

Festival of American Folklife 1982

Smithsonian Institution
National Park Service



Dedication

The 1982 program book is dedicated to the memory of Janet Stratton, a woman whose energy and intelligence have helped to shape Festival presentations from 1967, when she first joined the Festival staff as its designer, up to her untimely death on April 15, 1982, at the age of 42. Her unflagging vitality has bequeathed to us the fruits of her devoted labor and also a model for us all to follow of loving engagement in life's work. Janet Stratton's creative mind first conceived the possibility of celebrating Oklahoma's Diamond Jubilee at the Folklife Festival, and the form the celebration has taken is due in large measure to her cultural and design sensibilities.

Janet's influence on the Festival has enriched it over the years since she designed the first program book in 1968. During the initial decade of the Festival, Janet designed most of the program books as well as the layout for the Festival site. Following the Bicentennial Festival, she studied folklore at George Washington University and then designed a special program on Chesapeake Bay fishing traditions for the 1978 Festival. She left her position as Festival designer to become the Director of Design for the Smithsonian Press early in 1979, but her interest in the program was an abiding one, and just two days prior to her death, we met to review her plans for the Oklahoma Hospitality Tent for this year's Festival. Even during these last days, Janet sustained her characteristic enthusiasm and concern for the Festival's programs and design. We carry the Festival forward in her spirit.

Ralph Rinzler
Director
Office of Folklife Programs

Festival of American Folklife Program Book
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Celebrating Beginnings

by S. Dillon Ripley, Secretary,
Smithsonian Institution

This year's Folklife Festival marks three felicitous occasions of international, national and local importance. One hundred years ago, diplomatic relations were first established between Korea and the United States. In the early years of this relationship its framers, particularly Admiral R.W. Shufeldt, who negotiated the "opening" with the aid of the Chinese, may have been somewhat disappointed at its apparent lack of dramatic results. He probably hoped for the kind of acclaim that Commodore Perry received for his forced opening of Japan in 1854. Although few people in the 19th century recognized the importance that the Korea-U.S. relationship would come to have, we are pleased to note that from the very beginning the Smithsonian Institution has had an active interest in the Korean country and its people. Shortly after the opening of diplomatic relations the Secretary of the Smithsonian Institution, Spencer F. Baird, dispatched an ornithologist, Pierre Louis Jouy, to explore and document the species of birds in Korea. Shortly after Jouy's arrival, Secretary Baird dispatched an ethnographer, Jean Baptiste Bernadou, to document the art and culture of what was then the "Hermit Kingdom."

In preparing for the centennial of diplomatic relations, I read some of Bernadou's reports from Korea and was pleased to find that many of the kinds of traditions he found will be represented at this year's Folklife Festival, including musical instrument making, musical performance, pottery making and rituals from the indigenous shamanistic religion of Korea. In addition, we look forward to enjoying other venerable traditions including masked dance drama, hemp-cloth and hat making, and the occupational songs of farmers and women pearl divers. Korean-Americans will also present traditions brought from Korea that have taken root in the American land.

Seventy-five years ago the American nation was also made grander with the addition of the State of Oklahoma. The anniversary of this event – the Diamond Jubilee – is celebrated at the Festival with the presentation of cultural traditions that Oklahomans nourish and support. We are pleased that Oklahomans have invited outsiders to join their celebration by helping us to present it on the National Mall. Traditions associated with ethnic groups in Oklahoma are here as well as those associated with two major Oklahoma institutions – horses and oil. Robust vitality and athletic elegance characterize the traditional work and the play of people involved in oil and horses. And in addition, the performance and crafts of Oklahoma's ethnic peoples bring an aesthetic vitality and stylistic elegance of their own. We welcome the Oklahomans to the National Museum and thank them for sharing with us their cultural patrimony.

On July 3, the Festival will be the site for the ceremony awarding the first annual National Heritage Fellowships. These honors, which have been organized and funded by the National Endowment for the Arts, will be given to traditional musicians and craftspersons who have made outstanding contributions to the cultural life of our nation. We are extraordinarily pleased to be able to present a series of tribute concerts on each day of the Festival to demonstrate our respect and esteem for the talent, vision, and application of the recipients. In addition, an exhibition of crafts by Fellowship winners will be shown, appropriately, in the National Museum of American History through August.

Further, the long-time Folklife Festival goers will join in celebrating the festival's return to its original plot on the National Mall among Smithsonian Museum buildings. We celebrate the return to a quieter, more easily accessible, and larger site, and also to one that makes more clearly visible the strong, complimentary relationship between museum collections and the presenters of living traditions.

Folklife Festival Reflects Diversity of Customs, Traditions, and Arts

by Russell E. Dickenson, Director,
National Park Service

The National Park Service welcomes you to the 16th annual Festival of American Folklife. We are pleased to cosponsor with the Smithsonian Institution this yearly event which enlivens summer in our Nation's Capital.

This year's Festival, moved back to the site where it was first held 15 years ago, promises to be as entertaining and enriching as ever. It features a diversity of folk music, dance and crafts – in particular from the State of Oklahoma and from Koreans and Korean-Americans in observance of the centennial of United States-Korean diplomatic relations. As always, the event is held on land administered by the National Park Service and belonging to all Americans – appropriate because the Festival of American Folklife reflects the customs, traditions, and arts of all Americans. It takes place on the National Mall, set aside as a formal park in 1790 under the L'Enfant Plan for the City of Washington. Extending from the Capitol to the Washington Monument, the Mall comprises some 146 acres and is bordered by magnificent museums and art galleries. The Mall is one of more than 330 areas throughout the United States cared for by the National Park Service, each of which has its own unique history reflecting the diversity of this country's regions and cultures. These are what are recognized and celebrated in this Festival of American Folklife.

We hope you enjoy your visit to the Festival and have an opportunity to visit many of the other attractions in our Nation's Capital. Once again, welcome.



Woody Guthrie and Pete Seeger, 1940.
PHOTO COURTESY OF HIGHLANDER CENTER
LIBRARY



Woody Guthrie

by Guy Logsdon

Woody Guthrie was our national folk laureate. Born in Okemah, Oklahoma on July 14, 1912, Woody was the third of five children in the Charley and Nora Guthrie family. Both parents were talented, handsome individuals; Charley was a successful businessman who dabbled in local politics and enjoyed writing, while Nora maintained a happy home and often entertained the family by singing her folk ballads. Woody's talents were family ones. From Charley he learned optimism and gained a spirit of fighting for his beliefs. From Nora he inherited the unfortunate Huntington's Disease that ultimately destroyed his body as it did his mother's. Unfortunately, family happiness and success were slowly eroded by Nora's undiagnosed bout with her disease, and during Woody's adolescence the security of their family was destroyed by tragedy and illness. As a result, by the age of 15 Woody was travelling the highways each summer as a migratory farm laborer, returning to Okemah in time for school.

In 1929 Woody left Okemah for Pampa, Texas where he rejoined his family. There he learned more music from his uncle, Jeff Guthrie, and friends; he became a western dance band member and began writing songs, often with his father's assistance. But in the mid-thirties the Depression and dust storms, combined with his restless spirit, drove Woody back to the highways; He thumbed his way to California, where he wrote and spoke about his experiences and sang the songs of his youth, and those learned while he travelled. While there, he became acquainted with social activists who encouraged him to write about the plight of people and to travel to New York City where in 1939 he met Alan Lomax, Pete Seeger, and others who ultimately became the foundation of the urban folk revival. Through encouragement from Lomax and admiration for Woody's genuine folk expression, the Interior Department hired him to write songs about their Columbia River projects in the Northwest. From there he returned to New York City which became his home when he was not travelling the highways of the nation.

Inspiration for Woody's songs and writings came from the beauty and spirit of the nation's terrain and citizenry. His songs of reflection and love of country and friends have and will continue to inspire generations in our quest for a more humane and just world. Through his songs Woody became the spirit of the folk music revival and the prime inspiration for many musicians, among whom is Bob Dylan. Unfortunately, Woody's life of creativity was short for when he was approximately 42 he was hospitalized. He died October 3, 1967, but as long as there is a voice to sing his songs Woody will live. Indeed, he loved his Oklahoma hills, and this land *is* his land.

Guy Logsdon has been a collector and student of American folklore and music. He is presently Professor of American Culture and Folklife at the University of Tulsa, having received his Ph.D. from the University of Oklahoma.

Suggested reading:

Guthrie, Woody *Bound for Glory*, (E.P. Dutton & Co., N.Y., 1943). Also available in paperback.

Guthrie, Woody *Born To Win*, (Ed. by Robert Shelton, MacMillan Co., N.Y. 1965)

Guthrie, Woody *Seeds of Man*, (E.P. Dutton & Co., N.Y. 1976.)

Klein, Joe. *Woody Guthrie Alive*, (Alfred Knopf, NY 1980)

Suggested listening:

This Land is Your Land Woody Guthrie, Folkways Stereo FTS 31001

A Tribute to Woody Guthrie, Warner Brothers 1198 (a two record set)

Woody Guthrie, A Legendary Performer, RCA Victor CPL-2099c

Woody Guthrie, Library of Congress Recordings, Electra Records, EK1271, 272

National Heritage Fellowships Program

by Bess Lomax Hawes

Bess Lomax Hawes is the Director of the Folk Arts Program of the National Endowment for the Arts. She has taught folklore at the California State University at Northridge and has been a Deputy Director of The Festival of American Folklife. Her publications include with co-author Bessie Jones, Step It Down: Games, Plays, Songs, and Stories from the Afro-American Heritage.

The North American continent has long been hospitable to immigrants – to the first Americans, to Hispanics, to French, to Russians, to English; to Africans, Irish, Jews, Scandinavians, Chinese, Germans; to the homeless, to the hungry, to the rebellious, to the adventurous of the world. The rolling North American land has been broad enough to nourish us all.

Still, none of our settlers came here empty-handed. Each people who undertook the frightening journey to this new land brought with them both mother-wit and know-how as well as their own special part of the vast, centuries-old encyclopedia of particular human solutions to the inescapable human problems. Human beings long ago learned how to take an oak tree and make out of it not only something useful but something beautiful – a carved front door, a woven basket. Human beings long ago learned how to take a melody and make of it a hymn of praise or a song of love, to take a personal experience and turn it into a classic joke or an epic ballad. The particular ways all these things are done depend upon the particular traditional stream within which the artist has developed. Our artistic trades go far back in history, each artist building on what has been learned before.

Being host to an extraordinary number of human beings from different parts of the world, we in the United States are thereby hosts to an extraordinary number of matured and developed artistic and technical traditions. What a privilege. It is this that the Folk Arts Program of the National Endowment for the Arts celebrates through its National Heritage Fellowships. Each year we will greet, salute, and honor just a few examples of the dazzling array of artistic traditions we have inherited throughout our nation's fortunate history. Each year, we will happily present yet another assortment of splendid master American folk artists and artisans who represent still different artistic forms and traditions. We believe that this can continue far into the future, each year's group of artists demonstrating yet other distinctive art forms from the American experience.

For this year of 1982 we commend to your attention:

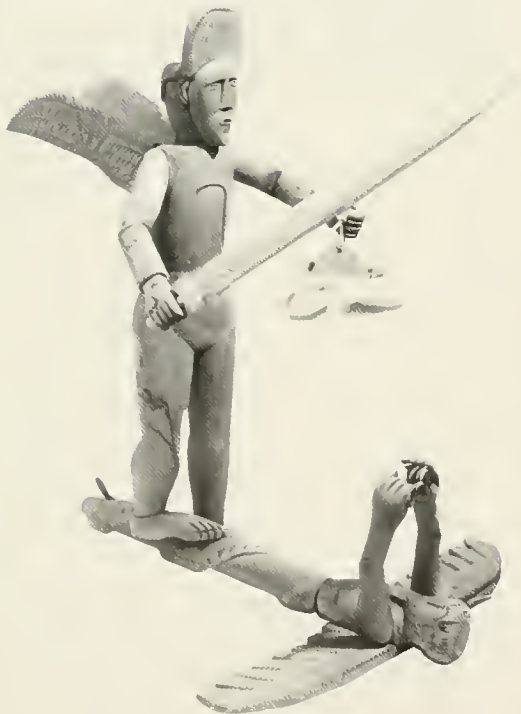
Dewey Balfa, a Louisiana man, an eloquent musician and spokesman for Cajun culture. His people, exiled centuries ago from French Canada, carved a new homeland in the swamps of the Mississippi Delta and over two hundred years gradually created a new music to celebrate their achievement.

Joe Heaney, an Irishman and a fabled *sean nos* singer of great range and depth. As Irish workmen helped push the expanding system of canals, roads, and railways across the young nation, Irish tunes became part of the country's standard repertoire. Joe Heaney is one of a long line of Irish bards whose songs speak to our deepest remembrances.

Tommy Jarrell, a North Carolina countryman and a mountain fiddler of storied repertoire and technique. The home-made fiddle was the most important instrument of the frontier, easy to carry along and an orchestra all by itself. In Tommy Jarrell's wise and experienced hands, it still is.

Bessie Jones, a Black woman from rural Georgia with a head full of the oldest and strongest songs of her people. Like Joe Heaney, Bessie Jones sings the "deep songs;" like him, she usually sings without accompaniment. But unlike him, her tradition calls for her children and neighbors to sing in harmony with her, to bear her up, and so make her joyful sound all the more joyful.

George Lopez, a sixth generation woodcarver from the village of Cordova in the Sangre de Cristo mountains of northern New Mexico. His *santos*, or religious figures, are simply carved; their purity of line reflects the purity of spirit that informs this ancient devotional tradition.



St. Michael and the Devil carved by George Lopez of Cordova, New Mexico.

Brownie McGhee's singing lays bare the wit and ironic detachment that characterize the blues of the upland south. His brilliant guitar work is almost casually tossed off; his musicianship is impeccable. Together with his long-term partner, Sonny Terry, Brownie McGhee has influenced many generations of bluesmen and musicians.

Hugh McGraw has labored tirelessly on behalf of his beloved Sacred Harp music, an American choral religious tradition that dates back at least two centuries. A song leader and singing school organizer beyond compare, Hugh McGraw's dedication, knowledge, and musical skills have inspired Sacred Harp singing conventions across the entire south.

Lydia Mendoza began singing in her family *conjunto* (musical group) as they entertained in small towns along the lower Rio Grande Valley a generation ago. She was only six when she began, but her vibrant personality, strong singing voice, and vigorous twelve-string guitar work brought her into early prominence, and many songs now considered standard in the Mexican-American repertoire were first recorded by Lydia Mendoza.

Bill Monroe, song-maker, mandolinist, and father of bluegrass. Once described as "folk music in overdrive," this brilliant musical style takes the familiar American country string ensemble of fiddle, banjo, guitar, and mandolin into a new dimension. Bill Monroe is one of the few living American musicians who can justly claim to have created an entire new musical style.

Elijah Pierce began to carve with a pocket knife at the age of nine. Beginning with traditional forms, such as walking sticks, Pierce later came to carve free-standing figures and then large elaborate bas-reliefs of Biblical scenes and personal experiences. His "sermons in wood" reflect the importance of traditional religion in much Afro-American folk expression.

Adam Popovich, senior musician and a principal shaper of the American *tamburitza*, the most important form of traditional music in older Serbian and Croatian-American communities. Like bluegrass, *tamburitza* music is played by small ensembles of stringed instruments improvising endlessly and brilliantly around traditional melodies. Unlike bluegrass, *tamburitza* singing is fullthroated, liquid and choral. Adam Popovich is master of both voice and instrument.

Georgeann Robinson is a member of the Deer Clan of the Osage Tribe and one of the most skilled practitioners of the Osage art of ribbonwork, a needlework tradition that features striking geometric designs executed in brilliant bands of contrastive color. Mrs. Robinson works from designs she has learned from old Osage women and researched through family and museum collections, becoming both scholar and artist of this almost lost tradition.

Duff Severe, saddlemaker and rawhide worker. His work occupies a central place in contemporary Western folk art. Well-made, well-crafted saddles, reins, bits, and bridles are the occasion not only for expert craftsmanship but for the expression of an aesthetic dimension in silver inlay and engraving, in leatherwork and design, in rawhide and in horsehair. Duff Severe is legendary throughout the western states for his mastery of all these crafts.

Philip Simmons, a blacksmith and ornamental ironworker from South Carolina exemplifies skill, excellence and a deep knowledge of traditional design. The lacy tracery of black iron spearpoints, leaves, and scrolls decorating homes and gardens through Charleston and other fortunate southern cities are owed to the work of such skillful artisans as Philip Simmons, his many apprentices and fellow-workers.

Sanders (Sonny) Terry, master musician, peerlessly inventive, has developed his tiny instrument, the simple harmonica, into a mini-orchestra. When Sonny "whoops" the blues, one often does not know which voice is speaking, the instrument or the man. The balletic movements of his hands, the constant interplay between voice and instrument, the infectious beat of his music distinguishes him among all American folk musicians.

The foregoing fifteen master traditional artists have each taken their respective art form to a new height. Each one has built upon the inventions, the perfected techniques, the aesthetic experiments of countless artists in the same tradition who have gone on before – singers, musicians, artisans whose names



Western saddle made by Duff Severe of Pendleton, Oregon. Photo by Ormond Loomis

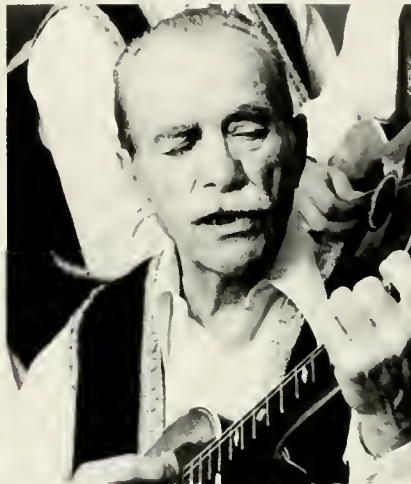
we will never know. As we honor the winners of the National Heritage Fellowships in 1982, we honor their artistic forebears as well. It is this, perhaps, that truly distinguishes these awards – that in the persons of these outstanding individuals we can honor an entire tradition and the long line of earlier artists who have helped invent the many folk art forms that grace our land and our people.

The National Endowment for the Arts' National Heritage Fellowships will be awarded annually. The Folk Arts Program of the National Endowment for the Arts welcomes nominations for the 1983 Heritage Fellowships. Please send your nomination to the following address by October 1, 1982 – Folk Arts Program, National Endowment for the Arts, 2401 E Street, NW, Washington, D.C. 20506.

PHOTO COURTESY OF THE ARCHIVES OF
THE ETHNIC FOLK ARTS CENTER



Dewey Balfa
Cajun Fiddler
Louisiana



Adam Popovich
Serbian-American Instrumentalist
Illinois

PHOTO BY DAPHNE SHUTTLEWORTH



Georgeann Robinson
Osage Ribbonworker
Oklahoma



George Lopez
Hispanic Woodcarver
New Mexico

PHOTO BY T. HARMON PARKHURST
COURTESY OF MUSEUM OF NEW MEXICO,
SANTA FE



Sonny Terry
Blues Harmonica Player
New York

PHOTO COURTESY OF AGENCY FOR
THE PERFORMING ARTS



Brownie McGhee
Blues Guitarist
California

PHOTO COURTESY OF AGENCY FOR
THE PERFORMING ARTS

PHOTO BY MARK MAMALAKIS



Tommy Jarrell
Appalachian Fiddler
North Carolina

PHOTO BY JOHN VLACH



Joe Heaney
Irish Ballad Singer
New York



Philip Simmons
Ornamental Ironworker
South Carolina



Hugh McGraw
Sacred Harp Singer
Georgia



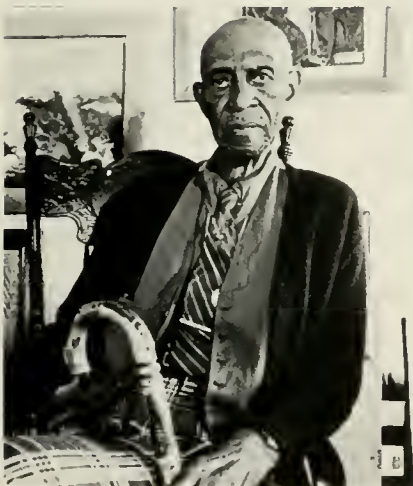
Duff Severe
Western Saddlemaker and Rawhider
Oregon



Lydia Mendoza
Mexican-American Singer
Texas

PHOTO BY CARL FLEISCHHAUER COURTESY OF
AMERICAN FOLKLORE CENTER, LIBRARY OF CONGRESS

PHOTO BY ORMOND LOOMIS



Elijah Pierce
Carver-Painter
Ohio

PHOTO BY RICK KOCKS



Bill Monroe
Blue Grass Mandolinist Singer
Kentucky

PHOTO BY DAVID GAHR



Bessie Jones
Georgia Sea Island Singer
Georgia

Folklife in Oklahoma

by Guy Logsdon

Guy Logsdon has been a collector and student of American folklore and music. He is presently Professor of American Culture and Folklife at the University of Tulsa, having received his Ph.D. from the University of Oklahoma.

The strength of folklife in Oklahoma stems from contrasts in the state's landscape and diversity of its cultures. Northeastern Oklahoma enjoys the physical and cultural characteristics of the Ozark Mountain region; southeastern Oklahoma, with rainfall similar to the humid gulf region, exhibits strong southern and Texas cultural influences – in fact, it is traditionally referred to as “Little Dixie.” By contrast, in northwestern Oklahoma, where the terrain rises to nearly 5,000 feet and is the heart of the high southern Plains wheat belt region, the sparse populace shows a strong Kansas-Plains cultural influence. Southwestern Oklahoma is similar to West Texas in climate, terrain, and culture; cattle, horses, cotton, and wheat dominate the lives of the people. And the central region of the state is an amalgam of the others.

As the last state in the nation to be opened to white settlement, non-Indian traditions were late in arriving. Nevertheless, in eastern and southern Oklahoma where the Five Civilized Tribes – Cherokees, Choctaws, Chickasaws, Creeks and Seminoles – were settled, there was already much southern culture, for these tribes for decades had intermarried with non-Indians in the Southeast. Because of this, conflicts, both political and cultural, between fullblood and blooded citizens in each of the nations were common.

The original settlers in the area now Oklahoma were the Osages, Quapaws, Caddos, Pawnees, Wichitas, Comanches, and Kiowas, but in the 1820s as the Indian removal from the South became the national goal, the Five Civilized Tribes were forceably marched to “Indian Territory.” During the next fifty years, additional tribes were removed to the Territory until today over fifty-five tribes are represented within the state. While some cultural patterns are common to all tribes, each has its own distinctive traditions. Thus, within its American Indian culture alone, Oklahoma has a diversity in language and folklife similar to that of Europe.

In non-Indian culture Oklahoma is a late-comer. White settlement did not start until 1889 with the first land run, and for the next fifteen years additional Indian lands were opened through other land runs, lotteries, and allotments. During this time, as the nation strived to be the “melting pot” of the world, Oklahoma became the melting pot of the nation. Because it offered free farm land for many new European immigrants, more people moved into Oklahoma in a shorter period of time than any other migration in American history. Also, mining – particularly coal mining – was developed by Indians in the eastern Territory, which attracted many Italian, as well as Mexican and Welsh immigrants, to the new coal fields, and communities that were predominantly Italian grew up around them. Other communities predominantly of one ethnic group, such as Polish, German, Russian-German, and Czechoslovakian, were established in the free land areas of central and western Oklahoma, and their Old World traditions continue to flourish. However, while Mexican-Americans today constitute one of the largest ethnic groups in the state, no specifically Mexican communities emerged from their influx. This is due in part to the nature of the work that attracted them: with the exception of coal mining, their work was migratory, i.e., as agriculture and railroad laborers. Still, through the years, large Mexican-American settlements have grown in Oklahoma City and Tulsa, and the popularity of their foods has attracted families to most communities of significant size in the state. In fact, the demand is so great that small companies making tortillas and corn chips have been established to serve the numerous family-owned restaurants.

Next to Anglo, Mexican, and Indian cultures, Blacks compose the largest ethnic group, but even some Black traditions were transported to Oklahoma by Indians. Many citizens of the Five Civilized Tribes were plantation slave holders in their southern homes, and when they were removed to Indian Territory, they took their cotton farming traditions and slaves with them. In fact, some of the most popular Black spirituals were composed by two slaves of the

Choctaws – Uncle Wallace Willis and his wife Aunt Minerva. In the late 1840s a missionary to the Choctaws, Reverend Alexander Reid, heard them singing as they worked in the cotton fields and put the words and melodies on paper for “Swing Low, Sweet Chariot,” “Steal Away to Jesus,” and a few other spirituals. In the late 1860s he taught them to the Fisk Jubilee Singers who, in turn, made them famous.

When the Emancipation Proclamation freed the slaves of the Indians, they became known as Indian Freedmen and congregated into all-Black settlements. Later, a movement was started to make Oklahoma an all-Black state. Also, for two years, starting in 1912, the “Chief Sam Movement” called Blacks to Oklahoma from where they would depart to start their migration to Liberia. Both movements failed but brought a great influx of Blacks to the state, and approximately twenty-three all-Black communities were established. But the oldest Black traditions – particularly foodways – are still practiced among the descendants of Indian Freedmen: wild onions and eggs, sofkey – a traditional drink with various other names. Indian breads, and other foods are as traditional with Oklahoman Blacks as they are with Native Americans.

Music has played a strong role in all areas of Oklahoma folklife. American Indian music for entertainment and ritual can be heard throughout the state. Black music, particularly the blues, has been strong; the original “Howling Wolf,” or Funny Papa Smith, was living in southwestern Oklahoma when he was recorded in the early 30s. But when the dance band became the predominant influence, such legendary musicians as Charlie Christian and Jimmy Rushing from the Black blues tradition left Oklahoma for big band careers. Those who stayed in Oklahoma joined local dance bands.

Oklahoma may, in fact, be the “dancingest” state of the country. Although Oklahoma is often referred to as the “buckle on the Bible Belt,” nevertheless its dance halls are filled on Saturday nights. While there are not as many dance halls as there are churches, places where Saturday night dances are held can be found in communities of all sizes as well as in the country, miles from the nearest town. For the most part, their crowd capacity is from 500 to 2,500 dancers for ballroom or couple dancing. The most popular music is western swing, but the ethnic background determines the music. There are, for example, numerous Czech Halls in Central Oklahoma where older Czech dance music is mixed with swing tunes.

Not all music is secular, for gospel is also very much alive. The tradition of shape-note singing was first introduced among the Five Civilized Tribes and taught to the Indian Freedmen. Shape-note singing became widespread among Christians, and, as whites settled in the state, the singing schools expanded. Singing conventions, fifth-Sunday singings, and all-night singings were common and often featured family groups or Indian quartets. The song books – still in use – were published by Vaughn and Stamps-Baxter. These books are used by the New-Harmony Singing Convention that has its roots in Indian Freedmen history. But many Blacks brought singing traditions from other states. When an Oklahoma Black blues man is “called by God,” he puts aside the blues forever and uses his voice as an instrument of worship. Thus for decades in Oklahoma, both the church and the dance hall have been the core of an individual’s social life; they became the two dominant cultural influences.

Fiddle music is widespread and its various styles reflect the state’s diversification. Western swing and dance music developed into what is often referred to as the Texas-Oklahoma style, in which a “breakdown” is slowed and the full bow is used; still, a hybrid Oklahoma fiddler has the ability to play almost any style. The guitar is the most popular instrument for rhythm in the dance bands, and open chord guitar style is still used for backing up fiddlers. The banjo was not widely used until recently.

Western swing music is the outgrowth of ranch house dances, which accompanied the development of the livestock industry. It is particularly popular in western Oklahoma, where cattle trails and grazing lands leased from Indians produced a major cattle-horse culture. As the industry spread statewide, the folklife of cowboys and rodeo hands became widely known and popularized.

Houses and barns are as varied as the landscape. The oldest known house is a log cabin, but sod houses were also once common in northwestern Oklahoma. In Osage County, large native sandstone houses, many of which are still occupied, were popular prior to statehood. Houses made of rocks gathered on the owner's property may still be seen, and the oil camp "shotgun shack" was common. Some petroleum companies provide housing for their less transitory employees.

The folklore of the petroleum industry is ripe for study since little collecting of data has been done. Few studies other than historical ones have been made. One explanation for this may be that the migration to Oklahoma has, until recent years, been based on "boom or bust" economics – land, wheat, oil, and cattle. Those who could not make it moved on to another boom attraction, while those who stayed were too busy to reflect on their lives. With a more stable population and a greater sense of pride and heritage, interest in Oklahoman folklife is growing.

Slappin' Collars and Stabbin' Pipe:

Occupational Folklife of Old-Time Pipeliners

by George Carney

The development of pipelines to transport petroleum began soon after the discovery of the first oil well near Titusville, Pennsylvania in 1859. Samuel Van Syckel of Titusville laid the first successful pipeline in 1865; it ran for a distance of four miles and was buried two feet underground. The first pipeline company was organized in the late 1860s by Henry Harley, a Pennsylvanian, who supervised the construction of a two-inch line from the Pennsylvania oil fields to the Atlantic seaboard. It was not until the discovery of the prolific Glenn Pool field in Oklahoma in 1906-07, however, that the first long pipelines were laid. The remarkable output of the Glenn Pool resulted in the Texas Company, Gulf Oil, and Standard Oil (under the name of Oklahoma Pipeline Company) completing pipelines which reached from eastern Oklahoma to the Gulf Coast by 1910.

It was during these three companies' operations that many of the skills and customs associated with the work of pipeliners reached fruition. A great deal of preparation and the coordinated efforts of a large number of workers was necessary for the successful completion of a pipeline over long distances. Acquiring the right-of-way, surveying the route, and staking the line were among the many tasks performed before the various pipe-laying gangs moved in to begin construction.

The first job in laying pipe was executed by the bush gang, a crew of 50-75 men who cleared the right-of-way of trees, brush, and other debris and graded it in preparation for stringing the pipe. The next responsibility was that of the stringing gang to place the joints of pipe end to end along the route where they were to be screwed together. Old-time pipe joints (sections) were approximately twenty feet long and ranged in diameter from two to eight inches, the largest joints weighing close to 600 pounds. The ends of each joint of pipe were threaded; screwed tightly on one end was a coupling, called by pipeliners a collar. A half collar, or "thread protector," on the other end kept its threads

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Tong gang near Glenn Pool Field in Oklahoma
ca. 1908.
PHOTO COURTESY OF WESTERN HISTORY
COLLECTIONS, UNIVERSITY OF OKLAHOMA
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Pipeline camp and tong gang in Oklahoma in 1909
PHOTO COURTESY OF EXXON PIPELINE CO

from being damaged during the transportation and handling of the pipe.

The ditching gang, consisting of seventy-five men, usually followed the pipe stringers. The ditchers were equipped with picks, round-pointed shovels, and spades with long, narrow blades called "sharpshooters." The first layer of the ditch was dug with the sharpshooters and the dirt that remained was "crumbled out" with the shovel. Picks were used in especially hard ground. Normal depth for pipeline trenches was two feet and the width depended on the diameter of the pipe.

After the line was strung and the trench dug, the laying gang moved in to begin the screw pipe connections. The work process of the laying crew involved a number of specialized tools and skills necessary in screwing the joints of pipe together in place. Major items of equipment included lay tongs (also called pipe scissors or hooks), pipe jacks and jack boards, growler boards, lazy boards, carrying irons, pipe calipers and spinning ropes (see sketch of tools). One member of the laying crew prepared the pipe by removing the thread protector, cleaning and oiling the threads on both ends, and checking inside the pipe for foreign matter. The key workers of the laying gang consisted of a back-up man, the collar pecker (also called the collar pounder, knocker, or slapper), the hook hitters or strokers, the jack man, and the stabber. Additional men were needed to move joints of pipes and "spell off," or relieve, the other men.

The procedure followed in screwing a joint of pipe included several steps which required an enormous amount of skill and interaction between the workers. The last joint on the line was held above the ditch by the lazy board, usually operated by the back-up man, who was positioned behind the collar. He also manipulated the back-up tongs with the handles on the ground to keep the pipe from recoiling while the new joint of pipe was being screwed into the collar. The joint of pipe to be screwed in was then picked up with pipe calipers resembling large ice tongs, sometimes called carrying hooks, and placed with its threaded end ready to insert into the collar of the last joint of pipe laid. As the joint was set into the collar, the stabber, who stood at the opposite end of the collar, threw his arm around the pipe and started the threads into the collar. For a large diameter pipe, the stabber used a stabbin' board (a board or pole stuck in the end of the pipe) to help hold the pipe straight until the threads could be started into the collar.

As soon as the joint was lined up and threads started, the stabber shouted "Catch it!" This cued the jack man who quickly placed the jack and jack board in position to hold the pipe. The jack (a wooden board which acted as a brace for the jack) stood on a growler board which provided stability and kept the jack and jack board from sliding into the ditch once the pipe was rotated.

When the pipe was secure, the stabber cried "Roll'er!" which indicated he was ready for the spinning ropes (usually two 1½ inch ropes ten feet long) to be looped around the pipe two or three times. As one worker pulled back on the end of each rope to make it grip the pipe, several gang members pulled forward, causing the joint to rotate in the proper direction. By pulling the ropes from opposite sides of the pipe, it was kept straight and the initial stages of screwing the pipe were completed while the threads were still loose.

As the joint was being started and slack taken up by the spinning ropes, the collar pecker, who was seated behind the collar on the joint that had already been laid, began to pound rhythmically or slap the collar into which the pipe was being screwed. The cadence provided by the collar pecker's hammer(s) (one or two of the ball peen type) served two purposes: it made the pipe turn easier, or as Bill Hester, 77-year-old former pipeliner from Drumright, Oklahoma, explained, "it kept the collar warm;" the collar pecker's action also set the work pace for other members of the laying gang. When the pipe began to turn hard, the collar pecker would "knock off" the spinning rope crew and they would immediately "hook on" with the lay tongs. Each set of tongs varied in size and weight depending on the diameter of the pipe. For six inch pipe or larger there were three men to a set of tongs (two strokers, or hook men, and one point man).

According to Al Hill, 68-year-old retired pipeliner from Broken Arrow, Oklahoma, the collar pecker developed certain rhythmic "licks" for each set of

tongs as they hooked onto the pipe. At the beginning, two sets of tongs turned the pipe; however, as it became more difficult to screw, more sets of tongs were “knocked on” by the collar pecker. In order to keep the pipe constantly rotating, the tongs were operated so that half of the sets were screwing while the other half recovered, e.g., if there were four tongs on the pipe, numbers one and three would be “on top” turning the pipe down as numbers two and four would be recovering from down position to be “on top” for the next rotation downward. In this process, the tong men were hitting the hooks on alternating beats of the hammer (“break out”) which could be done when the pipe rolled easily. When the pipe rolled harder, the collar pecker would “hit a lick” that called for all sets of tongs to stroke in unison (“break in”). When the pipe was made up, the collar pecker would “ring ‘em off” with a special rhythmic pattern and the laying crew would move on to the next joint of pipe.

Hill, who recalls “slappin a few collars in my day,” says “it was a matter of teamwork between the collar pecker and the tong men.” Each collar pecker developed his own method and, once the tong men learned that technique, they could not follow another hammer man. It was imperative, therefore, for a collar pecker and tong crew to remain together for the duration of a pipe laying contract.

Brice Downing, a 56-year-old pipeliner from Tulsa, Oklahoma, compares the collar pecking rhythms to “listening to music.” He contends that the tong men developed an “ear” for the tones and tempo of the hammer and, “if the collar pounder hit a sour note, the tong men let him know about it.” The best collar peckers used two hammers and could play tunes on the collar such as “Turkey in the Straw” and “Yankee Doodle.” Hill remembers that on various occasions the workers would “dance a little jig” to his collar pecking rhythms.

As part of the laying operation, the pipe was painted for protection against corrosion. “Ship bottom red,” a red lead paint, was used in swampy areas, while a black tar paint was applied in drier regions. The “dope gang” performed this task.

After the joints were properly connected and painted, the line was placed on skids where it was eventually lowered into the ditch by the lowering-in gang. Large wooden windlasses were used to raise it off the skids and into the ditch. The backfilling gang then covered the line by using shovels and a special piece of equipment called a marmon board, which some former pipeliners such as Bill Hester believe was the forerunner of the bulldozer. It was a board approximately five feet long by three feet wide with eye bolts on each end and two handles in the center. A double tree was attached to the eye bolts whereby a team of mules could provide power for moving the dirt. The worker used the handles to manipulate the board and direct the dirt into the ditch.

Following the backfill work, a cleanup, or dress-up, gang moved in to pick up damaged joints of pipe, thread protectors, empty paint barrels, and other debris. They also repaired fences and any damage done while laying the line. Upon completion of their work, the pipeline was laid.

After 1940 pipelining became more mechanized. Bell-hole welders replaced tong men, side boom operators displaced jack men, and airplane spotters supplanted line riders. Despite these changes, pipeline construction retains the basic objective of laying a pipe underground over long distances, and to achieve that goal, large crews of workers are needed. Among these workers, an occupational culture continues to thrive. Each worker contributes a specialized skill, certain codes of behavior are observed, and communication between workers is a necessary part of the work process. Thus the occupational folklife of pipeliners remains a significant element of the American oil industry.

Finally, I would like to express my appreciation to all those Oklahoma pipeliners who contributed information for this research. Had it not been for them, this article would never have been “flanged up.”

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Old-Time Pipelining Glossary

by George Carney

Listed here are terms and phrases associated with the work of pipeliners until ca. 1940. After that time, many of the terms became obsolete because of changes in materials and equipment; however, several have been retained in the modern pipeliner's vocabulary.

Preparing to screw on the next joint of pipe in Southeastern Oklahoma in 1909.
PHOTO COURTESY OF EXXON PIPELINE CO

The Crew:

back-up man: the worker on the pipe laying gang who holds one length of pipe with a wrench called a lay tong, while another length is being screwed into or out of it.

bronc, or *bronco*: a new worker on a pipelining crew

bull gang: common laborers who did the ditching and other heavy work on a pipeline construction job. Ditching gang members were also called ditchers.

bush gang: a crew of men that cleared the right-of-way for laying pipe; also called right-of-way gang.

cats: the older, more experienced pipeliners.

collar pecker, *collar pounder*, *collar knocker*, or *collar slapper*: the key member of the laying gang who beats time with a hammer – sometimes he used two – on the collar (coupling) into which a joint of pipe is being screwed by the tong gang. This action provided a rhythm for the tong men and kept the collar warm so that a tighter screw joint could be made.

connection gang: pipeline crew that lays field gathering lines and connects, or ties in, gathering lines to tank batteries located near oil wells.

dress-up crew, or *clean-up crew*: the gang of workers following the laying gang, picking up debris left behind in the pipe laying process and repairing damaged fences.



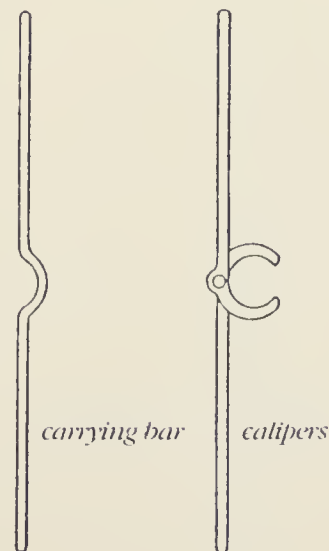
gang pusher, or *pusher*: the straw boss of any of the various pipeline gangs.
hook bitters, *hook men*, or *strokers*: workers on the laying gang who operated the lay tongs or hooks.
jack man: a member of the laying gang who operates the jack and jack board.
pipeline rider or *walker*: a worker who rides horseback or walks the pipeline looking for leaks in the line or washed-out sections of the right-of-way.
point man: the member of the pipe-laying gang who handles the ends (points) of the lay tongs; he takes the longest stroke in the pipe turning process.
real pipe band or *screw pipe Johnnie*: a hard worker who is steady and efficient.
snapper or *snap grabber*: a member of a pipeline gang who looks for the easiest job.
stabber: a key member of the laying gang who held one end of a joint of pipe and aligned it so that the threads at the opposite end could be started into the collar of the preceding joint. Once the threads were started, the stabber called for the jack and jack board for support ("Catch it!") and then directed the spinning rope crew to begin the turning process ("Roll 'er!"). The term is used in modern pipelining for the worker who handles the line-up clamps.
stringing gang: the crew of workers who placed the joints of line pipe end to end along the pipeline right-of-way in preparation for the laying gang.
sharp shooter: a slender bladed digging spade with a short handle used by the ditching gang in digging the first layer of pipeline trench.
spinning rope: one or two ropes, usually one-and-a-half inch in diameter and ten feet long, which were looped around the pipe two or three times to be used in screwing the pipe while the threads were still loose.

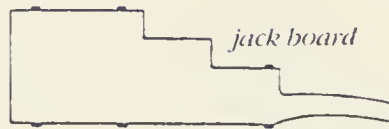
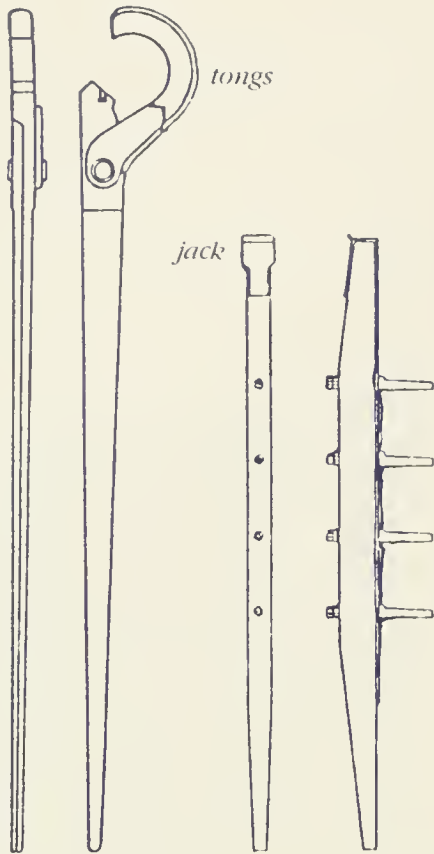
Their Operations:

to break in: a phrase used to describe the action by the tong gang when the screw pipe began to turn harder. All the tong men would hit the hooks in unison, or rotate the pipe at the same time.
to break out: the action by the tong gang when the screw pipe turned easily. The tong men would hit the hooks on alternating beats of the collar pecker's hammer, or half the tongs would be turning the pipe while the other half recovered.
to buck up: to tighten pipe joints with a wrench; also referred to as "making the pipe up."
to crumb out: to shovel out the loose dirt in the bottom of a pipeline ditch; to square up the floor and sides of the ditch in preparation for laying the pipe.
to drag up: to quit the job.
to flange up: to complete a job. The term derives from the use of a flange union to complete most pipeline connection jobs.
to have production: a phrase used by a line walker or rider when he spots fresh oil near a pipeline. It means that the worker has found a leak in the pipeline.
to hide the threads: to make up a screw pipe connection so that all threads of the joint are screwed into the collar.
to hit the books or *buck the tongs*: to screw in joints of pipe using lay tongs, sometimes called hooks.
to knock 'em off, *ring 'em off*, or *rattle 'em off*: phrases – special hammer-licks – used to describe the signal by the collar pecker that the pipe is made up and it is time for the laying gang to move on to the next joint of pipe.
to roll pipe: to turn a joint into the collar of the preceding joint by use of a rope, called a spinning rope, looped around the pipe two or three times. This was done in the initial stages of screwing the pipe while the threads were still loose and just before the tong men hooked on.

Their Tools:

bean joint: the joint of line pipe laid just prior to the break for a meal.
calipers or *carrying books*: tools resembling large ice tongs which are used to carry pipe.
carrying bar: the tool used to help move screw pipe from one location to another. It served the same function as pipe calipers.





chain tongs: a pipe wrench with a flexible chain to hold the toothed wrench head in contact with the pipe. It was used in connecting or tying in pipeline to a battery (a group of small storage tanks near the well). The chain fits around the pipe and is easily adapted to any size of pipe.

collar: the name used to designate the simplest form of union when laying a screw pipe; a coupling for two lengths of pipe.

coupling: a collar; a short pipe fitting with both ends threaded on the inside circumference.

doghouse: a term with several meanings in oil field vocabulary. In pipelining, specifically it was a canvas shelter over the bed of a work truck which provided shelter for the workers from the cold and rain.

dope: the name for paint used to coat pipelines to prevent corrosion. Ship-bottom red, a red lead paint, and black tar were commonly used. The paint was applied to pipe by the dope gang.

grouler board: the board on which the jack and jack board stood. It provided stability and kept the jack and jack board, which held the pipe as it was being screwed, from sliding into the ditch.

bandy: a pipe connection that can be unscrewed by hand.

jack and jack board: two wooden boards used to hold the pipe after the threads were started into the collar by the stabber. One had pegs at various levels to accommodate the height needed for screwing the pipe (jack), and the other acted as a brace (jack board).

joint: length of screw pipe usually twenty feet long, in various diameters.

lay tongs, *pipe tongs*, *scissor tongs*, or *books*: various descriptions given to the long-handled wrenches that are used to grip the screw pipe and turn it. The head or butt is shaped like a parrot's beak.

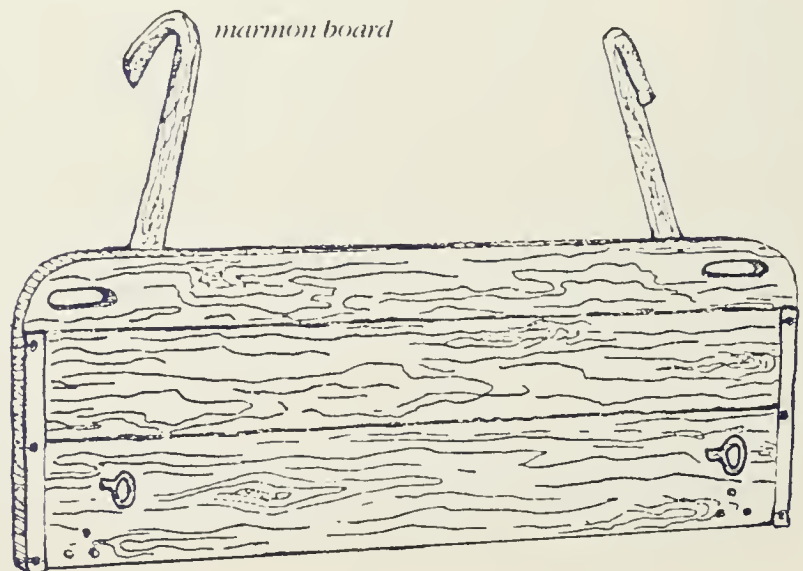
lazy board: a wooden board placed across the ditch behind the collar of the last joint of pipe laid. It supported the pipe while threads of the next joint of pipe were being started.

marmon board: a wooden board approximately five feet long by three feet wide, with eye bolts on each end and two handles in the center. Powered by a team of horses or mules harnessed to the eye bolts, it was used by the back filling gang to move loose dirt into the ditch.

one-armed Johnnie: a hand-operated pump used to lift water out of a pipeline trench.

possum belly: a metal box fastened underneath a truck bed to carry pipeline tools.

right-of-way: the strip of land usually fifty feet wide for which permission has been granted to build a pipeline. The right-of-way gang clears the strip of brush and trees and prepares its surface prior to stringing the pipe.



Match Racing in Oklahoma

by Clydia Nahwooksy and
Fred Nahwooksy

"Last call, race number one. Three hundred and fifty yards, for three year olds and up, 89 and under speed index. Report to the saddling paddock . . ."

Thus begins another weekend of sprint racing in Oklahoma. Quarter horses of every size, color, and description go to post each weekend at one of the many Oklahoma tracks: Blue Ribbon Downs, Ross Meadows, Apache Downs, Garfield Downs, Wildcat Junction, Talequah Raceway, Woodward, and Midway Downs.

Sprint horse racing began in colonial Virginia, the first quarter horse race being recorded in Enrico County in 1674. "In colonial days any fallow field or thoroughfare served as a racetrack, a fact which probably accounts for the dirt running surface which evolved in America" (D. Essary, "Quarter Horse Racing," *The American Quarter Horse Association*, 1980, p. 5).

"History records that in 1611, seventeen native English stallions and mares were imported to Virginia. The blood of the English horses was crossed with horses of Spanish ancestry (the Spanish Barb) to produce a compact and heavily muscled horse which could run short distances at incredible speed. The colonists called them Quarter Patters and later they became known as the Illustrious Colonial Quarter of a Mile Running Horse, or Quarter Horse" (*Ibid.*, p. 4).

As the frontier moved westward, it became necessary to use the quarter horse to herd cattle. Known for its durability and short speed, it was natural that cowboys would use the quarter horse for recreational purposes as well as work. Thus the rodeo developed from the work of cowboys and has grown into a multimillion dollar industry.

It is not certain when the first match race was held in Oklahoma, but one can almost imagine one day a century ago two cowboys riding along, as one leaned over to the other and said, "Bet this horse of mine can outrun that nag of yours!" and the race was on.

Match racing involves two horses going a prescribed distance in head to head competition. Where in the early days in Oklahoma, match races began from a standing start, today, starting gates are used. From match racing grew the more sophisticated quarter horse races of today. Weekly, throughout Oklahoma, owners fill the gates with hundreds of horses to race for the money and the satisfaction of knowing that they outran the others.

"The gates are loaded. Riders down! And they're off . . . Coming to the front on the outside is the nine horse . . ."

Owners, trainers, grooms and jockeys work the sprint horse for at least 120 days before the horse is ready for his first out, or start: halter breaking and gentling a colt; grooming, worming, shoeing and vaccinating; leg care and putting wind in the horse; feeding and gate breaking; schooling and hauling. Finally, it must be determined if the horse has the heart to run and win. After months of preparation and training the fateful day arrives when the horse experiences the first time out of the gate in competition with other horses.

" . . . the horses are bunching on the rail now. At the mid-way point, the nine horse has a slight lead moving to the middle of the track. On the rail the number one horse is charging . . ."

Traditionally, the owners of the respective horses in a match race would wager whatever they had against each other – sometimes cash, sometimes horse for horse, and often their own farms and ranches – in short, whatever

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Clydia Nahwooksy is a member of the Cherokee Tribe from Eastern Oklahoma. Now living in Norman, Oklahoma, she is presently the Director of Cultures and Arts of Native Americans and developing a horse business with her family. Living for many years in Washington, D.C., she worked for the Smithsonian Institution on the Indian Awareness Program and the Festival of American Folklife, as well as for the Office of Indian Education, the Indian Health Service, and the Bureau of Indian Affairs.



Quarter horses leaving the starting gate at race track in Enid, Oklahoma.

the owners agreed upon. The stakes were of less importance than the competition itself. It is still common today to hear a couple of horsemen say, "My horse can outrun your horse for a dollar or a thousand, going 350 . . . with daylight!" The lines are drawn.

"The one horse is moving up to challenge the nine horse in the middle. Folks, we have a horse race. Charging hard now, it looks like it'll be a close finish . . ."

Sprint horse racing continues to play a strong role in Oklahoman lifestyle. Breeding farms, racetracks, sales companies – among them the largest in the nation, training centers, and horse management and production programs have developed to meet the needs of horsemen in Oklahoma. A drive down any country road or superhighway in the state reveals how important horses are to Oklahomans. Not a mile goes by without one seeing a horse or two in pastures or small barns, or several hundred on a large breeding farm. Truly Oklahoma is horse country and the dream of someday owning and racing the horse that can "do it all" is alive in the minds of many across the state.

Glossary of Terms Used in Match Racing

(reprinted with the permission of The American Quarter Horse Association)

Age – The age of a quarter horse is reckoned as beginning on the first day of January, of the year in which the horse is foaled (born). Even if a horse is foaled December 31st, it is considered one year old on January 1st (breeding is planned to avoid this).

Backside – The stable and training area of a race track.

Bolt – When a horse swerves sharply from his lane or the regular course he is said to have bolted.

Breeder – The breeder of a horse is considered to be the owner of its dam, at the time of service.

Colt (c) – A male quarter horse between the age of two and three.

Cushion – The loose top surface of the race track.

Dam – A female parent (mother).

Deadbeat – Where the photo-finish camera shows two horses inseparable at the finish, the race is declared a deadheat or tie.

Derby – This is a stakes race exclusively for three-year-olds.

Farrier – A blacksmith specializing in the shoeing, or plating, of horses. In early days he was also a horse doctor.

Field – The entire group of starters in a race are known collectively as the field.

Filly (f) – A female quarter horse between the ages of two and three.

Foal – A young quarter horse of either sex between birth and first birthday.

Futurity – This is a stakes race exclusively for two-year-olds.

Gelding (g) – An altered or castrated male quarter horse of any age.

Hand – A unit of measurement (four inches) by which a horse's height is measured determined by placing one hand above the other from the ground to

the withers or the point where the saddle sets. A horse that stands 15 hands is five feet tall at the withers.

In the money – A horse finishing first, second, or third is in the money.

Brons – Stirrups.

Maiden – A horse that has never won a race.

Mare (m) – A female quarter horse four years of age or older.

Overnight – A race for which entries close 72 hours or less before the post time for the first race on the day the race is to be run.

Owner – This includes sole owner, part owner, or lessee of a horse.

Paddock – The area where the horses are saddled and viewed prior to a race. The paddock is always adjacent to the jockeys' quarters.

Post – The starting point for the race.

Post Parade – The time period prior to the race when the horses leave the paddock, come on the race track, and walk in front of the stands in order for everyone to have a look at them.

Post Position – A horse's position in the starting gate.

Sire – A male parent (father).

Stick – The jockey's whip (sometimes called a bat).

Tack – The saddle and other equipment worn by a horse during a race or exercise.

Time – The axiom that time waits for no one is most true in a quarter horse race, because the time is broken into 1/100ths of a second. Quarter horses are timed from a standing start; the time begins the moment the starting gates open.

Trainer – The person who conditions and prepares horses for racing. The coach.

Track Conditions

Fast – A track that is thoroughly dry and at its best. Footing is even.

Sloppy – During or immediately after a heavy rain and the water has saturated the cushion and may have puddles but the base is still firm. Footing is splashy but even and the running time remains fast.

Muddy – Water has soaked into the base and it is soft and wet. The footing is deep and slow.

Heavy – A drying track that is muddy and drying out. Footing is heavy and sticky.

Slow – Still wet, between heavy and good. Footing is heavy.

Good – Rated between slow and fast. Moisture remains in the strip but footing is firm.

Off – An off track is anything other than fast.

The usual progression of track conditions before and after a heavy rain is:

Fast – Sloppy – Muddy – Heavy – Slow – Good – Fast.

Essary, D., *Quarter Horse Racing*, The American Quarter Horse Assoc., 1980.



Quarter Horse racing.
PHOTO COURTESY OF AMERICAN QUARTER HORSE
ASSOCIATION

Oklahoma Indian Crafts

by Clydia Nahwooksy

On entering any Indian home in Oklahoma, from Tulsa to Oklahoma City, in small towns such as Carnegie and Tahlequah, or rural communities, like Jay and Concho, one will nearly always find Indian crafts. A majority of these items are traditional in nature and were created for use within the Oklahoma Indian community. Exceptions are those items crafted for family, friends, or, in some cases, for sale.

Probably the greatest use of traditional craft items is in local Indian powwows, traditional ceremonies, and other community related activities. The majority of crafts are made of beads and buckskin in response to the powwow tradition which has increasingly over the past decade spread beyond the southern Plains tribes in the state. A demand for such items comes from the numerous powwow clubs and related organizations which have sprung up among non-Plains groups within the state, for their members are required to wear traditional southern Plains apparel in order to carry out these new relationships. While southern Plains tribal craftsmen – whether Cheyenne, Kiowa, or Comanche – perpetuate their traditional crafts, increasingly non-Plains people are also learning the skills necessary to make beaded moccasins, leggings, buckskin dresses, and other paraphernalia. At the same time, such tribes as the Choctaws, Creeks, and Cherokees, along with the approximately twenty other non-Plains tribes within Oklahoma, continue the older style crafts traditionally their own.

While traditional crafts are in abundance, pan-Indianism has resulted in a variety of crafts which reflect the mingling of several tribal traditions. Some examples are southwestern rug and pottery designs utilized by Plains Indian beadworkers, and geometric Plains beadwork designs used by Woodlands basket weavers. Thus individual craftspeople, as they have for generations, continue to borrow ideas from other groups. Over the past decade many craftspeople have been influenced additionally by the artistically innovative work at the Institute of American Indian Arts (IAIA) in Santa Fe, New Mexico. The Institute produces items based on traditional design, but utilizing construction techniques which are individual and innovative.

A small percentage of Indian craftspeople make a living from their work. Of those who do, the majority are creating traditional crafts to be traded or sold to other Indian people. At the same time, many craftspeople produce items for family use or solely for giving to others at the give-away, or honoring ceremony. Another group of craftspeople produce contemporary products for purchase by private collectors and organizations.

The present article focuses on the traditional craft items where skills have been learned within a family or community and passed from one generation to the next for hundreds of years. The numerous tribal people at this year's Festival have all learned traditional ways within their family or tribe. Their traditions, showing the continuity of old ways, have been carefully preserved within their cultural environment.

Demonstrating her experience and skills at this year's Festival is Mavis Doering, a Cherokee basket weaver from Oklahoma City, who learned traditional basket weaving from her mother and grandmother. Mavis also learned contemporary techniques through courses offered by the tribe and even developed techniques of her own. While she excels as a contemporary and innovative basket maker, she is still admired by other Cherokee basket makers because of her skill in gathering basket materials and natural dyes to produce traditional baskets. Mavis has mastered the use of honeysuckle, buckbrush, white oak, reed, cane, and ash for weaving and the use of black walnut, hickory, and pecan, along with sassafras, wild plum, and many other materials for dyeing. She will be producing all types of traditional baskets and introducing the Festival visitor to each step in their construction, from the preparation of materials, including dyeing, to the finished basket.



Osage finger weaving

From its rich tradition of relationship to the earth and all natural surroundings, Indian crafts proliferate in Oklahoma. They are produced by the approximately fifty tribes, clans, and bands represented in the state, more than three-fourths of whom were located here through government treaties when the area was called "Indian Territory." In the past decade, increasing numbers of persons from many tribes have moved to Oklahoma, often as a result of marrying a person from an Oklahoman tribe, but just as often to relocate to a good crafts market.

The crafts of Oklahoman tribes include baskets, pottery, flute making, wood-carving, beadwork, hidework, patchwork, appliquework, featherwork, quilting and German silverwork. They continue to flourish as old ways are increasingly appreciated and practiced.

Honoring Ceremony

by Clydia Nahwooksy

When President Theodore Roosevelt visited the Comanches and other tribes during a hunting expedition to the Southern Plains in 1903, he was honored at Indian give-away ceremonies. Among the gifts that the President received from his hosts were buffalo robes, braided ropes, and an eagle feather war-bonnet. President Roosevelt was probably informed that this was a long standing tradition among these people and therefore responded graciously to the feasts, songs, dances, and gifts that were given in his honor.

It is difficult for non-Indian people, as well as Indians who do not practice the give-away tradition, to understand the concept of being honored or receiving gifts at such a celebration. The honoring ceremony (sometimes called honoring dance, or give-away) is usually sponsored by a family or group in recognition of the accomplishments of some individual. Formerly, honoring dances were held for warriors returning from battle. Today, an honoring ceremony may occur as a separate event or be incorporated into a larger Plains powwow as one component. It is a forum in which the larger community highlights, recognizes, and shows appreciation for the person honored, who may be a member of the military returning from duty, a community elder, or some other person deserving of recognition.

The family that is having the ceremony will present gifts to friends and acquaintances who have been an important part of their lives and the life of the individual who is being honored. On occasion, gifts are also given to strangers or even casual acquaintances who have somehow distinguished themselves. Nowadays, such gifts might be shawls, blankets, beaded items, or money.

The honoring ceremony includes a dance, a feast, and the giving of presents (the "give-away"). Belying characteristic Indian generosity, the term "Indian giver" has often been used, meaning someone who gives and then takes back. The honoring ceremony gives testimony to the true spirit and joy of giving long evident among Native Americans; it is a sharing of accomplishment and an opportunity to thank people for their support and friendship.

Thursday, June 24

Musical performances at the Festival have been partially funded by a grant from the Music Performance Trust Funds

Schedules are subject to change. Check signs in each program area for specific information.

Sign language interpreters will be available from 11-5:30 in the following areas: Oklahoma Crafts and Oil Areas

Oklahoma Program

Korea-U.S.A. Centennial Program

National Heritage Fellowships Program

Children's Area

| | Music Stage | Craft Tents | Oil Area | Horse Track and Arena | Music Stage | Crafts Area | Festival Stage | Museum of American History | Oklahoma Craft Tent | Korea Craft Tent | Games Area | Stage |
|----|---|---|--|---|----------------------------|---|-------------------------|---|---------------------------|---|--|-----------------------------------|
| 11 | | | | | | | | | | | | |
| 12 | Opening Ceremony | | | | | | | | | | | |
| 1 | Oklahoma Fiddle Music & Clog Dancing | Demonstrations all day | Demonstrations all day of oil exploration, pumping/gauging, & drilling | Race #1 Workshop on Training Sprint Horses | Dance Instrumental Solo | Demonstrations all day: hemp cloth weaving & making of horsehair hats, musical instruments, dance masks, pottery, & screens | Blues | National Heritage Fellowships Craft Exhibition & Demonstrations | Kite Making | Holidays & Zodiac | Demonstrations all day: bucking barrels, roping dummy steers, wagon rides, horse shoes, seesaw, & Korean games | Trick Roping |
| 2 | Blues | Preparing materials for basket weaving & dye making | Demonstrations of pipeline laying at 12:30, 2:30, & 3:30 | Pre-race Preparation | Vocal Styles | | Irish Music | | Tommy Walker's Pinwheels | Did you know about Korea? | | Workshop |
| | Shape-Note Singing | | | Race #2 | Masked Dance | | Appalachian String Band | | | | | |
| 3 | Gospel | | | Workshop on Horse Training | Vocal Ensemble | | Blues | Demonstrations all day | Osage Doll Making | Customs & Traditions in the Korean Home | | Children's Bands |
| 4 | Family String Band | | | Performance Horse Events Cutting, Barrel Racing | Instrumental Solo | | Mexican-American Music | Western saddle-making & rawhide working | | Alphabet & Calligraphy | | Freda Tietz Teaching Clog Dancing |
| 5 | Johnnie Lee Wills | | | | Vocal Ensemble | | Irish Ballad Singing | | | | | |
| | Western Swing | | | | Dance | | Cajun Music | | Buffalo Grass Doll Making | Holidays & Zodiac | | Trick Roping |
| | Dance Party with Mexican-American Music | | | Workshop on Saddle-Making & Tack | Workshop | | Bluegrass | | Finger Weaving | | | |
| | | | | | Shamanistic Music & Dance | | | | | | | |

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Sponsored by the International Cultural Society of Korea

Held in cooperation with the Folk Arts Program at the National Endowment for the Arts

Friday, June 25

Musical performances at the Festival have been partially funded by a grant from the Music Performance Trust Funds

Schedules are subject to change. Check signs in each program area for specific information.

Dance/Concert 5:30-7:00 p.m.
on the Oklahoma Stage

Evening Concert at 7:00 p.m. on the Festival Stage:
Oklahoma Tribute to the Music of Woody Guthrie

Sign language interpreters will be available from 11-5:30 in the following area: Oklahoma Horse Track and Arena

Oklahoma Program

Korea-U.S.A. Centennial Program

National Heritage Fellowships Program

Children's Area

| | Music Stage | Craft Tents | Oil Area | Horse Track and Arena | Music Stage | Crafts Area | Festival Stage | Museum of American History | Oklahoma Craft Tent | Korea Craft Tent | Games Area | Stage |
|----|--------------------------------------|------------------------|---|--|---------------------------|---|-------------------------|---|---------------------------|---|--|---|
| 11 | Family String Band | Demonstrations all day | Demonstrations all day of oil exploration, pumping, gauging, & drilling | Pre-race Preparation | Dance | Demonstrations all day: hemp cloth weaving & making of horsehair hats, musical instruments, dance masks, pottery, & screens | Appalachian String Band | National Heritage Fellowships Craft Exhibition & Demonstrations | Buffalo Grass Doll Making | Alphabet & Calligraphy | Demonstrations all day: bucking barrels, roping dummy steers, wagon rides, horseshoes, seesaw & Korean games | Customs & Traditions in the Korean Home |
| 12 | Mexican-American Music | | | Race #1 | Instrumental Solo | | | | | | | |
| | Black Swing | | | Workshops on Pedigrees, Bloodlines, & Breeding | Workshop | | Irish Music | | | Holidays & Zodiac | | Trick Roping |
| 1 | Oklahoma Fiddle Music & Clog Dancing | | Demonstrations of pipeline laying at 11:30, 12:30, 2:30, & 3:30 | Pre-race Preparation | Vocal Styles | | Blues | Demonstrations all day: Western saddle-making & rawhide working | Kite Making | | | |
| 2 | Blues | American Indian crafts | | Race #2 | Dance | | Mexican-American Music | | Tommy Walker's Pinwheels | Did you know about Korea? | | Korean Masked Dance |
| | Shape-Note Singing | | | Workshop on Training Driving Horses | Vocal Ensemble | | | | | | | |
| 3 | Gospel | | | | Instrumental Solo | | Irish Ballad Singing | | Osage Doll Making | Customs & Traditions in the Korean Home | | Children's Bands |
| | Fiddle Styles Workshop | | | Performance Horse Events: cutting, barrel racing | Vocal Ensemble | | Cajun Music | | | Alphabet & Calligraphy | | Trick Roping |
| 4 | | | | | Workshop | | | | | | | |
| | Dance Party with Western Swing Music | | | Workshop on Branding & Brands | Instrumental Ensemble | | Blues | | Buffalo Grass Doll Making | Holidays & Zodiac | | Freda Tietz Teaching Clog Dancing |
| 5 | | | | | Dance | | Bluegrass | | | | | |
| | | | | | Shamanistic Music & Dance | | | | Finger Weaving | Did you know about Korea? | | |

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Held in cooperation
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National Endowment
for the Arts

Saturday, June 26

Musical performances at the Festival have been partially funded by a grant from the Music Performance Trust Funds

Schedules are subject to change. Check signs in each program area for specific information.

Sign language interpreters will be available from 11-5:30 in the following area: Korean Crafts Area

Dance/Concert 5:30-7:00 p.m. on the Oklahoma Stage

Evening Concert at 7:00 p.m. on the Festival Stage: Oklahoma Music

Oklahoma Program

Korea-U.S.A. Centennial Program

National Heritage Fellowships Program

Children's Area

| | Music Stage | Craft Tents | Oil Area | Horse Track and Arena | Music Stage | Crafts Area | Festival Stage | Museum of American History | Oklahoma Craft Tent | Korea Craft Tent | Games Area | Stage |
|----|--------------------------------------|------------------------|--|--|---------------------------|---|-------------------------|---|---------------------------|---|--|---|
| 11 | Gospel | Demonstrations all day | Demonstrations all day of oil exploration, pumping/gauging, & drilling | Pre-race Preparation | Dance | Demonstrations all day: hemp cloth weaving & making of horsehair hats, musical instruments, dance masks, pottery, & screens | Appalachian String Band | National Heritage Fellowships Craft Exhibition & Demonstrations | Buffalo Grass Doll Making | Alphabet & Calligraphy | Demonstrations all day: bucking barrels, roping dummy steers, wagon rides, horseshoes, seesaw & Korean games | Customs & Traditions in the Korean Home |
| 12 | Family String Band | | | Race #1 | Instrumental Solo | | Irish Music | | | | | |
| | Mexican-American Music | | | Workshops on Sprint Racing | Workshop | | | | | | | |
| 1 | Black Swing | | Demonstrations of pipeline laying at 11:30, 12:30, 2:30, & 3:30 | Pre-race Preparation | Vocal Styles | | Blues | Demonstrations all day: Western saddle-making & rawhide working | Kite Making | Holidays & Zodiac | | Trick Roping |
| | Oklahoma Fiddle Music & Clog Dancing | Chair bottom weaving | | Race #2 | Dance | | Mexican-American Music | | Tommy Walker's Pinwheels | Did you know about Korea? | | Workshop |
| 2 | Blues | | | Workshop on Arena Events | Vocal Ensemble | | | | | | | |
| | Shape Note Singing | | | | Instrumental Solo | | Irish Ballad Singing | | Osage Doll Making | Customs & Traditions in the Korean Home | | Children's Bands |
| 3 | Fiddle Styles Workshop | | | Performance Horse Events: cutting, barrel racing | Vocal Ensemble | | Cajun Music | | | Alphabet & Calligraphy | | Trick Roping |
| 4 | | | | | Workshop | | | | Buffalo Grass Doll Making | | | |
| | Dance Party with Western Swing Music | | | Workshop on Riding | Instrumental Ensemble | | Blues | | | Holidays & Zodiac | | Freda Tietz Teaching Clog Dancing |
| 5 | | | | | Dance | | Bluegrass | | Finger Weaving | Did you know about Korea? | | |
| | | | | | Shamanistic Music & Dance | | | | | | | |

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Sunday, June 27

Musical performances at the Festival have been partially funded by a grant from the Music Performance Trust Funds

Schedules are subject to change. Check signs in each program area for specific information.

Dance/Concert 5:30-7:00 p.m.
on the Oklahoma Stage

Evening Concert at 7:00 p.m. on
the Festival Stage: Korean Music

Sign language interpreters will be available from 12-5:30 in the following area: National Heritage Fellowships Craft Program in the Museum of American History

Oklahoma Program

Korea-U.S.A. Centennial Program

National Heritage Fellowships Program

Children's Area

| | Music Stage | Craft Tents | Oil Area | Horse Track and Arena | Music Stage | Crafts Area | Festival Stage | Museum of American History | Oklahoma Craft Tent | Korea Craft Tent | Games Area | Stage |
|----|---|-------------------------------------|--|--|---------------------------|---|-------------------------|---|---------------------------|---|--|---|
| 11 | Religious Music & Service in Memory of Janet Stratton | | | | | | | | | | | |
| 12 | Family String Band | Demonstrations all day | Demonstrations all day of oil exploration, pumping gauging, & drilling | Race #1 Workshop on Healing Lameness in Sprint Horses | Dance | Demonstrations all day: hemp cloth weaving & making of horsehair hats, musical instruments, dance masks, pottery, & screens | Appalachian String Band | National Heritage Fellowships Craft Exhibition & Demonstrations | Buffalo Grass Doll Making | Alphabet & Calligraphy | Demonstrations all day: bucking barrels, roping dummy steers, wagon rides, horseshoes, seesaw & Korean games | Customs & Traditions in the Korean Home |
| 1 | Mexican-American Music | | | Pre-race Preparation | Vocal Styles | | Irish Music | | | Holidays & Zodiac | | Trick Roping |
| 2 | Black Swing | | | Race #2 | Dance | | Blues | Demonstrations all day Western saddle-making & rawhide working | | Did you know about Korea? | | Korean Masked Dance |
| 3 | Oklahoma Fiddle Music & Clog Dancing | Firing pottery in a hand-built kiln | Demonstrations of pipeline laying at 12:30, 2:30, & 4:30 | Workshop on Horse-breaking | Vocal Ensemble | | Mexican-American Music | | Kite Making | | | |
| 4 | Blues | | | Performance Horse Events cutting, barrel racing | Vocal Ensemble | | Irish Ballad Singing | | Tommy Walker's Pinwheels | Customs & Traditions in the Korean Home | | Trick Roping |
| 5 | Shape-Note Singing | | | Workshop on Ranch Life | Workshop | | Cajun Music | | Osage Doll Making | Alphabet & Calligraphy | | Freda Tietz Teaching Clog Dancing |
| | Gospel | | | | Instrumental Ensemble | | Blues | | | Holidays & Zodiac | | |
| | Dance Party with Western Swing Music | | | | Dance | | Bluegrass | | | | | |
| | | | | | Shamanistic Music & Dance | | | | | | | |

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Monday, June 28

Musical performances at the Festival have been partially funded by a grant from the Music Performance Trust Funds

Schedules are subject to change. Check signs in each program area for specific information.

Sign language interpreters will be available from 11-5:30 in the following area: Children's Area

Oklahoma Program

| Music Stage | Craft Tents | Oil Area | Horse Track and Arena |
|---|--|--|-------------------------------|
| | | | |
| Oklahoma Fiddle Music & Clog Dancing | Demonstrations all day | Demonstrations all day of oil exploration pumping/ gauging, & drilling | Pre-race Preparation |
| Blues | | | Race # 1 |
| Shape-Note Singing | | | Workshop on Track Terminology |
| Gospel | | Demonstrations of pipeline laying at 11:30, 12:30, 2:30, & 3:30 | Pre-race Preparation |
| Black Swing | Race # 2 | | |
| Western Swing | Workshop on Horse Care & Maintenance | | |
| Family String Band | Performance Horse Events: cutting, barrel racing | | |
| Fiddle Styles Workshop | Workshop on Horseshoeing | | |
| Dance Party with Mexican-American Music | | | |

Korea-U.S.A. Centennial Program

| Music Stage | Crafts Area |
|---------------------------|---|
| | |
| Dance | Demonstrations all day: hemp cloth weaving & making of horsehair hats, musical instruments, dance masks, pottery, & screens |
| Instrumental Solo | |
| Workshop | |
| Vocal Styles | |
| Dance | |
| Vocal Ensemble | |
| Instrumental Solo | |
| Vocal Ensemble | |
| Workshop | |
| Instrumental Ensemble | |
| Dance | |
| Shamanistic Music & Dance | |

National Heritage Fellowships Program

| Festival Stage | Museum of American History |
|-------------------------|---|
| | |
| Appalachian String Band | National Heritage Fellowships Craft Exhibition & Demonstrations |
| Irish Music | |
| Blues | Demonstrations all day |
| Mexican-American Music | Western saddle-making & rawhide working |
| Irish Ballad Singing | |
| Cajun Music | |
| Blues | |
| Bluegrass | |

Children's Area

| Oklahoma Craft Tent | Korea Craft Tent | Games Area | Stage |
|---------------------------|---|--|---|
| | | | |
| Buffalo Grass Doll Making | Alphabet & Calligraphy | Demonstrations all day: bucking barrels, roping dummy steers, wagon rides, horseshoes, seesaw & Korean games | Customs & Traditions in the Korean Home |
| | Holidays & Zodiac | | Trick Roping |
| Kite Making | | | |
| Tommy Walker's Pinwheels | Did you know about Korea? | | Workshop |
| Osage Doll Making | Customs & Traditions in the Korean Home | | Children's Bands |
| Buffalo Grass Doll Making | Alphabet & Calligraphy | | Freda Tietz Teaching Clog Dancing |
| | Holidays & Zodiac | | Trick Roping |
| Finger Weaving | Did you know about Korea? | | |

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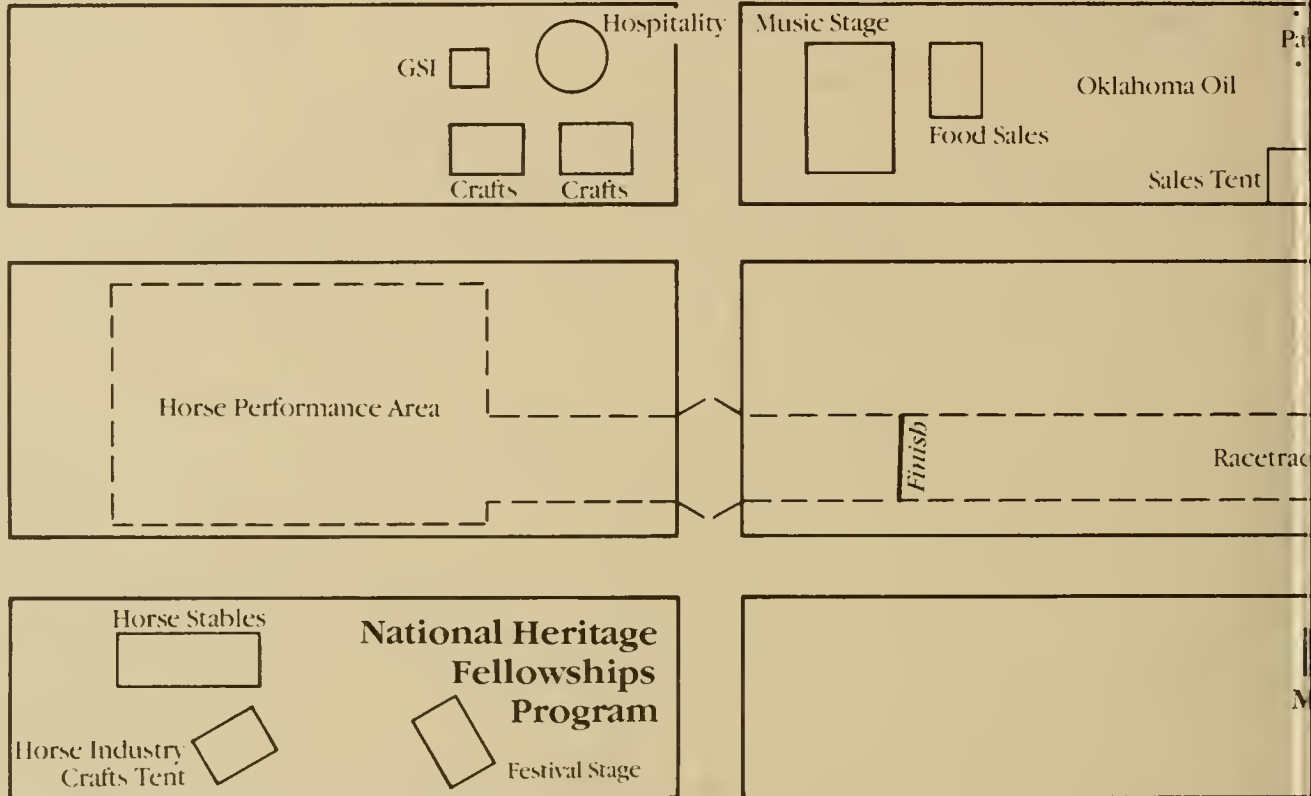
Museum of American History
Craft exhibits inside the museum

Blacksmith

Madison Drive

14th Street

Oklahoma



Jefferson Drive

Department of Agriculture

Festival of American Folklife General Information

Festival Hours

Opening ceremonies for the Festival will be held in the Oklahoma Music Tent at 11:00 a.m., Thursday, June 24. Thereafter, Festival hours will be 11:00 a.m. to 5:30 p.m. daily, with six evening concerts at 7:00 p.m. on June 25, 26, 27 and July 1, 2, and 3. On concert evenings food sales and an evening dance in the Oklahoma Music tent will continue from 5:30 until 6:45 p.m.

Food Sales

Korean food will be sold in the Korean area and barbeque will be sold in the Oklahoma area. There will also be GSI food sales located at various points on the site.

Sales

Books, records, T-Shirts and crafts relating to festival programs will be available in the sales tent from 11:00 a.m. to 5:30 p.m. daily. Crafts and other program-related items will be sold at the Museum Shop tent.

Press

Visiting members of the press are invited to register at the Festival Press tent on Madison Drive at 12th Street.

First Aid

An American Red Cross mobile unit will be set up in a tent in the Administration area at 12th Street on Madison Drive, during regular

Festival hours. The Health Units in the Museums of American History and Natural History are open from 10:00 a.m. to 5:30 p.m.

Rest Rooms

There are public and handicapped outdoor facilities located in the Children's Area and in the National Heritage Fellowships Program area. Additional rest room facilities are available in each of the museum buildings during visiting hours.

Telephones

Public telephones are available on the site opposite the Museums of Natural History and American History, and inside the museums.

Lost and Found/Lost Children and Parents

Lost items may be turned in or retrieved at the Volunteer tent in the Administration area. Lost family members may be claimed at the

Volunteer tent also. We advise putting a name tag on youngsters who are prone to wander.

Bicycle Racks

Racks for bicycles are located at the entrances to each of the Smithsonian museums.

Metro Stations

Metro trains will be running every day of the Festival. The Festival site is easily accessible to either the Smithsonian or Federal Triangle stations on the Blue/Orange line.

Interpreters for the Deaf

Sign language interpreters will be available at the Festival each day in a specified program area. See schedule for particulars. Oral interpreters will be available upon advance request if you call (202) 357-1696 (TDD) or (202) 357-1697 (voice).

Handicapped Parking

There are a few designated handi-

Eddie Williams, drummer –
Washington, D.C.

Larry Wise, harmonica player –
Alexandria, Virginia

Mike Seeger, Appalachian style
singer and instrumentalist –
Lexington, Virginia

The Popovich Brothers Tamburitza
Orchestra

Bob Lalich, Tamburitza musician –
Lansing, Illinois

John Lazich, Tamburitza musician
– Lansing, Illinois

Peter Mistovich, Tamburitza musi-
cian – Dalton, Illinois

Ted Popovich, Tamburitza musician
– South Chicago, Illinois

Festival Staff

Participant Coordinator: Mary Rae
Thewlis

Assistants: Arlene Liebenau, Mark
Puryear

Assistant Designer: Linda McKnight
Lay-out Assistants: Joan Wolbier,
Sharon Davis

Oklahoma Program Coordinator:
Sue Manos

Oil Technical Coordinator: Gary
Floyd

Heritage Program Coordinator:
Marjorie Hunt

Children's Area Coordinator: Jean
Alexander

Crafts Assistant: Lorna Williams

Program Assistants: Larry Deemer,
Kim Bo Yun, Anita Smith, Barbara
Smith

Korean Cultural Liaison: Cho
Saung Sook Yun

Festival Aides: Laurie Goldsmith,
Susan Levitas, Joe Viola

Administrative Assistants: Dorothy
Neumann, Mary Scruggs

Supply Assistant: Kim Kovac

Supply Consultant: Mike Santoro

Volunteer Coordinator: Tiny
Ossman

Assistant: Dana Locke

Technical Coordinator: Richard
Derbyshire

Technical Consultant: Bill Janes

Crew Chief: Kate Porterfield

Grounds Crew: Chuck Erickson
Butch Ivey, Deidre Leavell, Peter
Magoon, Terry Menefield, Becky
Miller, Fred Price, David Spener,
Philip Wiggins

Grounds Assistants: James Brown,
Alison Leonard, Van Mertz, Franklin
Poindexter, Elaine Reinhold,
Nick Smith, Lisa Stratton

Sound Crew Chief: Mike Rivers

Sound Technicians: Gregg Lamping,
Harriet Moss, Peter Reiniger,
Steve Green, Mathieu Chabert

Stage Managers: Nick Hawes, Al
McKenney

Public Information: Kathryn
Lindeman, Abby Wasserman,
Laurie Wertz

Interns: Betsy Tyrie, Linda Johnson,
Martha Kokes

Office Assistant: Liz Taverniti

Photographers: Richard Hofmeister,
Kim Nielsen, Dane Penland, Jeff
Ploskonka, Jeff Tinsley,

Risk Management: Alice Bryan

Insurance: Julie Hoover

Fiscal Liaisons: Jim Evans, Joan
Long, Carolyn Mack, Lorraine
Norman, Forrest Park, Rosemary
Parsell, Clare Pettey, Craig
Sargent, Denise Scarbro, Karen
Williamson

Concessions Consultant: W.J.
Strickland

Fieldworkers/ Presenters

Hannah Atkins

Jay Bailey

George Carney

Rodger Harris

Alan Heyman

Geraldine Johnson

Susan Kalcik

Doug Kim

Kim Yong Pil

Paul Lehman

Guy Logsdon

Lucy Long

Clydia Nahwoosky

Fred Nahwoosky

Michael Saso

Robert Sayers

Dan Sheehy

Bob Teske

Peggy Yocom

Yoon Yeol Soo

Zozayong

Internal Office Support

Accounting

Supply Services

OPlants

Exhibits Central

Duplicating

Travel Services

Horticulture

Contracts

Grants & Risk Management

Photographic Services

Communication & Transportation

Audio-Visual Unit

Museum Programs

Security & Protection

Membership & Development

Congressional & Public Information

Elementary & Secondary Education

Grants & Fellowships

General Counsel

Special Thanks

Phil Osterhout, Phil's Pipe Thread-
ing Service

Clovis Hester, Cimarron Pipeline
Construction, Inc.

Dennis Moriarty, Trans-Eastern
Inspection, Inc.

Dave Namgle, Lincoln Electric Co.

Dale Robertson, Haymaker Farms

Sgt. Quinto M. Gesiotto, U.S. Park
Police

Zozayong, Yoon Yeol Soo, Emille
Museum,

Nguyen Dinh Thu, Vietnamese
American Association

Mercedes Zamudio

Anita Martinez

Linda J. Placanica

Carmela Vaccaro

Elaine Kurin, "Eating"

Lyntha Wesner, "Eating"

Robert Spedden

William Ames, Ames Indian Arts
and Crafts Shop

Sutton-Landis Shoe Machinery

Faribault Woolen Mills

Pendleton Woolen Mills

Pearce Woolen Mills

Randall

University of Tulsa

Grayson Greer, Audley Farm
Mertz, Inc.

Continental Oil Co.

CMI Corporation

George E. Failing Drilling Co.

Bill Hodges Trucking Co., Inc.

Seismograph Service Corporation

Columbia Gas Transmission Corp.

Caterpillar Tractor Co.

Dr. Key P. Yang, Library of Congress

Joe Hatch

Michael Carrigan

Richard Ahlborn

James Piper

Nadya Makovenyi

Walter Lewis

Carl Fleischhauer

Elizabeth Dear

Estelle Friedman

Garris Wolfe

American Folklife Center, Library
of Congress

Dan Patterson

The Ethnic Folk Arts Center

Christine Mather

Tim Lloyd

Betsy Tyrie

Charles and Jan Rosenak

Barry Ancelet

Linda Hardigan

Charles Briggs

Josh Dunson

Jeffrey Wolf

Constance Higdon

Ormond Loomis

John Vlach

Fred Lieberman

George Horse Capture

Jean Forst and Seneca Falls
Greenhouse

Lowell Pirney and the Fairfax
County Park Authority

Victor Miller and the Beltsville
Agricultural Research Center

Emmanuel Petrella, National
Zoological Park

Jim Kincheloe

Copelands The Mt. Vernon

Flagmakers, Inc.

Robert E. Hettinger, Continental
Can Company

Lance Poling, Shepler's

His Excellency Lew Byong Hion,
Ambassador of the Republic of
Korea

Rhee Jin Bae, Embassy of Korea

Yoon Sam Kyun

Choi Joon Young

Yoon Yeol Soo

Kim Yong Pil

Dr. Kim Kyu-Taik

David S. Rubin

Dennis Rude, Cathedral Stone

The American Quarter Horse
Association

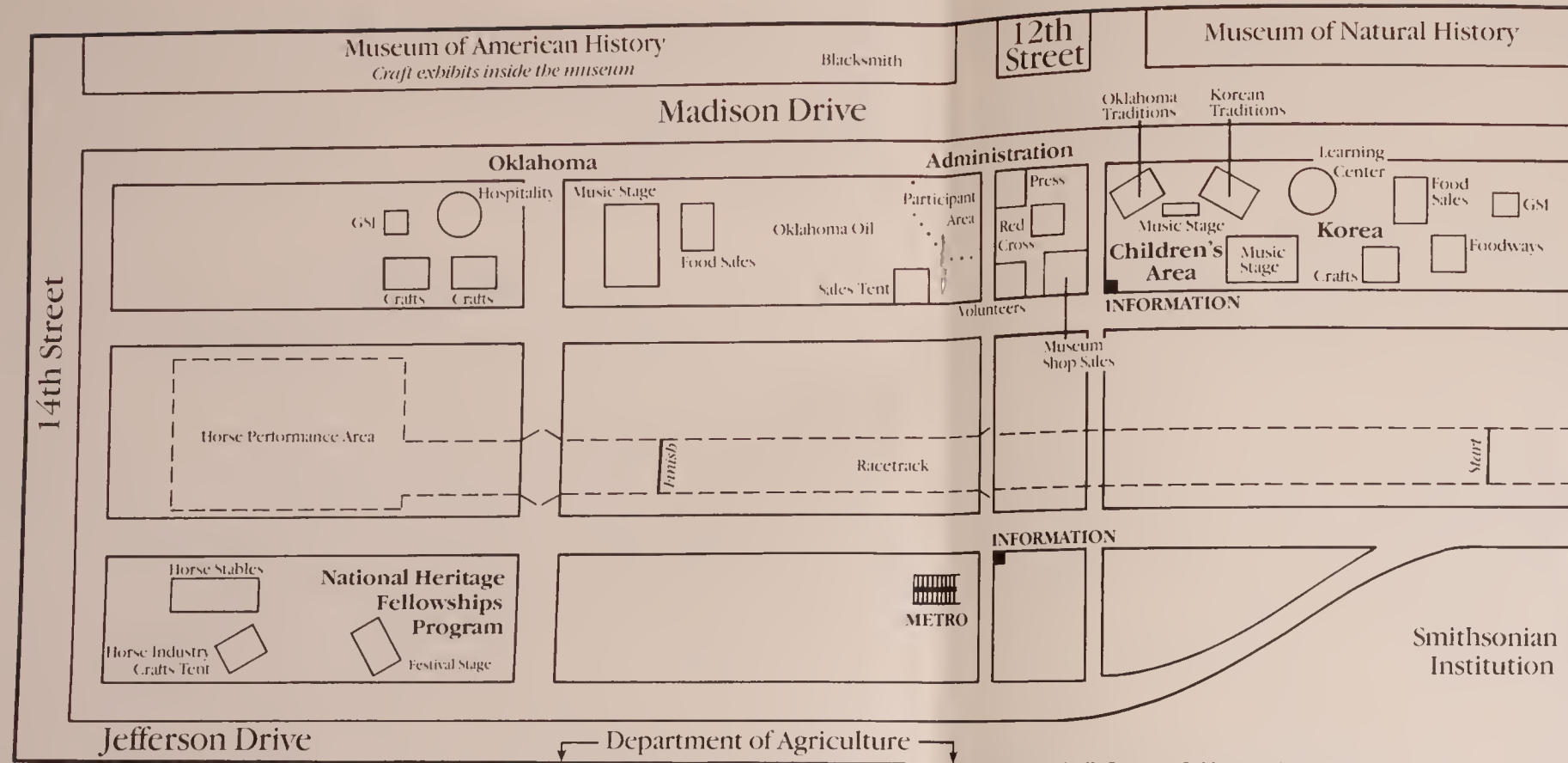
The Oklahoma Quarter Horse
Association

Heritage Place

Melvin Hatley

Robert W. Moore

Walter Merrick



Festival of American Folklife General Information

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Metro Stations

Metro trains will be running every day of the Festival. The Festival site is easily accessible to either the Smithsonian or Federal Triangle stations on the Blue/Orange line.

Interpreters for the Deaf

Sign language interpreters will be available at the Festival each day in a specified program area. See schedule for particulars. Oral interpreters will be available upon advance request if you call (202) 357-1696 (TDD) or (202) 357-1697 (voice).

Handicapped Parking

There are a few designated handi-

capped parking spaces at various points along both Mall drives. These spaces have the same time restrictions as other public spaces on the Mall.

Evening Concerts

At 7:00 p.m. on the following dates, an evening concert will be held on the Festival Stage on the Jefferson Drive side of the Mall.

- June 25 Oklahoma Tribute to the Music of Woody Guthrie
- June 26 Oklahoma Music Concert
- June 27 Korea Music Concert
- July 1 Traditional American Music
- July 2 Traditional American Music 7:00
- July 3 American Indian Honoring Ceremony 8:30
- July 4 National Heritage Fellowships Ceremony and Concert

Crafts Exhibition

From June 24 through September 1, 1982, an exhibition of crafts which have been made by recipients of the first annual National Heritage Fellowships will be held in the National Museum of American History. During the course of the Festival, several Fellowship winners will demonstrate their crafts in the exhibition area and on the lawn of the Museum.

Participants in the 1982 Festival of American Folklife

Oklahoma Participants

Children's Area
Maudie Chesewalla, finger weaver - Pawhuska
David Danielson, entertainment leader - Norman
Ronald Doherty, trick roper - Skiatook
Lorene Drywater, Buffalo grass dolls maker - Tahlequah
Bradley Hicks, trick roper - Noble
Erwin Householder, muleskinner - Sulphur
Crafts
John Balzer, woodcarver - Hooker
Carolyn June Barry, quilter - Oklahoma City
Bud Austin Beaton, larner - Sperry
Bruce Caesar, German silver worker - Anadarko
Sarah Rose Crim, quilter - Norman
Mavis Duering, basket weaver - Oklahoma City
Melvin Genovese, leatherworker threadworker - Carnegie
Nellie Guerrero, threadpuller - Oklahoma City
Haine Hardage, chairmaker - Malvern, Arkansas
Gary Hardage, chairmaker - Malvern, Arkansas
Lucille Hogue, bootmaker - Oklahoma City
Oles Hogue, bootmaker - Oklahoma City
Billy Evans Horse, beadworker, gourd stitchee - Carnegie
Anna Belle Mitchell, potter - Vinita
Tini Ramsey, buckskin worker - Oklahoma City
Joseph Rice, beadworker, leather worker - Meeker
Bobby Roades, Jr., ropemaker - Watkinson
William Rohde, fiddle maker - Tulsa
Shalah Rowlen, ribbon worker - Meeker
Glenn Warren, saddle maker - Cleveland, Oklahoma
Horse Program
Robert Close, cutting horses - Piedmont
Sherri Lyn Close, cutting horses - Piedmont
Bruce Colclasure, cutting horses - Depew
Clarence Danielson, horse trainer - Norman
Janice Danielson, groom - Norman
Mark Danielson, jockey - Norman

Elton White Eagle, jockey - Fort Cobb
Gary Edgmon, race trainer - Walters
Elmer Jay, trainer - Fort Cobb
Elmer Jay, Jr., groom - Fort Cobb
Susie McCammon, jockey - Walters
Jerry McCurdy, groom - Walters
Clem McSpadden, race and performance announcer - Chelsea
Greg Sholner, jockey - Jones
Janet Sue Smith, groom - Jones
Mike Smith, trainer - Jones
Eddie Wood, auction announcer - Wynnewood
Dale Youree, barrel racer - Addington
Florence Youree, barrel racer - Addington
J.C. Broughton, fiddler - Sapulpa
Larry Broughton, guitarist - Sapulpa
Robert Lee Crawford, fiddler - Tahlequah
George Guinn, blues singer - Moody
Logsdon Family Band
Bobbie Koch, pianist - Redding, California
Guy Logsdon, vocalist, guitarist - Tulsa
John Logsdon, vocalist - Pittstown
Laura Jean Long, fiddler - El Reno
William Wade Long, cowboy singer - El Reno
Candy Lou Young, fiddler - Glendale, Arizona
Los Viejos
Al Teal, guitarist - Oklahoma City
Frank Lamont, guitarist, mandolinist - Del City
Jesse Serna, fiddler - Oklahoma City
Matthew McCarty, Sr., gospel singer, pianist - Ada
Matthew McCarty, Jr., electric bass player - Ada
Michael McCarty, guitarist - Ada
Anita Martinez, dancer - Oklahoma City
Hoyd Midgett, harmonica player - Langley
Reaves Nalwook, Honoring Dance Announcer - Norman
New Harmony Singers
L./Alexander, President, Organizer - Wetumka
Ruth Alexander - Wetumka
Rosa Lee Anderson - Earlshoro
Moses Coleman - Holdenville

Larena Douglas - Earlshoro
Myrtle Hill - Wewoka
Ophelia Pruitt - Earlshoro
Henry Samilton - Wewoka
Rev. Robert Shelton - Oklahoma City
Hurlena Spencer - Wewoka

Freda Lave Tietz, clog dancer - Ripley
Claude Williams, swing fiddler - Kansas City, Missouri
Johnnie Lee Wills Band
Clarence Cagle, pianist - Rogers, Arkansas
Jon Cummins, electric bass player - Tulsa
Shirl Cummins, singer - Tulsa
Candy Sue Ferguson, soloist - Tulsa
Roy Ferguson, guitarist - Tulsa
Benny Garcia, fiddler - Oklahoma City
Joe Holly, fiddler - Fresno, California
Rudy Martin, clarinetist - Enid
Tommy Perkins, drummer - Oklahoma City
Glenn Rhee, saxophonist - Collinsville
Jack Rider, steel guitarist - Stilwell
Johnnie Lee Wills, band leader - Owasso
Robert Womack, trumpet player - Trece, Kansas

Oil Industry
Virgil Anderson, pipeliner - Drumright
Leroy Bath, pipeliner - Tulsa
Neal Budge, pipeliner - Cushing
Meylin Cook, pipeliner - Drumright
Steve Council, explorer - Ponca City
Brice Downing, pipeliner - Tulsa
Roy Garten, explorer - Ponca City
Bill Gibson, explorer - Tulsa
Edward Herndon, oil driller - Enid
Bill Hester, pipeliner - Drumright
Helmut Lense, oil driller - Enid
Fred McAnich, oil driller - Enid
John Marks, explorer - Tulsa
Clarence Merrill, pipeliner - Drumright
Jim Rodriguez, oil pumper - Oklahoma City
Chuck Schreck, explorer - Ponca City
Ancil Settle, gager - Drumright
Lee Roy Smaltz, doodlebugger watcher - Cushing
Darrell Smith, pumper, model builder - Oilton
Tom Spradlin, oil model builder - Oilton

Korean Participants

Note: In Korea, it is customary to list the family name followed by the first names. We have listed our Korean National participants in that manner while Korean-Americans are listed according to their preference.

Yangju Pyol Sandae Mask Dance Drama
Hwang Kyung-hee - Kyonggi Province, Korea
Kim Chung-min - Kyonggi Province, Korea
Kim Soon-hong - Kyonggi Province, Korea
Ko Myung-dal - Kyonggi Province, Korea
Suk Chung-kwan - Kyonggi Province, Korea
Yoo Kyung-sung - Kyonggi Province, Korea
Shinnar Folk Instrumental Ensemble
Kim Chung-min - Seoul, Korea
Kim Moo-kyung - Seoul, Korea
Kim Moo-ki - Seoul, Korea
Kim Tong-jin - Seoul, Korea
Park Duk-vong - Seoul, Korea
Choi Tae-soon - Seoul, Korea
Hwanghae Province - Folk Ritual
Choi Eun-jun - Inch'on City, Kyonggi Province, Korea
Kim Keun-hwa - Seoul, Korea
Lee Ok-ja - Inch'on City, Kyonggi Province, Korea
Yoon Chung-hwa - Seoul, Korea
Chundo Island - Farmers Songs
Cho Kung-ryeh - South Cholla Province, Korea
Kim Hahng-kyu - South Cholla Province, Korea
Cheju Island - Women Dancers Songs
Kim Ju-san - Cheju City, Korea
Kim Joo-ok - Cheju City, Korea
Hemp Cloth Maker
Kim Junsu-soon - South Cholla Province, Korea
Earthware Pottery Maker
Shim Sang-ook - Kyonggi Province, Korea
Horse Hair Hat Maker
Chung Choon-mo - South Kyong Province, Korea

National Endowment for the Arts National Heritage Fellowships Program
Fellowships Recipients
Dewey Balla, Cajon fiddler - Basile, Louisiana
Joe Heaney, Irish ballad singer - Seattle, Washington
Tommy Jarrell, Appalachian fiddler - Mt. Airy, North Carolina
Bessie Jones, Georgia Sea Island Singer - Brunswick, Georgia
George Lopez, Hispanic woodcarver - Cordova, New Mexico
Brownie McGhee, Blues musician - Oakland, California
Hugh McGraw, Sacred Harp singer - Bremen, Georgia
Lydia Mendoza, Mexican-American singer - Houston, Texas
Bill Monroe, Blue Grass Mandolinist and singer - Kentucky
Eliah Pierce, Carver painter - Columbus, Ohio
Adam Popovich, Serbian-American instrumentalist - Dolton, Illinois
Georgeann Robinson, Osage ribbonworker - Bartlesville, Oklahoma
Duff Severe, saddlemaker and rawhider - Pendleton, Oregon
Wook Lee - Cambridge, Massachusetts

Korean American Participants

Children's Area
Mark Chang - Cambridge, Massachusetts
Helen Kim - Bloomfield, Michigan
Sue Ann Lee - Bloomfield Hills, Michigan
Wook Lee - Cambridge, Massachusetts

Music

An Myung-ja, kayagum - Honolulu, Hawaii
Choi Kyung-man, p'iri, taep'yeongso player - Glendale, California
Choi Sung-ja, kayagum player - Glendale, California
Lee Byung Sang, taegum, tango player - Ontario, California
Lee Yun-ja, dancer - Ontario, California
Park Hui-ah, dancer - Encadia, California
Sung Kum-you, dancer - Honolulu, Hawaii
Un Bang-cho, dance artist - Chicago, Illinois
Yim Hwa-yon, dancer - Chicago, Illinois
Seamstresses
Park Hea Sun - Rockville, Maryland
Kim Sung Duk - Silver Spring, Maryland
Shin Bok Soon - College Park, Maryland
Oriental Screen Maker
Yoon Sam Kyun - Arlington, Virginia
Noodle and Kimchi Maker
Lee Young Sil - Fairfax, Virginia
Embroiderer
Kim Jung Ja - Arlington, Virginia

National Endowment for the Arts National Heritage Fellowships Program

Fellowships Recipients
Dewey Balla, Cajon fiddler - Basile, Louisiana
Joe Heaney, Irish ballad singer - Seattle, Washington
Tommy Jarrell, Appalachian fiddler - Mt. Airy, North Carolina
Bessie Jones, Georgia Sea Island Singer - Brunswick, Georgia
George Lopez, Hispanic woodcarver - Cordova, New Mexico
Brownie McGhee, Blues musician - Oakland, California
Hugh McGraw, Sacred Harp singer - Bremen, Georgia
Lydia Mendoza, Mexican-American singer - Houston, Texas
Bill Monroe, Blue Grass Mandolinist and singer - Kentucky
Eliah Pierce, Carver painter - Columbus, Ohio
Adam Popovich, Serbian-American instrumentalist - Dolton, Illinois
Georgeann Robinson, Osage ribbonworker - Bartlesville, Oklahoma
Duff Severe, saddlemaker and rawhider - Pendleton, Oregon
Wook Lee - Cambridge, Massachusetts

Philip Simmons, ornamental iron worker - Charleston, South Carolina
Sonny Terry, Blues musician - Holliswood, New York
National Heritage Fellowships Participants
Crafts
Sabana Lopez, Hispanic woodcarver - Cordova, New Mexico
Orlene Ortiz, Hispanic woodcarver - Cordova, New Mexico
Ronne Pringle, blacksmith - Charleston, South Carolina
Silas Sessions, blacksmith - Charleston, South Carolina
National Heritage Fellowships Participants
Music
Pedro Ayala, Mexican-American musician - Donna, Texas
NEA
Jose Silva, Mexican-American musician - Donna, Texas
Beausoleil
David Doucet, guitarist, vocalist - Lafayette, Louisiana
Michael Doucet, leader, fiddler - Lafayette, Louisiana
Frol Verret, accordion player - Breaux Bridge, Louisiana
Billy Ware, percussionist - Lafayette, Louisiana

National Endowment for the Arts National Heritage Fellowships Program

Fellowships Recipients
Dewey Balla, Cajon fiddler - Basile, Louisiana
Joe Heaney, Irish ballad singer - Seattle, Washington
Tommy Jarrell, Appalachian fiddler - Mt. Airy, North Carolina
Bessie Jones, Georgia Sea Island Singer - Brunswick, Georgia
George Lopez, Hispanic woodcarver - Cordova, New Mexico
Brownie McGhee, Blues musician - Oakland, California
Hugh McGraw, Sacred Harp singer - Bremen, Georgia
Lydia Mendoza, Mexican-American singer - Houston, Texas
Bill Monroe, Blue Grass Mandolinist and singer - Kentucky
Eliah Pierce, Carver painter - Columbus, Ohio
Adam Popovich, Serbian-American instrumentalist - Dolton, Illinois
Georgeann Robinson, Osage ribbonworker - Bartlesville, Oklahoma
Duff Severe, saddlemaker and rawhider - Pendleton, Oregon
Wook Lee - Cambridge, Massachusetts

Thursday, July 1

Musical performances at the Festival have been partially funded by a grant from the Music Performance Trust Funds

Schedules are subject to change. Check signs in each program area for specific information.

Dance/Concert 5:30-7:00 p.m.
on the Oklahoma Stage

Evening Concert at 7:00 p.m. on
the Festival Stage: Traditional American Music

Sign language interpreters will be available from 11-5:30 in the following areas: Oklahoma Crafts and Oil Areas

Oklahoma Program

Korea-U.S.A.

Centennial Program

National Heritage Fellowships Program

Children's Area

| | Music Stage | Craft Tents | Oil Area | Horse Track and Arena | Music Stage | Crafts Area | Festival Stage | Museum of American History | Oklahoma Craft Tent | Korea Craft Tent | Games Area | Stage |
|----|---|------------------------|--|--|---------------------------|---|--------------------------|--|---------------------------|---|--|---|
| 11 | Western Swing | Demonstrations all day | Demonstrations all day of oil exploration, pumping/gauging, & drilling | Pre-race Preparation | Dance | Demonstrations all day: hemp cloth weaving & making of horsehair hats, musical instruments, dance masks, pottery, & screens | Music from South Georgia | National Heritage Fellowships Craft Exhibition & Demonstrations | Buffalo Grass Doll Making | Alphabet & Calligraphy | Demonstrations all day: bucking barrels, roping dummy steers, wagon rides, horseshoes, seesaw & Korean games | Customs & Traditions in the Korean Home |
| 12 | Black Swing | | | Race #1 | Instrumental Solo | | Mexican-American Music | | | | | |
| | Oklahoma Fiddle Music & Clog Dancing | | | Workshop on Training Sprint Horses | Workshop | | | | | | | |
| 1 | Blues | | Demonstrations of pipeline laying at 11:30, 12:30, 2:30, & 3:30 | Pre-race Preparation | Vocal Styles | | Cajun Music | Demonstrations all day: Western saddle-making, Osage ribbon working, | Kite Making | Holidays & Zodiac | | Trick Roping |
| 2 | Shape-Note Singing | Quilting bee | | Race #2 | Dance | | Blues | | Tommy Walker's Pinwheels | Did you know about Korea? | | Workshop |
| | Gospel | | | Workshop on Horse Training | Vocal Ensemble | | Irish Music | Hispanic woodcarving, & ornamental ironworking | | | | |
| 3 | Family String Band | | | | Instrumental Solo | | | | Osage Doll Making | Customs & Traditions in the Korean Home | | Children's Bands |
| | Fiddle Styles Workshop | | | Performance Horse Events: cutting, barrel racing | Vocal Ensemble | | Appalachian Music | | | | | |
| 4 | | | | | Workshop | | | | | Alphabet & Calligraphy | | Freda Tietz Teaching Clog Dancing |
| | Dance Party with Mexican-American Music | | | Workshop on Saddlemaking & Tack | Instrumental Ensemble | | Blues | | Buffalo Grass Doll Making | Holidays & Zodiac | | Trick Roping |
| 5 | | | | | Dance | | Irish Ballad Singing | | | | | |
| | | | | | Shamanistic Music & Dance | | Bluegrass | | Finger Weaving | Did you know about Korea? | | |

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National Endowment
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Friday, July 2

Musical performances at the Festival have been partially funded by a grant from the Music Performance Trust Funds

Schedules are subject to change. Check signs in each program area for specific information.

Dance/Concert 5:30-7:00 p.m. on the Oklahoma Stage

Evening Concert on the Festival Stage:

7:00 p.m. Traditional American Music

8:30 p.m. American Indian Honoring Ceremony

Sign language interpreters will be available from 11-5:30 in the following area: Oklahoma Horse Area

Oklahoma Program

Korea-U.S.A. Centennial Program

National Heritage Fellowships Program

Children's Area

| Oklahoma Program | | | | Korea-U.S.A. Centennial Program | | National Heritage Fellowships Program | | Children's Area | | | |
|------------------|--------------------------------------|---|---|---------------------------------|--|--|--|---|---------------------------|--|---|
| Music Stage | Craft Tents | Oil Area | Horse Track and Arena | Music Stage | Crafts Area | Festival Stage | Museum of American History | Oklahoma Craft Tent | Korea Craft Tent | Games Area | Stage |
| | | | | | | | | | | | |
| 1 | Family String Band | Demonstrations all day of oil exploration, pumping/ gauging, & drilling | Pre-race Preparation | Dance | Demonstrations all day hemp cloth weaving & making of horsehair hats, musical instruments, dance masks, pottery, & screens | Music from South Georgia | National Heritage Fellowships Craft Exhibition & Demonstrations | Buffalo Grass Doll Making | Alphabet & Calligraphy | Demonstrations all day hucking barrels, roping dummy steers, wagon rides horseshoes, seesaw & Korean games | Customs & Traditions in the Korean Home |
| 2 | Mexican-American Music | | Race #1 | Instrumental Solo | | Mexican-American Music | | | | | |
| | Black Swing | | Workshops on Pedigrees Bloodlines, & Breeding | Workshop | | | | | Holidays & Zodiac | | Trick Roping |
| 1 | Oklahoma Fiddle Music & Clog Dancing | | Demonstrations of pipeline laying at 11:30, 12:30, 2:30, & 3:30 | Vocal Styles | | Cajun Music | Demonstrations all day: Western saddle-making, Osage ribbon working, | Kite Making | | | |
| | Blues | | Preparing materials for basket weaving & dye making | Pre-race Preparation | | Dance | | Blues | Tommy Walker's Pinwheels | | Did you know about Korea? |
| 2 | Shape-Note Singing | Workshop on Training Driving Horses | | Race #2 | Vocal Ensemble | | | | | | |
| | Gospel | | | Instrumental Solo | Irish Music | Hispanic woodcarving, & ornamental ironworking | Osage Doll Making | Customs & Traditions in the Korean Home | | Children's Bands | |
| 3 | Fiddle Styles Workshop | | Performance Horse Events, cutting, barrel racing | Vocal Ensemble | Appalachian Music | | | | Alphabet & Calligraphy | | Trick Roping |
| 4 | | | | Instrumental Ensemble | | Blues | | Buffalo Grass Doll Making | | | |
| | Dance Party with Western Swing Music | | Workshop on Branding & Brands | Dance | Irish Ballad Singing | | | | Holidays & Zodiac | | Freda Tietz Teaching Clog Dancing |
| 5 | | | | Shamanistic Music & Dance | | Bluegrass | | Finger Weaving | Did you know about Korea? | | |

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Saturday, July 3

Musical performances at the Festival have been partially funded by a grant from the Music Performance Trust Funds

Schedules are subject to change. Check signs in each program area for specific information.

Sign language interpreters will be available from 11-5:30 in the following area: Children's Area

Dance/Concert 5:30-7:00 p.m.
on the Oklahoma Stage

Evening Concert at 7:00 p.m. on the Festival Stage:
National Heritage Fellowships
Ceremony and Concert

Oklahoma Program

Korea-U.S.A. Centennial Program

National Heritage Fellowships Program

Children's Area

| | Music Stage | Craft Tents | Oil Area | Horse Track and Arena | Music Stage | Crafts Area | Festival Stage | Museum of American History | Oklahoma Craft Tent | Korea Craft Tent | Games Area | Stage |
|----|--------------------------------------|-------------------------------------|--|---|---------------------------|---|--------------------------|---|---------------------------|---|---|---|
| 11 | Gospel | Demonstrations all day | Demonstrations all day of oil exploration, pumping gauging, & drilling | Pre-race Preparation | Dance | Demonstrations all day: hemp cloth weaving & making of horsehair hats, musical instruments, dance masks, pottery, & screens | Tamburitza Music | National Heritage Fellowships Craft Exhibition & Demonstrations | Buffalo Grass Doll Making | Alphabet & Calligraphy | Demonstrations all day: bucking barrels, roping dummy steers, wagon rides, horseshoes, & Korean games | Customs & Traditions in the Korean Home |
| 12 | Family String Band | Firing pottery in a hand-built kiln | | Race #1 | Instrumental Solo | | Appalachian String Band | | | | | |
| | Mexican-American Music | | | workshops on Sprint Racing | Workshop | | Music from South Georgia | | | Holidays & Zodiac | | Trick Roping |
| 1 | Black Swing | | Demonstrations of pipeline laying at 11:30, 12:30, 2:30, & 3:30 | Pre-race Preparation | Vocal Styles | | Mexican-American Music | Demonstrations all day: Western saddle-making | Kite Making | | | |
| | Oklahoma Fiddle Music & Clog Dancing | | | Race #2 | Dance | | Sacred Harp Singing | Osage ribbon-working | Tommy Walker's Pinwheels | Did you know about Korea? | | Workshop |
| 2 | Blues | | | Workshop on Arena Events | Vocal Ensemble | | Cajun Music | Hispanic woodcarving & ornamental ironworking | Osage Doll Making | Customs & Traditions in the Korean Home | | Children's Bands |
| 3 | Shape-Note Singing | | | Performance Horse Events cutting, barrel racing | Vocal Ensemble | | Irish Music | | | Alphabet & Calligraphy | | Trick Roping |
| 4 | Fiddle Styles Workshop | | | | Workshop | | Blues | | Buffalo Grass Doll Making | Holidays & Zodiac | | Freda Tietz Teaching Clog Dancing |
| 5 | Dance Party with Western Swing Music | | | Workshop on Riding | Instrumental Ensemble | | Bluegrass | | Finger Weaving | Did you know about Korea? | | |
| | | | | | Dance | | | | | | | |
| | | | | | Shamanistic Music & Dance | | | | | | | |

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Sunday, July 4

Musical performances at the Festival have been partially funded by a grant from the Music Performance Trust Funds

Schedules are subject to change. Check signs in each program area for specific information.

Sign language interpreters will be available from 11-5:30 in the following area: Korean Crafts Area

Oklahoma Program

Korea-U.S.A.
Centennial Program

National Heritage
Fellowships Program

Children's Area

| Music Stage | Craft Tents | Oil Area | Horse Track and Arena | Music Stage | Crafts Area | Festival Stage | Museum of American History | Oklahoma Craft Tent | Korea Craft Tent | Games Area | Stage | | | |
|---|------------------------|---|-----------------------|---------------------------|---|--------------------------|--|---|------------------------|--|---|-------------------|------------------------|--|
| Religious Music & Service in Memory of Janet Stratton | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | |
| Family String Band | Demonstrations all day | Demonstrations all day of oil exploration, pumping/ gauging, & drilling | Race #1 | Dance | Demonstrations all day: hemp cloth weaving & making of horsehair hats, musical instruments, dance masks, pottery, & screens | Appalachian String Band | National Heritage Fellowships Craft Exhibition & Demonstrations Demonstrations all day: Western saddle-making, rawhide working, Osage ribbon making, Hispanic woodcarving, & Ornamental ironworking | Buffalo Grass Doll Making | Alphabet & Calligraphy | Demonstrations all day: bucking barrels, roping dummy steers, wagon rides, horseshoes, seesaw & Korean games | Customs & Traditions in the Korean Home | | | |
| Mexican-American Music | | | Race #2 | Vocal Styles | | Irish Music | | | | | | | | |
| Black Swing | | | Haystacking Contest | Dance | | Music from South Georgia | | | Holidays & Zodiac | | Trick Roping | | | |
| Oklahoma Fiddle Music & Clog Dancing | American Indian Crafts | Demonstrations of pipeline laying at 12:30, 2:30, & 5:30 | | Vocal Ensemble | | Tamburitza Music | | Did you know about Korea? | Korean Masked Dance | | | | | |
| Blues | | Workshop on Horse-breaking | Instrumental Solo | Cajun Music | | | | | | | | | | |
| Shape-Note Singing | | Performance Horse Events: cutting, barrel racing | Vocal Ensemble | Sacred Harp Singing | | Kite Making | | | | | | | | |
| Gospel | | | Workshop | Mexican-American Music | | Tommy Walker's Pinwheels | | Customs & Traditions in the Korean Home | Trick Roping | | | | | |
| Dance Party with Western Swing Music | | | | Workshop on Ranch Life | | Dance | | | Bluegrass | | | Osage Doll Making | Alphabet & Calligraphy | |
| | | | | Shamanistic Music & Dance | | | | | | | | | | |
| | | | | | | | | | | | | | | |

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Monday, July 5

Musical performances at the Festival have been partially funded by a grant from the Music Performance Trust Funds

Schedules are subject to change. Check signs in each program area for specific information.

Sign language interpreters will be available from 11-5:30 in the following area: National Heritage Fellowships Craft Program in the Museum of American History

Oklahoma Program

Korea-U.S.A. Centennial Program

National Heritage Fellowships Program

Children's Area

| | Music Stage | Craft Tents | Oil Area | Horse Track and Arena | Music Stage | Crafts Area | Festival Stage | Museum of American History | Oklahoma Craft Tent | Korea Craft Tent | Games Area | Stage |
|----|---|------------------------|---|---|---------------------------|--|--------------------------|---|---------------------------|---|------------|---|
| 11 | Oklahoma Fiddle Music & Clog Dancing | Demonstrations all day | Demonstrations all day of oil exploration, pumping, gauging, & drilling | Pre-race Preparation | Dance | Demonstrations all day hemp cloth weaving & making of horsehair hats, musical instruments, dance masks, pottery, & screens | Music from South Georgia | National Heritage Fellowships Craft Exhibition & Demonstrations | Buffalo Grass Doll Making | Alphabet & Calligraphy | | Customs & Traditions in the Korean Home |
| 12 | Blues | | | Race #1 | Instrumental Solo | | Mexican-American Music | Demonstrations all day Western saddle-making, rawhide working | | Holidays & Zodiac | | Trick Roping |
| 1 | Shape-Note Singing | | Demonstrations of pipeline laying at 11:30, 12:30, 2:30, & 3:30 | Workshop on Track Terminology | Workshop | | Blues | | Kite Making | | | |
| | Gospel | | | Pre-race Preparation | Vocal Styles | | Appalachian Music | | Tommy Walker's Pinwheels | Did you know about Korea? | | Workshop |
| 2 | Black Swing | Chair bottom weaving | | Race #2 | Dance | | Sacred Harp Singing | Osage ribbon-working, Hispanic woodcarving & ornamental ironworking | | Customs & Traditions in the Korean Home | | Children's Bands |
| | Western Swing | | | Workshop on Horse Care & Maintenance | Vocal Ensemble | | Cajun Music | | Osage Doll Making | | | |
| 3 | Family String Band | | | Performance Horse Events cutting, barrel racing | Instrumental Solo | | Irish Ballad Singing | | | Alphabet & Calligraphy | | Freda Tietz Teaching Clog Dancing |
| 4 | Fiddle Styles Workshop | | | | Vocal Ensemble | | Blues | | Buffalo Grass Doll Making | Holidays & Zodiac | | Trick Roping |
| 5 | Dance Party with Mexican-American Music | | | Workshop on Horseshoeing | Dance | | Bluegrass | | Finger Weaving | Did you know about Korea? | | |
| | | | | | Shamanistic Music & Dance | | | | | | | |

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Held in cooperation with the Folk Arts Program at the National Endowment for the Arts

Western Swing

by Guy Logsdon

Western swing has become the traditional music of Oklahoma. While it was "born in Texas," it was Tulsa where it matured, and one of the major figures in its development – Johnnie Lee Wills – still lives in Tulsa and continues to play dances there. And the man who took western swing from the Southwest to the nation and to international audiences – Hank Thompson – lives near and works out of Tulsa.

A cultural blend of musical styles, western swing has one primary characteristic – a danceable beat. While country and bluegrass music primarily emerged as listening traditions, the principal audience for western swing is a dancing crowd. If the listeners on a Saturday night outnumber the dancers, the band has failed at playing good western swing.

Cowboys loved to dance; if women were not available, they danced with each other, calling it a "stag dance." In the late 19th century, as the range cattle industry moved northward and the cotton industry moved westward, the cowboys' music and passion for dancing began to blend with the Black blues brought from the cotton fields. The blend effected a change in fiddle styles, the fiddler adopting a slower "long bow" technique and adding blues improvisations. Also, the fiddler became sufficiently versatile to accompany any popular style of dancing.

Bob Wills – the "Daddy of Western Swing" – was born into a Texas fiddling tradition. Although he grew up hearing and playing ranch house dances, as his father was a cotton farmer, he was exposed to the work music and blues of the Black workers in the cotton fields. After holding a variety of jobs as a young man, in 1929 Bob played as a "blackface" fiddler in a medicine show in Ft. Worth, where he met a young guitarist, Herman Arnspiger. As a team they started playing house dances in Ft. Worth and were soon joined by a singer, Milton Brown. In 1931 they took the name The Original Light Crust Doughboys and advertised the Burrus-Milling Elevator Company products over the radio and through personal appearances. Because the company's general manager, W. Lee O'Daniel, did not want them to play dances, Milton left and, soon afterwards, Bob organized his own band. O'Daniel disliked Bob and through financial influence with radio stations forced Wills out of Texas as well as Oklahoma City. As a last desperate try, Bob and his manager, O.W. Mayo, convinced KVOO Radio management in Tulsa to give them a chance to perform on February 9, 1934. They

Johnnie Lee Wills' Western Swing band.



were an immediate success, and when O'Daniel tried to interfere, it was he, not Wills, who had to leave. As a result, Tulsa soon became the Capital of Western Swing; ultimately the four most popular western swing bands called Tulsa their home.

Within six years Bob and His Texas Playboys were favorites throughout the Southwest, and musical legends were beginning to emanate from Cain's Ballroom, their headquarters. Their popularity was based on their ability to play any kind of danceable music: waltzes, polkas, and two-steps, as well as ballads and fox trots. Furthermore, they never priced themselves beyond the pocket-book of the working man.

In 1940, Bob successfully worked in California and, with the outbreak of the war, found great demand for his music on the West Coast. He encouraged his brother, Johnnie Lee Wills, who had been a Texas Playboy when they arrived in Tulsa, to organize his own band and helped him in doing so. When World War II dissolved the Texas Playboys and Bob moved to California in 1942, Johnnie Lee Wills and All His Boys continued the daily radio shows and the dances at Cain's Ballroom. In fact, many Southwesterners who with fondness recall listening to Bob actually had been listening to Johnnie Lee.

By the late 1950s, rock-and-roll and television had changed the dancing habits in the Southwest. In 1964, Johnnie Lee disbanded his group after thirty years of playing a radio show and one dance six days and nights each week. Since then he has been in demand for dances and personal appearances, but not at the grueling pace of the past. Nearing seventy, Johnnie Lee Wills has provided dancing entertainment in Tulsa and the Southwest for 49 years. No other western swing leader can lay claim to having played as many dances as he has.

Leon McAuliffe joined the Texas Playboys in Tulsa in 1935 and became the first full-time steel guitarist in country-western music; his music was influential in making the steel guitar the popular instrument it is today. Following the war, Leon organized his Cimarron Boys, and the Cimarron Ballroom in Tulsa became their headquarters. He continues to be a popular attraction with the Original Texas Playboys, but he disbanded the Cimarron Boys in 1968.

Hank Thompson and His Brazos Valley Boys moved to Tulsa in the late 1950s, but his career started in Texas in 1945. Hank is the leading second generation band leader. His accomplishments are legion, one of which was to be the first to take western swing to northern and eastern states as well as abroad. He continues to live near Tulsa and to play at least two hundred dances each year.

A very important, but now nearly forgotten swing band, moved to Tulsa in 1942 – Al Clauser and the Oklahoma Outlaws. They played at the Crystal City dance hall in southwestern Tulsa and over KTUL radio station. In the mid-1940s a young girl, Clara Ann Fowler, became their featured singer and produced her first record with them; she became nationally famous as Patti Page. Al continued to make appearances until 1968; he, too, still lives near Tulsa.

The western swing band requires fiddles, drums, a bass fiddle, horns, a steel guitar and a rhythm guitar, performing a strong heavy rhythmic style. The voicing of the fiddles provides the distinctive sound for each band: Bob Wills voiced his fiddles to play harmony above the lead fiddle; Leon McAuliffe voiced his below the lead to simulate a saxophone-trumpet effect; Spade Cooley, an Oklahoman who had a popular California band, used arrangements which voiced the fiddles above the lead, punctuating the music with a strong staccato sound.

The sound and the quality of western swing music was determined by the leader. Musicians "play better" behind an outstanding leader, and the greatest of the leaders have made Tulsa their home.

Suggested reading:

Malone, Bill C. *Country Music, U.S.A.* (Austin, Texas: University of Texas Press, 1968).

Townsend, Charles R. *San Antonio Rose: The Life and Music of Bob Wills.* (Urbana, Illinois: The University of Illinois Press, 1976)

Suggested listening:

Dance All Night with Johnnie Lee Wills and His Boys Delta Records, DLP-1132

The Bob Wills Anthology: Columbia Records, KG32416.

"Take It Away Leon..." Leon McAuliffe and The Cimarron Boys Stoneway Records, ST4-139

Fa-Sol-La (Shape-note) Singing

by Guy Logsdon

In New England before 1800 a revolutionary method of teaching singing to rural America was spread by itinerant "singing school" teachers who used song books printed in an unusual musical notation: different tones were represented by different geometric shapes. Usually in the evenings, when students could congregate, the singing teacher would stay no more than one month in any community – but, lessons of approximately three hours duration were held each evening. It was the beginning of harmonic group singing in this nation, for the songs in the new "song books" were usually printed in four-part harmony. Such singing, usually unaccompanied, was brought with them by the settlers as the frontier moved south and westward.

The original shape-note notation had four different characters, one each to represent the pitches fa, sol, la, and mi, so that one would memorize a shape together with its relative pitch. Eventually, by the late 1800s through European influence, the seven character notation – do, re, mi, fa, sol, la, ti – became dominant and the method of reading music became known as "do re mi" singing.

Although shape-note singing is the only music notation system indigenous to the United States, the classical European round note characters have slowly replaced shape-notes in hymnals. Only the more conservative and fundamental denominations continue the shape-note traditions, i.e., singing conventions, fifth-Sunday and allnight singings. These performances fulfill social needs as much as they are expressions of worship, for they are still often accompanied with pot-luck lunch or dinner-on-the-grounds.

The first known singing conventions and itinerant singing teachers in eastern and southern Indian Territory appeared in the 1870s. Both Indians and Indian Freedmen (Blacks) were taught to read shape-notes. Since the songs were published in four-part harmony, those quartets which emerged continue to be popular. (A similar tradition is found in the South.) In fact, Oklahoma is probably the western most area of the southern song belt.

Only two Black singing conventions exist in Oklahoma, the New Harmony and the New State singing conventions. Their tradition was founded in an Indian Territory organization, the Union Singing Convention, about which little is known. The New Harmony Musical Convention existed as early as 1911, their goal being to promote humanity – intellectually, spiritually, and musically. All their song books "from which the praises of God are sung" were to be "text-books adopted by the convention." To perpetuate the tradition, singing classes continue to be held by authorized teachers, but the demand for new classes diminishes as popular gospel attracts more and more young people. Regularly scheduled meetings to "Sing Praises Unto God" are held at different designated churches, since the membership is spread over a large area in east central Oklahoma.

While the current shape-note tradition is not limited to the Black singing conventions, the tradition grows weaker each year as the nature of religious denominations changes.

Suggested reading:

Jackson, George P. *White Spirituals in the Southern Uplands* (reprint, Hatboro, Pennsylvania: Folklore Associates, 1964).

Malone, Bill C. *Southern Music American Music*. (Lexington, Kentucky: The University Press of Kentucky, 1979).

White, Benjamin F and E.J. King. *The Sacred Harp* (facsimile of 3rd edition [1859], Nashville, Tennessee: Broadman Press, 1968).

Suggested listening:

Sacred Harp Singing. Library of Congress, AAFS L11

White Spirituals. Atlantic Recording Corporation, 1349.

Ethnic Foodways in Oklahoma

by Sue Manos

Sue Manos is the Program Coordinator for the Oklahoma section of this year's Festival. She has a M.A. in American Folklife Studies from the Cooperstown Graduate Program with an emphasis on Greek-American culture. She has conducted extensive field research in upstate New York.

With a population of just over 3 million, Oklahoma is nevertheless rich in its variety of ethnic groups. While Afro, Anglo, Mexican, and Native Americans now have the largest representations, Czechs, Germans, Italians, and southeast Asians have also immigrated over the past several decades. Foodways, which are the traditions of cooking, eating, and celebrating with food, tend to be one of the strongest retentions of these many cultures. Sharing unique food traditions strengthens family and community ties.

As the early Czech settlers came to Oklahoma at the turn of the century, they brought with them a tradition of hearty home cooking. Many of the residents still speak the language and get together on occasion to polka and waltz to local Czech bands and eat home-ground sausage *kolbasy* and sweet rolls *kolaches*.

Sweet Roll *Kolaches*

Nearly every Czech family in Oklahoma makes *kolaches* for dessert on special occasions. To make these yeast-raised rolls

| | |
|-----------------------------|-----------------------|
| <u>Mix:</u> | <u>Stir in:</u> |
| 2 cups lukewarm milk | 2 eggs or ½ cup milk |
| ½ cup sugar | ½ cup shortening |
| 2 tsp. salt | 7 to 7½ cups flour |
| 1 or 2 cakes crumbled yeast | (Makes about 6 dozen) |

When dough is ready to form into buns, roll one-half into a square, ¼ inch thick, and cut into small squares, 3 to 4 inches each. Place filling in center of each square, then bring the four corners of the square in the center to cover the filling, pinching the edges together firmly. Place one inch apart in shallow buttered pan. Brush tops with butter and let rise until doubled (approximately half an hour). Bake 20 minutes at 375°. If desired, frost with simple white icing.

Fillings:

Prune Filling: Cook 1 pound of prunes until very tender, remove seeds and sweeten to taste. Add ¼ tsp. cloves and grated rind of ½ lemon. Cook until very thick and add vanilla to taste.

Apricot Filling: Cook dried apricots until very tender. Add sugar and cook until very thick.

Cottage Cheese Filling: 4 cups of well-drained cottage cheese, ¾ cups sugar, 2 eggs, ½ tsp. vanilla and ½ tsp. salt. Mix well. Add enough thick cream until the consistency is like thick jam. Fill *kolaches* and let rise and bake. Ice after baking and sprinkle with coconut.

Poppy Seed Filling: 1 cup ground poppy seed, ¼ cup butter, ¼ cup milk, 1½ tsp. lemon juice or ½ tsp. vanilla, ¼ tsp. cinnamon and ½ cup sugar. Blend all ingredients and simmer for 5 minutes. Let cool before filling *kolaches*. Will fill one dozen.

Coconut Filling: Mix together ½ cup brown sugar (packed in cup), ½ cup coconut and 3 tablespoons butter.

Fruit Filling: 2 cups chopped apples, 1 cup raisins, 1 cup brown sugar (packed in cup), ½ cup water, ½ tsp. salt and ½ tsp. cinnamon. Boil about 15 minutes until thick as mincemeat. Cool before using.

Apple Filling: Cook sweetened apples until thick. Flavor with cinnamon or grated lemon rind. Add a pinch of salt and a tablespoon of butter for each cupful of apples. Place spoonful in hollow of *kolache* and sprinkle with coconut or chopped pecans. (Recipe compliments of the women of Prague, Oklahoma)

The Germans who immigrated to Oklahoma followed the first major land rush in 1889 and constituted the largest population of Europeans entering the state. As agriculturalists, they were influential in bringing Turkey Red wheat into the region. Within their group they carry on strong religious, farming, and family traditions.

Plum Soup *Pluma Moos*

Customarily *moos* was made every Saturday to be eaten hot or cold for that day's supper or for Sunday dinner. Various types of fruit may be used.

Mix:

1½ cups raisins
1 cup prunes
2-inch stick cinnamon
5 cups water

Combine in saucepan, bring to boil. Simmer, covered, 20 minutes until prunes are tender.

Mix:

½ cup flour
1¼ cup sugar
1 cup light cream

Mix the flour and sugar, then add cream and blend. Stir into the hot liquid and cook until done. (Recipe compliments of the family of David Peters, Stillwater, Oklahoma)

During the early 1900's at the end of the Mexican Revolution, a great number of Mexicans migrated to Oklahoma seeking increased income. The Mexican-American community in Oklahoma today is prospering and growing rapidly.

Beef Tamales

Tamales may be served at any meal but are traditionally served for holiday meals.

Meat Filling:

3 lbs. ground beef
½ cup paprika
¼ cup chili powder
2 tbsp. garlic powder
½ cup shortening or lard
salt

Cook beef in the shortening in a heavy pan, breaking up the beef, until it changes color. Mix in spices and cook until meat is done. Do not let spices scorch. Set aside.

Masa:

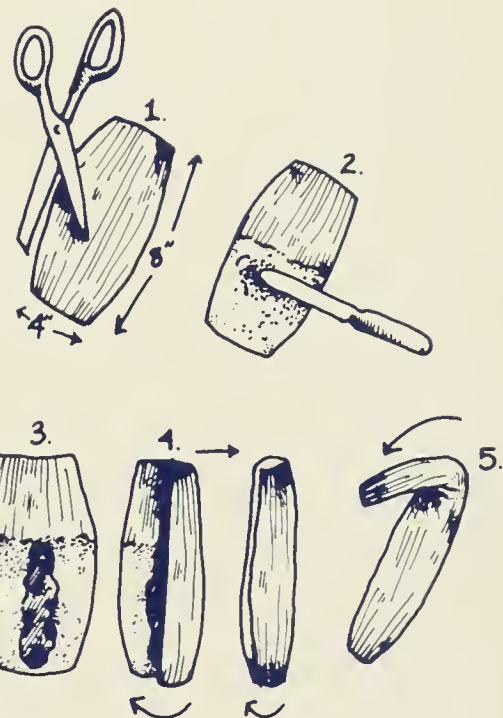
2½ lbs. yellow corn meal
2 Tbsp. salt
½ lb. shortening or lard
boiling water

Put corn meal in a large mixing bowl. Make a hole and pour in boiling water, a little at a time, until you have a stiff dough. (Meal will be cooked and will expand.) Add salt and shortening and mix well. Dough must be very stiff in order to spread well on corn shucks.

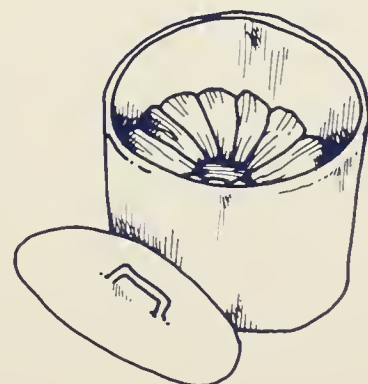
Corn Shucks (Husks):

Prepare dried shucks by cleaning out silks and trimming to about 8 inches by 4 inches (see diagram 1). Place shucks in a pan and cover with hot water to soften and make them pliable. Holding shuck in one hand with the rough side out (to hold *masa*) spread *masa* on in a ½ inch layer (see diagram 2). A large table knife may be used for this. When all shucks are spread with *masa*, place about 1 tbsp. meat on center of *masa*, lengthwise (see diagram 3). Gently roll shuck, enclosing *masa* and meat (see diagram 4). Fold down end. You should leave one end of shuck without *masa* approximately 3 inches (see diagram 5).

Cook in a steamer – do NOT place tamales on bottom of kettle. Cook about 2½ hours, adding water to steamer as necessary. Let stand untouched to rest about 20-30 minutes. Tamales will become firm as they cool. Unwrap husk and serve. (Recipe compliments of David Zamudio, Ada, Oklahoma)



cook in a steamer



The Italian-American community began in the early 1900's as people moved west seeking land and work. Religious holidays and celebrations have always been an important part of their culture in the United States.

Easter Bread *Casadele*

This bread can be served at Easter time.

Ingredients

4 eggs
1 pkg. yeast
½ cup melted pork fat
½ cup grated parmesan cheese
4½ cups flour
a "guess" of pepper

Mix all ingredients, knead the dough and set in a warm place to rise, about 30 minutes. Punch down, shape in a braid, and let rise again. Bake at 400° for 20 minutes.

This can be used alone or for a variation, as a two-shell pie crust. The following is a recipe for the filling for a two-crust pie.

Easter pie

2 eggs
1 lb. ricotta cheese
½ cup grated parmesan cheese
½ lb. mozzarella cheese
1 roll pepperoni, diced
a "guess" of pepper

Follow the same steps to make the crust as in *casadele*. After dough has risen, cut batch in half to make two pie shells. When first shell is placed in pie pan, mix all the above ingredients in a bowl and spoon into shell. Cover with second shell and bake at 400° for 20 minutes or until browned.

The Southeast Asian-Americans are some of the most recent immigrants to Oklahoma, with Vietnamese having the largest representation. The move from Southeast Asia to the United States uprooted them from all that was familiar in their Far Eastern culture, and to provide mutual support and preserve some of their cultural identity, they have settled into tightly knit communities.

Meat Rolls *Cha Gio*

These meat rolls, which differ from traditional Chinese Egg Rolls in spicing and texture, are a very popular special occasion food. Though they were once served for everyday meals, few women now have the time to make them often because they are so time-consuming: 2 lbs. ground fresh pork butt or pork and crabmeat or pork and fresh shrimp, Chinese mushrooms, softened in water, cleaned, drained, and sliced.

Ingredients

Bean sprouts
2 eggs
Oysters (optional)
Watercress
Rice paper *Ban trang*
1 large onion, chopped fine
Salt and pepper to taste
Thin rice noodles
Lettuce
Fish sauce *Nuoc Mam*

Mix the meat and shellfish together with the seasonings and eggs. Cover and let stand while chopping mushrooms and onions. Cut bean sprouts into small pieces. Mix seasoned meat with vegetables. Take rice paper (soft yellow rice paper works the best) and cut each piece into 4 sections. Wet the rice paper by dipping it into water, then quickly remove and drain flat on a towel. Moisten only one piece at a time. Handle carefully so it will not break or tear.

Put a small amount of the mixture on the rice paper which is sitting on a heavy towel. Spread filling out to form cigar shape. Fold over one edge using fingers to hold down. Then fold in side edges as much as possible. Roll up gently, pulling to make it taut (see diagrams). Put separately on rack in refrigerator to let rice paper dry.

Preheat 2 cups oil in heavy pan. When oil is about 375°, put in rolls and cook about 4-5 minutes, until crispy and brown. Remove and drain and serve hot over rice noodles with watercress, lettuce, and fish sauce. (Recipe compliments of Vietnamese-American Association, Oklahoma City, Oklahoma. Fish sauce and rice paper are commonly available in Vietnamese grocery stores.)

The American Indian population in Oklahoma includes over 30 tribes, many descended from tribes which travelled over the Central and Southern Plains for several centuries. The Cherokees, a Woodlands tribe who came to Oklahoma on "The Trail of Tears" from five southern states, are the largest in number.

Fry Bread

Fry bread is mainly a Plains Indian food. Because of their nomadic lifestyle, Plains Indians did not have ovens, so they learned how to utilize flour as best they could. One of the easiest ways was to fry it. Now it is served along with lunch and dinner as part of the regular diet.

Ingredients

2 cups flour
3 tsp. baking powder
1 tsp. salt
¾ cups milk

Mix dry ingredients. Stir in milk, adding more if necessary to make a smooth dough when formed into a ball. Divide dough into small balls, about 1 cup sections, and roll out to ½" – ¾" thick in a round shape. Cut each circle into 4 pieces. Drop a few at a time into about 2" of hot fat in a cast iron skillet (fat should be at the temperature for frying doughnuts). Fry until golden brown in color, turning once. They will puff up immediately if the fat is the right temperature. Drain on paper towels and serve with the meal.

Grape Dumplings (Blue Dumplings)

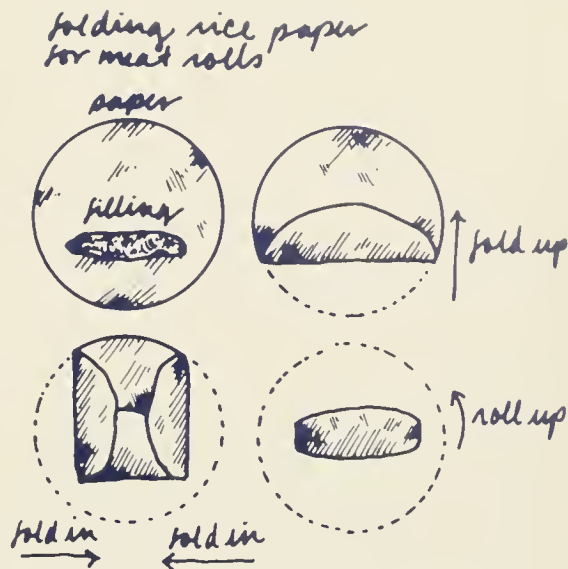
These sweet dumplings are made by the Cherokees at home to be served as a dessert or at Stomp Dances or for other ceremonials.

Ingredients

1 quart unsweetened grape juice
2 cups sugar
¼ tsp. baking powder
½ tsp. salt
⅛ cup cooking oil
½ cup water
1½ – 2 cups flour

Mix baking powder, salt, oil and water together. Add flour, a little at a time, until you have a thick ball of dough, rather rubbery in consistency. Roll out onto floured board just as you would a piecrust. It should roll out to be very elastic and ⅛" thick.

In the meantime, boil the juice and sugar together until it begins to get sticky, almost jelly-like. This will take about 4 minutes over a high heat, stirring occasionally. When it begins to be jelly-like, slice the dough into narrow strips about ½" wide and 4" – 6" long. Drop into the boiling juice. Arrange it so they can all be dropped in rapidly at once. Keep the dumplings apart. Bring back to a boil and boil for 2-3 minutes. Cover and set off fire for about ½ hour to cool in order for it to thicken for serving. Can be served hot or cold with ice cream or whipped cream. (Option: can be made with blackberry, blueberry, or other juices if available.) (Recipes compliments of Clydia Nahwooksy, Norman, Oklahoma)



The Afro-American community in Oklahoma began before the rush of 1889. Around the turn of the century, there was even an immigration effort to settle Oklahoma as an all-Black state and at one time, there were over 25 all-Black towns. The early frontier life lent itself to outdoor cooking and smoking. Despite the rough terrain, okra, corn and pigs thrived as food sources.

Fried Okra and Ham

Okra, which originally was brought from Africa, is extremely popular and served in many variations. Many of the culinary skills which were indigenous to Africa were easily adaptable to the environment of Oklahoma.

1 lb. fresh okra
½ cup cooking oil
1 lb. smoked ham, cubed
1 cup chopped onion
salt and pepper to taste
1 #2 can whole tomatoes or 1 lb. fresh tomatoes (optional)

Wash okra and remove tops. Cut in pieces about 1 inch thick. Heat oil and sautee ham until light brown. Add onions, okra and tomatoes. Add salt and pepper to taste. Cook over low heat until okra is tender, about 15 minutes. Serves 6. (Recipe courtesy of Hannah Atkins, Oklahoma City, Oklahoma)

Oklahoma's Anglo population has been strongly influenced by the many other cultures around it. Large numbers came as settlers during the land rush and remained to work in the various industries in the state.

Chicken-fried Steak and Cream Gravy

Chicken-fried steak with cream gravy and biscuits has been a popular food tradition that has spread to nearly all groups in Oklahoma.

Ingredients

Round steak, pounded thin
Flour, seasoned with salt and pepper
Eggs
Milk

Mix eggs with a little milk and season with salt and pepper. Roll meat in the flour, then in the egg and back in the flour. It should be fried in hot oil in a heavy skillet – not too quickly. The secret to success is a consistent heat and not too much batter.

Cream Gravy

Pan drippings or sausage drippings
Flour seasoned with salt and pepper
Cream or milk
Water

Brown drippings and some flour in skillet until brown. Add equal parts of milk and water until it reaches the desired consistency. Stir to keep smooth. (Caution: add milk and water slowly to avoid lumping).

Hot Biscuits For a Crowd

Ingredients

8 cups flour
¾ cup baking powder
1 teaspoon salt
2 heaping tbsp. shortening
½ gallon buttermilk

Preheat oven to 450°. Mix dry ingredients and cut in shortening by hand. Add buttermilk, mix, roll out dough ¼" thick and cut out biscuits. Cook approximately 15 minutes in preheated oven, watching carefully so they don't burn. (Recipes compliments of Robert L. Wharton and Bill Bigbee)

Children's Folklife

The Traditions of Oklahoma

by Jean Alexander

This year children visiting the Children's Area of the Festival of American Folklife will be able to experience what it was like to grow up in Oklahoma Territory and to discover the values and traditions that Korean-Americans have handed down to their children. In order for any culture to survive, its traditions and values need to be passed from parents to their children. This may be achieved through instruction, but also through observation of ceremonies and games.

In Oklahoma, children's games are based on preparation for adulthood and adult activities. Because much of Oklahoma's industry is agricultural, children necessarily learn farm and ranch skills at an early age. For example, the game of "roping dummies," that is roping metal calf heads placed in bales of hay, prepares them for roping real cattle when they are older. "Bucking barrels," a game in which children ride on large barrels bucked back and forth by adults, teaches them to balance and ride horses later when they must spend many hours in the saddle.

To make work in the field more enjoyable, ranchers will often devise games which teenagers can participate in with the adults as they work. For example, while the job of moving and stacking huge bales of hay in the hot sun is not the most pleasant of chores, ranchers learned to make a game of it. They organize the workers into two teams which compete against one another to stack the hay the most quickly. There are tricks and secrets to be learned, and special skills to be developed in stacking the hay neatly into large piles of more than 50 bales. With teamwork, hay can get stacked and fun can be had at the same time.

Other games and crafts are also important in preparing for adulthood. For instance, young girls are taught by their mothers and grandmothers to make various types of dolls. In this year's Festival, there will be Osage Indian cloth dollmaking and Cherokee Indian buffalo-grass dollmaking. As the girls play with their dolls, they begin to prepare for parenthood as they imitate their mothers and care for the dolls. They begin to pick up sewing skills as they learn to sew small garments for the dolls. Then, in later years, they are able to sew clothes for their own families.

While any culture is more than just its games or the making of a doll, it is hoped that the visiting children will come away from the Festival wiser about the traditions of Oklahoma children.

Jean Alexander is a school librarian and a collector of children's games and folklife.

Douglas S. Kim received his B.A. in Asian studies in 1978 from the University of Michigan and his M.B.A. from the University of California, Berkeley, in 1981. He has worked extensively in Korea, Japan, Hong Kong, Taiwan, and China and for two years has been director of the Saejong School Korean Youth Camp in Detroit, Michigan.

The Traditions of Korea

by Douglas C. Kim

When I was first asked to assist in the planning of this year's Folklife Festival I was excited because the festival is a unique opportunity to illustrate some of the best aspects of Korean culture and tradition, but also challenged because it is very difficult for a Korean-American to decide what things best represent Korean folklife.

Born and raised in the United States by parents from Korea, I am less familiar with Korean culture than a native Korean. Yet there are age-old Korean traditions and values that have been passed down to me and are as much a part of me as my fondness for Big Macs. These things are the "Old Ways in the New World" that the Festival is all about.

There was lengthy discussion among the Korean-American participants in the Festival before we decided on the themes that we feel best represent our heritage, as we know it. We rejected the idea of constructing a small Korean farm village or wearing traditional clothing because we realized that *we* don't

live in small Korean farm villages, and that we wear *ban-bok* (traditional clothing) only on special occasions. There are, however, things Korean within us that are much deeper than the clothes we wear or the kind of houses we live in. These form the basis of the four themes we are presenting.

The first theme, *Traditions, Customs and Values in the Home*, concerns Korean practices that we maintain in our western homes. For example, we don't wear our shoes inside the house. We do this both to prevent tracking in dirt from outside, and because in traditional Korean houses most activities are conducted while sitting on the floor. Also, it is common to have our grandparents live with us. Until very recently in Korea, there were no "old-folks homes." The responsibility and privilege of caring for an elderly parent was that of the children, just as caring for the child was the duty of the parent. To do otherwise was unthinkable in traditional Korea. This practice is still carried on in many of our homes. Another custom is our use of two hands in giving or receiving something; this is done to express that we do so with our whole heart and person, not just "half-heartedly," as using only one hand suggests. We bow to one another as a means of greeting and respect and, in so doing, we show respect for ourselves as well. When guests depart we will often wait outside until their car is out-of-sight. This is a modern concession to the days when a guest would be escorted all the way home after a visit. Such practices, and the reasons behind them, reflect some of the Korean values that have been instilled in us.

The second theme is *Holidays and the Zodiac*. Knowing what special events are celebrated and in what fashion as well as the purposes behind them offers some insight into a view of life from another culture. To a lesser extent, and primarily for fun, comparing the Korean Zodiac to the western Zodiac provides an interesting alternative view of one's astrological sign.

Like most people, Koreans celebrate the changing of the seasons, birthdays, and the beginning of the New Year, but in different ways. For example, on the morning of the first day of the New Year, children will perform a formal bow to their parents wishing them much happiness and good fortune in the coming year. A child's first birthday is an important cause for celebration because, according to tradition, after one year of life most infant diseases have been safely avoided. A person's sixtieth birthday is also a special occasion. Reaching the age of sixty, though not as rare an achievement as it used to be, still signifies attaining great and honorable accomplishment, worthy of celebration. Here in the United States we continue to celebrate sixtieth birthdays as very special occasions, principally because we have been taught to respect and honor age, rather than to see it as an opponent to be contested with.

While the Korean and western Zodiacs have many similarities, they have many differences too. Both have twelve signs, but the Korean includes monkeys and dragons. Another difference is that we take our signs from the year we are born in, rather than the month. The purpose of both Zodiacs are, however, the same – to let you know what kind of person you really are. We hope that you'll enjoy finding this out for yourself from the Korean Zodiac.

Han-gul, the Korean alphabet, and *ban-kuk-mal*, the Korean language, make up the third theme. Unlike Chinese, *ban-gul* is a completely phonetical alphabet consisting of fourteen consonants and ten vowels. More importantly, the Korean alphabet was created over three hundred years ago for the express purpose of allowing the King to be a better ruler. King Saejong, creator and promulgator of *ban-gul*, realized that to be the best monarch possible he would have to be able to communicate freely with his people. However, at the time, the only writing available was Chinese, which is very complicated and difficult to learn. Therefore King Saejong summoned his best scholars and commissioned them to develop an alphabet that his people could learn quickly and use effectively. The result was *ban-gul*, an alphabet so simple it can be learned in an hour and so phonetic in nature that, it is said, any sound the human mouth can make can be written in it. To prove this point, you will have an opportunity at the Festival to have your name written phonetically in *ban-gul*.

Han-kuk-mal, the Korean language, is an essential part of being a Korean-American; no matter how little of it one may speak, the few words we do know

reflect much of the philosophical basis of our heritage. For example, the word for teacher, *sun-saeng*, means literally "earlier life." The idea behind this is that, by virtue of earlier life and thus greater experience, someone is a teacher. Our parents may refer to each other as "our-baby's mother," or "our-baby's father" instead of using first names. This is because one's position, role, and responsibility are traditionally seen as more important than personal identity. Although this is changing slowly, the importance of the family and the group-centered mentality of Koreans is seen time and again in the Korean language. Even the way in which we refer to the Korean language itself reflects this: it is called *oori-mal*, literally "our language" instead of "my language." Likewise, in Korean we seldom refer to things possessively; rather it is our house, our family, our country. These are just a few examples of how pervasive and different the values inherent in the Korean language can be.

The fourth and final theme is "Did You Know?" We chose this in hopes of letting you know some interesting facts about Korea. Did you know, for example, that iron-clad warships were used in Korea by Admiral Yi Sun Shin over 200 years before the Monitor and the Merrimack were in action? Or that Korea is over 70% mountainous, and that it has four seasons, just like Minnesota? And that astrological observatories, the mariner's compass, and moveable-type printing were in use in Korea centuries before they were invented in the West? And most of all, that despite numerous invasions through the Korean peninsula and its proximity to China and Japan, Koreans retain a distinct cultural identity?

Unfortunately, little is known about Korea here in the United States. Most of what we do know comes from watching the television series MASH, having some vague recollection that a war was fought there, and seeing some resemblance of Koreans to Chinese and Japanese. We hope that this final theme will allow you to see that, although there are similarities, Koreans are different from their Chinese and Japanese neighbors; moreover, that the country has a rich tradition of over 4000 years that provides us with a heritage as viable and proud as any.

It is of course impossible to provide a total picture of the Korean tradition as we Korean-Americans know it with only four themes. However, we hope that this information and our presentations will give you at least some insight into the customs, values, and "Old Ways" we keep in this "New World." We invite you to explore and learn about our heritage and ask any questions you may have.

Korean Folk Culture:

Yesterday and Today

by Alan C. Heyman

Alan C. Heyman is a graduate of the University of Colorado and Columbia University. He studied Korean music and dance at the National Classical Music Institution and the Korean Traditional Musical Arts Conservatory in Seoul. Since then he has lectured on Korean music and dance at Yonsei University in Seoul.

While it is impossible to determine exactly when Korean folk culture began, conservative estimates suggest it to have been around 3,000 years ago during the Tribal States period. At that time folk culture is presumed to have evolved from the religious ceremonials of primitive tribes. In the succeeding Three Han Kingdoms period of Mahan, Chinhan and Pyonhan, located in the southern part of the country, folk dance was closely linked to the agricultural cycle, as it still is to this day in the farmers festival music and dance. Farmers celebrate on the first full moon of the year to ask the gods for a bountiful harvest and good fortune throughout the year, and on the autumn moon to offer their gratitude to the gods when the crops have been harvested.

In the 13th century B.C., many barbaric tribes roamed the northern and central parts of Korea. One of these tribes, the Puyuh, who occupied the area that is now Manchuria, held a festival during the 10th month of the lunar calendar (December in the solar calendar) called *Young-go*, which they celebrated with songs and dances. The Ye people in the northeast held a festival called *Muchon* around October, which also included songs and dances. Group dances of invocation characterized these sacrificial ceremonies. Thus it is that the Korean people have been fond of singing, dancing and drinking from the earliest times. As a result, many categories of folksongs, such as work and entertainment songs, have evolved.

As a peninsula, Korea has fishing and boating songs along the coastline, while in its many inland plains and mountains, field-work songs and woodcutter's songs are performed. Because of the vast number of mountain ranges dividing the land, melodic styles and dialects differ, sometimes even from village to village. Generally, however, it can be said that worksongs are sung in a free rhythmic style beginning in a slow tempo and gradually accelerating. By contrast, songs of entertainment are almost always sung in triple meter, a characteristic that sets Korean folk music apart from that of its neighbors, Japan and China, who generally prefer duple meter.

The southern provinces are Korea's ricebowl, so the folksongs of this area are largely concerned with planting, weeding, pulling out the young shoots for transplanting, harvesting, hauling, threshing and pounding. With the introduction of farm mechanization several years ago, however – in addition to radio and television, which can now be found in the houses of even the poorest farmers – the work songs are becoming a thing of the past. They are sung mostly by the elderly, and then only when called upon to do so at folk art festivals or for tape and video recordings.

Songs of entertainment are usually performed at such festivities as a 60th birthday party, when the life cycle is said to have been completed, or in drinking bouts at local taverns – one person singing a solo verse and the others taking up the refrain. Like the worksongs, they usually begin in a slow tempo and gradually accelerate. In the tavern the conviviality of the occasion will inspire them one by one into an impromptu dance done with considerable verve and skill.

At the basis of all Korean folk music and dance, however, lies folk religion, sometimes somewhat mistakenly referred to as shamanism. In the Three Han Kingdoms, religious festivals were held twice annually, once, after rice transplantation to seek the blessing of the gods in assuring a good harvest, and later, during the autumn moon festival, as a prayer of thanksgiving. The *Munbun Tonggo*, an ancient literary work, describes the dances of the time:

“... performed by a dozen or so dancers, who, lined up in single file, followed the leader, raising their hands up and down and stamping on the ground to the accompaniment of music... the ceremonies were presided over by a *mudang* (a practitioner of folk religion) who was, at the same time,

Rice transplantation.



lyricist, composer, musician, and dancer."

Though performed today more for pure entertainment, the festival music and dance of farmers and fishermen as well as the folk mask dance-dramas, still retain deep ties to folk religion, being often employed to exorcise evil or to supplicate the beneficence of the gods. In the case of the village festival masque, for example, which possesses many characteristics of a seasonal ritual drama, debauchery and eroticism play an integral part. The prevailing eroticism, however, is not merely obscene entertainment, as many often take it to be, but a form of imitative magic that can be considered part of a fertility rite. The imitation of sexual intercourse and the depiction of childbirth constitute a symbolic act of invocation for good harvests and other blessings in the year to come.

In a similar vein, ritual games, such as the "Stone Battle," in which two neighboring villages engage in a stone-throwing war, the tug-o-war, and wrestling matches held on January 15th and May 5th of the lunar calendar may be construed not only as mere sports or games, but as another symbolic act of fertility. In these cases they symbolize the dissolution, by magic, of the opposing forces of nature, bringing good harvests and fortune to the villagers.

With the entrance of Buddhism from China ca. 371 A.D., and, later, when Confucianism, replacing Buddhism, was established as the state religion at the outset of the Yi Dynasty in 1392, folk religion and folk culture were relegated to the lowest strata of the society. Because of their emotional forms of expression, they were looked down upon by dignified Confucian gentlemen and scholars with impunity and disdain. Folk religion and culture were regarded as fit only for the lowest castes, whereas Confucian ethics and Chinese calligraphy were regarded as the mark of the gentry. For example, an earthenware pot, called *onggi*, was regarded as nothing more than a meager storage vessel for hot pickled cabbage, known as *kimch'i*, whereas celadon and porcelain were highly prized as precious works of art. Any type of labor however skilled was considered demeaning, be it hat making, musical instrument making, or hemp cloth weaving. The leisurely life of the literati, on the other hand, was the ideal of the aristocracy. Folklife was nearly obliterated by Japan, who annexed Korea in 1910, equated folk culture with nationalism, and saw it as a threat to the Japanese domination of the people. Folk culture was dealt yet another blow by the influx of western culture and Christian missionaries, who regarded folk religion and culture as little else than superstition and backwardness; with the utterly devastating Korean War in 1950, it was nearly obliterated.

On the verge of extinction, folk culture, like the Korean people themselves, with determination rose like the phoenix from the ashes. Some ten years ago or so, with the help of a handful of persistent and devoted folklorists and ethnologists, it finally received the recognition it so long deserved from the government and Korean people generally when it was designated an "Intangible Cultural Treasure" to be protected and preserved for all posterity. So it is with pride that Korea can now, during this Korean-U.S. Centennial Year, display its truly unique folk culture to the American people at the Smithsonian's Folklife Festival.

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Discography

Anthology of Korean Traditional Music, Vols 1-9. Performed by the National Classical Musical Institute of Korea. Recordings available from the Institute.

Folksongs of Northwest Korea. Performed by Kim Chung-yun. Record available from the Jigu Record Co., Seoul.



Farmers threshing grain on Chindo Island.

Defining Korean Folk Traditions

by Fredric Lieberman

In discussing the question of the folkness of Korean folk traditions, several trends or possible approaches exist. Various scholars, artists, and performers, in fact, agree that in Korea there is considerable overlap – for whatever reason – between styles that would be considered folk, art, or popular in the West. The Korean folksong scholar Song Kyong-rin, for example, has stated:

... the Korean term for folk music, minsok umak, differs from most Western definitions ... since it includes the music of certain professional musicians. Any definition of folk music would include the simple work songs and hullahies of the Korean countryside, but the Korean term includes also the highly developed art forms like p'ansori which were created by professional, itinerant troupes of performers. The word for folk song, minyo is normally used today for the polished, developed, professional songs of these troupes; indeed, if a farmer were asked to sing a minyo, he would doubtlessly respond with an imitation of a professional song, not with one of his work songs.

In similar fashion, Mr. Zo Za-yong, a leading specialist in Korean folk painting has this opinion:

In order to establish the concept of folk painting, we must, first of all, clarify the concept of the term "folk." There are two ways of conceiving the term. One is the general concept of "common folk" in terms of social structure; and the other is the image of what may be called the naked man, man as a humble being on earth. It is not just country farmers who feel childlike happiness on New Year's Day or at Christmas. There are times when everyone wants to escape from his social position, high or low, and go back to being just a plain naked creature. If these two concepts of "folk" can be formulated, then two concepts of "folk painting" ought to be considered. For the time being, until Korean folk painting has been theoretically defined, we can define it as the product of the "naked" man as well as the art of the peasantry.

To reach a usable and understandable definition of Korean folklife today we must understand this blurring of borders and also the context of folk traditions as affected by the onslaught of modernization and technology, by modern educational systems, and by international trade, communication, and tourism.

Robert Garfias, an authority on Japanese and Korean music, has pointed out that the great influx of technology in the 60s and 70s tended to leave all traditional arts in its wake – both elite and folk traditions. As a result, folk survivals today tend to be grouped together with the high arts because they are old, traditional, venerable. Together with the tendency towards professionalization, this leads to the current state of such folk traditions as the Farmer's Dance (*nongak*), which is now being taught by professional musicians in conservatories. Farmers may still know how to do it, but most people would say that you have to go to the cities to hear it done well, done precisely. If someone in a village turns out to have performing talent, he studies with the best masters; then if he is really good, he will go to the big city and try to make a career in the performance and recording-studio world.

Garfias has observed a clear trend during the last generation towards standardization. "There is a tendency for the arts to become frozen," he says, "the variants are disappearing. Musicians tend more and more to play in Western intonation, and almost everybody plays one or two standard versions of a piece, so that the art of improvisation is being lost very rapidly." Communication world-wide is also to blame, according to him. "Sixty years ago it was virtually impossible for one culture to know much about another. Now it is very easy – almost too easy. You go from one corner of the world to another and it is almost like the same airport has followed you. This standardization is encour-

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aged by Ministries of Culture and Information, but even the artists are being brainwashed. No one is telling the Korean National Classical Music Institute orchestra to play in Western intonation, but they have been hearing Western music (in the media, in school) for so long that their performance practice has changed dramatically from that heard on recordings of thirty or forty years ago, despite a conscious desire to preserve and carry on the heritage."

Tourism especially has taken the everyday, the utilitarian pot or village social dance, and put it on-stage – communicating the "best" in quality while standardizing the product. Such a packaged tradition is also easy to export in the form of national music and dance troupes.

In this complex and fluid situation, I doubt if it is either possible or particularly desirable to be very fussy about defining folkness or authenticity. A more useful concept might be that of the vernacular – the common, everyday language (in speech or in art) of the ordinary people.

In choosing and presenting Korean and Korean-American participants at this year's Festival, we have tried to explore the range of vernacular styles in music, dance, crafts, foodways, games, and so forth, as expressed through the skills of the best available practitioners. We hope to provide thereby a glimpse of this lively, varied, fascinating country, its cultures and its peoples.

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Rediscovering Korea's *onggi* Potters

by Robert Sayers

In 1895, colorful, opinionated Mrs. Isabella Bird Bishop, world traveler, descended the Lower Han River southeast of Korea's capital to a remote potters' village – a place she later describes in her journal account, *Korea and Her Neighbours* (1905):

At the village of Tomak-na-dali, where we tied up, they make the great purple-black jars and pots which are in universal use. Their method is primitive. They had no objection to being watched, and were quite communicative. The potters pursue their trade in open sheds, digging up the clay close by. The stock-in-trade is a pit in which an uncouth potter's wheel revolves, the base of which is turned by the feet of a man who sits on the edge of the hole. A wooden spatula, a mason's wooden trowel, a curved stick, and a piece of rough rag are the tools, efficient for the purpose.

Elsewhere in her book, Mrs. Bishop again describes the product of these potters as "... great earthenware jars big enough to contain a man, in which rice, millet, barley, and water are kept."

What is extraordinary about this account is that it could very well have been written in 1982, since a virtually identical pottery industry is still a viable part of South Korea's domestic economy. That such an industry should exist at all in an era when most of Korea's consumer goods are manufactured in modern highly mechanized plants can be attributed largely to the conservatism in Korean dietary habits and means of food preservation. Korean housewives today still depend on coarse stoneware jars—as a general category called *onggi* – for the preparation and storage of diet staples like soy sauce, soy bean paste, red chili paste, various cereals, and a spicy cabbage dish called *kimch'i*.

Each fall, small neighborhood groups of women set aside several weeks to prepare their winter stores of such food. Once filled, the sauce jars of varying sizes are placed outdoors on a raised stone or concrete platform called a *changdoktae* (literally, "place for sauce jars"), while the *kimch'i* jars are partially buried in the ground so that their contents will not freeze. City dwellers who lack the enclosed courtyards typical around older homes keep their sauce and *kimch'i* jars on rooftop terraces and balconies.

The sturdy jars, ranging in color from plum red to a deep brownish-black, are sometimes embellished with an encircling dragon line (*yongdali*). Over this are the sweeping leaves of the orchid plant (*nanch'o*).

Since they are purchased in the marketplace, probably few Koreans actually know where the jars are made. Indeed, the *onggi* factories are usually located in the countryside or on the outskirts of cities and towns where their presence is not advertised. Obscure though they may be, such factories we now know are directly descended of private ceramic workshops called *chomchon* which existed during the latter part of the Yi dynasty (1392-1910). Such workshops, curiously enough, were also a refuge for large numbers of religious outcasts – Korean Catholics – who suffered increasingly at the hands of the Confucianist ruling class after 1800. Driven to mountain hideaways, the Christians found relative safety in the contemptible occupations of potter and peddler. To this day, the majority of Korean *onggi* potters are Catholics and can call up vivid recollections of their ancestors' tribulations.

The division of labor in the 200 or so remaining *onggi* factories in South Korea is probably similar, if not identical to, that which prevailed during the period of the *chomchon*. This includes an owner, either a retired potter or simply an entrepreneur; several skilled wheel turners called *taejang*, who also load and fire the kiln; and a smaller number of assistants, called *konaggum* or *taenmodo*, who prepare the clay coils for the potters and glaze the ware after it is turned. Other workers, called *saengjilgun*, do a variety of odd jobs about

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"Onggi Potter" by the Korean artist Kisan, ca. 1886.

Photo courtesy National Museum of Natural History

the grounds. Typically all of these men live with their families near the work-site, usually in quarters provided by the owner.

The potters and their assistants work in a small mud-walled enclosure with a thatched roof (nowadays covered with corrugated iron) supported by sapling posts and rafters. This style of architecture, one of Korea's oldest, is ideal for pottery-making, since the thick walls insulate the workers against extremes of heat and cold and also retain moisture in the mounds of clay stored within. Illumination for the potters is provided by small low windows adjacent to their workplaces.

The wheels themselves are composed of two thick wooden disks, a meter or so in diameter, joined in the center by four posts; in cross-section the apparatus has the appearance of a large spool. Each wheel, after the manner described by Mrs. Bishop, is set into a depression in the earthen floor and rotates freely on the point of a wooden spike. The potter, who sits on the edge of the depression with his feet below floor level, is able to rotate the wheel backwards and forwards with a heel-and-toe motion of his left foot. As he builds the sides of a vessel, slowly adding coils and flattening these with wooden paddle and anvil, he turns the wheel in a clockwise direction. For thinning and smoothing, the potter uses a pair of metal or wood chips, while the wheel is rotated rapidly in counter-clockwise fashion.

Changdoktae, or "place for sauce jars"
PHOTO BY RALPH RINZLER



In turning especially large vessels, a perforated can filled with live coals is lowered into the partially-finished cylinder to stiffen the bottom courses of coils; while this and a similar heater set next to the vessel are drying the clay, additional coils are added to complete the jar. Once the rim is formed using cloth and leather smoothing strips, and the sides are contoured and smoothed, the jar is carried off by the potter and his assistant in a cloth sling.

After drying for a time in the sunlight, the ware is glazed with a mixture of wood ashes and an erosian silt called by the potters *yakt'o*, or "medicine clay." Then the pots are carefully nested and stacked in a nearby kiln. Until 10 or 20 years ago, Korean *onggi* potters fired their ware in a long single-chamber *taep'ogama*, or "cannon kiln;" more recently, they have adopted a form of chamber kiln called a *noborigama* or *gaeryanggul* ("improved kiln"). Some 30-35 meters in length, such a structure normally has between 8 and 12 chambers and, like its predecessor, is inclined at about 25 degrees so that a powerful draft of heat rises from its firemouth to its upper end.

Firing takes place over the course of 5 to 10 days, beginning with a warming fire to purge the kiln and ware of moisture, and proceeds until a maximum temperature of 1150°-2000° Centigrade is attained. During the last stage of firing, round vents are opened along the length of the structure and additional firewood is passed through these into the separate chambers. After this procedure, the vents are resealed as is the firemouth and any draftholes at the "chimney" end; the kiln is then left to cool for two or three more days. Once the ware is unloaded from the kiln, the 1000 or more jars and lids are arranged into groups of ten for counting, then left to await the arrival of the ware vendor's truck.

In comparison with Korea's classical ceramics – its celadons and porcelains – *onggi* has received, until recently, only minimal attention from art historians and other scholars. The tradition persists because *onggi* is still a practical necessity in food preparation, despite the enormous amount of labor involved and the minimal financial rewards for the workers. Even the introduction of mass-produced plastic and stainless steel containers during the decade of the 1970s has failed to arrest the market for *onggi*, since many housewives prefer the taste of food preserved in the older ceramic vessels. Therefore, until a practical substitute can be found, the *onggi* tradition is likely to continue for some time to come.

Onggi potter at Kaya village in Kyonggi Province, 1972
PHOTO BY RALPH RINZLER



Traditional Korean Crafts

by Bo Kim, Robert Sayers,
and Barbara Smith

The crafts represented here are typical of those produced during Korea's late feudal period, which ended with the termination of the Yi Dynasty (1392-1910). Before 1800, most of the handcraft industries, such as pottery-making, metal-smithing, and stone-working, were strictly regulated by the royal court, which controlled much of the country's commerce. During the declining years of the dynasty, however, small cottage industries appeared, as peasant farmers sought to improve their precarious economic situation by producing textiles, baskets, and other crafts for market.

On appointed market days in the villages, peddlers, local vendors, and farmers would spread their wares on the ground or in booths, where they could be viewed by passersby. This traditional open-air market remains a feature of modern Korean life, even though many of the older handcrafts have been supplanted over the last few decades with machine-manufactured goods.

Because artisans, no matter how skillful, have historically been consigned to "commoner" status in Korean society, few if any of the great masters are remembered by name – a situation somewhat different from that in China or Japan. To remedy this situation, the Korean government in recent years has sought to recognize formally several of its remaining skilled craftsmen with the designation "intangible cultural property."

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Barbara Smith has a B.A. from George Mason University in American Studies. She worked as an intern in the Smithsonian Institution Folklife Program in 1981. She is a Program Assistant for this year's Festival.

The *onggi* Potter

The speed with which the Korean *onggi* potter turns a vessel belies the difficult nature of the work. Young men traditionally acquire the complicated motor skills for *onggi*-making around the age of twenty and can be expected to work for another thirty years or so. Today, a serious shortage of apprentices exists, largely because of other opportunities available to young people.

1. In turning a medium-size storage vessel, the potter starts with a clay bottom disc (*mitch'ang*) which he flattens with a wooden beater called *pangmang'i*.
2. After the disc has been flattened and trimmed to the correct thickness and diameter, the potter adds the first of several courses of coils (*t'aerim*). The long coils are prepared by the potter's assistant.
3. Additional coils are added in clockwise direction and are flattened with pressure from the potter's left hand.



1

2

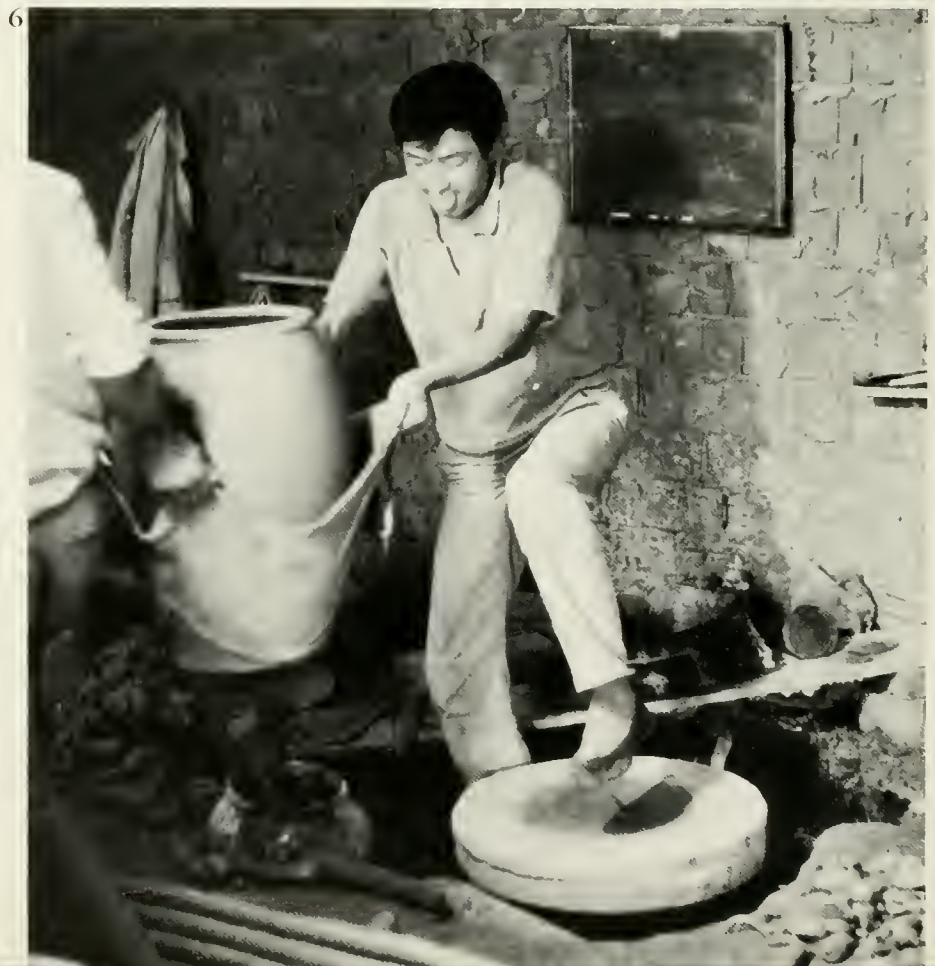
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4. After several coils have been added, they are further flattened with a wooden paddle (*puch'ae* or *sure*). A round wooden anvil (*toge*), seen to the left of the potter in the previous photos, is held against the inside wall of the cylinder.

5. Further thinning and shaping are done with a trapezoid-shaped chip (*kun'gae*), usually used in conjunction with a second inside tool (*angun'gae* or *chogaepi*). Final shaping of the vessel's rim and application of the wavy dragon line (*yongddi*) are accomplished with strips of leather and quilted cloth (*nulgajuk* and *kamjaebi*).

6. With his assistant, the potter carries the vessel away to the drying room in a cloth sling (*tulbo*).

(photos by Ralph Rinzler, 1971)



Horse-hair Hats

According to murals discovered in tombs of the Koguryo period, horse-hair hats were in use as early as the Threed Kingdom period. However, during the Yi Dynasty (1392-1910), the uses of the *kabt*, or black top hat, which is made of finely woven horse-hair, was at its peak and was the mark of the gentry. The width of the brim and the style of the hat indicated the status of the wearer. The horse-hair hat is rarely seen today but it is still revered as a uniquely Korean symbol.

1. The hat material is bamboo and horse-hair; the bamboo is split into thin strips of premeasured brim size.
2. The *jookdo* tool is used to produce thin and even strips.
3. The craftsman weaves the strips to form the brim.
4. After applying the oxhide glue to stiffen the brim, the craftsman must wait until it dries. Then he paints the brim on both sides with a Korean ink-stick.
5. The end of the brim is bent with a heart-shaped iron. The brim is then attached to the crown of the hat which is made of horse-hair or hair from a cow's tail. The process of making the crown is the same as that used for making the brim.
6. The finished product.

PHOTOS COURTESY OF
YOON YEOL SOO, EMILLE MUSEUM

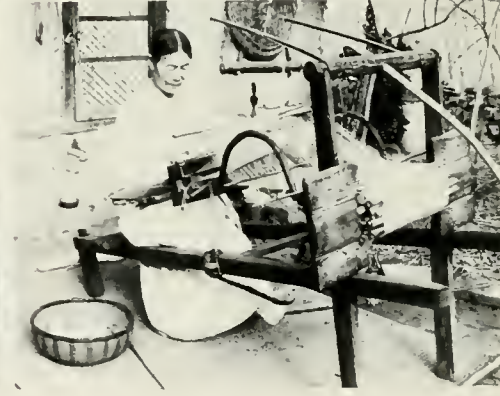


Hempcloth

Hand-woven hempcloth, the oldest and most widely used fabric of the Korean people, is stiff and coarse compared to cotton or silk. Hempclothes are frequently worn in summer and for ceremonies, funerals, and ancestral ritual services. The finest hempcloth was presented to the King as a tribute from the community. The weaver cultivates the hemp himself and accomplishes many of the complicated processes involved in preparing the material.

1. The raw hemp is steamed, peeled, split, soaked and dried several times.
2. The weaver splits the short fiber and at the same time ties it by twisting it over her leg. The twisted long fiber is then collected in a bamboo basket.
3. The reel spins the long fiber tightly as it is reeled onto the spindle.
4. The fiber is unwound from each spindle onto the square-shaped reel.
5. The fiber is then bleached with wood ash and water and rewound onto the spool.
6. The spool is inserted in the shuttle and the weaving begins.

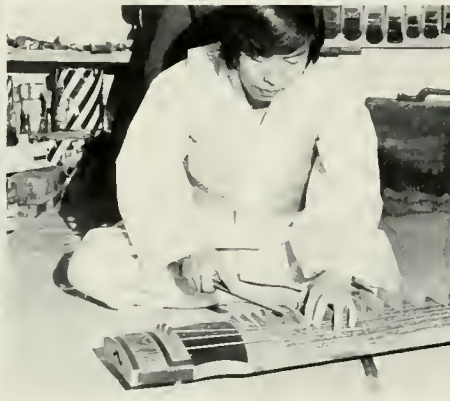
PHOTOS COURTESY OF
YOON YEOL SOO, EMILLE MUSEUM



Komun'go

The stringed instrument called *komun'go* was invented by Prime Minister Wang Sanak of the Koguryo Kingdom around the 4th century. Since then it has been included in both court orchestras and folk chamber ensembles. The instrument consists of six strings of twisted silk over a sound box made from the wood of the paulownia tree.

1. Planing the soundboard of a *komun'go*.
2. Cutting openings in the soundboard.
3. Attaching one soundboard to the other with oxhide glue.
4. Stringing the instrument.
5. Filing the frets of the *komun'go*.
6. Tying the strings in preparation for tuning.



Korean Folksong, Dance, and Legend

By Michael Saso

For Americans of Korean ancestry, folksong, dance, and legend are a cherished part of their Asian heritage. At this year's Festival, dances, songs, and legends taken from Korean harvest and fertility celebrations of spring and summer are enacted on the Mall each day.

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The origins of the rites of fertility and harvest in Korea are certainly very ancient. Burial sites from the Three Kingdoms period (37 B.C. – 668 A.D.) in south Korea have yielded evidence that the costumes, hair ornaments, and musical instruments used today were an essential part of court ritual in that early period. But the advent of Confucianism during the Koryo Dynasty (918 – 1392 A.D.) turned the upper classes away from many native forms of religion.

The rites of spring fertility and summer-autumn harvest are still preserved today as part of village celebration. The Koreans take special pride in these festivals because of a sense of continuity with their cultural past. Great heroes of former dynasties, generals, literary figures, and nature spirits "attend" the festival in the form of fancifully attired dancers. The legends of the heroes of the past are told in simple lyric song, and their telling is thought to create the culture hero's actual presence. So joyful are the songs and so heady the dances that bystanders often join in. Blessing of crops, babies, wealth, healing, and many other blessings are thought to accrue to those who attend the performance.

Women take special pride in preserving the legends, bringing their children to be instructed by the ancient tales. Humor is an important part of the performer's art, as he mixes stories of the past with wit and jokes from the present. The dance steps of the folk are the basis for stately court rituals and for classical Korean dance seen on formal occasions. The dancing is to the accompaniment of drum, flute, and stringed instruments.

The myths or epics told in the song-dance are called *bonphuri*. Usually spicy tales of a spirit, an ancestor, or a hero of the past, the characters who appear are called out by the performer as he or she assumes each identity. Elaborate

Practicing *mudangs* enter in processional, past seated *sinawi* ensemble.
PHOTOS BY RALPH RINZLER



costumes are put on to identify each spirit: *Cbit-sul nim*, the spirit of the seven stars of Ursa Major, is dressed in a beautiful white robe over a red skirt and dons a pointed white cap; *Taegam-nim*, the spirit who protects the house, wears a blue tunic with a black rimmed hat; *Jang-gun nim* is a general with a weapon, while *Pali Gunju* is a beautiful princess with her hair done up in a bun. The audience laughs in delight as each spirit appears and its story is told.

No matter what the purpose of the festival, the general outline of the dances and legendary songs remains the same. The dancers portray successively the literary spirits of the past, the martial spirits, the ancestors, and spirits of the underworld. Each of the segments of the dance-with-story is different, but the audience never tires of the legend retold, or the wit and humor of the dancers interjected between tales. The beauty of the costumes, the intricacy of the dance steps, and the joy of seasonal festival give a special value to this form of folk art from the ancient past.

Among the more poignant legends is the myth of the fertility goddess, told in spring during the planting of crops. A woman, fleeing the injustices of a cruel husband, is accosted in a field by a spirit of the soil (in some versions, by an unknown vagrant). Becoming pregnant by the chance meeting in the grain field, she gives birth to a child, and later nurses the baby in the field. The field yields a fertile crop, and the child grows up to be a fine farmer, collecting abundant harvests each year.

Another legend, in which the Princess *Pali Gunju* rescues her brother from hell, is known throughout Inner Asia. Once a king had seven children, six daughters and one son. While the boy was the pride and joy of his father, who had long prayed for a son to succeed him, the youngest daughter, the Princess *Pali*, was unwanted and was therefore married to a distant kingdom in the Mongolian Desert. In extreme loneliness and isolation, Princess *Pali* one night in a dream saw that her brother had died and that her father was heart-broken with grief. In the dream, she descended into hell and cajoled the King of Hell to release her brother in return for her hand in marriage. Then, by trickery, she escaped with her brother's soul and returned to the world of the living. During the Festival this story and many others will be told in dramatic dance and pantomime; no spoken word is needed to express their beauty.



Mudang dancer before traditional *sinaui* ensemble.

Enjoy the Festival All Year Long

by Jack Santino

Jack Santino received his Ph.D. in Folklore and Folklife from the University of Pennsylvania. He is currently a staff folklorist at the Office of Folklife Programs, Smithsonian Institution and teaches folklore courses at The George Washington University.

At the Renwick Gallery throughout the coming year, on a monthly basis, a series called "Living Celebrations" will be held in conjunction with the exhibit "Celebration: A World of Art and Ritual." Co-produced by the Renwick Gallery and the Office of Folklife Programs, the Celebration exhibit will continue through June, 1983. Brought together in the exhibit are objects from the Smithsonian's vast holdings, which are used in celebrations all over the world. Distinguished folklorists and anthropologists, including guest curator Dr. Victor Turner, conceived this exhibit as a presentation of the universal components of festivals, such as masks, costumes, musical instruments, and food. The objects are presented as parts of traditional celebrations of the milestones in social life, such as birth, marriage and death, and holidays associated with mid-winter, spring, the harvest, etc.

The program of Living Celebrations will help us to see these objects in their natural context, the way they were actually used. Based on the same philosophy as The Festival of American Folklife, perhaps best summed up by Secretary S. Dillon Ripley's exhortation to "take the instruments from their cases and let them sing," the program of Living Celebrations has been designed to complement the display of celebratory objects with celebratory events held in the Grand Salon of the Renwick Gallery. These celebrations are more than recreations; wherever possible we have arranged for groups to hold their regular celebratory events in the Renwick for the public to watch, learn, participate in, and enjoy.

The series began in March, with a St. Patrick's Day celebration on March 17th. Since then, we have featured Laotian and Cambodian New Year's festivals in April and a traditional Caribbean festival, called a Big Drum celebration in May.

On June 24, 25, and 26, in conjunction with the Festival of American Folklife, we will present traditional Eskimo music, dance, and story telling usually held to celebrate the end of the hunting season. Fifteen residents from St. Lawrence Island, Alaska, will be performing. Throughout the coming year, we will present an ancient monastic ceremony from India, performed partly in Sanskrit, a Mexican Day of the Dead, a Puerto Rican Saint's Day celebration and a Polish Christmas holiday, as well as many many others. You are cordially invited to join us.



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