansas</td>
<td>Ozark Ballad Singer</td>
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<td>Vinice Lejeune Group</td>
<td>Louisiana</td>
<td>Cajun Band</td>
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<tr>
<td>John Jackson</td>
<td>Virginia</td>
<td>Songster, Blues Guitarist</td>
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<td>Libba Cotton</td>
<td>Washington, D. C.</td>
<td>Country Songs Guitar</td>
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<tr>
<td>Baca Family Band</td>
<td>Texas</td>
<td>Czech-American Polka Band featuring Hammer Dulcimer</td>
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<tr>
<td>Norman Kennedy</td>
<td>Massachusetts</td>
<td>Scots Ballad Singer</td>
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<td>McGee Brothers and Sid Harkreader</td>
<td>Tennessee</td>
<td>Southern String Music</td>
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<tr>
<td>Glenn Ohrlin</td>
<td>Arkansas</td>
<td>Cowboy Singer</td>
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<td>Young People's Chorus from Scripture Church of Christ</td>
<td>Virginia</td>
<td>Virginia Gospel</td>
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<tr>
<td>DANCE GROUPS</td>
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<tr>
<td>Blue Ridge Mountain Dancers</td>
<td>No. Carolina Mountain Clog Dancing</td>
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<td>St. Andrews Society Group</td>
<td>Washington, D. C. Scottish Dancing</td>
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<td>Glinka Dancers</td>
<td>New Jersey Russian Dance Group</td>
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<td>McNeff Dancers</td>
<td>New York Irish Dancers with Ceilidh Band</td>
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<td>Chinese Lion Group</td>
<td>Washington, D. C. New Year's Pantomime</td>
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<td>Mr. &amp; Mrs. Jochim Koyuk</td>
<td>Alaska King Island Eskimo</td>
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<td>Los Gallegos d'Espana</td>
<td>New York Dance of Galicia</td>
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<tr>
<th>SQUARE DANCE CALLERS</th>
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<tr>
<td>Mr. Henry Paterick</td>
<td>Virginia</td>
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<tr>
<td>Mr. Maurice Flowers</td>
<td>Maryland</td>
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Rustic Artisans Bring Folksy Air To Holiday on Mall

By HERMAN SCHADEN and JOHN SHERWOOD
Star Staff Writers

THE SUNDAY STAR
Washington, D. C. July 2, 1967

All kinds of music was heard on the Mall yesterday. Edd and Nettie Presnell performed on their homemade dulcimer. The Dejan Olympia Brass Band from New Orleans strutted on the Mall.

One of the most unusual artists was Bea Hensley of Spruce Pine, N.C., a wrought iron worker who was "born to hammer."

Besides designing heroic andirons, fire sets and screens, Hensley has to be the world's greatest anvil virtuoso. With hammer and a metal strip, he hammers out his own rhythmic tune.
By Paul Richard
Washington Post Staff Writer

I was impressed with the vitality and variety of the work on exhibit. Put together, these hand-crafted objects show that American folk craft is very much alive: something to enjoy and to take note of. It will be excellent if, as hoped, this Washington Festival becomes a regular annual event.
Excerpts from letters received by the Office of the Secretary following the Festival:

"Last night I attended one of the most exciting and rewarding performances I have ever seen. The presentation of American folk song and dance afforded by the American Folklife Festival is one of simply unparalleled excellence. This Festival fills a much needed gap and is an important contribution to the cultural life of the city and the Nation." William J. Lynch Washington, D. C.

"My children had a grand time at both events and will remember them long after they have forgotten trips to the galleries, which, however excellent, are silent and motionless." Norman I. Gelman Silver Spring, Md.

"May I express our thanks to you, the Smithsonian Institution, and our deep appreciation for all the pleasure you gave to us in these last four days of the American Folklife Festival. I know how many others feel the same emotion, the sense of pride and pleasure, of warmth and sentiment that the sights and sounds of the days and evenings on the Mall brought to us." Commander S. Tanner Falls Church, Virginia
Mr. BARTLETT. Mr. President,
    I join in commending the Smithsonian and those who participated in the first of what I hope will be an annual event. In this day and age of constant technological advancement and restructuring of society, it is well to remember the antecedents from which this all springs and on which it is founded. The astronomer who discovers a new galaxy is in debt to the astrologists who for thousands of years have been gazing at stars, and the scientist who invents a new compound owes his success to a great degree to those who searched before him. Likewise, our society today is the outcome of the different forces and different people which make up our past. That is why the study of history is so important, not just as an academic exercise, but as a guide to an understanding of the present and as a roadmap to the future. These searchers and preservers of the past are no less worthy of our praise than the researchers into the unknown of the future.

Sen. E. L. Bartlett, D-Alaska
August 18, 1967, p. S11822

IN PRAISE OF THE SMITHSONIAN JULY FOURTH FOLK FESTIVAL

Mr. REES. Mr. Speaker, during the Fourth of July festivities something unique in Washington history occurred on the Capitol Mall. For the first time, thousands of people, over 430,000, experienced a live museum which exhibited the art of American folklife—and they loved every toe-tapping minute. From July 1 to July 4 visitors to the Mall were exposed to almost all segments of American folklife. In this day of the frug and jerk Americans need to be shown what their own culture has produced and continues to produce. My family and I found the entire festival both enlightening and educational, and I hope to see it again next year when we may have an even bigger and better all-American Fourth of July Festival.

Rep. Thomas M. Rees, D-California
July 20, 1967, p. H9160
By show business standards, this was instant success. The only inference to be drawn was that Americans indeed are interested in the preservation of their grass-root culture and the national capital is where it should be displayed and celebrated.

Sen. Thomas J. McIntyre, D-N. H., spoke glowingly of the festival:

"The Smithsonian is becoming much more than a repository for old artifacts. The exhibits are coming out of the display cases and the men and women directing the institution are showing us that a museum can be vital and creative. Just the fact that the Smithsonian was able to attract more than 430,000 people on a hot July weekend is proof enough of the success of the venture."

Why hadn't it been done before? And now that it has begun, how can it help but grow into an annual event of national proportions?
SMITHSONIAN INSTITUTION

S. Dillon Ripley, Secretary

DIVISION OF PERFORMING ARTS

James R. Morris
Director

Ralph Rinzler
Applied Folklore Consultant
Festival Artistic Director

Marian A. Hope
Project Assistant