

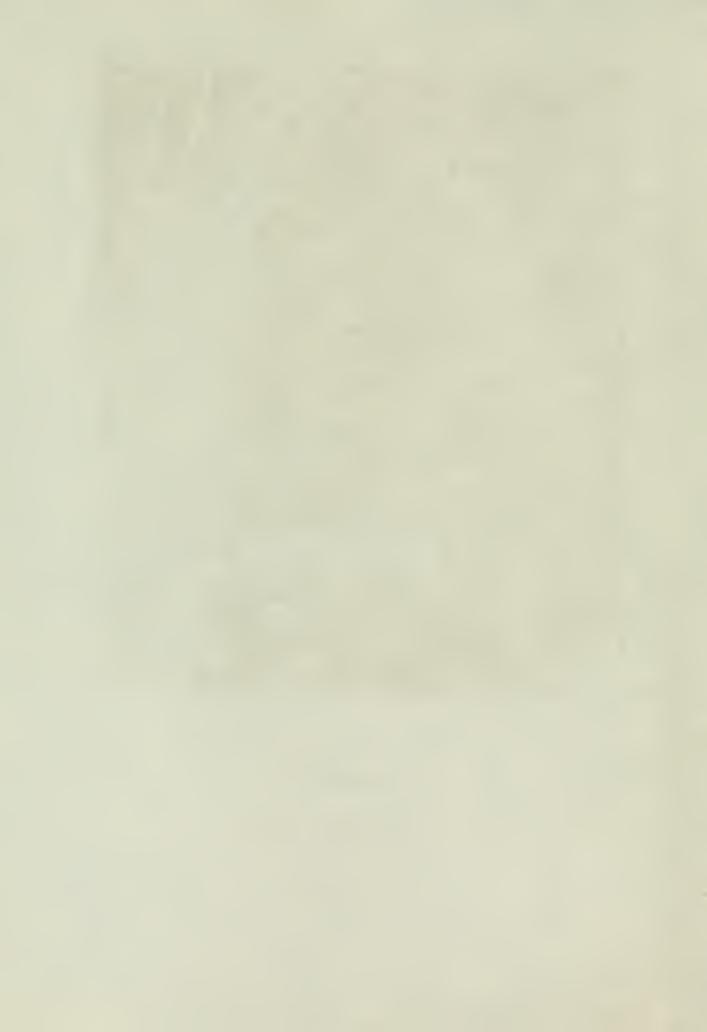
FESTIVAL OF AMERICAN FOLKLIFE





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JULY 1-4, 1967



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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

So. Carolina

Arizona

Pennsylvania

Coil

Coil and Yucca Leaves

Willow

Blacksmith

Mr. Bea Hensley

No. Carolina

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

Kentucky Alaska Maryland No. Carolina No. Carolina

No. Carolina New York

No. Carolina New Mexico

Hand-hewn bowls Ivory Carver

Scrimshaw Dulcimer Maker

Toy Maker

Whittler

Scoopmaker

Chairmakers Indian Dolls

Dollmakers

Mrs. Homer Miracle

Mrs. Mildred Cleghorn

Mrs. Alice Merryman

Mrs. Lila Marshall

Mrs. Ann Mitchell

Mrs. Maisy Coburn

Kentucky Oklahoma

Arkansas

No. Carolina

Maryland

Arkansas

Appleface, Cornshuck

Indian Cloth

Cornshuck

Cornshuck

Cornshuck

Appleface and Corncob

Needlework

Mrs. Mary Bowers

Mrs. Georgianne Robinson

and Mrs. Genevieve Tomey

Freedom Quilting Bee

Mrs. Willard Watson

Florida

Alabama

Oklahoma

No. Carolina

Seminole Patchwork

Osage Ribbonwork

Quilting Quilting

Pottery

Mrs. Marie Chino

Mr. and Mrs. Norman Miller

New Mexico Alabama

Acoma Indian

Southern

Miscellaneous

Mr. Norman Kennedy

Mrs. Golda Porter

Mr. Taft Greer

Mrs. Elsia Trivett

Mrs. Ambrose Roanhorse

Mr. Ambrose Roanhorse

Mr. Lou Sesher

Mr. Victor Coochwytewa

Mr. Harry Belone

Massachusetts

No. Carolina

Tennessee No. Carolina Arizona

Arizona

Pennsylvania

Arizona Arizona

Carder, Spinner,

Weaver Spinner Weaver

Rug Hookers

Navajo Rug Weaver

Silversmith

Model Boat Builder

Hopi Silversmith Navajo Sandpainter



MUSICIANS

First Maryland Regiment		
Fife and Drum Corps	Maryland	Martial Music
Dejan's Olympia Brass Band	Louisiana	Marching Jazz Band
Clark Kessenger	W. Virginia	Mountain Fiddler
Scottish Pipe Band	Washington,	D. C. Highland Marching Music
Wade Ward and Buck Mt. Band	Virginia	Mountain Banjo Picker and String Band
Ed Young and Family	Mississippi	Afro-American Fife and Drum
Bessie Jones and the Sea Island Singers and Moving Star Hall Singers	Georgia S. Carolina	Shouts, Jubilees, Spirituals, Ring Games
Yomo Toro Band	New York	Puerto Rican Music
Billie & DeDe Pierce and Preservation Hall Band	Louisiana	New Orleans Jazz
Jimmy Driftwood	Arkansas	Ozark Ballad Singer
Mr. & Mrs. John Papakee	Iowa	Mesquakie Indian Music
Almeda Riddle	Arkansas	Ozark Ballad Singer
Vinice Lejeune Group	Louisiana	Cajun Band
John Jackson	Virginia	Songster, Blues Guitarist
Libba Cotton	Washington,	D. C. Country Songs Guitar
Baca Family Band	Texas	Czech-American Polka Band featuring Hammer Dulcimer
Norman Kennedy	Massachusetts Scots Ballad Singer	
McGee Brothers and Sid Harkreader	Tennessee	Southern String Music
Glenn Ohrlin	Arkansas	Cowboy Singer
Young People's Chorus from Scripture Church of Christ	Virginia .	Virginia Gospel



DANCE GROUPS

Blue Ridge Mountain Dancers No. Carolina Mountain Clog Dancing

St. Andrews Society Group Washington, D. C.

Scottish Dancing

Glinka Dancers New Jersey Russian Dance Group

McNeff Dancers New York Irish Dancers with

Ceilidh Band

Chinese Lion Group Washington, D. C.

New Year's Pantomime

Mr. & Mrs. Jochim Koyuk Alaska King Island Eskimo

Los Gallegos d'Espana New York Dance of Galicia

SQUARE DANCE CALLERS

Mr. Henry Paterick Virginia

Mr. Maurice Flowers Maryland



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

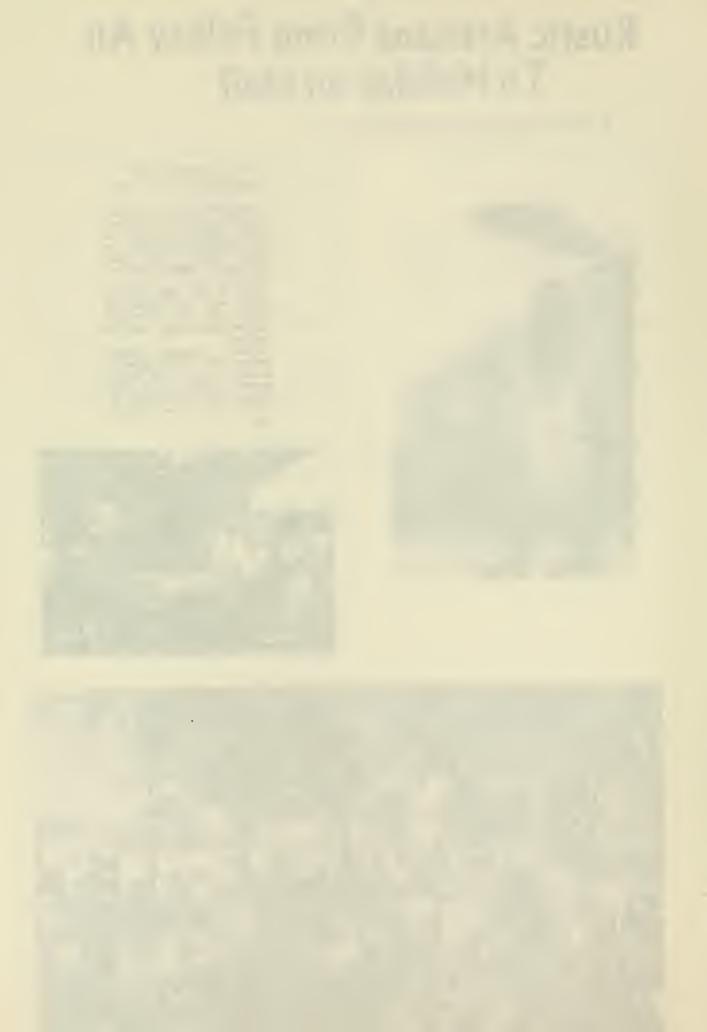
All kinds of music was heard on the Mall yesterday. Edd and Nettie Presnell performed on their homemade dulcimer. The Dejan Olympia Brass Band from New Orleans strutted on the Mall.

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.











The Washington Post

SUNDAY, JULY 2, 1967

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.







Exerpts 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





Congressional Record

PROCEEDINGS AND DEBATES OF THE 90th CONGRESS, FIRST SESSION

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

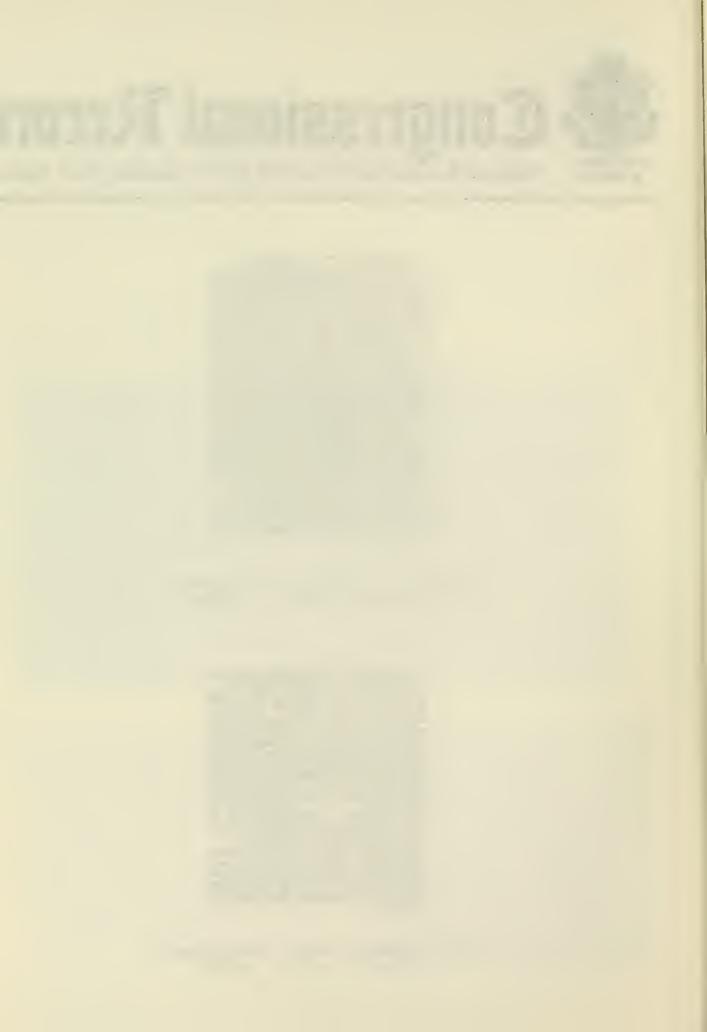
Mr. REFS. Mr. Speaker, during the Fourth of July festivities something unique in Washington history occurred on the Capitol Mall. For the first time, thousands of people, over 430,000, experienced a live museum which exhibited the art of American folklife—and they loved every toe-tapping minute. From 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



The Sunday Star

By HERMAN SCHADEN Star Staff Writer

August 6, 1967

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?





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





