

SMITHSONIAN INSTITUTION

Festival of American Folklife 1996



Smithsonian gardener Sung Do Kim
shows orchids to children at the
National Museum of Natural History.

*From: The Smithsonian: 150 Years of Adventure, Discovery, and Wonder
by James Conaway, Smithsonian Books.
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**Festival *of*
American
Folklife 1996**

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Festival of American Folklife 1996

June 26–30 & July 3–7

ON THE NATIONAL MALL OF THE UNITED STATES

WASHINGTON, D.C.

**Iowa—Community Style
The American South
Working at the Smithsonian**

cosponsored by the
National Park Service

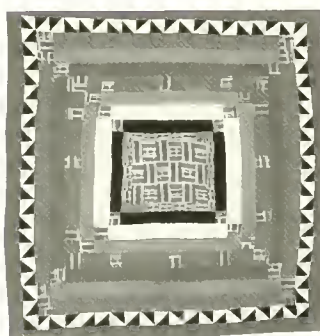
On the cover



RAGBRAI, the Des Moines Register's Annual Great Bicycle Ride Across Iowa, has become a grassroots festival on wheels. Story on page 21.

Photo © David Thoreson

Back cover



Mississippi master artist Hystercine Rankin, who created this design she calls Sunburst, teaches quilting at Mississippi Cultural Crossroads.

Photo © Roland L. Freeman

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John Duccini maneuvers a hoop net for catching Mississippi catfish and perch off the side of his boat.

Photo by Janet Gilmore, courtesy Illinois Arts Council / Mississippi River Museum, Dubuque, IA

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Blues guitarist John Lee Zeigler takes a break during a recording session in his Kathleen, Georgia, home. Photo by Timothy Duffy



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1996: A Year of Celebration

I. Michael Heyman

Secretary, Smithsonian Institution

The Festival is a good place to celebrate. Twenty years ago, in 1976, the Festival of American Folklife was a centerpiece in the nation's Bicentennial. It was three months long, with programs from thirty-five nations, every region of the United States, and scores of occupational, ethnic, and American Indian groups on the Mall, as well as touring programs in some 100 cities and towns. That Festival provided a dramatic illustration of unity on our 200th birthday, demonstrating that Americans are a diverse yet tolerant people, interested in knowing their neighbors and in joining together with them in acts of civic participation.

In 1996, questions of national unity and purpose remain with us — yet there is much to celebrate, and good cause to do so. On the state level, this year marks the 150th anniversary of Iowa statehood; on the international level, we mark the 100th anniversary of the modern Olympics; and for the nation and the world, we celebrate the 150th anniversary of the Smithsonian. Each of these anniversaries reminds us of what we value and helps set our course for the future.

Iowa is an icon of American heartland values. We imagine its main-street towns and farmlands in a peaceful vision of America, where the drama of deep personal relationships quietly unfolds — from the *Field of*

Dreams to *The Bridges of Madison County*. But Iowa is also home to agribusiness, high-tech and high-skill industries that manufacture computerized combines and fiber optics, and to high-quality service industries from education to insurance. Not without dynamic tensions and social, demographic, and occupational changes, Iowa in its sesquicentennial year does indeed foster and nurture a quiet but steadfast civic pride that turns out whole towns for girls' basketball games, propels youth into 4-H clubs, adults into volunteer fire companies and social clubs, and joins residents around a morning coffee table, on a Saturday night dance floor, or in a Sunday school. Anyone who witnessed the great floods of 1993, who saw exhausted neighbor helping neighbor, cannot be unmoved by the prevailing sense of community held by the people of Iowa. This sense of community is celebrated by the Festival program here on the Mall in the Nation's Capital. It will also be evident back in Iowa for the first Festival of Iowa Folklife on the grounds of the State Capitol Building in Des Moines in August, and in a Smithsonian Folklife recording, Iowa Public Television documentary, and educational materials growing from the Festival and distributed to Iowans in the months to come.

The Olympic Games join athletes from across the globe in the highest levels of competition and excellence. The games have included, since their inception, a cultural component, but never before as extensively as this year in Atlanta. The Centennial Olympic

“Each of these anniversaries reminds us of what we value and helps set our course for the future.”

1996 Festival of American Folklife

Games bring together excellent musical and dramatic performances, exhibitions, and artists from around the world. But most importantly, the Olympic Arts Festival highlights the American South. Southern culture was born from the interactions over the past centuries of Native Americans, European settlers, and peoples from Africa. In the South, various forms of expression have arisen and transcended boundaries of race, gender, religion, and geography. So powerful have these expressions been — jazz, blues, gospel, rock 'n' roll, civil rights songs, Southern oratory, and food — that they have come to stand for unique American contributions to world culture. At the Festival here on the Mall, we celebrate these forms of expressive culture. Later this summer in Atlanta during the Olympic Games, this program will be the core of *Southern Crossroads*, a festival of Southern culture to be mounted in the new Centennial Olympic Park — the gathering spot for some 250,000–400,000 visitors a day and literally billions more through television coverage. An Enhanced-CD Smithsonian Folkways recording with Internet connections and other educational material derived from this Festival program will reach millions more after the Olympic Games.

The Smithsonian is a cherished symbol of knowledge, a repository for treasures and national memories, a shrine of human accomplishment and natural wonders. The Smithsonian celebrates its 150th year with *America's Smithsonian* — a major exhibition traveling to twelve cities across the nation — and with television specials and minutes, a birthday celebration on the Mall in August, and a host of other exhibits, World Wide Web programs, and scholarly conferences. The Smithsonian was founded for the “increase and diffusion of knowledge” and took root in an American, democratic society as an organization dedicated to the pursuit of knowledge in the public eye, and for the public good. At the Festival, we demonstrate just how we do this, by turning the Institution “inside out,” as scientists, curators, conservators, exhibit makers, security officers, accountants, and administrators show the public how the Smithsonian works. Their work also testifies to the importance of knowledge as a basis for understanding the world, the significance of an educated citizenry, and the civic value of long-lived, high-quality public institutions.

The Festival is a wonderful way to help celebrate the anniversaries of these institutions, for like them, the Festival stands as a tribute to our own ability to speak with each other, to share our cultures and traditions, and to do so in a civil, tolerant, respectful, and enlightening way. The Festival itself is an enduring institution, and this year it marks its own thirtieth anniversary in typical fashion — by working hard to amplify the voices of others.

A Confluence of Heritage on the National Watershed

Bruce Babbitt

Secretary, Department of the Interior

When the Smithsonian was founded 150 years ago, scientists typically broke down the natural world into fragments. Each scientist working in his own narrow and specialized field saw separate species, distinct climes, and individual geologic formations, all in virtual isolation from one another. Today, we tend to see creation as a whole, and to understand the natural world as comprised of ecosystems. We think in terms of such units as watersheds, which are formed by interrelationships among the rock, water, soil, plants, animals, climate, and people. The complex interrelationship between humans and their environment gives us a sense of place and a sense of community. Knowing where we are helps us develop a sense of who we are.

This year, the Festival of American Folklife celebrates three important cultural watersheds, and the ways in which people have sought, maintained, and preserved values and identities that grow from them.

The Festival joins with The Atlanta Committee for the Olympic Games to present a program on the culture of the American South, here on the National Mall and back home in Atlanta, before a world audience, during the Olympic Games. The Olympics symbolize people from the world over coming together in common athletic and artistic purposes. Just as a watershed is fed by the confluence of numerous streams, so too does the culture of the South represent the confluence of Native American, African, and European traditions, joining together with a stream of visitors from around the globe.

Iowa, celebrating its sesquicentennial, is known as the land between the Mississippi and Missouri rivers, and symbolizes an important cultural watershed. For many, Iowa represents grassroots America, our heartland. The land and the rivers give Iowans a strong sense of purpose, and have nourished the value of community life as a centerpiece in our national consciousness.

The Smithsonian, which has grown into the world's foremost national scientific, historical, and artistic complex, represents yet another kind of cultural watershed. It collects aspects of America's heritage, documenting the ebb and flow of history over the years and across the nation, and encourages visitors to find themselves in its never-ending course.

The Festival itself, in its thirtieth year, illustrates how we, the people, can gather on our magnificent National Mall, amidst the great symbols of our free and democratic history, and annually reaffirm our sense of community by our presence and our witness. Through the Festival and our national parks, historic sites, monuments, and memorials we help visitors understand the historical and cultural tributaries from which our lives flow, and to which they inevitably return.

The Festival in the Electronic Age

Richard Kurin & Diana Parker

This year, the Festival of American Folklife seems especially timely, because it is helping celebrate several major events — the Iowa Sesquicentennial, the Centennial Olympic Games held in the American South, and the 150th Anniversary of the Smithsonian Institution. Why celebrate these occasions with a festival, and with a festival that concentrates on folklife and traditional culture?

Anniversaries tend to connect the past to the present, linking a contemporary status or relationship to a historical continuity. The Festival

does *not* aim to show visitors “how it used to be.” It *does* try to show how thoroughly contemporary people use and build upon their cultural legacy to forge meaning, and often beauty, in their lives. It is not from nostalgia that we produce the Festival, but rather out of respect for and appreciation of the manifold ways people understand and express themselves. To be sure, the songs, stories, crafts, foods, dances, worklore, and other forms of grassroots cul-

ture presented at the Festival are well worth appreciating; and they have histories enmeshed in Iowan, Southern, and Smithsonian communities. But they are no mere holdovers, or receding forms of expression on the brink of inevitable destruction. Their role and social function may have changed over time, but they are vital and important to current populations. Amana crafts and Mennonite songs, sweetgrass baskets and Cajun music, Smithsonian exhibit fabrication skills and museum tales have deep roots and continue to persist in the lives of real people. They have outlived IBM computer cards, transistor radios, the Rubik’s cube, electric typewriters, the Studebaker and DeLorean, the twist, macrobiotic diets, and other popular phenomena

once heralded as so culturally significant. Culture rooted in the people, long resonant with their daily lives, has an often-understated but amazing resiliency, even in the face of what appears to be rapid and dramatic technological progress.

To be sure, technological progress has resulted in social transformations. There is a good deal of spirited debate about whether these social changes represent true progress or genuine loss. Industrial and postindustrial technologies have devalued the economic role of the household, increased familial and personal mobility, reduced the importance of geographic proximity in the production and consumption of goods and services, and globalized all sorts of relationships. Increasingly, we witness the difficulty of maintaining family life, the absence of a sense of neighborhood in cities and suburbs, and even the loss of the work place as a locus of social interaction. Many bemoan the decline of civility and the diminution of the idea of “the public,” and argue that society as a whole is less unified and more fissiparous than ever.

Modern social thought was founded upon a geological metaphor of structure and solidarity. The institutions of family, clan, tribe, neighborhood, city, state, company, association, congregation, and nation were conceived of as the bedrocks of society upon which individual lives rested. Nowadays, institutions seem less respected and less important than they once were. Instead, individual atomism, biography and career, movement and event seem to better characterize contemporary life. We “log on and off,” “surf the net,” “tune in and out.” Boundaries are more permeable, identities shifting and flexible. The appropriate metaphor to describe the ebb and flow of

“The Festival shows how thoroughly contemporary people use and build upon their cultural legacy to forge meaning, and often beauty, in their lives.”

1996 Festival of American Folklife

ideas, movements of people, and continual change through unfolding events in contemporary social life is perhaps a hydraulic one. Fluidity, rather than stasis, is the order of the day for workers, voters, bankers, and map-makers alike.

In this world, where memory, tradition, and history are often devalued, we sorely need moments of pause, recognition, and embrace. Large-scale public events can become important symbolic occasions through which meanings are construed, negotiated, and disseminated and wherein values are asserted, re-enforced, or even discovered. The Festival serves as a totem of sorts through which ideas can be thought, understandings communicated, and feelings expressed and experienced. For the Smithsonian and its collaborators, the Festival is a wonderful moment of mass public scholarship. The Festival is a means for conceptualizing the culture of people and communities, and inspiring performers, visitors, staff, and others. It is a vehicle for bridging cultural differences for mass audiences, even for cultural healing, as Margaret Mead noted twenty years ago and as a psychiatrist and new friend recently suggested again.

During Iowa's sesquicentennial year, the Festival helps thousands of Iowans to let their fellow citizens know who they are and what is important to them. The Festival enables a discussion of Southern culture at a time, during the Olympic Games, when the world's eyes will be on the region. And the Festival allows Smithsonian workers to demonstrate their role in an esteemed institution as that institution enters a new phase of its history.

Events like the Festival are becoming more important in the coalescence of *communitas*, or self-consciousness of community identity. Rites of festivalization are to some degree replacing institution-building, and are increasingly used to fill gaps in our social life and provide defining moments for peoples, communities, cultures, even nations. This is, as we know, a mixed blessing. We understand the limitations of the Festival. It is, as we say, a low-resolution medium, diffuse, multivocal, varied, and interactive. It cannot take the place of specific, formal, detailed adjustments of

social interests. Yet the festivalization process has worked in bringing a number of Israelis and Palestinians into dialogue over the cultural landscape of Jerusalem. The Festival recently provided a key moment in exclaiming cultural self-knowledge in The Bahamas. In Ecuador, the Festival generated a new genre of interchange and display among various sectors of the population seeking balanced economic and cultural development. Domestically, too, the Festival's consequences persist in Michigan, providing the core of a strong program in cultural research, education, and training, and in the Virgin Islands in a resuscitated effort to address issues of identity and change. Folks on the Big Island of Hawai'i recently mounted a Festival program along the lines of their unifying 1989 experience on the Mall. The Festival continues to inspire individuals, as, for example, in the artistic flowering of Louisiana's Sarah Mae Albritton — who went from Festival cooking demonstrations into the restaurant business, teaching, and now painting — to the self-discovery of Edward Samarin, who found his profoundly American identity on the Mall last year as he demonstrated his Russian, Molokan heritage. We expect the Festival will have similar effects in Iowa, where it will be remounted as the Festival of Iowa Folklife on the State



A craftsman from the coastal region of Esmeraldas, Ecuador, explains how he uses bamboo to make musical instruments at a festival entitled the "Intercultural Encounter for the Development of a Plurinational Identity." Held in Quito in March 1996, the festival was organized by COMUNIDEC, a community research and development organization, and was sponsored by the Inter-American Foundation. Some forty-two grassroots organizations participated. Said Colombia Vivas, COMUNIDEC executive director, "It's incredible to believe that we live in one Ecuador, in one physical, geographic space, and that we don't take the time or opportunity to get to know each other. This event has allowed us to come together and recognize the richness of human and cultural resources that exists among the Indian, Black, and mestizo populations." The festival in Ecuador was directly based on and inspired by the 1994 Festival of American Folklife Culture and Development program.

Photo by Patrick Breslin, courtesy Inter-American Foundation

“There is something special about interacting with real people, sharing space with them and co-participating in their lives — even if briefly.”

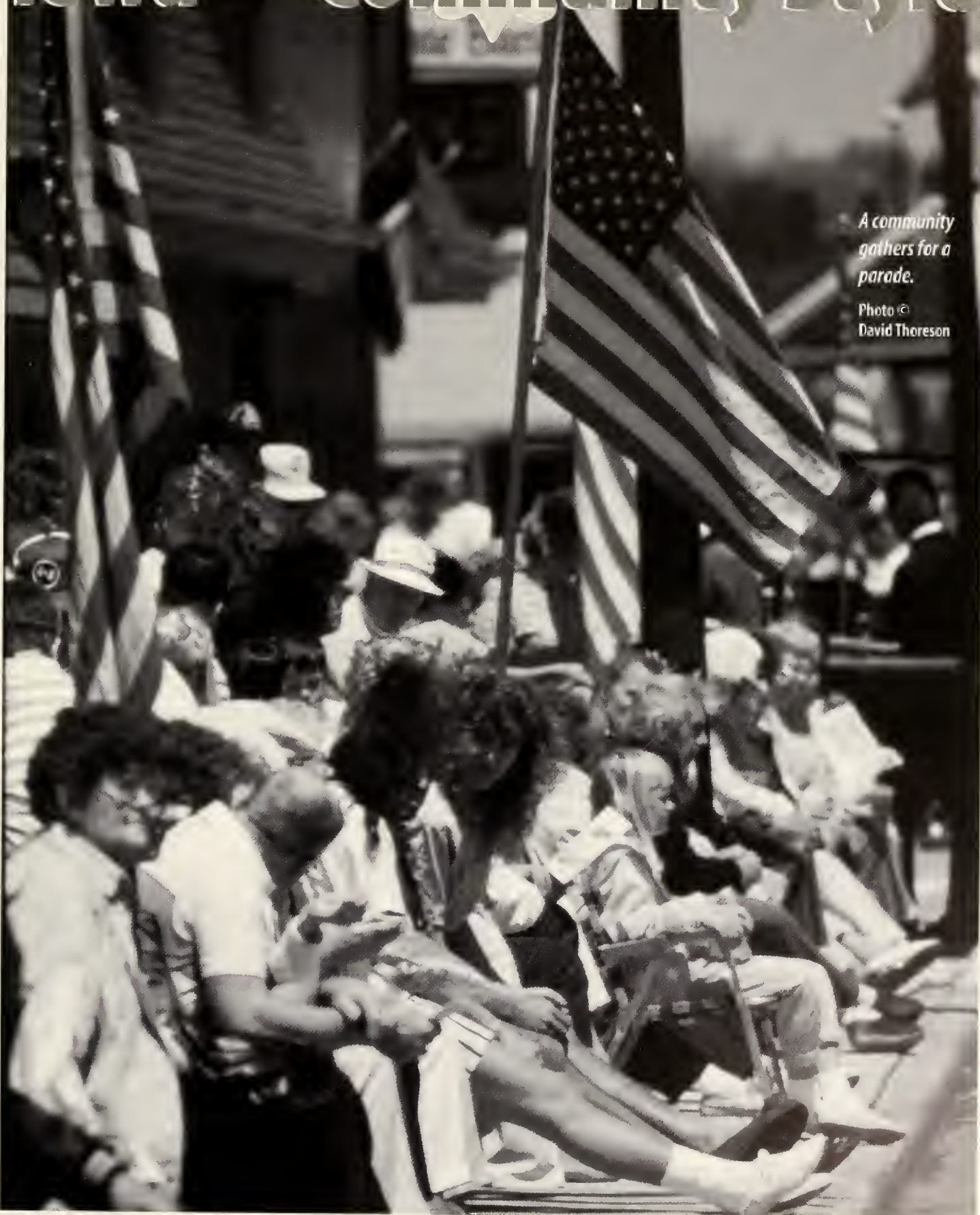
Capitol Grounds in Des Moines, in the South, when mounted as *Southern Crossroads* for the Olympic Games in Atlanta; and within the Smithsonian as well.

The Festival makes such an impact because it is, most simply, alive. Just as we have discovered with the *America's Smithsonian* traveling exhibition, real people connect with real things. There is a power associated with viewing, touching, hearing, and being in the presence of objects of natural, historical, and artistic significance. Similarly, there is something special about interacting with real people, sharing space with them and co-participating in their lives — even if briefly. Tele-experience — whether in analog, electronic, or digital form — just does not convey the immediacy and sensory impact of such an encounter.

The Festival is actively involved and invested in electronic media, new and old, in order to advance knowledge and appreciation of diverse cultural accomplishments and creativity. Through Smithsonian Folkways recordings, video encyclopedias, CD-ROMs, a new Enhanced-CD product released for this Festival (*Crossroads, Southern Routes: Music of the American South* with Microsoft), America Online sites, a virtual festival on the Internet (<http://www.si.edu/folklife/vfest>), and other means, we extend the Festival in time and space. Yet we also find limitations in these media. It is living, thinking, sensing, emoting people who are the ultimate interactive techno-biology. The Festival is a pretty good multimedia way of expressing that humanity, and of fostering, encouraging, and punctuating its interaction in an effort to contribute to the pool of cultural creativity.

Dr. Richard Kurin is director of the Smithsonian's Center for Folklife Programs & Cultural Studies. Diana Parker is director of the Festival of American Folklife.

Iowa — Community Style



*A community
gathers for a
parade.*

Photo ©
David Thoreson

Community Matters in Iowa

Catherine Hiebert Kerst &
Rachelle H. Saltzman

Iowa — Community Style has been made possible by and is produced in cooperation with the Iowa Sesquicentennial Commission and the Iowa Arts Council on the occasion of Iowa's 150th anniversary of statehood. Iowa corporate partners include the HON INDUSTRIES Charitable Foundation, John Deere, The Principal Financial Group Foundation, Inc., and Barr-Nunn Transportation, Inc.

Iowans inhabit the heart of the heartland, both physically and culturally. Iowa is central and centered — a place where the balance of the components that make up community is celebrated and nurtured. Family, neighborhood, town, school, work site, place of worship, community center, and state, county, and local fairs — these all create the networks that tie Iowans together and provide the sense of community that makes Iowa what it is today.

A Carroll County pancake breakfast in a church basement raises money for the local volunteer fire-fighting association and its ladies' auxiliary, the Fire Belles. A lutefisk supper in Bode (pop. 335) serves over a thousand people on the Thursday before Thanksgiving in celebration of a common Norwegian heritage. Associations and clubs abound in Iowa — from beer-brewing clubs, 4-H, sit-and-knit clubs, and fiddlers' picnics to groups promoting polka dancing.

The calendars of events in Iowa newspapers list activity schedules of groups such as Carson's Peace Circle of the Oakland United Methodist Church, Manning's Little Flower Study Club, the Neola Optimists' Club, Farley's Catholic Daughters of America, Bloomington's Grange, Kalona's Koffee Club, and local business organizations like the Better Elk Horn Club and the Kimballton Progressive Danes, which promote community pride and distinctiveness. Then there are the myriad committees formed to discuss, organize, and promote local and regional issues and events — everything from corn-husking festivals and the Fourth of July to guidelines for entering the local Dairy or Swine Princess contest.

We live in a time when Americans often have no positive expectations and are fearful of the future, yet yearn to belong and feel

grounded on the local level, and search for traditions that are alive and meaningful. The term *community* is used ubiquitously to communicate well-being, continuity, and hope. But in Iowa, community is more than a well-worn cliché — it is a way of life, eagerly negotiated, energetically encouraged.

Referred to by coast-to-coast travelers as “fly-over country,” the state doesn't register on the national radar except at times of disaster (the flood of 1993), during the caucuses, or when some purveyor of popular culture seeks to evoke “America” in some elemental way. The Rodgers and Hammerstein musical *State Fair*, Meredith Willson's *The Music Man*, and movies such as *Field of Dreams* and *The Bridges of Madison County* conjure up images of a pure America through examples of an Iowa that fosters the value of supporting family and community, a determined work ethic, an educated populace, morality and decency, individual responsibility, and neat, well-kept yards — and also, at times, an understated and mildly self-disparaging sense of humor.

Traveling throughout the state, a visitor feels as if she has stumbled into an extended family. Newcomers are introduced at almost any function and instantly asked about whom they might know, and about the possibility of being related to someone from Iowa. Strangers stop to ask if you need help if you're pulled over on the side of the road. Across the state, many people still read the *Des Moines Register* in addition to their local newspapers; listen to statewide radio stations like WHO, WOI, KUNI, or WMT; and follow state “ag” reports about planting conditions or weather patterns as they blow across the prairie from Sioux City to Keokuk.

Iowa is a state of small towns on a gently rolling plain. Even the metropolitan centers of Des Moines, Waterloo, Dubuque, Davenport, Cedar Rapids, Council Bluffs, and Sioux City function as clusters of towns. Houses of worship occupy many street corners; public libraries and schools are the norm; and a high



school sports team is the *town's* team. In cafés in nearly every neighborhood in Iowa, groups of farmers, business people, students, and coffee-club members gather each day at well-known but unscheduled times to discuss crop prices and political candidates, to share personal problems, plan events, play cards, or just plain gossip over plain, home-cooked fare. Coffee and cinnamon rolls, assorted pies, and the ubiquitous pork tenderloin sandwich are served nearly everywhere. Menus also vary somewhat by region, with fish available at river cafés along the Mississippi, *flæskesteg* (pork loin embedded with prunes) and *rødkål* (red cabbage) in the Danish Inn in Elk Horn, bagels and cream cheese at Jewish delis in Des Moines, savory soups at Southeast Asian gathering places in Ames, Dutch marzipan-filled pastry “letters” in the Dutch-settled towns of Pella and Orange City, German sausage in Manning, and tamales and tortillas in the relatively new Hispanic neighborhoods in Muscatine and Storm Lake. But it is not solely the selection and style of food that matter at these local eating places — it is the camaraderie, conversation, and “visiting” that they make possible.

Home-grown community music-making is vibrant and alive in Iowa. People gather in homes to make music together, in community centers or schoolhouses for dance parties, in religious settings to sing their praises, or at regional or ethnic festivals. In late spring, farmers, college students, retirees, and school teachers across the state join municipal bands and begin rehearsing for public performances held in town squares and parks all summer long. Psalms, a Black gospel group from Cedar Rapids, describe their music as “traditional gospel with a contemporary hook.” As a family group, they are deep in the pocket of tradition: their mother sang with the Zionettes, and they recently formed an ensemble for their own offspring, Children of Psalms, because, during their rehearsals, they would hear the children in the bedroom also rehearsing the songs. Much of the character of community music-making in Iowa is family based.

In Iowa girls' sports teams matter. The annual state girls' basketball tournament in Des Moines is a major event. According to basketball player Kris Larson from Newell-

Workers eat last at the annual pre-Thanksgiving Lutefisk Supper at the St. Olaf Lutheran Church in Bode. Left to right: Pastor Mark Younquist and Pastor Connie Spitzack, Norman and Rose Zeman, Emily Rolland, April Zeman, and Phyllis and Conrad Johnson.

Photo courtesy Phyllis Johnson

“Resolving conflicts and finding solutions to local, national, and international problems extend beyond politics in Iowa and reveal a commitment to widening the bounds of community.”

Fonda (a consolidated school district in western Iowa with a combined population of 1,820), “There were over 2,000 people from the Newell-Fonda area at our game.” Team-mate Jessica Jeppeson adds, “More than just Newell-Fonda people support us. People from a lot of the surrounding small communities follow us.” While basketball in and of itself enjoys great popularity throughout the Midwest, the attention paid to Iowa’s girls’ sports is unique. But the game is much more

than a test of athletic ability — the girls themselves insist on the importance of learning teamwork and having fun.

Carla Offenburger, a lifelong basketball fan and Folklife Festival fieldworker, explains, “To the young girls basketball is not a sport, or a game. Basketball is a tradition, a heritage, a festival.” Basketball also provides Iowa girls with the opportunity to develop leadership skills evidenced in the high proportion of women active across the state in business, voluntary activities, and politics.

Throughout the state’s history, Iowans have been social reformist in orientation, having enacted the first prohibition law in the country, for example, and taken a strong stand against slavery. In keeping with this heritage and a reliance on the value of local autonomy, Iowa lacks a statewide, codified curriculum for its nationally recognized public school system, preferring instead to rely on district-level initiatives for determining the quality and content of education in a specific locale.

Iowa’s political precinct caucuses embody democracy on a grassroots level. Before the presidential party caucuses, Iowans across the

state meet with friends and neighbors and even presidential candidates to discuss party platform issues. Then, on the evening of the caucuses, a cross-section of the Iowa population — from senior citizens to newly minted eighteen-year-old voters, from long-time precinct captains to mothers accompanied by toddlers — sign in, look over campaign rosters, and elect delegates to attend the statewide party conventions in schools, community centers, private homes, and civic centers. Platform proposals on welfare, capital punishment, and health care were among those brought up and discussed at the 1996 caucuses.

Resolving conflicts and finding solutions to local, national, and international problems extend beyond politics in Iowa and reveal a commitment to widening the bounds of community. From the Lt. Governor’s Committee on Diversity, which was created in response to incidents of racism in 1991, to the Peace Institute at Grinnell College, Iowans strive to talk with civility about disruptive issues. When some youths sprayed swastikas and anti-Semitic slogans on Des Moines’s Temple B’Nai Jeshurun in 1994, the entire city protested the travesty. And when the culprits were caught and convicted, their “punishment” consisted of both community service and learning from Rabbi Steven Fink about a culture different from their own.

In Sioux City, the Food and Commercial Workers’ Union works to integrate immigrants from Southeast Asia, Mexico, and Central America into the Siouxland community, offering social services, English classes, and free turkey dinners for Thanksgiving. Although the drug, employment, and interracial problems that plague the rest of the United States are certainly present in Iowa, the difference is that here, people still believe that there are commonsense solutions — that human agency is still a viable option.

Because of that belief, residents of Iowa are and have been actively involved in a vast number of voluntary activities throughout the state. When United Flight #232 crashed near Sioux City in 1989, the Marian Health Center “set up a buffet of food items for the media....

This was definitely not treatment as usual,” remember nurses Barb Small and Jeff Berens. “People brought clothes for the survivors, as did some of the department stores. Food arrived at the hospital for the staff, volunteers, media personnel, etc., from restaurants, grocery stores, and other suppliers.”

Without volunteers and their organizations, much of business, education, and everyday life in Iowa would probably cease to function. Individuals, civic associations, and philanthropic societies provide services that the paid work force and government agencies do not. Shriners ferry physically handicapped State Fair visitors in golf carts from parking lots to the fairgrounds; corporate employees volunteer in work groups to help out with fundraising events for public television and radio; state workers participate in annual food drives; religious groups take turns providing and preparing food for homeless shelters; and many people serve as volunteer fire fighters or on rescue squads. The wide range of these voluntary associations speaks to the network of relationships, of communities, in which Iowans live and work. People here are connected to other people and have a strong stake in maintaining and sustaining those relationships.

An agricultural commonwealth currently interested in promoting the economic opportunities that the state has to offer through insurance, banking, and high-tech industries, Iowa nevertheless tends toward a stable, conservative norm. And yet, as in so many states in the nation where farming has been central to their economic and social well-being, Iowa faces the challenging future of possible rural farm crises with the growth of agribusiness, the consequent decline of family farming and the social institutions that surround it, plus the growth of powerful corporate interests.

The Sesquicentennial year offers a chance to recognize the value of an Iowa that nurtures neighborliness in groups of people — no matter how diverse — who share common concerns

and hopes; an Iowa that supports the vital social fabric of relationships on the local level; and an Iowa that validates an underlying belief in the viability of democratic community — all of which have provided such a prominent legacy for the state.

This Festival program highlighting the vibrant and diverse cultures of Iowa through the excellence, knowledge, and artistry of its people offers an opportunity to observe the dynamism of community in the truest sense of the word. The Festival program also reminds us of the responsibility we all have, as Americans, to believe that our public culture and its active celebration through community are valuable and must be supported, if we are to have a future worth living for.

“Is this heaven? No, it’s Iowa.” You bet.

Catherine Hiebert Kerst is the Smithsonian curator for Iowa — Community Style. She grew up in Wisconsin and has done extensive fieldwork throughout the Midwest, especially in Danish-American communities. This year she is on detail from her position in the American Folklife Center, Library of Congress, to curate the Iowa program.

Rachelle H. Saltzman is the Iowa curator for the Iowa program at the 1996 Festival of American Folklife and for the Iowa Sesquicentennial Commission’s 1996 Festival of Iowa Folklife. She is currently director of the Iowa Arts Council’s Folklife Program. Saltzman has worked as a public folklorist in Delaware, Florida, New York, Pennsylvania, Tennessee, Virginia, and now Iowa.

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Iowa: A Civic Place



Every year the Iowa State Fair begins with a parade from the State Capitol to the fairgrounds on the outskirts of Des Moines.

Photo by Jim Day

David M. Shribman

A handful of people are standing in a soybean field, around a giant John Deere tractor. In the center is a presidential candidate. This is the Iowa you know — a staging ground for presidential campaigns, a political theme park out there someplace south of Minnesota and east of Nebraska, full of corn and stuffed pork chops and roads that seem to come to a perfect 90-degree angle on the prairie. In years divisible by four, Iowa is jammed in center stage. Otherwise, you hear little about it.

There's some justice to that. Said Richard, Lord Acton, Oxford educated, reared in Rhodesia, married to an Iowan, and a sometime resident of Cedar Rapids: "My theory is that America is like an airplane with its wingtips in New York and Los Angeles.

Iowa—Community Style



Those extremes plunge and soar, but the body in the middle stays relatively stable, and Iowa is in the middle of the middle.”



Iowa hosts the first important political milestone of the presidential election year: precinct caucuses. These events, populist but not really democratic, are a combination of church fellowship dinner, cattle auction, quilting circle, camp meeting, encounter group, and preliminary hearing in a criminal trial. They occur on a Monday night, usually in stinging cold and under cover of snow. They're sociable events: Neighbors get together in fire halls, school basements, and people's homes, talk about their preferences, declare one another fools or Communists, separate themselves into corners, and vote by ballots.

Iowa is, at its core, a civic place. At the heart of the caucuses' prominence is a simple notion, appealing to the heart but at base utterly preposterous: that some magic formula of agronomy, geography, geology, divinity, demography, maybe — who knows? — even sorcery has rendered Iowa the absolutely perfect proving ground for the country. “Alabama is the South, the North is the North, and California is California, but Iowa is America,” Bill Wundram of the *Quad City Times* wrote not long ago.



Iowa is also a place of great distances. In the middle of the last century, 30 million acres of tall-grass prairie filled the state; now there are but a few scattered acres. Some 6 million acres of forests covered Iowa in 1830; only a fraction remains. “Iowa in its primitive state was ideal for wild creatures, but not for civilized man,” reads a 1927 account of Iowa wildlife. “Therefore the latter — as he has indeed endeavored to do with all the world — has sought to adopt primitive Iowa to the service of his needs and desires.”

Today, you can stand at Living History Farms, at the edge of the western sprawl of Greater Des Moines, and relive the rhythms of old Iowa. There is a cornfield planted with seed dating to 1900 and plowed with horses, along with the sort of bark lodges that the Ioway Indians used in the 1700s, when Iowa was still overrun with buffalo. But if you listen carefully, you will hear the sound of trucks roaring along the interstate, going to Minneapolis, Omaha, and Kansas City.

“This is a place that works,” said Frank Conroy, who wrote *Body and Soul* and directs the Writers' Workshop at the University of Iowa. “If the plumber is more than 15 minutes late, he apologizes profusely. The dollar goes about twice as far as it does in Boston. I live on a pretty, tree-lined street. My child walks four blocks to public school. The public library is breathtaking. People are nice. It is every cliché you have ever heard of, except it is true.”

Iowans are, in a word, civilized, in part because the state is a civilized place. It has no wild outbacks, as Wisconsin and Minnesota have. It has no wild tradition, unless you count the hollers at the women's basketball games at the University of Iowa.



Iowa defies logic and some economic principles: It is a place where money trickles up — from, of course, the ground. “Everybody in this state is dependent upon the land in some way,” said Mary Swander, who teaches at Iowa State University and whose great-grandparents homesteaded in western Iowa. “As a professor, I'm dependent upon the state's economy. Storekeepers and merchandisers are dependent upon it, too. If the farmer doesn't come in and buy nuts and bolts in the hardware store, the hardware store goes out of business.”

Ma-ka-tai-me-she-kia-kiak, an Indian known to the whites as Black Hawk, once said the land “never failed” the Indians, adding, “We always had plenty, our children never cried from hunger, neither were our people in want.” Jeff Bruner of the *Ames Daily Tribune* gives a more modern look: “In Iowa, the dark, rich soil reduces just about every other piece of ground in the United States to the status of mere dirt.”

Yet the land, like the winds, is fickle. There



In January 1992, Prasong "Pak" Nurack, in the cook's apron, and Friends of A Taste of Thailand celebrated the successful campaign to save the restaurant from the urban renewal wrecking ball. Photo by Bob Mandel

A Taste of Thailand: Serving the "Publics"

Dan Hunter & Patrick McClintock

Have you ever seen a bird fly backwards? What is the cause of the current farm crisis? Are you able to touch your toes? Whom will you vote for? A Taste of Thailand restaurant in Des Moines conducts polls on all sorts of topics.

Thai natives Prasong "Pak" Nurack and Benchung "Beni" Laungaram, his wife, opened the now-popular restaurant in December 1983, in an abandoned auto repair shop, repainted bright yellow. "So the publics will know we are here," said Prasong. It may be the only restaurant in the world with a home-made voting booth.

The quixotic polls and the delicious Thai food have made A Taste of Thailand a place to meet candidates for every office and a mandatory stop for presidential candidates — from Al Haig to Paul Tsongas. Journalists

from the *New York Times* to the *London Times* stop by for conversation. In 1988, C-Span broadcast a discussion between restaurant patrons about the caucuses. Television crews from many countries and other networks swarm in with lights and cameras.

After the lights and cameras depart, A Taste of Thailand's service to the community continues. On the statistically coldest day each year, the restaurant sponsors the International Hot and Spicy Food Day. For many years, it also sponsored the Free Speech Award, to increase awareness of the First Amendment. In addition, Prasong and Benchung have welcomed visitors from all over the world to observe American-style democracy. Prasong has a simple explanation: "We are here to serve the publics."

Dan Hunter is a Des Moines songwriter, playwright, and political satirist. Patrick McClintock is a writer and political activist. They both love Thai food and together organized the Friends of A Taste of Thailand

is a randomness to nature and to the farmer's life. Corn and soybean harvests were poor in 1993, bountiful in 1994, and weak last year. Spring rains made plantings late — or canceled them. Perhaps as many as 200,000 acres weren't planted. Then it became deadly hot in August, mischievously cold in September. Corn harvests were about half of 1994's levels.



And so that is it. Iowa is about the land and nature and people and taking pride in what we do with our lives. But it is also about gorging yourself on blueberry strudel in Pella, on three kinds of sausages in Amana, and the very best fried pork-tenderloin sandwich in the world. It is about remarkable steak houses, each with no windows: Jesse's Embers in Des Moines, Lark Supper Club in Tiffin, and Rube's in Montour. It is about a state university with a football team with 73 players who each weigh more than 200 pounds — and a marching band with more than 240 musicians.

And, oddly enough, Iowa is about Herbert Hoover. "My grandparents and my parents came here in a covered wagon," Hoover once said in West Branch, where he was born in a two-room cottage in 1874. "In this country they toiled and worshiped God. They lie buried on your hillside. The most formative years of my boyhood were spent here. My roots are in this soil. This cottage where I was born is physical proof of the unbounded opportunity of American life."

This is the essence of America. This is the essence of Iowa.

David M. Shribman, a non-Iowan Pulitzer Prize-winning author, is an assistant managing editor, columnist, and Washington bureau chief for the Boston Globe.

This is a shortened version of Shribman's article, "Iowa: A Civic Place," which appeared in the January 21, 1996, issue of the Boston Globe Magazine. © 1996. Reprinted courtesy of the Boston Globe.

Iowa Small Towns



Pickup trucks are parked outside a café in Anthon, where farmers meet for breakfast and morning coffee. Photo © David Thoreson

Tom Morain

“...Jefferson 20, Perry 7. It was Ames over Marshalltown, 42-6. Lake City 14, Rockwell City 13. Lamoni 20, Leon 0. Winterset shut out Indianola 13-0....” And on and on the scores continue in a geographic litany every Friday from football through basketball and into spring baseball season. From these radio broadcasts Iowa children learn the names of towns before they have any idea where the communities are. Unlike the elitist weather report that acknowledges temperatures in only the major cities, as if there were no weather in the small towns, Friday night sports scores are the great leveler: any town that can field a team earns the right to march in the parade. And so the list goes on. “...Fort Dodge 21, Mason City 6. Panora-Linden 14, Dallas Center-Grimes 0. Storm Lake 15, Cherokee 12.”

The highway map of Iowa today reflects the modes of transportation of Iowa's frontier days in the latter half of the nineteenth century. Local traffic was by horse and buggy; travel between towns was usually by train. In the railroad-building frenzy of the 1870s and 1880s, Iowa towns were locked in a life-and-death game of "musical chairs": any town not on some rail line when the building stopped was doomed. Railroad executives knew it and played off neighboring towns against each other to extract local bonds, rights-of-way, and land grants, until

the countryside was honeycombed with branch lines and whistle-stop stations.

For survivors, the prize was a near-monopoly on the trade of the farmers who lived within four or five miles. Iowa's counties were laid out so that even those in the farthest corner could get to the county seat and back home again within a day's buggy travel, but a day-long trip was too much for routine supplies and the mail. Small towns were distribution centers where farmers came to buy what they needed and to sell their cattle, other livestock, and grain. Farm wives literally traded their eggs and butter at the general store for credit toward their purchases, a practice still reflected in the term *retail trade*.

Small-town merchants, however, never enjoyed the perfect monopoly on the local market to which they assumed they were entitled. As early as the 1870s, mail-order catalogue companies like Montgomery Ward and Sears Roebuck led doomsayers to predict the imminent demise of small-town retailers. The rise of chain stores in the 1920s prompted small-town merchants to urge legislation to tax businesses by the number of retail outlets they maintained.

It was the automobile that sounded the death knell for the smallest villages. Beginning in 1909, the Model-T Ford provided farmers with a dependable and inexpensive alternative to the horse-drawn buggy, and farm families quickly took advantage of it. They drove past the smallest towns to the larger stores in the county seats, and they abandoned their rural churches for the town churches with their choirs and youth programs. They voted for school reorganizations and bond issues that constructed high schools to which their sons and daughters could not have practically ridden by horse and buggy but could



Small-Town Newspapers: Iowa Communities in Print

Jay Black

Almost all Iowans, it seems, have access to national and international news via the TV set. But what about the goings-on right in their back yard — in their neighborhood, small town, local school, or city council? Small-town newspapers fill this important gap in information for thousands of Iowans living in rural areas. The local newspaper is their neighborhood in print, and it chronicles the life and history of their community.

Newspapers are often the oldest businesses in town, and ownership can span more than a decade, even several generations. Of Iowa's 340 newspapers, 299 are small-town weeklies. A good example is the *Enterprise Journal* in St. Ansgar, a town of 1,100 people in north-central Iowa. It was started in 1878 and is still going strong.

For people in St. Ansgar, "The E.J." is such a part of their lives, family, and sense of place that they think of it as *their* newspaper. "There is not another business in town [in which] people feel they have the right to tell the employees how to run their company," said a staff member. "The people around here feel they have a stake in

this newspaper — that they own part of it. Our paper helps define our community and reflects what we do and how we live."

Like no other business, small-town newspapers give a community a sense of place and continuity.

Jay Black is a freelance newspaper reporter and photographer from Clear Lake, Iowa. He and his wife, Ruby, operate North Shore House, a bed and breakfast on Clear Lake.

Iowa—Community Style

commute by car or public school bus.

As transportation and roads continued to improve, farmers and even small-town residents themselves discovered that a shopping trip into Des Moines or Cedar Rapids or some other nearby city wasn't so difficult. Shopping malls, Kmart, and then Wal-Marts lured away more customers from the small-town stores. And the declining farm population, the predictable result of a century of labor-saving farm machinery, continued the erosion. The farm crisis of the 1980s took a heavy toll on the towns that depended upon the farm economy. From 1983 to 1993, Iowa towns with fewer than 2,000 people lost 2,500 businesses.

Yet, while they may think of themselves often as having been under a long siege, small-town residents continue their fierce hometown loyalty. The younger generations may leave for college and seek their fortunes elsewhere, but high school reunions, weddings, anniversaries, and funerals still draw them home.

Two factors make critical contributions to the unique culture of the small town. For one thing, residents relate to one another in many different ways. They may have been classmates and teammates. They may worship together on Sunday morning. They share a continuous sidewalk. Their children date. They vote on the same local bond issues. They shop at the same stores. They know each other's parents. They pay taxes to the same school district. They see each other at the local café. They depend upon each other for the upkeep of city parks, the swimming pool, the storm sewers, and the cemetery. They save and borrow at the same bank. They all benefit when a repairman knows his business. They belong to the same service clubs and fraternal organizations. They are friends and neighbors. Small towns fold layers and layers of relationships back upon each other.

They also share the same stories; there is a collective memory. Newcomers remain outsiders until they understand the local nuances in the story about the boys who chained the police car to the popcorn stand or whether it was good offense or good defense that put the 1956 girls' basketball team into the finals of

the state tournament. Why did Mrs. Kitchell not leave her house for the last seven years of her life? Each town has its own mythology, and those who know it carry their citizenship with them wherever they go.

A second factor that strengthens the local ties of small-town residents is the realization, at some level of consciousness, that their own welfare is ultimately tied up with everyone else's. The town represents a miniature cosmos. No matter how much an individual prospers, he or she has no better fire protection than can be provided by the local force, a fire department that in most cases depends upon volunteers. No matter how well your daughter plays the clarinet, the band is the product of the community. And if you want her band to look good, you'll sign up when the band parents need volunteers to serve the pancake suppers that raise the money for uniforms.

And while enlightened self-interest, not altruism, may well motivate the incredible volunteer efforts that sustain small-town life, the result is often a proprietary attitude toward the community: this is "my" town because I have helped to make it what it is.

The word *politics* comes from the Greek *polis*, or "city-state." Politics was about life in the *polis*, the opportunity to be seen and heard by fellow citizens and to play a part in public life. For ancient Athenians or Spartans, life outside of their *polis* hardly qualified as human. Modern Iowa small-town residents might not go that far, but they understand the sentiment.

Tom Morain was born and reared in Jefferson, Iowa (pop. 4,292), where his father and brother have edited the local newspaper for sixty years. Morain is a cultural historian who is currently the administrator of the State Historical Society of Iowa.

Hogs & the Meaning of Life in Iowa

Richard Horwitz

In the spring of 1995, the President of the United States visited Iowa. The occasion was a conference on rural life, the sort of event that might be used to wax quotably about the heartland, rugged individuals, and other pastoral pieties. Orators have done so since the days of Thomas Jefferson and have continued well after most Americans — among them, most Iowans — moved to town and took jobs behind a counter or a desk. But there was reason to worry that the President's photo opportunity might get uncomfortable. He would be met by citizens rallying to protect family farmers from "vertical integrators," the large, high-tech, multinational operations that already dominate poultry and have set their sights on pigs. With statutes that are perennially reconsidered, the state of Iowa has long been hospitable to family farms, which diversify by raising hogs, and relatively inhospitable to factory farms, which diversify by trading grain futures, patents, and packing plants. Cliches about yeomen or imagery drawn from "Little House" would hardly calm passions. Iowa senator Tom Harkin did his best, introducing the President with a joke: "No one should be allowed to be president, if they don't understand hogs." Most everyone laughed, though likely for varied reasons.

Iowans are used to kidding about the state's most infamous products, corn and its four-legged incarnation, hogs. In tourist shops, next to the joke postcard with a thirty-foot ear of corn on a flat-bed, you can see ample evidence of self-deprecating Iowa humor. There are "hogs 'n' kisses" T-shirts, coffee mugs, and hand towels, sow pin-up calendars, and other swine-laden memorabilia with "Greetings from Iowa." Iowans, including people with a serious stake in "pork production," are as amused by swinalia as anyone else.

One way to explain the fascination would be to recognize that Iowa and hogs simply do have a special relationship. Since World War II, Iowa has been the center of the "Swine Belt." About two-thirds of all the pigs in the United States are raised on family farms within 200 miles of the state capital. Des Moines is also home to the National Pork Producers Council, which financed the ad campaign that slid the expression "the other white meat" onto America's common tongue. They could bury you in statistics showing that Iowa hogs help balance the U.S. trade deficit, boost employment, and feed the world.

Swine are, among other things, miraculously efficient converters of grain to meat. Hence, too, they help farmers hold grain off the market — "add to its value" by eating it — until the price improves. Then, as the saying goes, "the corn walks itself to market." Since grains seldom fetch their production cost, that fatal walk up a loading chute onto a jerry-rigged pickup or a fleet of multi-tiered semis helps keep food affordable and agriculture solvent.

Hog carriers bounce across a vast grid of farm-to-market roads, headed for meat-packing plants "in town" that hitch farms through pork to the wider world. For most of the past century, "town" could be just about any place with a decent water supply. Iowa is the only state with excess capacity, meaning that large packers still maintain little buying stations off on gravel roads. They signal an open market for the occasional goose-necked-trailer load when the price is right or cash is short.

Under current circumstances raising pigs is one of the very few ways left for a young person to start farming. You do not need much more than a small piece of ground, a couple of modular buildings, a tractor, and a grinder to tow behind. With thorough planning, six digits of credit, and hard work, you might be able to make a go of it. Not surprisingly, given the nurturing that sows and their pigs require, women have been especially prized around the farrowing house. You still



Pig farrowing, above, is demonstrated at the 1995 Iowa State Fair. Photo by Rachelle H. Saltzman

Jayne Berglund, left, holds a baby pig in the farrowing house at her family's farm near Kalona.

Photo by Richard Horwitz

to embrace hog culture less closely. For example, the ratio of pigs to people and their concentration on the land is actually a lot higher in the Netherlands, and Denmark is the world's leading pork exporter. But you could easily travel those countries without noticing. Their joke T-shirts sport clogs and Kierkegaard rather than pigs.

There probably is no simple explanation for the difference.

Traditions are like that, composted from garden-variety realities, hard and soft, silly and sad, new and changeless over the years. Probably farmers, the folks who share daily life with hogs, know that culture best. Lessons about birth and death, tenderness, impatience, and the value of a dollar are apt to have been first gained working for a ribbon with a 4-H litter. Tales are swapped about the infuriating ability of at least one sow in every group to bark and jump at the most inopportune moments. Some herders develop a bias for belted Hamps or Durocs, but nearly everyone has learned to spot a good market hog. Learning requires a mixture of sculpture appreciation and market prediction that has made celebrities out of the best stock-show judges. And nearly everyone knows the fear that comes in hearing about a pathogen outbreak in the neighborhood. Nights are spent in sleepless worry or taking turns with a

might be able to schedule chores around carpooling the kids and other part-time jobs. Pieties aside, raising pigs in this part of the world remains close to a democratic art.

So, Iowa hogs are an essential part of family farming, small towns, the pricing and transportation systems, and the landscape. They also show up on the dinner table. Nearly everywhere you go, you can grab a "brat" or a tenderloin sandwich the size of a competition Frisbee. And many a pie- or pastry-maker still claim that the key to flaky crust is lard. Of course, observant Muslims, Hindus, Jews, and vegans disagree, but there is no denying the material significance of hogs in Iowa.

Much the same could be said about their material significance in other places that seem

spouse on hourly trudges to the farrowing house through drifting snow. Amidst the scares, the tedium, the ups and downs, there is always the clang of lids on steel self-feeders telling you that you are home.

Of course, Iowans who work less directly with pigs — buyers, butchers, feed dealers, equipment manufacturers, employees and kin — like those who work in office towers and bed in urban apartments, have fewer pig tales to tell. But they, too, know about a distinctly porcine cultural surround that will certainly change. The specific way that hogs have been raised, the taste of consumers, and the demands of companies that link one to the

other have been extremely dynamic, possibly no more so than they are today. At stake are hard decisions about economy, ecology, and quality of life, about the edge between adaptation and loss. A measure of understanding, respect, and maybe good humor will be useful on all sides.

It might not be wise to insist that presidents understand hogs. But it is worth encouraging

Richard Horwitz is a professor of American studies at the University of Iowa. He is completing a book (for Westview Press) based on the "other job" he has held part time for the past fifteen years as a hired hand on a hog/grain/cattle farm in southeast Iowa.

Iowa Women on the Farm

Phyllis Carlin

On July 22, 1995, a hailstorm severely damaged 960 acres of corn and soybeans on the Mehmen's northeast Iowa farm. Three days later Karmen Mehmen surveyed the damage.

"... The debt we have on this, I don't know if I can handle [it]. How am I going to live until the end of the year? They can't continue to borrow me money on a crop I don't have."

Crisis on the family farm sets in motion rituals that communicate the strong presence of community within an agricultural neighborhood. Seventy people visited Karmen, Stanley, and the three children the day after the storm. Friends, neighbors, clergy, hunters, former employees, and members of their card club came to offer encouragement, bring food, help repair a grain bin, and express concern. Karmen sees the community



response as similar to support given at the time of a funeral: "A church lady brought a cake. Our minister's been here twice. And you know when people are around, then you get to talking about other stuff, and you kind of get off of it a little bit."

In subsequent months Karmen, as the farm's accountant, pursued a disaster emergency loan (for which the family ultimately did not qualify), switched banks, refinanced operating loans, waited for the actual losses to be tallied at harvest time, and tried to

cope with the uncertainty of economic recovery. Her response to the hailstorm expresses the voice of the farming culture: "This is what we do. We risk it. And sometimes you lose."

Phyllis Carlin, Ph.D., is a professor of communication studies at the University of Northern Iowa. She conducts ethnographic studies of rural life, focusing on rural women's narratives.

Karmen Mehmen surveys the family's corn crop after a hailstorm hit their farm near Waverly.

Photo by
Phyllis Carlin



A Rolling Festival in Iowa

Chuck Offenburger

We may not have major league baseball or NFL football in Iowa, but I'm always proud to remind people that our state is certainly big league in one sport — bicycling, of all things.

We realize that you may know us best for our corn and hogs, but there are people around the world who will testify for us — bicycling doesn't get any better than the way we do it in the last full week of July each summer.

That's RAGBRAI week, when for twenty-three years now cyclists have been coming from all fifty states and usually a dozen other countries to take part in the *Des Moines Register's* Annual Great Bicycle Ride Across Iowa. It's a rolling folk festival that showcases life in Iowa in such a fun way that the riders come back year after year, making this the oldest, longest, and biggest touring event in the world. Who'd ever have thought in Iowa, huh?

The RAGBRAI story started in 1973, when two of my colleagues at the *Des Moines Register*, columnist Donald Kaul and copy editor/columnist John Karras, decided they'd try to ride their bikes "coast to coast" from the Missouri River to the Mississippi. Remember, that was very early on in the bicycle boom, and Kaul and Karras, new at it themselves, weren't all that sure they could complete such a long ride. Almost as an afterthought, they invited any readers who were interested to join them.

The two of them were astonished, upon arriving in Sioux City to start their trek, to find 300 other adventurers ready and waiting for them! And one of those was eighty-three-year-old Clarence Pickard, a retired farmer, teacher, and Peace Corps veteran from Indianola.

"Mr. Pickard," as he suddenly became known to the whole state, pedaled along ever so slowly on an old Schwinn woman's bike, while wearing a long-sleeved flannel shirt, long trousers, high-topped black tennis shoes, and a silver pith helmet. The story that *Register* readers were grabbing for each of the next six



RAGBRAI, the Des Moines Register's Annual Great Bicycle Ride Across Iowa, occurs during the last week of July.

Photo © David Thoreson

“We realize that you may know us best for our corn and hogs, but there are people around the world who will testify for us — bicycling doesn’t get any better than the way we do it in the last full week of July each summer.”

mornings was not so much whether the two forty-year-old columnists could make it all 412 miles to the finish in Davenport, but rather whether Mr. Pickard would. And he did!

More than 150,000 people have now ridden in RAGBRAI. We do our best to try to limit the crowd to 8,000 each summer, but it usually is about 10,000. The route is different each year, averaging 469 miles.

Bicycle clubs have formed among the riders over the years, and groups of friends often come as teams. Their team names reflect the fun — Harlan Huff ‘n’ Puffers, Team Skunk, Rim Rollers, Team Road Kill, Blasters, Team Graffiti, Team Plunger, Team Gumby.

Iowa communities, realizing that an overnight stay by RAGBRAI can mean more than \$250,000 being spent in their towns, go all out trying to be selected as host towns. They outdo each other in offering street dances, concerts, and the best pork chops, corn on the cob, pie, ice cream, and lemonade.

Several of us are involved in choosing the host towns. We map out a route in December, then keep it a secret until we go drive it in February, with our safety coordinator assigned by the Iowa State Patrol helping us make sure the roads we’ve selected are safe. Then we ask the Chambers of Commerce in the eight towns we’ve picked if they’ll have us — and they’ve always said yes.

For Iowans across the state along the route in those communities where bike riders travel that year, RAGBRAI is a significant event. This is where the importance of Mr. Pickard to RAGBRAI’s success and growth cannot be overstated. When he was able to complete that first year’s ride, along with 114 others, it sent a message far and wide across Iowa — that you didn’t have to be a strapping young athlete to ride your bike across Iowa. Anyone can do it.

Chuck Offenburger, besides serving as co-host of the Iowa bike ride, is one of Iowa’s most popular journalists. He has written the “Iowa Boy” column regularly for the Des Moines Register for nearly twenty years.

Meskwaki Culture

Don Wanatee

Within the vast Great Lakes region and in another area east of the St. Lawrence Seaway lived a tribe the U.S. government called the Sac & Fox. Many of the Algonquin-speaking tribes in this region succumbed to the rapid advance of Europeans who were seeking riches and land, often making treaties or creating wars by setting one tribe against another, and finally colonizing the tribes into their present-day enclaves — reservations and cities. Some tribes have all but lost their identities and most of their lands; and the socio-linguistic and ethnoreligious patterns, once the hallmark of all American Indians, have all but vanished as many people migrated out of their communities to the major population centers. It could be asked, how can any nation survive with half of its people gone?

In the central part of Iowa, among the major industrial and agricultural communities, reside the Meskwaki or, literally, the Red Earth People. They were once closely associated with the Sauk, Mascoutan, Shawnee, and Kickapoo, who controlled most of the southern region of the Great Lakes.

By the early 1600s, the Meskwaki were identified in the Detroit area. Moving to the Green Bay region, they set up their villages, planted their corn, beans, and squash, raised their children, made war against the French, and moved on to the Mississippi River. There they established villages along its tributaries as far north as Ft. Snelling and south to St. Louis. By 1848, all nations west of the Mississippi River, in the territorial region out of which the



state of Iowa was created, were removed to Kansas, with some taken to the Oklahoma Territory. Only the Red Earths remained, perhaps by divine intervention and with the permission of the newly formed state called Iowa ("this-is-the-place").

It has been told by the elders that an understanding was reached with the United States and Iowa that this small tribe would stay in Iowa. Under the terms of the agreement, 1) the Meskwaki would live in peace and not trouble anyone; 2) the Meskwaki would only use friendly means to find a way to remain in Iowa by purchasing land; 3) the Meskwaki would not seek help from either the State of Iowa or the U.S. government, financially or in any other way, to buy land; and 4) they must obey all laws of the state and pay taxes on any land(s) purchased. Most of the Meskwaki lived hidden along the tributaries of the Mississippi until July 13, 1857, when the first eighty acres were sold to them by a Mr. Isaac Butler along the Iowa River, where the present Pow Wow grounds are located.

In the early 1850s, the people of eastern Iowa circulated a petition requesting that the Meskwaki be allowed to remain in Iowa. The

A color guard opens the ceremonies at the 80th Annual Meskwaki Indian Pow Wow in Tama in 1995.

Photo by Catherine Hiebert Kerst

legislature introduced a bill in 1856 and passed it unanimously. Within the year, the Meskwaki began to conduct their religious ceremonies in earnest in order to acquire funds to effectively “own” land in Iowa (at the time gold was the only legal tender in Iowa). Each clan took part in the ceremonies, and within a short period of time the Meskwaki had received a blessing from the Creator. By that very act, they are still living in Iowa today.

The Meskwaki continue to maintain their ties to the past, to their language, and to their spirituality and religion. Communication between the generations is key to holding on to customs and traditional ways. According to Priscilla Wanatee,

“Communication between the generations is key to holding on to customs and traditional ways.”

Growing up on the Meskwaki Settlement allowed me to visit and talk and learn from my grandparents. Every day was interesting and I learned something new, and now I wish I had asked the elders more questions about the culture, but it was the practice, a code, of not asking questions but only to listen to the vast wealth of knowledge. Sometimes when the children would be attentive to their elders, they would often go way into the night telling teaching stories, and when the children were getting tired or fidgety, the elders would start telling jokes or funny stories. Most of the things my mom and grandmother told me were things concerning the raising of children and other duties and responsibilities of caring for a child. Today, we still carry on the practice of a naming ceremony for a newborn child; the baby’s name is determined by the father’s clan affiliation, or in the case of a member of another tribe, the mother’s clan names can be used. The child’s name is picked and used so that the Creator will know and identify the “new human being” as part of the earth, and the name is intended to protect the baby’s spirit while very young and living on this earth. The

baby’s family then is responsible for the baby-child’s well-being by worshipping and praying to the Creator by using the sacred tobacco.

The newborn infant is treated with respect and spoken to as a little grown-up person not yet fully developed. We speak [to] and treat them gently and firmly and never lie or mistreat them; we don’t make any negative remarks about their person or spirit, or anything they may cherish. We consider them as sacred, and at that early stage in life, their spirit is vulnerable and may leave because the infant is being mistreated. Sometimes the baby will cry a lot or become ill [without anyone knowing] and eventually die. I suppose it could be considered as a sudden-death syndrome. I did things like whenever one of my babies sneezed, I would make a sound and act like I was sucking or catching their sneeze, thereby preventing further discomfort. One of the teachings from the elders [that] may seem overly strict but [is] necessary in our culture is when a girl reaches womanhood, special care and activities need to be done privately. During their monthlies, they are restricted from eating with the family during mealtimes or cooking on the stove, touching any sacred objects or attending any religious activities being conducted by the clans. Only by protecting and cultivating the time-honored traditions can an Indian nation survive [and] hold their religious beliefs as being pure and sacred. Our parents, grandparents, and all our relatives have taught us all they can, and I am only telling some of the things I learned.

Don Wanatee is a Meskwaki administrator who works for the Sac & Fox Tribe of the Mississippi in Tama, Iowa.

They Sing, Dance & Remember: Celebrations in Western Iowa

Cynthia Schmidt

The sense of community is durable in Iowa towns where the people are conscious of the importance and beauty of their traditions, some of which have been unbroken for over a hundred years. Festival time brings these traditions to life, transforming and re-creating them in the spirit of western Iowa.

German immigrants in Manning, a small farming community of about 1,500 people, came mainly from the Schleswig-Holstein area. In 1891, sixteen men organized an a cappella singing group called *Liederkrantz*. Today the group's concert of German songs is the highlight of Manning's elaborate German Christmas festival, *Weihnachtsfest*.

On the opening night of *Weihnachtsfest*, the first Friday after Thanksgiving, all the lights are turned off on Main Street, and Father Christmas leads a parade of caroling children. A burst of fireworks lights up the town, and with loud cheers and the drama of people depicting holiday scenes in the "living windows" of storefronts, the season comes alive. The making of ice sculptures and gingerbread houses begins, and everyone delights in the aromas in the streets of German foods cooking — *bratwurst*, *pfeffermuesse*, and *fudgeons* (fritters). Hundreds of these pastries (fried doughnuts with currants, rolled in sugar) are made according to the Schmidt family's German recipe in a traditional divided iron pan. Children participate in dance performances and puppet theater (featuring a Martin Luther puppet).

Liederkrantz was organized "to cultivate and cherish companionship and sociability," according to a 1931 newspaper article. President Arthur Rix, age eighty-eight, is proud of the fact that his father, a charter member, was also



president, in 1895. Mr. Rix remembers that on hot summer nights, when he was a young boy, the singers would open all the windows during rehearsal, and everyone could hear "the high tenor voices come right down Main Street." In allegiance to their adopted country, the *Liederkrantz* organization disbanded in 1939 at the beginning of World War II, but they continued to furnish music directors to the town. Arthur Rix helped them reorganize in the late 1970s with six members from the original group and second- and third-generation members who worked diligently to learn German. They have retained some of the music from early concerts such as "Wanderlied" but arrange German songs for four-part a cappella singing as well. Like the original group, they sing throughout the Midwest, they also now publish a newsletter, *Die Meistersinger*. Their music has enriched the community of Manning and continues to be a part of the process through which the people are revitalizing German life and culture.

Schleswig, Iowa, also has many second- and

Every Saturday afternoon there is a circle jam session at the Acorn Feed Store in Council Bluffs.

Photo by Gregory Hansen

third-generation inhabitants from Schleswig-Holstein who retain strong ties to the Continent. Over thirty years ago some of the musicians in this farming community formed the Schleswig German Band to play German songs

home to communities of recent Hispanic and Asian immigrants. A population of about 10,000 includes almost 1,500 Hispanics and 1,200 Laotians, many employed by food processing industries. The town has attempted to build a reputation for its positive efforts to interact with recent immigrants through the promotion of food fairs, language classes, and “welcoming” activities.

Storm Lake’s Hispanic community is vital and dynamic, contributing to the society and maintaining links with the Hispanic population nearby in Sioux City. Frank Diaz has been actively involved in organizing dances meant for people to “enjoy themselves and draw the community together.” They celebrate their triumphs, their weddings, baptisms, *quinceañera* celebrations for girls, and holidays. Recently, they had a Mexican Fiesta event, and they donated profits to new immigrants in Storm Lake

In southwest Iowa, music festivals in various towns bring many people together. Polka Fests, such as in Harlan, the home of the Jolly Homebrewers Polka Band, are popular throughout the state. The Old Time Country Music Contest is held in Avoca each fall; participants camp out, jam all night, and take in such events as barn dances, square- and round-dance workshops, gospel singing, and the junior and adult fiddlers’ contests.

The most typical western Iowa events for music-making and recognizing local talent are the “jam sessions.” At the Acorn Feed Store in Council Bluffs, local musicians gather every Saturday afternoon with their instruments — from banjos to saws — and join together with singers and enthusiasts, sometimes to celebrate wedding anniversaries and special occasions.

As Iowans continue to live their traditions day by day and come together around these contemporary occasions, they provide inspiration to young generations to recognize and proudly claim their heritage.

Cynthia Schmidt is an ethnomusicologist who specializes in the study of traditional African music and the African diaspora. Currently living in her native Iowa, she has researched the music and folklife of southwestern Iowa for the Festival.



Festival-goers enjoy the Weihnachtsfest hayride in Manning at Christmas.

Photo by Cynthia Schmidt

and polkas. Today the band consists of about seventeen people up to seventy years of age who play accordions, trombones, clarinets, and tubas and dress in bright vests and German-style Hamburg hats. They perform for visitors from Germany, for neighboring towns, and for their local Schlesfest and Schleswig Calf Days, when the young people exhibit their calves and local folk tell German jokes and perform “cattle-call” yodeling. Schleswig also hosts the largest fair for local wine-makers in Iowa. The annual October contest now draws entries of homemade wines and beers from around the state and the Midwest.

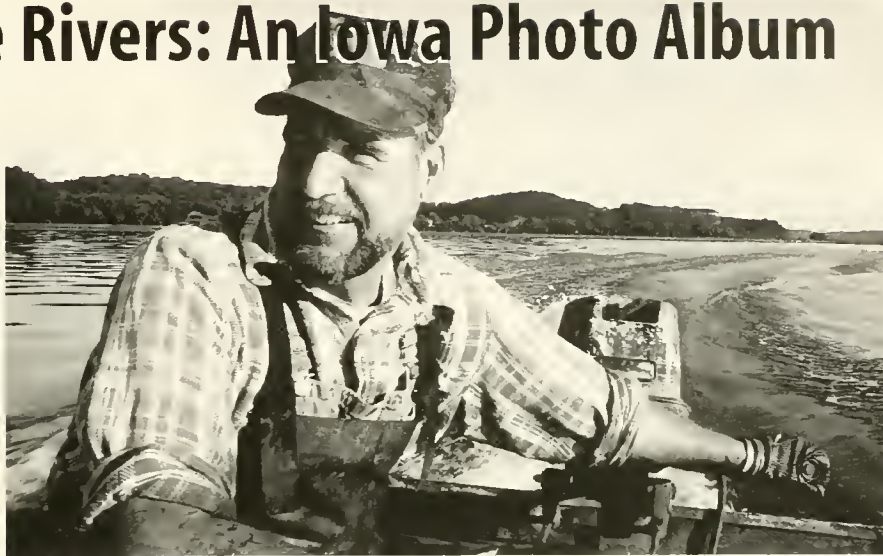
The region surrounding Elk Horn has the greatest concentration of residents of Danish ancestry in the United States. Their annual two-day festival in May, the Tivoli Fest, celebrates Danish traditions with a parade, the Kimballton folk dancers, Danish pastries (*ableskiver* or apple fritters, and *kringle* or Danish pastries), and demonstrations of crafts such as woodcarving and papercutting.

Storm Lake, in contrast to many western Iowa towns of strong European background, is

Between the Rivers: An Iowa Photo Album

The Upper Mississippi River, on Iowa's eastern edge, connects Iowans with riverside residents in Minnesota, Wisconsin, Illinois, and Missouri. River activities and occupations, such as towboating, boatbuilding and handling, rope work and net-knitting, commercial fishing, fish cooking and smoking, and clamming, have remained important in maintaining the area's distinctive culture.

A well-known commercial fishing family from Dubuque, the Duccinis can trace their life fishing on the river for several generations. John Duccini is the spokesman for the family:



John Duccini steers his open flatboat on the Upper Mississippi.

Photo by Janet Gilmore, courtesy Illinois Arts Council / Mississippi River Museum, Dubuque, IA

The Mississippi River

“It’s like a wonderland, because you’d go out early in the morning, and you’d start seeing different movements on the river. You see maybe a deer standing on an island, a beaver swimming across or a [muskrat], then all of a sudden, you might see ducks, geese, all different kinds of wildlife, and I see that on a daily basis after forty-five years out there.

“We know the river like we know our back yard, like a farmer knows his land. We know where the islands were, where the current is, which way the current, the back eddies, are, the snags, the deep holes.

“A lot of that stuff is passed on [from] generation to generation, the fishing secrets on the river is passed on. And that’s why the fishing business is such a cutthroat business, because nobody wants to give [away] their little secrets about how they catch fish.

“You learn to respect the river, because she will take you if you don’t. You got to respect it, and you’ll enjoy the river.

“I enjoy my work, and in fact it isn’t even work. There’s a whole lot of work to it, but if you enjoy what you’re doing, I don’t know if you could classify that as your livelihood. I think that’s why farmers do what they do.... You are your own boss....”

Quotes and comments taken from folklorist Janet Gilmore’s fieldwork report and her interview with John Duccini in his home in Dubuque on November 30, 1995.

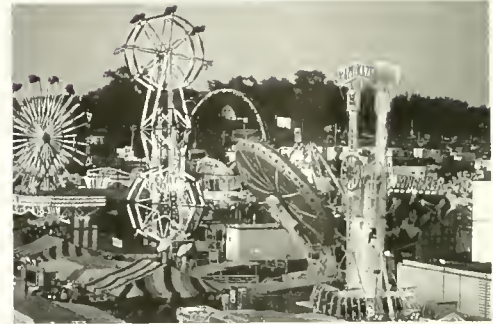


John Duccini maneuvers a hoop net for catching Mississippi catfish and perch off the side of his boat.

Photo by Janet Gilmore, courtesy Illinois Arts Council / Mississippi River Museum, Dubuque, IA

Iowa State & County Fairs

Every August, for ten days, the Iowa State Fair takes place at the State Fairgrounds on the outskirts of Des Moines. Livestock judging; flower, farm-gadget, and machinery shows; music performances; the State Fair Queen Pageant; amusement rides; booths with abundant portions of food; and much more can be enjoyed at this event. Beginning in late summer and running into autumn come county fairs across the state, featuring local flavor and a predominance of 4-H exhibits and displays from young people.



The midway at the Iowa State Fair.

Photo by John Clark



Kerryann Mehmen takes second place in the Simmental breed competition in a 4-H presentation at the 1995 Bremer County Fair.

Photo by Charles Carlin



Prize-winning produce is on display in the Hy-Vee Agriculture Building at the Iowa State Fair. Photo by Rachelle H. Saltzman



Food stands at the Iowa State Fair. Photo by Catherine Hiebert Kerst



The Washington Municipal Band gives a summertime performance.

Photo by Michael Zahs

Iowa Music-Making

Iowa is a state where home-grown community music-making is vibrant and alive. People gather in homes to make music together, in community centers or schoolhouses for dance

parties, in religious settings to sing their praises, at regional or ethnic festivals, at fiddlers' jam sessions, or at municipal band concerts in the park.



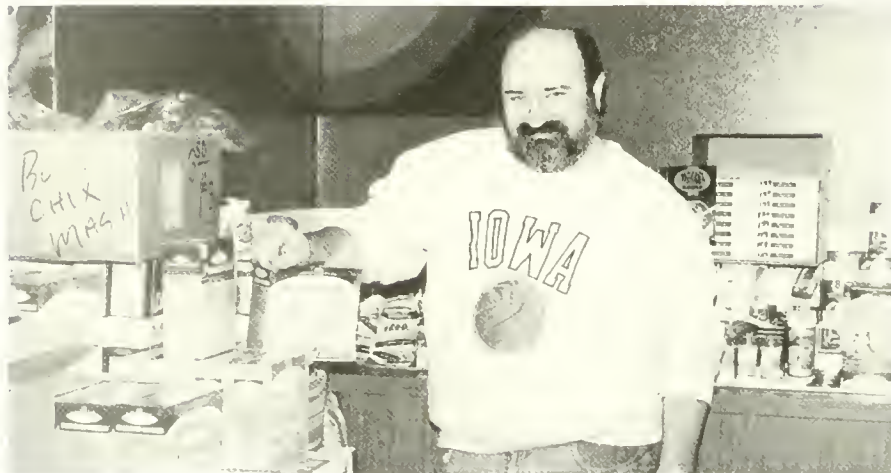
The Waring Family gathers weekly to play bluegrass at Gene Waring's home in Jessup. Photo by John Berquist



The Mt. Olive Baptist Church Choir performs at their weekly Wednesday night prayer meeting in Sioux City. Photo by Rachele H. Saltzman



Gordon MacMasters plays the saw for friends in his home near Decorah. Photo by Pete Reiniger



Bill Ohringer runs The Nosh, a kosher deli and food store in West Des Moines.

Photo by Janice Rosenberg

Iowa Food

Iowa is a place where the sharing of food is relished in family and community gatherings of all kinds. In nearly every neighborhood there are cafés where large country breakfasts, cinnamon rolls, pie and coffee, and meatloaf and mashed potatoes are served

throughout the day. The fall brings community harvest festivals, with their abundance of Iowa produce and meat. As Iowans become increasingly diverse in cultural background, ethnic restaurants specializing in Middle Eastern, Asian, and Hispanic menus have sprung up across the state. And at home, Iowans gather around the table to celebrate family, friends, and heritage.



A sign welcoming visitors to Bergen's County Diner in Traer.

Photo by Pete Reiniger



Community dinners are served at the Old Threshers Annual Reunion held in Mt. Pleasant each fall.

Photo by Erin Roth



La Bacamm prepares a traditional Tai Dom specialty.

Photo by Erin Roth



Iowa Community Events

Large-scale Iowa community events range from political precinct caucuses to livestock auctions, from rodeos to local girls' high school basketball games. People in both rural and urban communities take part in a multitude of events, gatherings, and celebrations that communicate attachment to place and engagement to one another and that cut across ethnic, religious, economic, and social boundaries.



Residents of Windsor Heights in Des Moines attend the Democratic Party Caucus, February 12, 1996.

Photo by Rachelle H. Saltzman



The Kimballton Livestock Auction is run by Verner Hansen and his son Wayne Hansen.

Photo by Gregory Hansen



Girls' barrel racer Latona Lord performs at the 1995 Sidney Championship Rodeo.

Photo by James Svoboda, JJJ Photo



Spectators and fans cheer their team on at the 1996 State Girls' Basketball Tournament at Veterans Memorial Auditorium in Des Moines.

Photo by Rachelle H. Saltzman

The Missouri River traces the westernmost border of Iowa; across it lie South Dakota and Nebraska. The river also marks a cultural boundary between the farmer-urbanites to the east and the plainsmen to the west.

From the beginning, the Missouri River was an uncooperative partner of boaters, with its strong currents, mud, sand, and ever-changing channels. Mark Knudsen traveled on the river with Bill Beacom, a seasoned Missouri River towboat captain.



The Missouri River

“As we ride along, [Bill describes] ways of reading the water and what it is telling the careful observer. The boils in the river indicate an underwater obstruction. In this particular location the boil may last for just minutes as the river pushes the sand away, only to resurface a few feet or yards away and perhaps start the process all over again.

“And it is not that simple, either. There are so many surrounding conditions that it is not possible to say that the boil is doing only that. You gradually learn to interpret what you

see and then relate it to what is going on around in a larger sense, and try and figure out what is [being] communicated to you by the river. Bill goes on to point out dark streaks and what they can mean, little shiny spots on the water, little ripples that, combined with other things, can mean something else. [This] is why it takes ten years to become a fair to middling pilot.

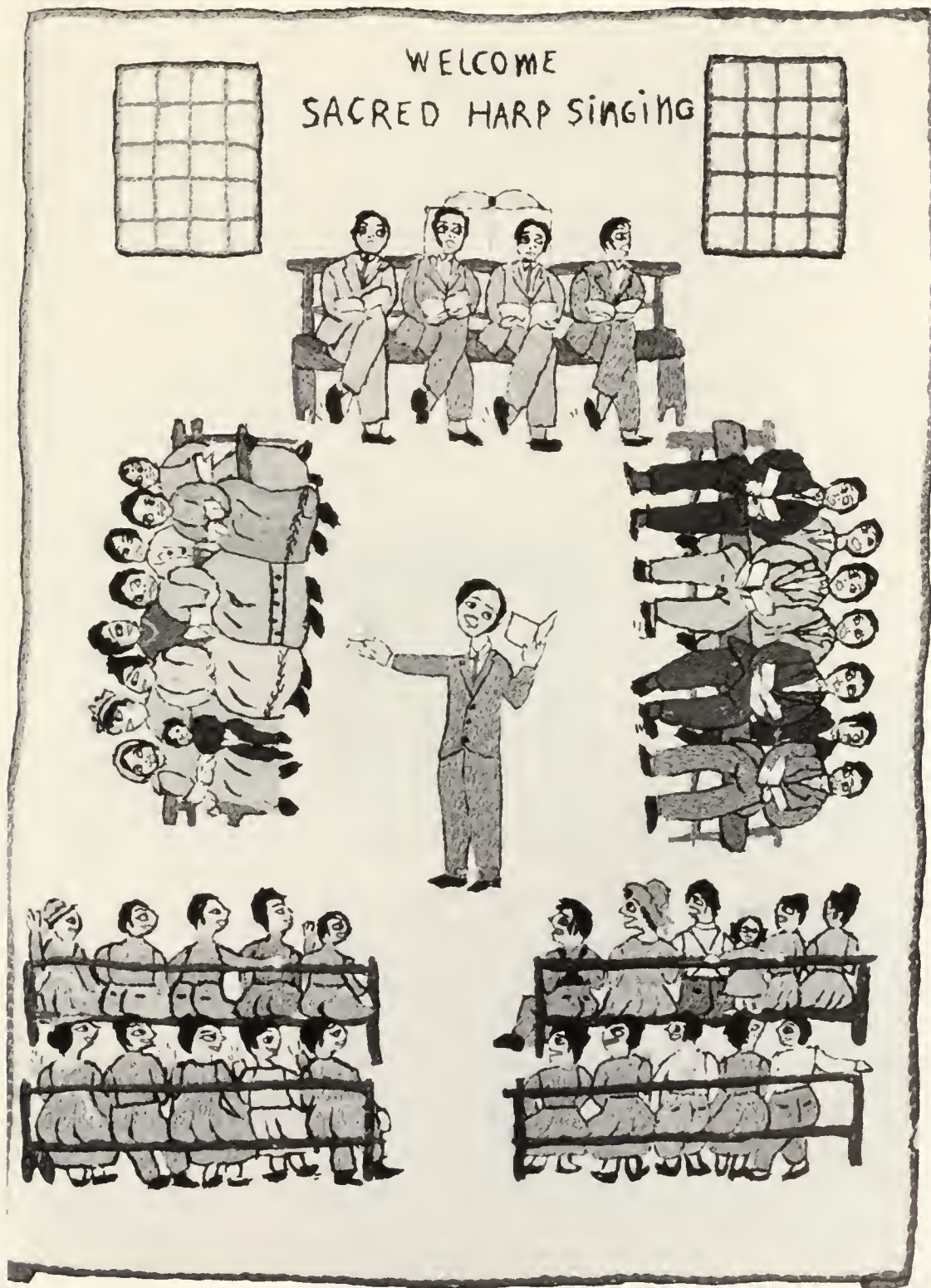
“One of many Beacomisms relating to reading the river is, ‘Information is not intelligence until you check it out.’”

Quotes and comments are from notes Iowa field-worker and river researcher Mark Knudsen took in November 1995 on Captain William Beacom’s towboat, the Omaha.

Crew members of the Missouri towboat Alice wire barges together.

Photo by Mark Knudsen

The American South



"Sacred Harp Singing" is illustrated in the stitchery of Ethel Mohamed from Belzoni, Mississippi.

Photo by William Ferris, © University of Mississippi Archive

The American South

The American South has been made possible by and is produced in collaboration with The Atlanta Committee for the Olympic Games Cultural Olympiad and in cooperation with the Southern Arts Federation. Additional support has been provided by The Recording Industries Music Performance Trust Funds.

Philippa Thompson Jackson

The American South celebrates a vibrant, traditional, regional culture, and much, much more. In a way, the program presents a glimpse of the roots of the whole of American culture itself. For much of what began as a complex regional drama involving Native Americans, Europeans, and Africans has become a part of us all. Conscious confrontations and unconscious mixtures have produced a richly distinct "Southern culture." Beneath the surface of a sometimes divided society we find common affections. Evidence of these shared experiences, beliefs, and folkways is to be found in the

Kinn Kranh of Bayou La Batre, Alabama, makes a fish trap. He learned this skill as a youth in Cambodia.

Photo by Anne Kimzey, © Alabama Center for Traditional Culture



food Southerners eat, the way Southerners talk, and the music they make.

This year's program not only exposes regional cultural roots but also shows how many of them have become part of traditions known to America and the world. Technology amplified the stories and songs of Southern rivers and roads, travails and struggles — as documenters recorded, disk jockeys broadcast, and performers toured these cultural expressions, helping them bridge race, gender, class, and ethnicity and producing forms of music — blues, bluegrass, country, gospel, jazz, rock 'n' roll — now identified with American culture.

The American South has always been both crossroads and borderland, accommodating and assimilating peoples and cultures of the world. The rural environment still nourishes the culture, but so do urban and global influences. Today's South has a Vietnamese accent in Louisiana, a Cuban beat in the south of Florida, a Yoruba cadence in North Carolina, and an Hispanic flavor from Texas to the Carolinas.

The world of Southern culture we celebrate in this year's Festival is one of family, home, and community. Our program explores new points of juncture and the evolution of new identities. In these we may discover in today's South the roots of a new, evolving American culture.

Philippa Thompson Jackson, curator of The American South, coordinated the 1992 New Mexico Festival program, America's Reunion on the Mall in 1993, and heads Miller-Thompson Group Decisions, a cultural projects firm.



A cigar factory, left, in Miami's Little Havana.

Photo by Sarah J. Glover



The South: What Is It? *Where* Is It?

John Shelton Reed

The South: What is this place? What's different about it? Is it different anymore? Good questions. Old ones, too. People have been asking them for decades. Some of us even make our living by asking them, but we still don't agree about the answers.

Let's look at what might seem to be a simpler question:

Where Is the South?

That's easy enough, isn't it? People more or less agree about which parts of the United States are in the South and which aren't. If I gave you a list of states and asked which are "Southern," all in all, chances are you'd agree with some of my students, whose answers are summarized in Figure 1. I don't share their hesitation about Arkansas, and I think too many were ready to put Missouri in the South, but there's not a lot to argue with here.

That tells us something. It tells us that the South is, to begin with, a shared idea that people can talk about, think about, and use to orient themselves and each other. People know whether they're in it or not. As a geographer would put it, the South is a "vernacular" region.

Stop and think about that. Why should that be? Why can I write "South" with some assurance that you'll know I mean Richmond and don't mean Phoenix? What is it that the South's boundaries enclose?

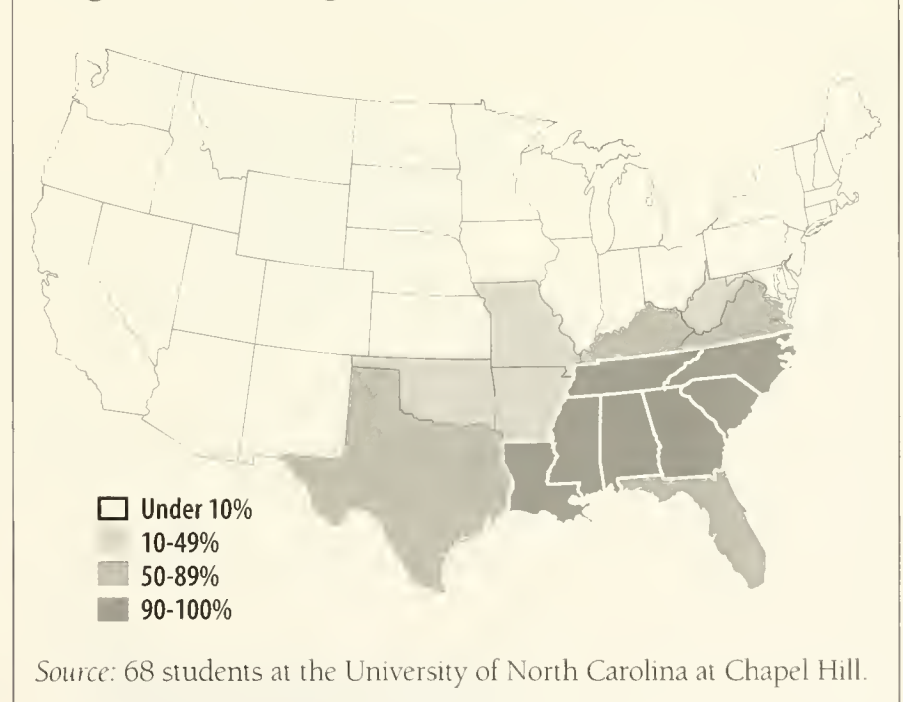
Well, for starters, it's not news that the South has been an economically and demographically distinctive place — a poor, rural region with a primarily biracial population, reflecting the historic dominance of the plantation system. The South's distinctive problems grow out of that history. Those problems may be less obvious now, but most are still with us to some extent, and we can still use them to locate the South.

But the South is more than just a collection of problems. It has also been home to pop-

ulations whose intertwined cultures set them off from other Americans as well as from each other. Some of us, in fact, have suggested that Southerners ought to be viewed as an American ethnic group. If distinctive cultural attributes identify Southerners, then we can say the South is where these attributes are found.

Southerners are also like ethnic groups in that they have a sense of group identity. One

Figure 1. Percentage Who Say Each State Is Southern



of the best ways to define the South might be with what Hamilton Harden calls the "Hell, yes!" line: where people begin to answer that way when asked if they're Southerners.

Finally, regional institutions have contributed to the sense people have of the South's existence, distinctiveness, and boundaries. Many Southern businesses, Southern magazines, Southern voluntary associations, colleges, and universities serve the South as a

The American South

whole. We can map the South by looking at where the influence of such enterprises extends.

All of these are plausible ways to go about finding out where the South is. For the most part, they provide similar answers, which is reassuring. Where they differ (as they sometimes do), they tell us something about what the South has been and what it is becoming.

Allow me a homely simile. The South is like my favorite pair of blue jeans. It's shrunk

some, faded a bit, got a few holes in it. It just might split at the seams. It doesn't look much like it used to, but it's more comfortable, and there's probably a lot of wear left in it.

The Socioeconomic South

"Let us begin by discussing the weather," wrote U. B. Phillips in 1929. The weather, that distinguished Southern historian asserted, "has been the chief agency in making the South distinctive. It has fostered the cultivation of the staple crops. Which promoted the plantation system, which brought the importation of [African people], which not only gave rise to chattel slavery but created a lasting race problem. These led to controversy and regional rivalry for power, which ... culminated in a stroke for independence." Phillips and the many who have shared his views see almost everything of interest about the South as emanating from this complex of plantation, Black population, and the Civil War. Thus, ultimately, from the weather.

It's hot in the South during the summer, and humid. Some vegetable life loves that. Kudzu, for instance: that rampant, loopy vine needs long, moist summers, and gets them in the South. "Where kudzu grows" (Figure 2) isn't a bad definition of the South (and notice that it doesn't grow in southern Florida or west Texas).

But another plant has been far more consequential for the South. Dixie was "the land of cotton," and Figure 3 shows that in the early years of this century Southerners grew cotton nearly everywhere they could: any place with two hundred or more frost-free days, annual precipitation of twenty-three inches or more, and soil that wasn't sand.

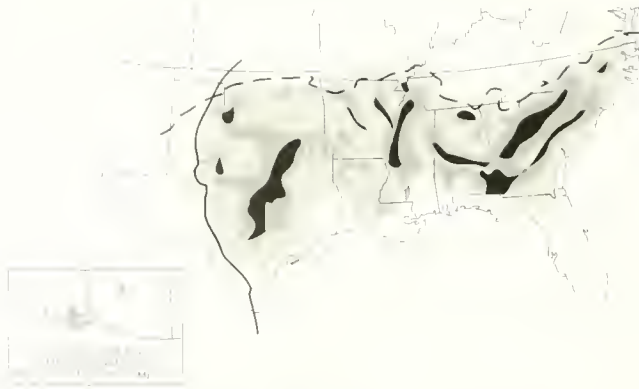
Certainly cotton culture affected the racial makeup of the South and slowed the growth of Southern cities. Figure 4 shows what the region looked like demographically in 1920. Few cities interrupted the countryside. A band of rural counties with substantial Black populations traces the area of cotton cultivation and ante-bellum plantation agriculture in a long arc from southeastern Virginia down and across to eastern Texas, with arms north and south along the Mississippi River.

Figure 2 Where Kudzu Grows



Source: John J. Winberry and David M. Jones, "Rise and Decline of the 'Miracle Vine' Kudzu in the Southern Landscape," *Southeastern Geographer* 13 (Nov. 1973): 62.

Figure 3 Acres of Cotton Cultivation, 1909



UNITED STATES, COTTON ACREAGE 1909

Source: U.S. Department of Agriculture, Bureau of Agricultural Economics
Note: Map also shows gradients for precipitation and frost-free days



This is the *Deep South*, what a geographer would call the “core area” of the region defined by its staple crop and economy. For decades the Deep South shaped Southern culture and politics and also shaped people’s image of what the South was all about.

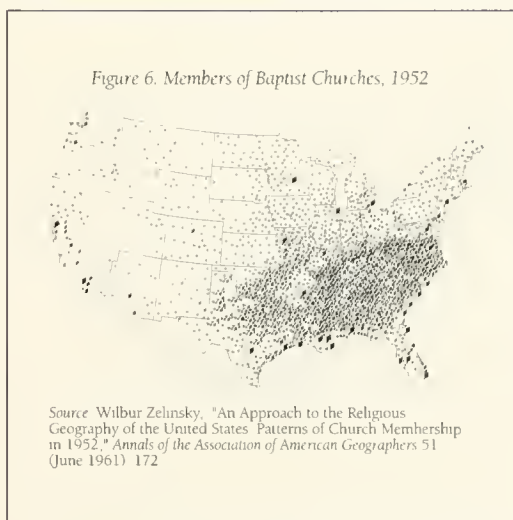
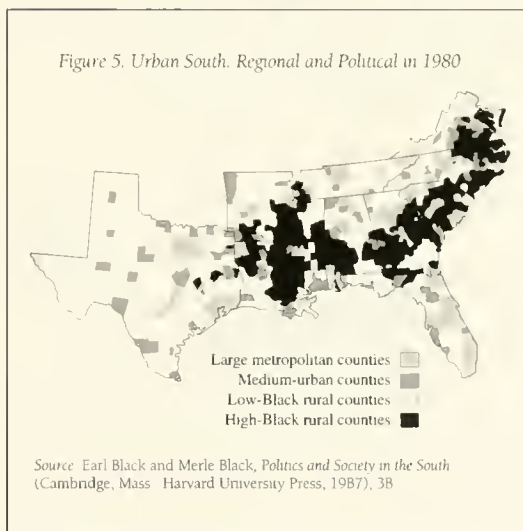
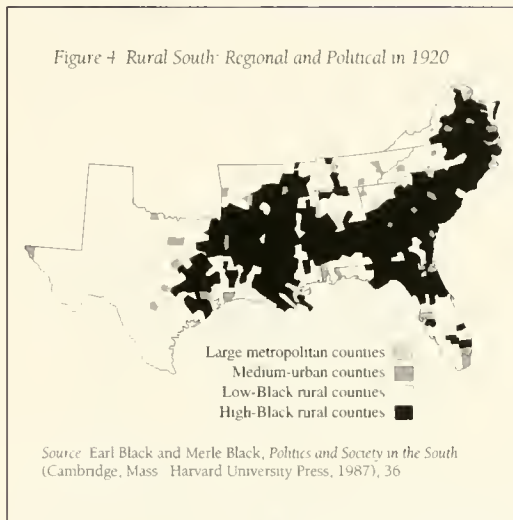
Two out of three Southerners are now urban folk, and most rural Southerners work in industry. But the remains of this old South — concentrations of rural Southerners — can still be found (compare Figure 5 for 1980 to Figure 4). Most Southern states are still at the bottom of the U.S. per capita income distribution. Poverty is bad news, and I don’t suggest that we get nostalgic about it.

As the shadow of the plantation gives way to the light of the “Sunbelt,” the difference between the top and bottom of the socioeconomic heap is becoming smaller than it used to be. Consequently, those who view the South primarily in economic terms are likely to believe that the region is disappearing. “Southern characteristics” that once defined the South as a poor, rural region are more and more confined to pockets of poverty within the region; or, more accurately, the statistics reflect the increasing presence of air-conditioned pockets of affluence, particularly in Texas, Florida, and a few metropolitan areas elsewhere. If we map the South with the same criteria people used even fifty years ago, what we get these days looks more like Swiss cheese than a coherent region.

The Cultural South

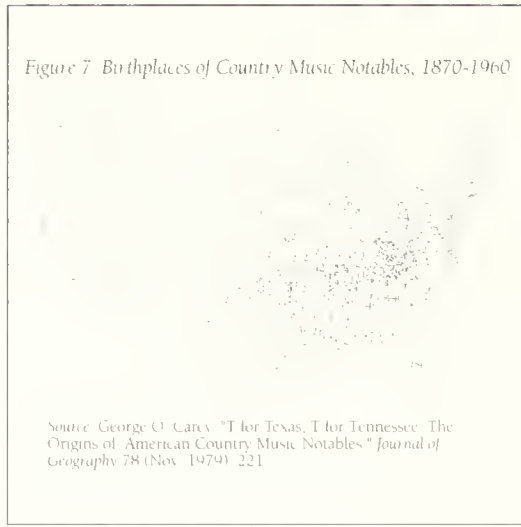
But suppose we don’t define the South in economic terms. What if we somehow identify Southerners, and then define the South as where they come from? We could say, for example, that people who eat grits, listen to country music, follow stock car racing, support corporal punishment in schools, go to Baptist churches, and prefer bourbon to scotch (if they drink at all) are likely to be Southerners. It isn’t necessary that all or even most Southerners do these things, or that other people not do them. If Southerners just do them more often than other Americans, we can use them to locate the South.

Look at the geographical distribution of



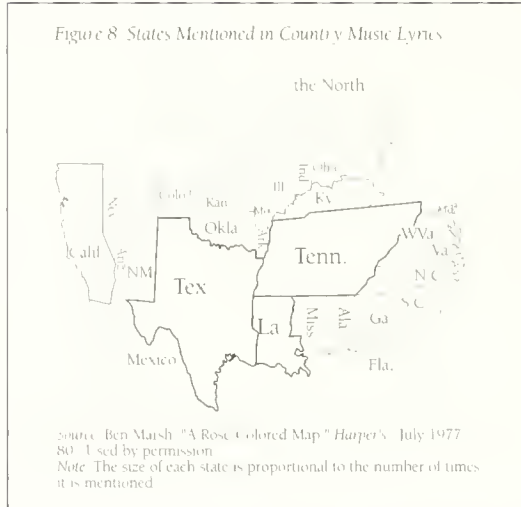
The American South

Figure 7 Birthplaces of Country Music Notables, 1870-1960



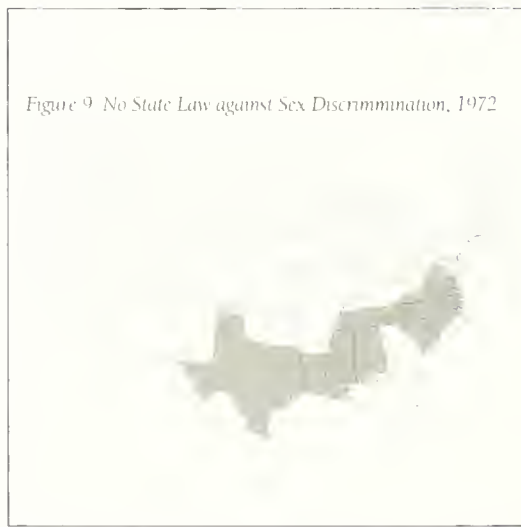
Source: George O. Carey, "T for Texas, T for Tennessee: The Origins of American Country Music Notables," *Journal of Geography* 78 (Nov. 1979): 221.

Figure 8 States Mentioned in Country Music Lyrics



Source: Ben Marsh, "A Rose Colored Map," *Harper's*, July 1977, 80. Used by permission.
Note: The size of each state is proportional to the number of times it is mentioned.

Figure 9 No State Law against Sex Discrimination, 1972



Baptists, for example (Figure 6). Early on, members of that faith established their dominance in the South in numbers approached only by those of Methodists.

Figure 7 shows where the country music-makers come from: a fertile crescent extending from southwest Virginia through Kentucky and Tennessee to Arkansas, Oklahoma, and Texas. Musically, what is sometimes called the "peripheral" South is in fact at the region's core. The Deep South is relatively peripheral to this country music scene. Country musicians' origins are reflected in the songs they produce, too: in Figure 8, the size of the states is proportional to the number of times they're mentioned in country music lyrics. Note Florida's role as a sort of cultural appendix to the South.

Regional cultural differences are also reflected in attitudes about family and gender roles. These differences have shaped the legal system: Southern states were slow to enact women's suffrage; most never did ratify the Equal Rights Amendment; until recently few had state laws against sex discrimination (Figure 9). Southern women have actually been more likely than other American women to work outside the home (they've needed the money more), but most often they've worked in "women's jobs" as textile operatives or domestic servants, for example.

These characteristics aren't related in any obvious way to the plantation way of life. Aspects of culture like diet, religion, sports, music, and family living patterns don't simply reflect how people once made their living, or how good a living they now make. To a great extent, they're just passed on from generation to generation within families. And when families move they usually carry these patterns with them.

That's why these values, tastes, and habits are found in the Appalachians and the Ozarks, and in most of Texas, Oklahoma, New Mexico, and Arizona. Mapping of this sort makes it easy to figure out who settled most of Missouri, too, as well as the southern parts of Illinois, Indiana, and Ohio. And many of the same features can be found in scattered enclaves of Southern migrants all around the United States. The demise of the plantation

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system didn't make these characteristics go away. So if we define the South as a patch of territory inhabited by people who are culturally different from other Americans, we still have a great deal to work with.

Indeed, we get new things to work with all the time. Country music blossomed only with the phonograph, and NASCAR only with the high-performance stock car. Consider also Figure 10, which locates colleges and universities that publish their own sports magazines. Southern institutions of higher learning seem to be out front on this one.

Southern Identification

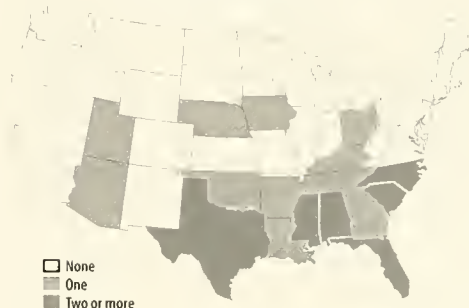
I suggested earlier that we can look at the South not just as a distinctive economic or cultural area, but as the home of people somehow bound together by ties of loyalty and identification. Clearly, the South has been a "province," in Josiah Royce's sense of that word: "part of a national domain which is, geographically and socially, sufficiently unified to have a true consciousness of its own unity, to feel a pride in its own ideals and customs, and to possess a sense of its distinction from other parts of the country."

Not long ago, the regional patriotism of most White Southerners was based on the shared historical experience of Confederate independence and defeat. There are still reminders of this past in the South's culture and social life. Figure 11, for example, shows chapters of the Kappa Alpha Order, a college fraternity with an explicitly Confederate heritage.

For many, the word *Dixie* evokes that same heritage, and Figure 12 shows where people are likely to include that word in the names of their business enterprises. Notice that the Appalachian South, which wasn't wild about *Dixie* in 1861, still isn't. The Southwest, too, has largely abandoned *Dixie*. Most of Florida would probably be gone as well if there was no *Dixie* Highway to keep the word in use. Even in the city of Atlanta, *Dixie* seems to be gone with the wind, or at least is on the way out. Only in what's left of the old plantation South is *Dixie* really alive and well.

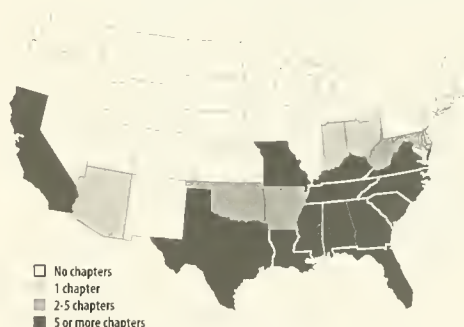
Obviously, as a basis for identification, sym-

Figure 10. Colleges and Universities That Publish Sports Magazines, 1982



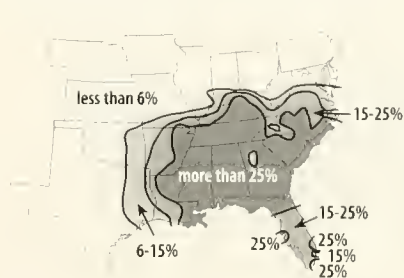
Source: Data from *Chronicle of Higher Education*, 15 Sept. 1982, 17

Figure 11. Chapters of the Kappa Alpha Order, 1988



Source: Data from Upsilon of Kappa Alpha

Figure 12. "Dixie" Listings as Percentage of "American" Listings in Telephone Directories, ca. 1975

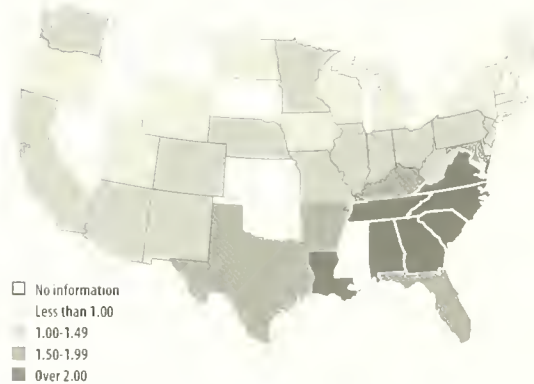


Source: J. S. Reed, "The Heart of Dixie: An Essay in Folk Geography," *Social Forces* 54 (June 1976): 932

bols of the Confederate experience necessarily exclude nearly all Black Southerners, as well as many Appalachian Whites and recent migrants to the region. Fortunately, regional loyalty can be based on other things, among them the cultural differences we've already mentioned. We can ask not only "where do people

practice Southern ways?" but also "where do people assert the superiority of Southern ways?" Figure 13, for example, shows where people are likely to say that they like Southern accents, prefer Southern food, and believe that Southern women are better looking than other women. (The Gallup Poll hasn't asked these questions lately, so the data are a little old, but I doubt that the patterns would be much different now.) The South defined in this way naturally coincides pretty well with the area where one encounters Southern accents, Southern food, and Southern women. It is a bigger region than the original Confederate South, just as the cultural South extends well beyond the domain of the old plantation system.

Figure 13 Average Scores on "Index of Southern Preference," 1957



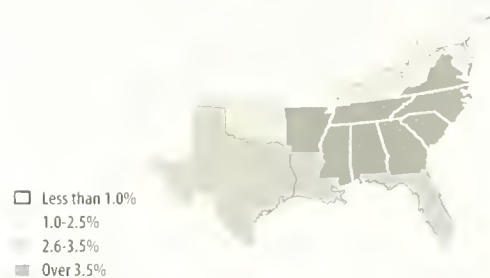
Source: J.S. Reed, *The Enduring South: Subcultural Persistence in Mass Society* (Chapel Hill: University of North Carolina Press, 1974), 18.
 Note: One point each is awarded for liking a Southern accent, liking Southern cooking, and thinking Southern women are better looking than women from elsewhere in the United States.

Regional Institutions

Regional institutions play a part in sustaining the South, both the idea and the reality, tying the region together economically and socially and contributing to a sense of distinctiveness and solidarity. Like some American ethnic groups, Southerners have their own social and professional organizations, organs of communication, colleges and universities, and so forth. The Southern Historical Association, the Southern Railway, the Southern Baptist Convention, the Southern Growth Policies Board, and others create channels of communication and influence within the region, affirming its social reality. Organizations like these reinforce the idea that the South exists, has meaning, and is somehow a fact of nature.

Southern Living magazine, for instance, asserts month after month that there is such a thing as Southern living, that it is different and (by plain implication) better. Figure 14 shows where that message falls on fertile ground. Notice that Floridians are relatively uninterested in it. So are Texans, despite heroic efforts by the magazine (including a special Southwestern edition). In this we see plainly a development that regional sociologists were predicting fifty years ago, something that was only hinted at by maps of regional culture and regional identification: the bifurcation of the South into a "Southeast," centered in Atlanta, and a "Southwest," which is essentially greater

Figure 14 Southern Living Readers as Estimated Percentage of White Population, 1981



Source: Data from Marketing Department, *Southern Living*

The American South



Texas (Texas has its own magazines), Oklahoma, Arizona, New Mexico, and Colorado.

We find something similar when we look at one of the South's regional universities. The University of North Carolina at Chapel Hill has long been a center for the study and nurture of Southern culture. It has also helped to educate a regional elite. Figure 15 shows where an appreciable percentage of all college graduates are Chapel Hill alumni. Tar Heels are thick on the ground throughout the southeastern states, but (aside from some brain drain to the New York City suburbs) that's the only place they're so numerous. In particular, Chapel Hill graduates have little market penetration west of the Mississippi. (Texas has its own universities.)

So Where Is It?

So where is the South? Well, that depends on which South you're talking about. To be sure, some places are Southern by anybody's reckoning. But at the edges it's hard to say where the South is because people have different ideas about *what* it is.

The South is set apart by its people's distinctive ways of doing things. Mass culture has made some inroads, but Southerners still do many things differently. Some are even inventing new ways to do things differently. The persistence of this cultural South doesn't require that Southerners stay poor and rural. Indeed, poor folks can't afford some of its trappings: bass boats and four-wheel-drive vehicles, for instance.

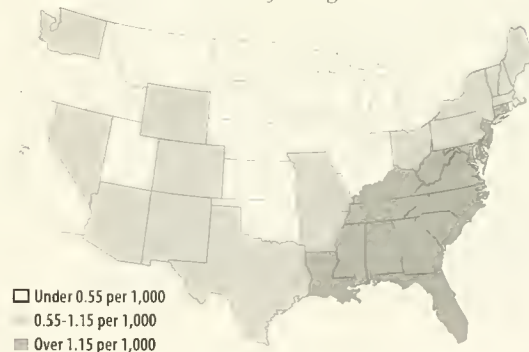
Because its history and its culture are somewhat different from the run of the American mill, the South also exists as an idea, which people can have feelings about. Many are fond of the South (some even love it); others view it with disdain. In either case, the South exists in people's heads and in their conversations. It will exist as long as people think and talk about it. And as for its actual boundaries, well, the South remains a place by virtue of its social system, more now than ever before perhaps. A network of institutions exists to serve it, and an ever-increasing number of people have a crass, pecuniary interest in making sure it continues to exist. But the brute facts of

cultural distance and diversity conspire to reduce the South to a southeastern core.

Given all these different Souths, obviously, we can't just draw a line on a map and call it the South's border. As Southerners are fond of saying: it depends. But, what the hell, if I had to do it, my candidate would be the line in Figure 16 that shows where "Southern" entries begin to be found in serious numbers in urban telephone directories (the one at 35 percent).

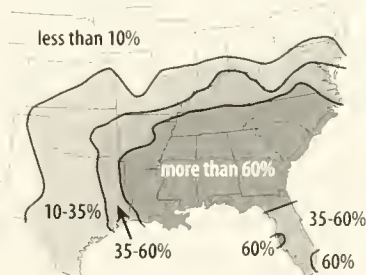
The South below that line makes a lot of sense. It includes the eleven former Confederate states, minus all of Texas but the eastern

Figure 15. Alumni of the University of North Carolina at Chapel Hill as Estimated Proportion of All Residents with 1-4 Years of College, 1985



Source: Data from Alumni Office, University of North Carolina at Chapel Hill.

Figure 16. "Southern" Listings as Percentage of "American" Listings in Telephone Directories, ca. 1975



Source: J. S. Reed, "The Heart of Dixie: An Essay in Folk Geography," *Social Forces* 54 (June 1976): 929

*“The South is
... a shared
idea that
people can
talk about,
think about,
and use
to orient
themselves
and each
other.”*

edge. It also includes Kentucky, but not Missouri. A corner of Oklahoma makes it in as well: we get Muskogee.

Figure 16 shows variation within the South that also makes sense. By this measure, as by others we've examined, Kentucky and much of Virginia, East Texas and part of Arkansas, and most of peninsular Florida are less "Southern" than the regional heartland. On the other hand, a Southern sphere of influence takes in Maryland, West Virginia, Oklahoma, much of Texas, the District of Columbia, and the southern parts of the states from Ohio west to Missouri. Few would include these in the South proper, but fewer would deny their Southern cultural flavor.

This one statistic measures the presence of the sort of regional institutions I mentioned earlier, as well as the kind of regional enthusiasm that leads an entrepreneur to call a newsstand, say, the Southern Fruit and News. It shows, that is, where the idea of the South is vital, where its social reality extends to, or both.

In other words, if you want to know whether you're in the South, you could do worse than to check the phone book.

John Shelton Reed is the William Rand Keenan, Jr. Professor of Sociology at the University of North Carolina. He is the author of many books about the South. He and his wife, Dale B. Reed, recently co-wrote 1001 Things Everyone Should Know About the South.

Adapted from the article of the same name in The South for New Southerners, edited by Paul D. Escott and David R. Goldfield. Copyright © 1991 by the University of North Carolina Press. Used by permission of the publisher.

When South Is North

Lydia Martin

“Southern” is a lot more than a geographical condition. It’s a state of mind.

To a Cuban girl growing up in Miami, it was an entirely foreign notion.

Miami may be a part of the Southern United States, but it resonates with a very different accent. Where there should be magnolias, there are royal palm trees. Where you might expect banjos and fiddles, you find the pounding beat of conga drums. If you want to find the South from here, there is only one way to go — and that’s north.

Of course, it all depends on who’s defining North and South. To my Cuban family, Miami was the North: El Norte, where we headed when we left Havana in 1970. Never mind that it was way short of the Mason-Dixon line: Miami was as much El Norte as Yonkers, New York, and Chicago, and Flint, Michigan, where we later lived.

By the time I was thirteen, we had returned to Miami, chilled by the North but seeking a very different South.

If Miami was anything to my family, it was the Havana of the North, the closest to the real thing that exile had to offer. Miami was the place where the radio blared news of Cuba in Spanish, where white-haired men played furious games of double-nine dominos under the bloom of mango trees, and where down-home cooking had more to do with golden *arroz con pollo* and yucca smoldering in garlic oil than with grits and corn bread.

I grew up in the micro-climate of Little Havana and attended Miami’s first high school, Miami Senior High. It might have had a fine Southern tradition when it opened in the 1920s, but when I enrolled there sixty years later, it was known as Havana High.

My first meeting with a true-blue Southerner happened there. Our principal, Mr. Knowles, was an old-stock Miamian, which meant his parents were from Georgia. Every morning over the public address system, he spoke with pride of his Mi-a-mah Hah. It was Mr. Knowles who trained my ear to a Southern drawl.

Eventually, I learned this is the way to tell the old-timers in Miami. They call the place Mi-a-mah, the few of them who are left.

Before it was Little Havana, the neighborhood where I grew up was home to lower-middle-class Southerners from Georgia and the Carolinas and later to Jews, who emigrated from the Northeast after World War II.

Back then, the neighborhood was known as Riverside. As we built our own community, delicatessens and diners gave way to Cuban restaurants, record stores, and supermarkets. Even the names were transplanted. Centro Vasco restaurant, El Oso Blanco grocery store, La Tijera five-and-dime were all recreated in our version of El Norte.

Today, as Cuban exiles move away to the suburbs, Little Havana becomes less Cuban. The neighborhood now embraces immigrants from Nicaragua, Chile, Argentina, Colombia, Mexico. It is being transformed into a rainbow-hued Latin Quarter, vibrant with its own traditions of a new South.

Lydia Martin is a feature writer for the Miami Herald who focuses on covering the diverse Hispanic cultures of South Florida.



A spirited game is played at a city-owned domino club at Maximo Park on Calle Ocho in Little Havana, Miami.

Photo by Sarah J. Glover

The Question of Race

Julian Bond

“**South:** that part of the United States south of Mason’s and Dixon’s line, the Ohio River, and the southern boundaries of Missouri and Kansas.” – *Webster’s New Collegiate Dictionary*, Second Edition, G. & C. Merriam Co., Springfield, Massachusetts, 1956.

My forty-year-old dictionary gives this bland definition. Stark and geographical, the meaning does not capture the region’s culture, its people, its peculiarities, or its distinctiveness from the rest of the nation.

Over time, much of this distinctiveness has given way to the sameness that allhcts all of America — similar fast foods sold everywhere, disappearing dialects and accents, once-regional music now heard nation- and world-wide, and a history of racial oppression that is no longer simply a territorially bound taint.

When my *Webster’s* was published, the Montgomery Bus Boycott was in its second year, and the nation and the watching world were beginning to recognize the name of a new figure in the civil rights firmament, Dr. Martin Luther King, Jr.

The movement he helped lead remade the region during the next decade, and today’s South is very different from the South where schools, buses, polling places, water fountains, lunch counters, and even checker games were segregated by law

But the region is still unique.

It is singular because of the history of oppression Dr. King and thousands of nameless others before him fought against and triumphed over. What makes the South unique today are the associations between Blacks and Whites over time — slaves and masters, the domineering and the subservient, neighbors and relatives, peaceful marchers and violent resisters, adversaries and allies.

For more than thirty years now, the legally constructed system of American apartheid that set the South apart has been dismantled; but the two Souths, Black and White, remain. These two Souths made the region special from its very beginnings; they make it special even today.

The modern movement for civil rights began in this century with the formation of the National Association for the Advancement of Colored People (NAACP) in 1909. Four years earlier, Booker T. Washington, the most widely recognized Black figure of his day, had promised the White South racial peace in exchange for Black economic progress.

Washington was the founder of Tuskegee Institute in Alabama, a school which favored industrial skills over Greek and Latin, brick-making over the liberal arts. He became advisor to and confidant of American presidents and developed a patronage machine through ties to Northern philanthropists and industrialists. In his time, Washington dominated Black thought and politics.

Washington argued that Blacks would not press for racial equality if Southern Whites would assist in the agricultural, economic, and industrial development of the untapped human potential in their midst. “Cast down your buckets where you are,” he told a cheering audience in Atlanta.

Not everyone cheered. Washington spoke to a South over which racial segregation had descended like a malign cotton curtain, separating Blacks from Whites and from education and opportunity, but not from hope. It was thirty-odd years after the Civil War and Reconstruction, and, then as now, racial demagogues stalked the land. Then as now, minorities and immigrants became scapegoats for real and imagined economic distress.

In *Plessy v. Ferguson* in 1896, the Supreme Court upheld the legality of separate facilities for Blacks and Whites. Ruling in the case of a Black man arrested for sitting in a “White” railroad car in Louisiana, the Court declared that states could enforce racial segregation.



The decision unleashed a wave of restrictive legislation, enshrining separate and unequal status for Blacks and Whites and codifying White supremacy across the South.

Disenfranchisement — accomplished by murder and torture, including ritual human sacrifice, and the introduction of peonage — resulted in the subjugation of the Black race, returning Southern Blacks to a status close to slavery.

W. E. B. DuBois, among others, objected to Washington's proscription of agitation for political equality. Northern born and Harvard trained, DuBois promoted the idea that an educated "Talented Tenth" of Black America was the key to racial progress, rather than the skills and job training that Washington proposed. He was especially angered that Washington advocated accepting the status quo. Blacks would never gain their rights, DuBois argued, by abandoning them.

The massive assault on Blacks' rights still did not destroy hope. My grandfather, born a slave in Kentucky in 1863, believed the twentieth century held promise and opportunity.

Speaking in 1901, he said:

The false partitions set up to separate classes and races are falling down. Illogical and un-Christian distinctions, though still disgracing the age and hampering the spirit of progress, must soon yield to justice and right.... Then forward in the struggle for advancement.

Wrong for a time may seem to prevail, and the good already accomplished [may] seem to be overthrown. But forward in the struggle, inspired by the achievements of the past, sustained by a faith that knows no faltering, forward in the struggle.¹

That optimism was shared by others, including DuBois, who proposed a plan of action four years later in 1905:

We must complain; yes, plain, blunt complaint, ceaseless agitation,



unfailing exposure of dishonesty and wrong — this is the ancient unerring way to liberty, and we must follow it.

Next, we propose to work. These are the things that we as Black men must try to do. To press the matter of stopping the curtailment of our political rights; to urge Negroes to vote honestly and effectively; to push the matter of civil rights; to organize business cooperation; to build schoolhouses and increase the interest in education; to bring Negroes and labor unions into mutual understanding; to study Negro history; to attack crime among us ... to do all in our power, by word and by deed, to increase the efficiency of our race, the enjoyment of its manhood rights, and the

Neighborhood churches, such as the Dexter Avenue Baptist Church pastored by Rev. Martin Luther King, Jr., were central to the Montgomery Bus Boycott.

Church culture supported mass organizing meetings by providing a familiar setting in which people from diverse communities and classes played participatory roles. Many churches aided the boycott by opening their doors early each morning to accommodate passengers waiting for alternate forms of transport.

Photo © Southern Living, Inc.

¹ "Address of Rev. James Bond," *Berea Quarterly*, February 1901

performance of its just duties. This is a large program. It cannot be realized in a short time ... [but] this is the critical time.²

When DuBois and others organized the NAACP in 1909, it soon developed an aggressive strategy of litigation aimed at striking down racial restrictions enshrined in law.

Lesser victories led to the landmark case of *Brown v. Board of Education* in 1954, which ended legalized segregation in public schools.

The NAACP had made a strategic decision to attack segregation in education. *Brown* followed a series of court decisions overturning segregation in graduate and professional schools. It reversed *Plessy v. Ferguson* and destroyed the doctrine of “separate but equal.” While it integrated few schools outside the border South, *Brown*

effectively ended segregation’s legality; it also gave a nonviolent army license to challenge segregation’s morality.

From *Brown* in 1954 forward, the Southern movement for civil rights expanded its targets, tactics, and techniques. Organizations and leadership expanded as well. Martin Luther King, Jr., introduced as a new leader during the 1955–56 Montgomery Bus Boycott, articulated a new method of fighting segregation — nonviolent resistance. The new method required mass participation. Reliance on slower appeals to the courts began to diminish.

A student-led movement emerged in 1960, targeted at segregated lunch counters and drawing inspiration from Montgomery’s methods. Across the South, college-age Blacks sat down at segregated lunch counters in order to stand up for their civil rights. In 1961, the

movement put nonviolence on wheels with Freedom Rides, testing segregation at bus terminals throughout the South.

The young men and women who had won their spurs at lunch counters and on Southern buses graduated to voter registration campaigns in the heart of the resistant South. Disenfranchisement had been a fact of life for nearly all Southern Blacks since Reconstruction; winning the right to vote had been a priority since before the century began. Aligning themselves with local leadership in scattered communities across the rural South, and building on work begun when DuBois had offered his plan of action, the veteran Freedom Riders and others helped create a South-wide movement that culminated in 1965 in a dramatic march from Selma to Montgomery, Alabama.

In this period, gains were won at lunch counters, bus stations, and polling places, and the fabric of segregation continued to come undone. The movement’s victories were enshrined in law — the 1964 Civil Rights and 1965 Voting Rights Acts eliminated Jim Crow in places of public accommodation and in voting.

As the modern movement began the twentieth century in a bitter struggle for elemental civil rights, in the post-segregation era it became largely a movement for political and economic power.

The strategies of the 1960s movement were litigation, organization, and mobilization, aimed at creating a national political consensus for civil rights protections and advances. In the 1970s, electoral strategies began to dominate, prompted by the increase in Black voters engendered by the Voting Rights Act of 1965.

Today across the Southern region, Black women and men hold office and wield power in numbers we dared not dream of before. Mississippi has more Black elected officials than Michigan. The number of locally elected Black officials has multiplied South-wide. As the slogan of a voter registration organization

“Martin Luther King, Jr., introduced as a new leader during the 1955–56 Montgomery Bus Boycott, articulated a new method of fighting segregation — nonviolent resistance.”

The American South



said, “Hands That Used To Pick Cotton Now Pick Presidents.”

Today’s South is far removed from yesterday’s. It still shares the now-national preoccupation with race; it is far from the perfection that Dr. King dreamed about more than thirty years ago. But it retains a distinctiveness and a difference, and today as yesterday — even in the darkest days — not all of the differences are malign.

Black Americans fled the region in large numbers in two great out-migrations between 1916 and 1920 and again during World War II, but the numbers leaving slowed in the 1970s. Many have begun to return, seeking and finding some refuge from Northern urban crowds, if not from crime, and enjoying an easier pace, a return to roots, a more restful life.

They return to rediscover the many elements which still make the South different, and which had made it different when their parents and grandparents left years before. The dissimilarity with other regions of the country comes from the Southern people and from the different worlds they made together, on many, many occasions, sometimes unconsciously.

Southern food is different, a mixture of the English tradition of generous hospitality that the first White settlers brought with them, diets that the Indians they met introduced them to, including grits, and the African-American recipes that originated in a slave tradition of making more from less.

Southern art is different. There are more “folk” or “naive” or “primitive” or “outsider” artists in the Southern region than elsewhere in the United States, and many of them are instructed by a religious fervor that finds its strongest expression in the South.

And Southern music — it is now the world’s music. The blues and country and jazz that the region gave the world all have roots in the region’s history of racial separation and of cultures appropriating, adapting and resisting, clashing and borrowing from each other.

Southern people are different, too. There is a slowness about them in speech and manner which outsiders frequently take for mental impairment, but which instead reflects a deliberate approach to life. There is also an

openness about them. Like the food and music they have made, they and their part of the country are contested combinations of elements — gumbo and jambalaya and jazz in Louisiana, or barbecue and blues in the Carolinas, Texas, or Tennessee. Few agree on which of these is superior, but almost everyone agrees they are good.

Julian Bond is the host of America’s Black Forum, the oldest Black-owned show in television syndication. He was one of several hundred students from across the South who helped form the Student Nonviolent Coordinating Committee (SNCC). Bond served four terms in the Georgia House of Representatives and six terms in the State Senate. In 1968, as co-chairman of the Georgia Loyal National Delegation to the Democratic Convention, Bond was nominated for Vice President of the United States, the first African American to be so honored by a major political party. He withdrew his name because he was too young to serve.

Being Southern Is Being Invisible

Pura Fé Crescioni

I was not born or raised in the South. But I know what it is to come from Southern values and roots. Roots that are older than America can ever be.

My grandparents and my grandmother's six sisters all moved from North Carolina to Harlem during the Great Depression. My grandparents met each other in New York, married, and raised seven daughters and several grandchildren. I was the first grandchild and spent my earliest years with my grandparents, their sisters, my mama, and her sisters at our family house in Corona in Queens, N.Y. My great aunts, always around helping grandma in the house, and my grandfather told me many stories. As a child, I knew these stories would become my source, my love, and my dedication: I would restore my silenced ancestors' names and give them back to my people. In time we'd return to our Southern homeland and our culture, tell the true stories, and claim our achievements — which became known as "American achievements." I was led from the "old spoon" — old hands, eyes, and voices that reminded me of the places we have called home for a million years.

I didn't get home till the age of thirty or thirty-one. My cousin Erich drove a van full of us cousins to Smithfield and Newton Grove, N.C., which happens to be the birthplace and headquarters of one of the many offshoots of the Ku Klux Klan. There we

met relatives and visited the old tobacco and cotton fields our families had worked and lived on. Going South made me realize where all the skin games came from that were played out within my own family in New York. I recognized the load that Grandma had dragged with her up North — bits and pieces of internalized hate and shame that she then passed out to us without explanation.

I have family ties down South from both sides of many fences: Black folk, Indian folk, colored folk, and the skeletons of White folk in our closet. (No one talks about the master we were related to.) When visiting relatives you're often asked, "So whatcha go fo?" That means, "What race of people do you identify with?" Down South, you can't be everything that you are. You've got to choose, and denial is the norm.

A long time ago strategies were developed to divide people of color and to subvert the many slave revolts and underground societies that grew from associations between Black and Red folk. Today, there is a lot of hate and fear among these two very separate communities, yet we share one another's blood and ancestry. Sometimes it's a fine line — you can't even tell which group a person comes from. People don't know about Indian slavery and deportation, and how we survived in the South by sacrificing our identity in backwoods counties as "Free People of Color." Over and over again my grandma and her sisters were told by their grandma, "When the census man comes, don't tell him you're Indian. Tell him you're colored! Or else he'll take you back 'round the house and shoot you in the head."

So for me, being Southern is being invisible.

Pura Fé grew up with her mother's family, the Monks, who are distant relatives of jazz composer and pianist Thelonious Monk. In her family's long musical tradition, she can identify four generations in her maternal line each with seven singing sisters.

Pura Fé is a "mixed blood Tuscarora" from North Carolina.

Photo courtesy Crescioni Family Archives



Suggested Reading

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- Hudson, Charles. 1994. *The Forgotten Centuries*. Albany, Georgia: University of Georgia Press.
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- Silko, Leslie Mammon. 1992. *Almanac of the Dead*. New York: Viking.
- Wright, J. Leitch, Jr. 1981. *The Only Land They Knew: The Tragic Story of the American Indian in the South*. New York: Macmillan.

Suggested Listening

- Crescioni, Pura Fé. *In the Spirit*. EBI Records. (Distributed by SOAR Records, 1-800-890-SOAR.)
- . *Caution to the Wind*. Shanachie/Cachet Records 5013.



Recollections of a Southern Jew

Edward Cohen

Back in the sixth grade in Mississippi, I read a chilling tale, “The Man Without a Country,” about a man condemned to live forever adrift on a ship, never to come home to his native land. My fellow sixth graders, I imagine, took comfort that they were still on the shore and would always be. But I, being both Southern and Jewish, identified with the man who had no home.

The Protestant South I grew up in was more of a Bible Blanket than a Bible Belt. It didn't constrict so much as smother everyone in commonality. Fitting in is the First Commandment of childhood, and for no one does this seem more imperative than for a child who can't. I dreaded the High Holy Days because I would have to explain why I wasn't in school. We'd built our temples to look like churches, we'd moved our Sabbath from Saturday to Sunday, we'd expunged Hebrew from our services. Yet every December, in the midst of a uniformly Christmas-lit neighborhood, our dark house couldn't have been any more conspicuously different than if, like the Israelites in Egypt, we had swabbed blood over the door.

Still, we were few, and we almost fit in. Then came the civil rights days, when the two halves of the Southern Jew were pulled apart. We were Southern, and that meant we closed ranks against the Northern invaders, many of whom had Jewish names. Then the temple was bombed, and the rabbi's house. Fitting in, while remembering that we too had been slaves in the land of Egypt, was a psychological contortion then and is not a comfortable memory now.

I left the South for college, seeking my own kind. I submerged myself in an all-Jewish universe, but I again found myself an alien, with no shared knowledge of Nathan's hot dogs, the City, or in which direction you cut a bagel in half. I was with Jews, but they were a different tribe, one to which I didn't belong. To them the South was exotic, unthinkable, a bumpkin patch. I saw that I had another secret self, and that self was Southern.

Now I've left the South again, for California, no more to have to spell out C-o-h-e-n when I give my name, no more a darkly foreign speck in the Anglo-Saxon gene pool. Jews, according to my Talmud, don't fight, fish, follow football, or use firearms, and I don't miss those Southern sacraments. But it's taken two exiles to see how much of the South I carry with me. Back home there's

gravity, and it holds you tight to the earth. I miss strangers waving on country roads. I miss voices that cradle you. I miss people who remember my grandfather. Out here, I'll hear a Southern accent and know if I need help, that's who I'd ask.

It seems that a few generations in the South exert almost as much pull as an Old Testament of time, and I'm hard put to say where the Southern leaves off and the Jewish begins. I may be a Man Without a Country, but I carry two passports.

*Edward Cohen, a native of Jackson, Mississippi, is a freelance screenwriter, novelist, and filmmaker. He has written several PBS documentaries on Southern and Jewish culture, including *Hanukkah and Passover*, narrated by Ed Asner, and *Good Mornin' Blues*, narrated by B. B. King. His work has received numerous international film festival awards, as well as two CINE Golden Eagles. His novel, *Israel Catfish*, received an America's Best Award, and his screenplay, *Imminent Peril*, a Southern courtroom drama, is to be an ABC movie starring Joanne Woodward.*



Moise and Sam Cohen emigrated from Romania to Mississippi in the 1890s. They married two Cohn sisters, Etta and Nell, and raised their families together. Three generations of Cohens, all living in Jackson, celebrated the families' double 50th wedding anniversary in 1959. Because siblings married siblings, all cousins are double cousins. The author is seated in the first row, second from the left.

Photo courtesy Cohen Family Archives

A Circle Unbroken — Celebrations in the American South

William Ferris

*Will the circle be unbroken,
By and by, Lord, by and by?
There's a better home awaiting,
In the sky, Lord, in the sky.*

Traditional hymn

children visit together over dinner and after the meal return to the church, where they sing Sacred Harp hymns throughout the afternoon. These all-day events connect the living with the dead as singers recall the favorite hymns of deceased friends. Hymns welcome the spirit of the absent loved ones back into the celebration.

The most important celebration in Southern churches is baptism, which in both Black and White churches takes place in late summer and early fall. For a week before the ceremony, members of the church meet each evening in a revival service. During revival week the minister and his congregation urge those not yet baptized to join the church. People of all ages "get religion" at the revival and often become visibly possessed by the spirit of the Holy Ghost as they dance in the church.

On the following Sunday the baptism ceremony takes place. The preacher walks with his deacons into a lake or stream until the water reaches their waists. Dressed in long robes, they summon the new converts one by one, and after a traditional ceremony of prayers, chanting, and singing they dip each convert completely under the water. The newly baptized sometimes emerge from the water shouting and singing, as the congregation standing on the bank sings hymns to welcome the new members of their church.

While baptism traces its origins in the Christian faith back to the New Testament story of John the Baptist, the ceremony also has religious roots in Africa, where it is believed evil spirits can be cast off into water. With their religious roots in both Africa and Europe, Black and White Southerners embrace a common belief in baptism. Both respond with deep emotion to the hymn that beckons new believers to "wade in the water." Baptism bonds the religious community every year and forever marks a believer's entry into the church.

Christmas is another important religious celebration in the South. Marked by the



The Neshoba County Fair in central Mississippi has grown in the past 100 years from an annual picnic gathering started by families of nearby farms to a homecoming in early August attracting as many as 35,000 people daily. Founder's Square cabins (pictured), handed down in families from one generation to the next, date from the event's earliest days.

Photo by Bruce Roberts,
© Southern Living, Inc.

The American South is famous for her celebrations. Each year Southerners celebrate holidays with dance, food, and music in every part of their region. Southern celebrations range in size from small family reunions to internationally known festivals such as Mardi Gras in New Orleans. Celebrations connect Southerners to each other and to their history, bonding them to family, community, and region in special, enduring ways.

Southern celebrations are often religious. Sacred Harp hymns, one of America's oldest musical traditions, are celebrated each year at all-day sings in rural churches throughout the Deep South. After singing hymns for several hours in the morning, singers adjourn at noon for their renowned "Dinner on the Grounds." Each singer contributes his or her favorite dish, and tables become heavily laden with delicious food. Grandparents, parents, and

The American South



sharing of gifts among family and friends, it is also a time to give to those less fortunate. In some communities the poor visit homes with their traditional cry of "Christmas gifts," as they request gifts from their neighbors.

Christmas dinner is the most lavish meal of the year. Women of all ages gather in the kitchen to prepare it; men carve the cooked meats and help in serving. Often, wild game such as turkey, duck, rabbit, venison, quail, dove, and fish are served with special seasonings, nuts, vegetables, and desserts. At these meals many Southerners raise glasses filled with wine to make their Christmas toasts.

Throughout the day, while preparing, eating, and cleaning up the Christmas dinner, every Southern home is filled with stories told by each generation, and conversations flow almost without end. With tales as rich as the foods served at dinner, Christmas Day is a unique and memorable celebration.

Annual fairs are a custom that dates back to the Middle Ages; Southern agricultural fairs began in the nineteenth century. One of the earliest was in Macon, Georgia, in 1831. The state fair is usually held in the state capital in September or October, and is a major event. At its heart is the midway, with familiar sounds of barkers luring curious customers to pay to see strip tease artists, freak shows, tattooed men, and trained animals.

County fairs are held in small towns and usually feature more local attractions, such as 4-H Club demonstrations and beauty pageants. Some county fairs attract large numbers of visitors. The Neshoba County Fair in Mississippi features political rallies, a midway, and horse races. Such fairs are the highlight of a community's year, and over time many become institutions for the entire state.

Trade days held in Southern communities each month also harken back to European roots. First Monday has occurred in Ripley, Mississippi, every month for over 150 years. Like trade days in Scotland, Ireland, and England, First Monday began as an exchange of horses, mules, and cattle. Today automobiles, tractors, radios, and televisions change hands each month along with bird dogs and horses.

The Southern family reunion stresses the Festival of American Folklife 1996

importance of ancestors and kinship. My grandmother was fond of saying that "blood is thicker than water," a proverb with which every Southerner can identify. As the hymn "Will the Circle Be Unbroken?" suggests, many Southerners believe their family celebrations will continue even in the afterlife. They believe family reunions will continue after death as deceased kinfolk reunite in an unbroken circle.

Alex Haley's *Roots* inspired both Black and White Southerners to research their ancestry and embrace their kinfolk. Today family reunions in the South often draw hundreds of people from throughout the nation, who

celebrate family ties with dinner together and special T-shirts designed for the occasion.

At some reunions parents who worked as sharecroppers welcome back children who have graduated

from college and hold professional jobs. These reunions remind us how parents have used education to help their children escape the poverty they have known. Reunions often celebrate both family kinship and family success.

By far the most widely known Southern celebration is Mardi Gras, or "Fat Tuesday." With ancient roots in pre-Roman rites of spring and in Roman rites of Bacchanalia and Saturnalia, the event now marks the transition to the Lenten season of fasting as part of the Catholic calendar. In rural Louisiana French-speaking Black Creoles and White Cajuns celebrate Mardi Gras masked and on horseback, while in the Gulf Coast cities of Biloxi, Mobile, and New Orleans Mardi Gras means formal balls, informal parties, and parades with floats.

The most elaborate Mardi Gras celebration



More than sixty parades wind through New Orleans during Carnival season, which leads up to Mardi Gras on Shrove Tuesday. Krewe organizations that parody European nobility toss handfuls of "throws" (doubloons and beads) from colorful floats during parades that stream through dozens of neighborhoods. The parades and formal balls mark the last day of revelry before the Lenten season.

Photo by Frederica Georgia,
© Southern Living, Inc.

each year is in New Orleans, where thousands of onlookers watch parades of Black and White masqueraders atop large floats that move slowly through the streets. These floats represent over sixty *krewe*s or organizations from all parts of the city. Some, such as Comus, Momus, Proteus, and Rex, have existed since the nineteenth century. During Mardi

Gras the entire city appears to have donned masks and entered the streets. Its normal life halted, New Orleans assumes a festive, dreamlike quality. No other city parties so intensely and for so long.

Each year during Mardi Gras the middle-class and elite Black community organizes floats for their Zulu Parade, while working-class Blacks dress

as Mardi Gras Indians. Wearing elaborate costumes made with feathers and beads, these "Indians" mix Native American with Afro-Caribbean traditions of costumes that cost thousands of dollars, require months of work to assemble, and weigh as much as 100 pounds. Carnival Indian figures such as Big Chief, Spyboy, Wildman, and Li'l Chief are easily recognizable by their costumes, which represent tribes with names like the Yellow Pocahontas and the Wild Tchoupitoulas. As they move through the streets, Mardi Gras

Indians chant and sing music that has inspired famed New Orleans performers like Aaron Neville and the Neville Brothers Band.

Another famous New Orleans celebration is the jazz funeral. When a jazz musician dies, a jazz band marches to the cemetery playing a hymn such as "Just a Closer Walk with Thee" slowly, as a dirge. The leader of the band sometimes carries an umbrella with a dove on top. The dove symbolizes peace, and the umbrella both shades the leader from the sun and suggests a tempo to the band.

Once the deceased musician is buried, the band leaves the cemetery playing upbeat, happy tunes like "When the Saints Go Marching In." Following closely behind the musicians are the "second line," a group of dancers whose performance makes the musical celebration in honor of the dead even more festive. In the folk song "St. James Infirmary," also known as the "Dying Crapshooter's Blues," a dying musician requests that after his death he be dressed elegantly and given a jazz funeral.

*When I die, put me in a long pine box,
And dress me in a Stetson hat,
Put a gold piece on my watch chain,
So the boys will know I'm standing pat.
Put a jazz band on my tail gate.
Let's raise hell as we travel along.*

No matter how large or small, every celebration fills an important role in the region's life. The smallest such event, the family dinner, is arguably the South's most meaningful celebration. Families gather each day for their main meal, or dinner, to celebrate an institution dear to every Southern heart. Parents and children converse and share food to reaffirm kinship at its most basic level — the nuclear family. While perhaps modest by some standards, dinner is the principal reason why the region's circle of family will always remain unbroken.



Church members prepare the sacraments at Rose Hill Baptist Church in Vicksburg, Mississippi.

Photo by William Ferris,
© University of Mississippi Archive



As in every society, the forces of modern life have dramatically changed the Southern family and its activities. Heads of families are often single mothers or fathers. Television, radio, and computer distract family members from conversations and meals in ways that would appear strange to earlier generations. Soap operas, wrestling matches, and top-40 tunes reach almost every Southern home through satellite dishes and cable television. Casinos, the most recent new feature on the Southern landscape, have become colorful centers for dining, entertainment, and gambling in the region. But even within these new worlds, traditional celebrations continue to nourish the roots of Southern family and community.

Black families living in Texas have long commemorated their emancipation from slavery with Juneteenth celebrations. The festival marks the anniversary of Major General Gordon Granger's arrival in Galveston on June 19, 1865, to announce the emancipation of slaves and to assume command of the District of Texas after the Civil War. Since that time Juneteenth celebrations have spread to Louisiana, Arkansas, Alabama, Florida, and even California. The largest numbers of Blacks who recognize the holiday are in Texas, where in 1950 over 70,000 people gathered at the Texas State Fair in Dallas for a Juneteenth celebration. Festivities include parades, picnics, baseball, speeches on freedom, and dances. In other parts of the South, Blacks celebrate the Fourth of July as a holiday associated with emancipation.

The South's many ethnic groups include Germans, Greeks, French, Haitians, Irish, Italians, Jews, Lumbees, Mexicans, Scotch-Irish, Highland Scots, Spanish, Syrians, Lebanese, and Irish travelers. Each has important celebrations that reflect its unique culture.

Southern Jews, for example, have adapted their religious holidays in ways that are distinctly Southern. The Anshe Chesed Synagogue

in Vicksburg, Mississippi, celebrates Sukkot, an agricultural festival in the fall, by decorating its Sukkot booth with cotton, soybeans, and sugar cane as well as the traditional fruits and vegetables. In the fall, Southern Jews often schedule their evening Shabbat services so as to allow young people to attend Friday night football games. Southern Jews also modify



foods used at their celebrations. A Memphis family recalls how they prepared Passover gefilte fish with decidedly unkosher catfish, and in New Orleans kosher families have developed recipes for matzoh-ball gumbo.

Southerners with Asian roots include Chinese, Filipinos, Koreans, Vietnamese, Hawaiians, and Pacific Islanders. Chinese Southerners celebrate their New Year with fireworks, a festive dinner, and symbolic red decorations. In areas like the Mississippi Delta, Chinese families travel for many miles to gather together for their New Year celebration.

Each year Italian families in New Orleans celebrate the Feast of St. Joseph, in which they display food on home altars. Residents visit neighbors' homes, sharing food and hospitality in a festivity that mixes religion with delight in cuisine.

Native American communities in the South include Catawbans, Cherokees, Chickasaws, Choctaws, Creeks, Lumbees, Seminoles, and Virginia Indians. Each summer the Mississippi

Fife and drum music is still played at celebrations in Senatobia, Mississippi, and other parts of the South.

Photo by William Ferris,
© University of Mississippi Archive

Band of Choctaws celebrates its traditions of music, dance, food, stickball, and basket-making at an annual fair that draws thousands of visitors to its community in Philadelphia, Mississippi. Cherokees feature similar traditions from their culture each year at the Cherokee Fall Festival in Scottsboro, Alabama.

Today a growing number of annual Southern celebrations feature the region's diverse culture.

Musical festivals celebrate blues, bluegrass, old-time fiddling, Acadian music, clogging, and jazz. Literary conferences celebrate William Faulkner, Tennessee Williams, Eudora Welty, the printed book, and storytelling. Even lowly catfish, crawfish, and kudzu have their own festivals. Food lovers can also find annual festivals devoted to seafood, peanuts, apples, pumpkins, and sorghum. And, yes, there are even Southern festivals that celebrate mules, tobacco spitting, and turkey calling.

As every Southerner loves a good party with ample food, drink, and storytelling, the region's celebrations will surely continue to expand. Whenever a Southern community discovers a local tradition it wants to share, a new celebration is born. And while Mardi Gras will always be the biggest fish, more and more minnows swim and grow larger year by year. And why not? As Louisiana Cajuns are fond of saying, "*Laissez les bon temps rouler*" — "Let the good times roll." Each of us deserves at least one good party every year. So, as Southerners, we say, "Let's celebrate."

"Today a growing number of annual Southern celebrations feature the region's diverse culture.... Even lowly catfish, crawfish, and kudzu have their own festivals."

Suggested Reading

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William Ferris is director of the Center for the Study of Southern Culture and professor of anthropology at the University of Mississippi. He co-edited with Charles Wilson the Encyclopedia of Southern Culture and has authored or edited nine books, more than 100 articles, and fourteen documentary films on Southern folklore and literature. Named one of the top ten teachers in the nation by Rolling Stone, he has received the Chevalier in the Order of Arts from the French Government.

Reflections of a Southern Woman

Curtina Moreland-Young

I am a Southern woman, even though I lived a large and significant part of my life in the Midwest and short periods in the East. I was born, educated, and became a woman in the South. I have even lived, traveled, and worked in several countries, on five continents. But with all of that, I know I am a Southern woman.

But being Southern and growing up Southern are not the same thing. Growing up Southern may be simply a function of place of birth, of location of family, a matter of circumstance. Being Southern is more complicated. It means living in the world with predispositions for understanding, affirming, and delighting in contradictions and complexities. Being Southern is always knowing the usefulness of politeness, family, and faith.

As an African-American female in my mid-forties, my Southern “becoming” was influenced by the fact that my earliest memories are of an insulated, protected, and, I would learn later, oppressed community. My earliest recollections begin at my grandmother’s house on Stark Street, in Columbia, South Carolina, a white house with beautiful French doors between the living and dining rooms. Every morning my grandmother would set the breakfast table with linens and china, and she would serve homemade breads, two types of eggs, cheese, liver pudding or sausage, bacon, grits, fresh fruit, and pasteurized milk. Pasteurized milk was important because of the delicious cream that my mother mixed from it herself. After this morning feast, my cousins and I would hurry outside and play with the children of the neighborhood. We all played on the crepe myrtle-lined streets, or in the back yards of the “nice” houses filled with plum, peach, and fig trees and scoppog vines. We weren’t afraid of getting shot or abducted, nor were we concerned about issues of class. The only admonitions I remember were not to let dogs or people with purple gums bite us in August (because of blood poisoning). And another thing: we were not to go to nearby Valley Park.



I didn’t worry about the first admonition since I had never seen anyone with purple gums, and I knew enough to stay out of the way of stray dogs. But not going to Valley Park was another matter. I could see children having so much fun on the slides, the swings, and the little train that ran through the park. I wasn’t sure why I couldn’t play there, but my father’s face tightened when we passed the area and I looked longingly at the train. One day, as we passed the park, my father lifted me up and walked over to the train. He said something I couldn’t hear to the conductor and then put me on, and I rode all by myself. When I told my grandmother about this, she cautioned me not to go into Valley Park anymore. The people there were nice, but they had germs. She explained that we didn’t sit near these people on buses, or try on clothes or shoes in the same sections, or drink out of the same water fountains because of these germs.

Later in my childhood, my family moved from Columbia, South Carolina, to Cordele, Georgia. I learned about American slavery and segregation and sang the “Black National Anthem”; later, I celebrated Emancipation Proclamation Day. I came to know that it wasn’t germs that separated us from the Valley

The author’s father was a science teacher and athletic coach at Halsey-Cobb Institute, a Christian Methodist Episcopal day and boarding high school in Cordele, Georgia. The homecoming king and queen pictured represented that school, one of two local, private high schools for African Americans at that time. No public high schools admitted Black students in 1955, when this picture was taken.

Photo courtesy
Moreland Family Archives



The American South

Park people. But in small-town Georgia, I seldom came in contact with anyone outside my safe, African-American universe.

This was a world of “Womanless” and “Tom Thumb” weddings, homecomings, proms, Senior Deb and Esquires, and Silver and Green Teas; a world in which I was Mrs. Hamilton and my boyfriend was Alexander at the annual George and Martha Washington Tea Party. It was a pleasant place where for five cents we could stop by Ms. Ethel’s and get freshly cooked pig skins wrapped in newspaper, which we ate dripping with hot sauce. My Southern “becoming” meant eating Ms. Ethel’s skins and collard greens, learning how to fold linen napkins, and learning that a lady never eats a sandwich cut in fewer than three sections.

My South was a place where family was important. Where people really knew who your mother and daddy were, cared about that, and asked about them often. I lived in a world of Black public schools and private schools with reputations for excellence. In this African-American universe, intellectual and cultural attainment was demanded, expected, and achieved.

Of course, there were Whites present in my town, but they were not really a part of my existence. Oh, there were incidents, such as when the prominent White lady called my mother and told her that I’d said “no” instead of “no ma’am” (my mother explained to her she had instructed me that “yes” and “no” said politely were sufficient when I addressed anyone). And of course we knew that the local newspaper never gave honorifics to Black people except for “Reverend,” no matter how old or illustrious they were. And I knew, too, the reason that we would drive to Atlanta or Macon for a nice meal was because my father refused to be served out of the back door.

Yet there was something clearly honest about this oppression and certainly affirming about these experiences, something I didn’t feel in other places in the country. For me, my experience in the South provided a strength and a sense of place and history from which I could draw, no matter where I traveled or lived.

When I returned to the South in my mid-twenties, I knew I’d come home. The legal manifestations of oppression had been discarded, and I was in a place where I felt empowered as an African American in a way I have never felt in any other region of this country. This feeling is a part of my being Southern. When I’m anywhere else in the world for a while, I feel I must return to be renaissanced. Maybe that’s why I’ll always define myself as a Southern woman.

Curtina Moreland-Young, Ph.D., is chair of the Department of Public Policy and Administration at Jackson State University.

Glossary

Liver pudding is a sausage-type meat dish usually served with rice or grits and sauteed onions. It is customarily found in North Carolina, South Carolina, and in a few places in Georgia.

Womanless Wedding is a mock ceremony in which everyone is male.

Tam Thumb is a mock wedding in which young children assume the roles of the wedding party members. It was usually held as a fundraising event and was very popular in some Southern African-American communities.

The *Martha and George Washington Tea Party* was an annual event at A. S. Clark High School in Cordele, Georgia. It was a re-creation of the first tea party or social given by the first President.

Silver and Green Teas were fundraising events sponsored by local churches. The hostess provided the silver service and china for the tea; guests brought silver coins to the Silver Tea and green folding money to the Green Tea.

Senior Deb and Esquires were social clubs organized by parents to provide recreational activities for their children.



Southern Music



Bill C. Malone

The South has played a central and defining role in American musical history, as an inspiration for songwriters, as a source of styles, and as the birthplace of many of the nation's greatest musicians. It is impossible to think of American music in this century without such Southern-derived forms as ragtime, jazz, blues, country, gospel, rhythm and blues, Cajun, zydeco, and rock 'n' roll. These vibrant styles have been taken to heart by people around the world and have even been reintroduced to this country in altered forms through the performances of such foreign-based musicians as the Beatles and Rolling Stones.

Romantic images of the South have fired the imaginations of songwriters since at

least the 1830s, when black-face minstrels began exploiting Southern musical forms and cultural symbols. The region has spawned a veritable school of songwriters, from Stephen Foster, Will Hays, and Dan Emmett in the nineteenth century to Johnny Mercer, Hoagy Carmichael, Allen Toussaint, Tom T. Hall, Dolly Parton, and Hank Williams, Jr., in our own time. Visions of lonesome pines, lazy rivers, and smoky mountains have long enraptured America's lyricists and delighted audiences with images of a land where time moves slowly, life is simple, and people hold clear values and love to make music.

Southerners themselves have greatly enriched American music, as performers, songwriters, record producers and promoters, and folklorists. While some Southern-born musicians who have won international distinction, like Mary Martin and Kate Smith, Van Cliburn

and Leontyne Price, express little or no regional identity, the folk South, in contrast, has greatly broadened the nation's musical styles.

Southern-born musical styles also have conquered the world, making immense fortunes for a few musicians and more entrepreneurs, but we should not forget that they were born in poverty. They were nurtured in the folk communities of the South, largely apart from the gaze of outsiders, in homes, churches, singing schools and conventions, juke joints, honky tonks, brothels, fiddle contests, and other scenes of social interchange. The region's working people drew deeply from their marvelous music to preserve their sanity, assert their identity, build community ties, worship God, and win emotional release and liberation in a society that seemed too often to value only their labor.

The deep waters of Southern folk music flowed principally from the confluence of two mighty cultural streams, the British and the West African. This mighty river was enriched by the periodic infusion of German, Spanish, French, Caribbean, and other melodic and stylistic elements. The African admixture has contributed much to the distinctiveness and appeal of Southern music: syncopation, antiphony (call and response), improvisation, and blue notes. But other ethnic groups have also added to the musical mix. Scotch-Irish balladry and fiddle music, German accordion rhythms and hymn tunes, the infectious Cajun dance style, and the soulful cry of Mexican *conjunto* singers have all shaped the Southern sound.

Southern working people's music also borrowed much from both high art and popular culture. Some rural dances, for example, had middle- or upper-class origins. The square dance came from the cotillion; the African-American cakewalk was a burlesque of formal European-American dancing; the Virginia Reel was a variation of the upper-class dance called

"Bill Monroe, often called the father of Bluegrass music, established the classic Bluegrass sound — high, pure tenor voice, powerful mandolin solos against the banjo background. Bluegrass remains the most distinctive of all the sub-styles within country music, having changed relatively little in the last half-century."

— David Vinopal, *All Music Guide*

Photo by Bruce Roberts,
© Southern Living, Inc.

At the home of Terry Wooten on Sand Mountain, in Alabama, the Wooten family sings from the Sacred Harp Songbook, first published in Georgia in 1844. The invention in 1802 of shape



notes, a format in which the pitch of each note is represented with one of four shapes, facilitated music reading. The notation proved so popular in the South and Midwest that practically every singing-school book used the four shapes devised by William Little and William Smith.

Photo by Anne Kimzey,
© Alabama Center for
Traditional Culture

the Sir Roger de Coverley. Many fiddle tunes hallowed in rural folk tradition, such as "Under the Double Eagle," "Listen to the Mockingbird," and "Red Wing," came from marches or pop tunes written by popular composers. Chautauqua tents, medicine shows, tent-rep shows, vaudeville, and the popular music industry all introduced styles and songs that became part of Southern folk traditions.

Southern music entered the nation's consciousness late in the nineteenth century. Until that time national audiences had heard only caricatures of Southern music in the performances of the black-face minstrels — Northern, White song-and-dance men who roamed the country sporting corked faces and grotesque "darky" dialects. In 1865, however, a small group of African-American entertainers, the Georgia Minstrels, inaugurated a brand of minstrelsy that, while still suffering from stereotypes of the genre, enabled Black performers to slowly develop a form of entertainment more truly representative of their culture and music. At least as late as World War I, minstrel troupes featuring African-American performers such as Billy Kersands, Ma Rainey, and Bessie Smith spread Black Southern music to a wide audience.

By 1900, Southern music had had a powerful impact on high and popular culture. The Fisk Jubilee Singers from Nashville, Tennes-

see, made devotees of "serious music" aware of Negro Spirituals after 1871, when they made performing tours in the North and in Europe. And in the 1890s, a large number of itinerant piano players, led principally by Scott Joplin from Texarkana, Texas, revolutionized the world of American popular music with ragtime. During the years surrounding World War I, composer and veteran brass-band musician W. C. Handy, based in Memphis, popularized a style of sophisticated, urban blues music, including his own compositions such as "St. Louis Blues" and "Memphis Blues." The most dramatic entrance of Southern-derived music on the national scene, however, came after 1917, when a few bands from New Orleans, including the Original Dixieland Jazz Band and Joe "King" Oliver's Creole Jazz Band, brought their hot, improvised numbers to receptive fans on the West Coast and in Chicago and New York. First described as "jazz" in Chicago, this music rapidly won over young musicians and fans with its dance beat and spirited improvisations. Jazz stars quickly arose, including instrumentalists Sidney Bechet and Louis Armstrong and vocalist Bessie Smith, whose city blues developed in a close relationship with jazz.



Gospel singers on W. C. Handy Square in Memphis. Gospel music is rooted in spirituals, blues, shape-note songs, ragtime, and the urban church revival. It emerged in the early twentieth century as traveling performers "visited" church communities, popularizing compositions by Charles Tindley and Thomas Dorsey. Gospel compositions are formally notated, but they are transformed during performances, when participation and improvisation on the part of the audience become an important part of the offering.

Photo © Roland L. Freeman

Jordan, and the urban and electrified blues of Muddy Waters. Southern music was already making crucial stylistic departures and reaching out to larger audiences by the end of the 1930s through powerful radio broadcasts, Hollywood movies, personal appearance tours, and increasingly sophisticated recording techniques.

The massive population movements and the prosperity caused by World War II and new forms of consciousness among youth, women, and African Americans combined to intensify the nationalization of Southern music. Many small record labels featuring grassroots music styles of the South appeared after the war, in and outside the region. Major record labels found commercial success with Southern-born musicians like Hank Williams, Eddy Arnold, Louis Jordan, Nat "King" Cole, Sister Rosetta Tharp, and Elvis Presley. Postwar recording tended increasingly to be done in such Southern cities as Dallas, Houston, New Orleans, Memphis, Macon, Muscle Shoals, and Nashville.

Powered by prosperity and an emerging youth market, a skyrocketing entertainment industry distributed great quantities of commercial music. Old forms evolved and acquired new labels that seemed to better reflect America's newly emerging realities. "Hillbilly" gave way to "country," "rural blues" became

Although collections of Appalachian ballads and cowboy songs had been published in 1917 and 1920, the music of rural White folk of the South between the eastern mountains and the western plains remained unknown and undervalued nationally. The discovery and popularization of this music came with the media revolution of the 1920s. White rural entertainers began performing on newly established Southern radio stations, and in 1923 a fiddler named John Carson, who had earlier performed on WSB in Atlanta, made the first "hillbilly" recording in the same city. As the decade continued, other Southern grassroots forms such as Cajun, cowboy, gospel (African- and European-American), and country blues also began to appear on commercial recordings.

Southern musical forms changed as they grew to national popularity during the 1930s and 1940s. They thrived during the Great Depression and provided hard-pressed Americans with escape, fantasy, and hope in danceable rhythms and down-to-earth lyrics. New and vital forms emerged, including the singing cowboy genre of Gene Autry, the western swing dance music of Bob Wills, the honky-tonk music of Ernest Tubb, the gospel soul of Mahalia Jackson, the shuffle beat of Louis

“rhythm and blues,” and the gospel style of the old shape-note publishing houses became a polished and dynamic urban gospel. American youth were increasingly receptive to musical alternatives of which their parents had been unaware, or to which they were opposed.

Elvis Presley was a major beneficiary of these transformations. His dynamic and sensual style combined elements from virtually every form of popular music available in the postwar years. He and other rockabilly musicians such as Buddy Holly, Jerry Lee Lewis, Carl Perkins, and the Everly Brothers unleashed the most important musical revolution that America had experienced since the blossoming of jazz earlier in the century. Together with rhythm and blues performers such as Fats Domino, Little Richard, and Chuck Berry, they carried the musical sounds of the Southern working class deep into American popular culture.

Country music has become America’s favorite. Its styles and themes seem to appeal to much of the nation’s adult White population. This trend may reflect a “southernization of the North,” but it also suggests the musics and the cultures that created them are becoming part of the national mainstream. But country musicians are still overwhelmingly from the South, and their lyrics often self-consciously reflect Southern preoccupations and longings.

Southerners export musical treasures to the world and absorb much in return. Their styles may no longer be as regionally distinctive as many would like, but how could it be otherwise when the folk cultures that produced these traditions are undergoing a similar transformation? Happily, many of the older traditions — such as old-time fiddling and string band music, clog dancing, and Sacred Harp singing — are preserved and revitalized by

increasing numbers of young people. New Orleans has seen a revitalization of the brass band as young musicians rediscover it, and scores of Cajun youth have taken up the accordion and the Louisiana French music of their ancestors.

Many performers preserve the older traditions of Southern rural music: singers like Austin-based Don Walser, who yodels and sings in the old-time honky-tonk style; Ralph Stanley, the banjo player and tenor singer from McClure, Virginia, who preserves the haunting, pinch-throat style of Appalachian singing; and Doc Watson, the North Carolina wizard of the flat-top guitar. And, thank God, Bill Monroe, the Kentucky musician whose sky-high tenor singing and powerful mandolin style defined the art of bluegrass music performance, still lives and entertains.

Music & the U.S. Civil Rights Movement

Jacquelin C. Peters

Song and eloquent oratory are integral to African-American religious expression, and they were pervasive, spiritually sustaining elements of the U.S. Civil Rights Movement. In emotionally tense or physically threatening situations, the standard of nonviolence and a serene attitude were maintained through song, prayer, and words of encouragement. Massive church rallies, picketing demonstrations, and even jail houses echoed with the sounds of resolve, declaring, “Just like a tree standing by the water / We shall not be moved.”

Sacred African-American music provided the basis for many freedom songs. One such spiritual, “I Will Be All Right,” has evolved to become the universal anthem of protest, “We Shall Overcome.”

*We shall overcome
We shall overcome
We shall overcome someday.
Deep in my heart, I do believe
We shall overcome someday.*

Techniques such as call and response, “worrying the line” (using melismatic vocal embellishments), or “lining out” (the song leader’s singing or reciting the next line of verse before the end of the previous one) are other retentions from traditional African-American song.

Grounded in the tradition of Black congregational song, choral quartets and ensembles transmitted the Movement’s musical message to audiences far from the locale of the struggle. The Montgomery Gospel Trio, the American Baptist Theological Seminary Quartet (also known as the Nashville Quartet), the Congress of Racial Equality (CORE) Singers, and the SNCC Freedom Singers gave performances that encouraged the world to sit up and take notice.

Suggested Listening

Been in the Storm So Long.
Smithsonian Folkways SF 40031.

Sing for Freedom: The Story of the Civil Rights Movement through its Songs.
Smithsonian Folkways SF 40032.

Voices of the Civil Rights Movement: Black American Freedom Songs, 1960–1965. Smithsonian Collection of Recordings R023.

Wade in the Water, Vols. 1–4.
Smithsonian Folkways SF 40072/75.

Jacquelin Celeste Peters is a consultant scholar for the D.C. Community Humanities Council. She compiled the premier edition of the Directory of African American Folklorists for the Center for Folklife Programs & Cultural Studies.



Young, more commercial musicians prove it is still possible to create new, exciting, and popular sounds by building on time-tested musical genres: Tish Hinojosa, with her affecting blend of Tex-Mex and country styles; the Nashville Bluegrass Band, with its superb mixture of dynamic musicianship, original and traditional songs, and a cappella gospel harmonies; Zachary Richard, with his fusion of rock and traditional zydeco stylings; and Aaron Neville, with his sweet, soulful mélange of country and New Orleans rhythm and blues.

Whatever directions its talented musicians may take in the years to come, the South will not soon lose its genius or its romantic aura. It will always sing and be sung about.

Bill Malone is a professor of history at Tulane University in New Orleans, LA. He holds a Ph.D. from the University of Texas.

A former Guggenheim Fellow for the study of country music and the Southern working class, Dr. Malone is the author of an award-winning book entitled *Singing Cowboys and Musical Mountaineers: Southern Culture and the Roots of Country Music*, and numerous educational journal publications and encyclopedia articles on the varied forms of Southern music.

The 1958 cast of the Louisiana Hayride. Begun in 1948 in the Municipal Auditorium in Shreveport, the Louisiana Hayride was the launching-pad of country music in the 1940s and 1950s. The show, dubbed the "Cradle of the Stars," presented area favorites and trend-setting explorers on the edge of what was then called "hillbilly" music. Fans came from neighboring states and all over Louisiana to the live, Saturday night broadcasts over local station KWKH. The sometimes-rowdy audience could make or break an act. It was on the Hayride that a truck driver from Mississippi, Elvis Presley, gyrated himself to stardom with more moves than the Grand Ole Opry in Nashville would tolerate. When KWKH joined the CBS radio network and the Armed Forces Radio System, the Hayride audience grew to encompass an entire new world of listeners intrigued and excited by the Hayride's transformation of "hillbilly" into "country" music.

Photo courtesy
Tillman Franks Family Archives

On Being a Southern Writer

Mary Hood

Because my father is a native New Yorker and my mother is from Georgia, where I have spent most of my life, I have never felt comfortable with the we/they dichotomy. Even if I could, I would prefer not to choose between these two identities: I am both. I am like Laurie Lee's fabulous two-headed sheep, which could "sing harmoniously in a double voice and cross-question itself for hours."

My parentage has given me a duty toward both no-nonsense brevity and encompassing concatenations: the Northern preference for

"My parentage has given me a duty toward both no-nonsense brevity and encompassing concatenations: the Northern preference for sifting out why in twenty-five words or less, the Southern for interminably savoring how, cherishing the chaff of irrelevancy around the essential kernel. It must have been a Northerner who invented the questionnaire. A Southerner would have been more likely to think up the essay response. (A Southerner always issues an essay response unless he or she is suffering fools.)

Suppose a man is walking across a field. To the question "Who is that?" a Southerner would reply by saying something like "Wasn't his granddaddy the one whose dog and him got struck by lightning on the steel bridge? Mama's third cousin — dead before my time — found his railroad watch in that eight-pound catfish's stomach the next summer just above the dam. Big as Eunice's arm. The way he married for that new blue Cadillac automobile, reckon how come he's walking like he has on Sunday shoes, if that's who it is, and for sure it is." A Northerner would reply

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to the same question (only if directly asked, though, never volunteering), "That's Joe Smith." To which the Southerner might think (but be too polite to say aloud), "They didn't ask his name, they asked who he is!"

When I began to write fiction, I made a conscious decision to try to sound like the Southern talkers I had heard tell such wonderful things, but every word I wrote had to pass the sternest censorship from that Northern conscience in me. I imitated the actual talkers in my own daily life: kinfolk, neighbors, strangers on street corners, passengers on the bus seat behind me. I thought of myself as an American writer, blooming where planted — which happens to be with a Southern exposure. But I believe that, if I had been anywhere else I would have adapted to that climate as well and flowered in season. Because the people I was writing about were Southern, I wrote "Southern."


I had not researched the genealogy of the noble house of Southern Literature and was, then, greatly surprised to discover that I had already inherited it, was in fact a Southern Writer, without even trying! I found this out in New England, and the one who broke the news to me was a Long Island novelist who, upon hearing my accent, conferred on me the fraternity of Southern letters.

"How far are you from where Flannery O'Connor lived and worked?" she asked me.

"About thirty years," I replied. But I'm catching up.

Mary Hood lives in Georgia. She received the Flannery O'Connor Award for Short Fiction and the Southern Review/Louisiana State University Short Fiction Award for How Far She Went, her first collection of short stories. Her latest book, And Venus Is Blue, was published by Ticknor & Fields.

Working at the Smithsonian



Alfred Simon has been maintaining the Carnegie Mansion, home of the Cooper-Hewitt, National Design Museum, for thirty-eight years, long before it became part of the Smithsonian in 1967.

Photo by Caitlin Cahill, courtesy Cooper-Hewitt, National Design Museum

Working at the Smithsonian



Working at the Smithsonian has been made possible by the Smithsonian Institution 150th Anniversary Committee and with funds from the Smithsonian National Board.

Roxie Laybourne, a renowned expert on birds, has been at the National Museum of Natural History since 1944. Her ability to identify a species of bird from minute remains has been instrumental in helping aviation authorities determine the causes of airline accidents.

Photo by Chip Clark, courtesy National Museum of Natural History

Betty J. Belanus & Marjorie Hunt

On the occasion of the 150th anniversary of the Smithsonian Institution, the Festival of American Folklife celebrates the culture of the Smithsonian work place. The Festival has celebrated the folklife of many different occupational groups in the past, from cowboys to trial lawyers. In this program, we focus not on one occupation, but on the diverse jobs that make up the Institution: from astrophysicists to animal keepers, security officers to exhibit preparators, registrars to administrators. All are involved, one way or another, with carrying out the Smithsonian's mission: the increase and diffusion of knowledge.



In the following articles about working at the Smithsonian, you will notice that the traditions of Smithsonian workers, like other cultures we present at the Festival, reflect skill, knowledge, and critical abilities. These traditions are displayed in the masterful cabinet-making of Cornell Evans, the interviewing know-how of Pam Henson, and the care of historic costumes by conservator Polly Willman. They are expressed in narratives about particular experiences, like Amy Ballard's "other duties" and security officer Preston Herald's "lost vacation."

While each job at the Smithsonian embodies its own skills and culture, it is also necessarily entwined with other complementary jobs. To sort and label specimens, the entomologist relies on the museum technician, who in turn relies on the engineer to keep the building at a stable temperature and humidity conducive to housing the collections. The art curator works closely with the conservator who prepares a ceramic jar for exhibition, as well as with the designer who creates a context for the jar that is pleasing to the eye. The astronomer depends on the engineer to ensure that scarce time on the Multiple Mirror Telescope is spent efficiently. The ecologist uses data from the environmental engineer who maintains the CO₂ chambers on the shores of the Chesapeake. Researchers in the field rely on administrators to secure travel arrangements and meet visa requirements. Each worker has his or her "way of knowing" at the Smithsonian, but also must know whom else to rely on to get things done in a proper and timely fashion. And each way of knowing illuminates a different dimension or sector of the Institution as a whole.

The mission of the Institution is specific yet broad enough to engage a wide variety of occupational perspectives, imaginations, and aspirations. Indeed, the Smithsonian is part government, part museum, university, and business, and reflects the organizational culture of each. However, in talking with workers in jobs such as security officer, transport driver, metalworker, plasterer, and administrator, one often hears the same themes

emerge: working at the Smithsonian means doing a variety of tasks, or serving a variety of needs, in ways that clearly contribute to the functioning of the whole.

The Smithsonian is certainly not a perfect place to work — like any work place, the Institution has its share of personality conflicts, misguided plans, and other such ills. But, at its best, it can be an extremely interesting place to work — and, as Marc Pachter points out, a place where many people can build a career niche unlike any other, anywhere. A place with some of the richest resources for research in the world, but one where a researcher, as Pam Henson observes, may have to "make do" with sheer ingenuity, like paleontologist G. Arthur Cooper. A place where many people "grow up" in a career, working for fifty or more years at the Institution.

It has been a privilege to organize this Festival program, coming to understand the wonderful diversity and fascinating paradoxes of working at the Smithsonian.

Suggested Reading

Byington, Robert H., ed. 1978. *Working Americans:*

Contemporary Approaches to Occupational Folklife.

Smithsonian Folklife Studies Series, No. 3. Washington,

D.C.: Smithsonian Institution Press. Reprinted from

Western Folklore. Vol. 37, No. 3 (1978).

Hunt, Marjorie. 1992. *Workers at the White House* exhibition catalogue. Center for Folklife Programs & Cultural Studies.

Marjorie Hunt and Betty J. Belanus are educational specialists at the Center for Folklife Programs & Cultural Studies, and co-curators of the Working at the Smithsonian program. They thank Peter Seitel for sharing with them his insights on occupational folklife and the culture of work at the Smithsonian.

Smithsonian Culture: A Personal View



Marie Galloway, museum specialist in the Elephant House, began working as a volunteer at the National Zoo. As she explained, "The longer I was around here, the more it felt like everything I had done in my life had prepared me to come here."

Photo by Jessie Cohen, courtesy National Zoological Park

Marc Pachter

Washington, D.C., is a strange place to pursue the many professions we at the Smithsonian engage in. It is a city of politics, of journalism, and of the practice of the law, a place of "hard issues" and of "policy wonks." It is, above all, a city which defines you by the job you hold. Therefore, for the over twenty-one years I have been at the Smithsonian and a resident of Washington, I have been constantly challenged by the inevitable question, "What do you do?" and the difficulty of answering it in a way comprehensible to this impatient city.

For the fifteen years that I served as chief historian of the National Portrait Gallery, which commemorates the achievements of great Americans, I developed a ready answer: "I decide who shall live and who shall die in the memory of the Republic!" That usually stopped people in their tracks. If they really turned out to want to know more, I went on to say that I had a dream job for someone with

my interests and training, the task of helping the National Portrait Gallery Commission determine which individuals to include in the telling of centuries of American history, and that I couldn't believe I was paid to do what I so enjoyed doing.

In my native California, the question you are often asked by strangers is different: "What are you into?" That's because in that place, at least as I experienced it, one is defined more by one's fascinations than by one's job. It occurred to me as I sat down to write this essay, however, that my answer to the California question and to the Washington question is the same, that my passions are identical to my profession, and

that one of the things that marks the lives of many of us in the Smithsonian community is that we have arrived at that happy juncture — through various odd routes and what may seem to others odd interests.

There is an internal newspaper for the Smithsonian family, *The Torch*, and as I roamed through its "profiles" of Smithsonian staff to determine what shapes us as a community, time and again I ran across stories of employees who found themselves in jobs that were perfect "fits": the keeper of the five elephants in the National Zoo, who loved animals but didn't want to be a vet; the textile curator at the Cooper-Hewitt, National Design Museum, whose passion for textiles and particularly lace began in rural Pennsylvania at age six with his grandmother's interest in needlework; the head of horticulture, who was fascinated with gardens all her life but "didn't even know I could [work on them] for a living." There are others, too, in our diverse community of over 6,000 (employed in and



outside of Washington): lawyers who didn't want a classic law practice and put their training to the service of science, art, and history; retailers who found a unique satisfaction in selling objects linked to the national collections through our shops; and security specialists who enjoyed the great responsibility of guarding national treasures.

We're a motley group, drawn here by very different histories and tasks, and yet unified by a sense of purpose. There is no one way to get here: no one's mother raises him or her to be at the Smithsonian, after all, because one can't "expect" to get here through predictable routes.

For each of us, it has been a matter of a chance internship, the ad that catches one's eye, making a pest of oneself with a curator, delivering a passionate concern to the Smithsonian and making some museum director see its importance. It is the *drive* we have in common, and the *luck* — always the luck. And we are also joined by the goal *not of making money*, which is more likely in the for-profit world, *nor of making history*, which we leave to the politicians, activists, and generals, but of *holding on* to what is important for our generation and those of the future.

The more I think of what motivates us as a community, the more I am convinced that we are all, in one way or another, preservers and conservers. Many of us are collectors (often from childhood on), not only of objects, but of specimens, of ideas, of events, of techniques, of musical and oral traditions. When I was at the Portrait Gallery (I am now an administrator in the Castle), I characterized my favorite project there, a videotaped series of public interviews with notable Americans, as a way "to cheat death," by which I meant a way



to guarantee that the company of these wonderful people would continue to be available to generations of Americans yet unborn. We're all here involved somehow in "cheating" the ravages of time and memory, of holding on to what others might throw away, of preserving or reconstituting what might otherwise corrode or disappear, of presenting and explaining and guarding and celebrating, and above all, of trying to save it all.

If Americans are sometimes defined as only present-oriented and residents of a throw-away society, then we are very strange Americans indeed. Or maybe, better put, our society has created in the Smithsonian, and institutions like ours, a special place to remember and to transmit knowledge across the generations. We may do it through a curator prowling a political convention for the pins of defeated candidates, or a teacher at our Anacostia Museum showing young people how to collect in their own family and community, or a presenter of the traditions of Maryland oyster shuckers at the Festival of American Folklife on the National Mall. We

Oyster shuckers from the Eastern Shore of Maryland share their expertise and knowledge with visitors to the 1978 Festival of American Folklife.

Photo by Fred Herter, courtesy Smithsonian Institution



Edgar Perry (White Mountain Apache) visits the National Museum of the American Indian to pass along his knowledge of Apache culture to staff members, including curator Cecille Ganteaume. Perry explained the significance of his visit: "We are gathering the wealth of things worth remembering."

Photo by Karen Furth, courtesy
National Museum of the American Indian

certainly do it through the analysis of metals in our Conservation Analytical Observatory, or in the careful work of visual art restorers in studios throughout the Institution, and in the care our building staffs take in treating these wonderful old places as treasures themselves.

These are among the many reasons to count oneself lucky to be here. But having said that, I don't mean that everyone on staff is enthusiastic about all aspects of the modern Smithsonian. Some of this is an inevitable consequence of its size and complexity. To hear our old-timers tell it, there was more of a sense of family in the period up to the 1960s, when there were far fewer staff (about 900 in 1960) and more of them were occupied in similar pursuits, principally having to do with science. We have grown more bureaucratic and more diverse in our tasks, our backgrounds, our goals, and in the resources available to us. Some of us feel undervalued or undervalue the work of our colleagues. Our scholars and our managers are often at loggerheads. The very fact that the Smithsonian encompasses the disciplines of science, art, and history means that most of us have to reach to understand worlds we have never been trained in and, in down moments, we may suspect that others have the advantage in being understood by

decision-makers. The entrepreneurs among us feel that the Institution is reluctant to change, and the traditionalists feel that what is valuable and unique at the Smithsonian is under attack.

Some might say that much of this is true, in different forms, of the cultures of all organizations. But what seems unique about the Smithsonian culture, and is the source of both what is wonderful about it and also what creates tension, is the fact that there is no *one* definition of who we are. Everyone within the Institution, it seems, and many outside it have positive associations with the Smithsonian and tend to invest its high purpose with their own goals, values, and hopes. We all have a personal notion of what the Institution is or could be at its best and are perplexed when it disappoints us. So many among the staff know what they could achieve if only they were left alone to do it. Those who see the strength of the Institution, its very essence, in the individual museums, research centers, offices, and programs wonder at what seems to them a perpetual impulse at the center to amalgamate and generalize those specific strengths into an indeterminate whole. Others see the whole Smithsonian as greater than the sum of its parts and are convinced that the American public treasures that whole above all.

The good news is that the ongoing debate about the Smithsonian is a debate about an Institution that is valuable to its citizen-owners and to the staff which serves it. The question is not whether our mission is worthwhile but only how better to fulfill it.

The Smithsonian is a repository for much of what is important to our nation and to the world, and it is a privilege to work here. Even if it is tough to explain what you do.

Marc Pachter has been counselor to the Secretary of the Smithsonian since 1994, with responsibilities including oversight of electronic media issues for the Institution, chairing the Smithsonian's 150th anniversary, and facilitating international interactions.



“A Challenge a Day”: Pam Henson, Smithsonian Institution Historian

Betty J. Belanus

In her job at the Smithsonian, Pam Henson has several titles: historian in the Institutional History Division of the Smithsonian Archives, director of the Institutional History Division, and associate director of the Office of Smithsonian Archives. But to many people, Henson is simply the Smithsonian encyclopedia. Want to see what the anthropology staff looked like at the turn of the century? Henson has a photo at her fingertips. Curious about some of the most interesting characters associated with the Institution? Henson will regale



you with stories. Fascinated by oral histories of people who worked here for 50 or 60 years? Henson can show you some of the 362 transcripts of taped interviews she and her staff have completed over the past 22 years. Part historian, part folklorist, part detective, Pam Henson thrives on the challenges that a career at the Smithsonian can produce.

Henson feels privileged to have interviewed a wide variety of interesting retirees for an oral history project begun under Secretary S. Dillon Ripley in the 1970s. Ripley recognized that the institutional memory represented by former Smithsonian employees was remarkable and too important to lose. “Someone in 1973 could tell you what it was like when he came here in 1895,” Henson points out. The first person interviewed for the project, Charles Greeley Abbott, had been working at the Smithsonian at that time for 78 years! Henson has routinely interviewed people who worked at the Institution for 50-60 years; many of them still come

in every day on an emeritus or volunteer basis. By these standards, she is a mere newcomer, having only been here 22 years herself.

From her interviews, Henson has gained a sense of why some people stay here so long: “What we have here is exactly what they want to do. There’s enough freedom and enough scope. Some of them started working here part time when they were in high school — they basically grew up here.”

One of Henson’s favorite stories came from Watson Perrygo, former taxidermist at the National Museum of Natural History.

When Zoo animals would die, the Zoo would call the taxidermist and say, “Come get the animal.” One time Perrygo went up, and got this big snake. It was in the winter, and they had just put it in a bag. He tossed [the bag] on the floor of the front seat next to him. When the heat came on, it turned out that the

In 1990, Pam Henson got a taste of the rigors of field research during a visit to the Smithsonian Tropical Research Institute in Panama to interview scientists at work. Here Norman Duke explains the effects of an oil spill on a mangrove community.

Photo courtesy
Smithsonian Institution Archives



In Brazil in 1933, Mary Agnes Chase, curator in charge of grasses at the United States National Museum, adds to the collection. Chase often traveled alone in the field. At home, Chase was an active suffragette, who demonstrated in front of the White House during the Woodrow Wilson administration.

Photo courtesy
Smithsonian Institution Archives

snake wasn't dead, it was hibernating. This thing started moving around. He thought, "Well, I just have to make it cold again." So he turned off the engine, opened the doors, let it get real cold in the car, and the snake sort of settled back down again. A cop came along, and Perrygo said, "No problem, no problem, just having a little trouble with the car." He didn't want to tell the policeman what was happening. It was a bitter cold day, but he drove the rest of the way with the win-

dows wide open and no heat on, chattering away a mile a minute. When he got down here and called up the Zoo, he laid them out in lavender for giving him a live snake. I think there were always things like that, a challenge a day, on the job.

Henson meets some of the most interesting Smithsonian employees through archival research. For years, oral history interviewees kept telling her, "Of course, you've heard of Harrison Gray Dyar, or 'Digger' Dyar, as they called him." She had heard stories of a notorious curator of butterflies and mosquitoes who had two different families at the same time, and dug extensive tunnels under both of the neighborhoods he lived in. Henson admits, "I thought this was sort of folklore hyperbole. But, I was intrigued by it." Gradually, she began uncovering information about Dyar. And she found that the stories about him were "moderate" versions of Dyar's escapades.

Dyar (1866-1929), Henson discovered, did have two families simultaneously, having married a second wife under an assumed name. One of the families lived near Dupont Circle, the other virtually across the street from what is now the Arts & Industries Building. Legend had the tunnels connecting the two homes (a distance of almost two miles), but, although they were dug 6 feet deep and 6 feet across and extended hundreds of feet in length, they apparently didn't have any practical purpose. One tunnel went out behind his home on 21st Street; the other led from the back of his B Street house. According to Henson, when Dyar finally came forward to claim his handiwork (after the tunnels collapsed, causing serious structural damage to the streets above and a great deal of speculation as to their creator), he explained, "I simply liked the smell of fresh earth."

Through research in the Archives and oral history interviews, Henson and her assistants have begun to piece together the histories of lesser-known groups of workers at the Smithsonian, such as early women and African-American workers. The first woman employee,



Jane Turner, worked at the Smithsonian in the 1850s, soon after its founding. Henson has tracked a number of women who had successful careers at the Institution before this was common. “Which is not to say that women ever had it easy here, but they really did blaze the way for a lot of other women.”

The first African-American employee was Solomon Brown, who, like Jane Turner, had a white-collar job at the Institution in the 1850s. As Henson says, “One of the interesting things to me is that in 1852 ... you have a staff of seven ... one of which is a woman who has a white-collar position, and one of which is an African American, who also has a white-collar position. And the laborer is Caucasian.” Brown, a respected member of the community, worked at the Smithsonian for over 50 years. Henson’s assistant, Terrica Gibson, has done extensive research on the history of African-American employees at the Institution.

Henson is also interested in the social lives of early employees. “People used to work on Saturdays. You worked half a day and then you went out to lunch and shopping when the big department stores were the place to be.” Many Smithsonian staff members lived in Southwest Washington before it was developed, within easy walking distance to their work. Where L’Enfant Plaza is now were “just little row houses.” There was even a tennis court behind the Castle.

The Archives has an extensive collection of photographs, and Henson keeps copies of some of her favorites piled around her desk. She often uses photos as props in her oral history interviews, and extends the collection even further by borrowing photos from her interviewees to copy for the Archives. “You can ask someone, ‘What did you do in 1930?’ but you’re not going to get much response,” she explains. “If you show them a picture of what they were doing in 1930, the stories start rolling.”

Which types of employees around the Institution have the best stories? Henson has found that registrars do. “It takes enormous expertise to get an object here safely,” she

explains. Helena Weiss was the registrar at the Natural History Museum when the Hope Diamond arrived. Weiss told Henson that the diamond was delivered to the museum through a rather unlikely method: the U.S. Postal Service!

According to Henson, the people who do well at the Smithsonian are “the ones who just don’t give up.” In this category Henson would place G. Arthur Cooper, retired invertebrate paleontologist, who was a master at “making do.” Henson tells this story about him:

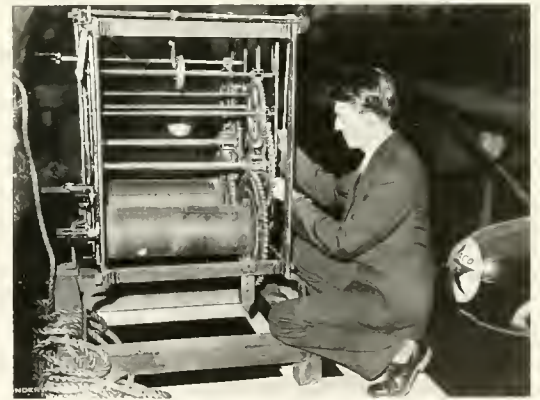
He was showing me his photographic apparatus, which is something that he put together. He got different pieces of a camera from different people and constructed this thing himself. But it does beautiful photography. Then he proceeded to show me how he would take a piece of film, and block off five-sixths of it, and take a picture of one of these fossil shells, and expose another area

and another area, so from one piece of film, he will get six photographs. I said to him, “Well, why do you do that?” He looked at me and said, “Well, when I grew up here, we didn’t have any money.” For many Smithsonian curators, collecting began at an extremely early age. “They didn’t just have a collection,” marvels Henson, “they had a museum.” Fenner Chace, for example, told Henson the following:

My interest in museum work really developed very early in my life, when I was five or six.... We had

G. Arthur Cooper, an invertebrate paleontologist, works side by side with his wife Josephine, a dedicated volunteer who helped to prepare and sort specimens for many of his years at the National Museum of Natural History.

Photo courtesy
Smithsonian Institution Archives



Frank A. Taylor was hired as a laboratory apprentice at the United States National Museum in 1922. He went on to become the director of the National Museum of History and Technology in 1958, and retired in 1971 as director general of museums.

Photo courtesy
Smithsonian Institution Archives



Joseph Herron, nicknamed the "Naked Janitor" by Archives staff, worked from 1866 to 1883 in what is now the Arts & Industries Building.

Photo courtesy
Smithsonian Institution Archives

an extra room that I used as a museum.... I even called it the Wabsacook Museum.... I furnished [it] ... with secondhand show-cases and so forth, filled with curios of various kinds. I even had labels printed with the name of the museum.

Henson has had some other revelations about employees during her work at the Archives. While preparing for interviews with an astro-physicist at the Smithsonian Astrophysical Observatory in Cambridge, Massachusetts, Henson kept coming across requisitions for computers.

"All this discussion of getting computers and more computers. But they seemed very cheap. The other thing I found puzzling was often it was a personnel form rather than for an object.... One day, I came across this memo which listed the computers. I realized that computers were *people* in the 1940s and '50s. These were people that you hired, and they sat there with adding machines and number-crunched for these astronomers, for huge sets of calculations that had to be done."

And then there was the Naked Janitor. "That is a photo that we found in the collection, and there is also information about him in the files. This Mr. Herron worked here as a janitor at night but liked to work absolutely naked. He's always been one of our more favorite characters in the Archives."

Clearly, Pam Henson enjoys her work. When asked what working at the Smithsonian means to her, she replies:

Even after 22 years, I still love coming to work every day. I've learned a tremendous amount — I think I am very lucky to do the sort of interviews that I do, because I think I've learned a lot about life and coping with life from other people, from these older people, who really share their wisdom with you. You also feel this tremendous responsibility to the public in everything you do, so I think sometimes it's an intimidating job, especially when you do things for the public. But if you like challenges, which I do, it's been very good.

Suggested Reading

- Conaway, James. 1995. *The Smithsonian: 150 Years of Adventure, Discovery, and Wonder*. Washington, D.C.: Smithsonian Institution Books.
- Epstein, Marc E., and Pamela M. Henson. 1992. Digging for Dyar: The Man Behind the Myth. *American Entomologist* (Fall):148-69.
- Hellman, Geoffrey T. 1967. *The Smithsonian: Octopus on the Mall*. Philadelphia: J. B. Lippincott.
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“Other Duties As Assigned”

Amy Ballard

About a year out of college in 1976, I came to work at the Smithsonian for James Goode, the keeper of the Smithsonian Building. At that time, our office dealt exclusively with concerns about the building: for example, preparing for the visit of Queen Elizabeth II, purchasing a piece of antique furniture, ordering carpet for the Great Hall, taking care of barn owls. The last job was clearly in the category “other duties as assigned,” often seen on Smithsonian job descriptions.

Secretary S. Dillon Ripley, an ornithologist, determined that a nest of barn owls in one of the towers of the Castle would add a nineteenth-century ambience to the building. The first pair of owls, brought to the Castle in 1971 and installed in the southwest tower, flew the coop. Ripley arranged for a second pair of owls to be delivered from the National Zoo in 1977. It fell to us to take care of them.

I was to feed them, a “very great honor and responsibility,” according to James Goode. I would ascend career heights on a wooden ladder to the nest, wearing a jumpsuit that said “National Zoo Birds” and a motorcycle helmet for protection in case the owls decided to swoop down on me.

Four times a week the Zoo delivered the owls’ food — a dozen freshly electrocuted white mice or six dead white rats — tastefully placed in a black plastic sack, to our basement office. Gathering my gear, I climbed the ladder and threw open a trap door to the owls’ nest. Duties included cleaning up the remains of the previous feeding, placing the fresh food in a corner with some water, listening for sounds of movement, and reporting on the general state of owl life in a logbook.

I soon enlisted some volunteers — telling them, of course, of the “very great honor.” Summer approached, and the heat and smell became unbearable. I was relieved to become a once-a-week feeder.

In mid-summer we were rewarded with the arrival of several owlets. The parents, who had been docile up to this point, became extremely protective, descending upon me and pecking at my helmet-covered head. Terrified, I hastily climbed down the ladder for the last time.

The brave volunteers kept feeding and tracking the little family. The Zoo decided that the time had come to open the tower window and see if the owls would roost. After a few returns to the roost, the owl family beat a hasty retreat and never came back again. So ended one of my many adventures carrying out “other duties as assigned.”



Amy Ballard approaches her charges with meal in hand.

Photo courtesy Smithsonian Institution

Amy Ballard is currently a historical preservation specialist with the Smithsonian’s Architectural History and Historic Preservation Division.

Adapted from Cynthia R. Field, Richard E. Stamm and Heather P. Ewing, The Castle, An Illustrated History of the Smithsonian Building (Washington, D.C.: Smithsonian Institution Press, 1993). Used by permission of the publisher.

The Eyes & Ears of the Smithsonian



When he retired in 1986, the late Corporal Robert Riley Harris, who was known as "Railroad" around the Institution, had worked at the Smithsonian for forty years.

Photo courtesy Smithsonian Institution

James I. Deusch

When Emanuel Chase came home to Washington, D.C., in August 1970 after serving with the U.S. Marine Corps in Vietnam, he was in no rush to find a new job. "I was twenty-one years old, and like most veterans who have been discharged from the military, you kind of want to exercise your freedom," he recalls. But after just one week of leisure, his mother-in-law brought him back to reality. "You're running up and down the street having a good time, and you haven't given any thought to taking care of your family." So, feeling slightly guilty, Chase visited an employment office the next day, and learned that the Smithsonian security force was hiring people like himself under two legislative acts passed by Congress in 1966 and 1967 for the readjustment of U.S. veterans. An interview led to a job offer, and "ten days after I left Vietnam, I was working for the Smithsonian Institution." Today he is the security manager for the Quadrangle Building.

Preston Herald, currently security manager at the National Air and Space Museum, had a similar experience. Discharged from the U.S. Navy in October 1968, Herald intended to take "a little vacation and draw some unemployment." But after filling out the application forms, Herald answered yes when asked if he might be interested in a job as a security officer. "I got out of the Navy on Wednesday and started at the Smithsonian on Monday, so I never got my vacation — and I've been here ever since."

For veterans like Chase and Herald, the transition from the military to security work at the Smithsonian went smoothly. "Almost all military personnel at one point or another have to do some type of security work," usually pulling guard duty on evenings or weekends, explains Lawrence Chatman, who served three years in the U.S. Army and is now security manager at the National Museum of American Art/Portrait Gallery. Making the transition even easier was the fact that the security force at the Smithsonian then was organized just like the military. There were "echelons of officer rank" starting with colonel, all the way down through captain, lieutenant, sergeant, corporal, and private first-class, according to Dave Liston, currently training officer for the Office of Protection Services, which administers the security force at the Smithsonian.

As in the military, each security shift began with a roll-call formation and inspection of the company, and continued with individual assignments to patrol a specific post in one of the Smithsonian buildings. "When you were given an assignment, you knew that you had



to remain there, and keep ever surveillant of what was going on around you. Anything out of the ordinary you had to respond to," explains Kenny Thomas, a Vietnam veteran and currently an inspector in Protection Services. "That's basically what the military taught you," Thomas comments. "When you guarded something, you would know the perimeters, and you would remain there until you were relieved."

Also as in the military, the security staff at the Smithsonian was predominantly male. When Martha Cavanaugh (currently acting security manager at the Hirshhorn Museum) joined Smithsonian Security in

1978 after three years in the U.S. Navy, she expected her reception at the Smithsonian to compare with her military experience. As the only female on board her torpedo retriever, Cavanaugh had encountered many sailors who "did a lot of things to discourage me, to get [me] off the ship, but I hung in there." The difference at the Smithsonian, she found, was that many of her fellow security officers "were glad to see females coming to work."

Because of the preference mandated by Congress for hiring U.S. veterans, nearly one hundred percent of all new personnel in the Smithsonian's security force had some military experience. And these new employees brought to their positions not only the discipline and professional training they had learned in the armed forces, but the principles of camaraderie and *esprit de corps*. For those outside this occupational group, however, the image of security at the Smithsonian remained stuck in the past. They "still were going



toward the cliché of guard, that all we did was guard" the objects in the museums, according to James Wooten, currently assistant security manager at the Air and Space Museum. Similarly, Ron Colaprete, recently retired chief of the Protection Division, observed that in the mid-1970s, the attitude was that "if you're a guard, you were seen as being lower than the garbage collector. The security officers weren't made to feel like they were part of the museum. They felt like the museum was going on around them, and they weren't part of anything." One of the important victories for the security force was to revise their job classification from "guard" to "security officer." "Changing that one word gave the staff a little bit more reason to respect us," maintained Lieutenant Ray Sebulsky in the Quadrangle Building.

The general attitude among security officers today is that their job is primarily one of "customer service," according to Lieutenant

William Johnson, acting executive security officer at the Museum Support Center, started working at the Smithsonian in March 1980.

Photo by Rick Vargas, courtesy Smithsonian Institution



Lieutenant Deborah Watkins, who joined the security force of the Smithsonian in 1982, thinks a security officer may be the best tour guide. "We read everything. We know a gallery and exhibit inside and out, and I'm not just talking alarms."

Photo by Rick Vargas, courtesy Smithsonian Institution

William Adams at the Hirshhorn. With more and more visitors to the Smithsonian, they have to be prepared for a wide variety of situations: safety hazards, lost children, accidents and illnesses, shoplifters and pick-pockets, celebrities and VIPs, persons with disabilities trying to negotiate nineteenth-century buildings, sophisticated networks of alarms, special events after hours, and, of course, question upon question.

Because they are so easily recognizable as employees of the Smithsonian, security officers

in uniform receive the brunt of queries from the public, and must prepare themselves accordingly. "Information is a byproduct of our visibility," explains Al Smith, security manager at the Arts & Industries Building, "so you learn where things are, you learn what people ask for most." Not surprisingly, the most frequently asked question is where the restroom is, followed by various inquiries on the location of the sales shop, the nearest Metro station, the Hope Diamond (is it jinxed?), and the moon rocks (are they real?).

As Lieutenant Deborah Watkins (who served eight years in the U.S. Army and currently works in Protection Services Headquarters) puts it, there is "nothing more embarrassing than to have kids come up to you and ask 'What's that?' and you can't tell them." Consequently, many security officers spend time, both on and off the job, studying the collections closely and trying to anticipate questions from the public. William Adams, for example, discovered that it takes at least a day and a half to read every single label and examine every single artifact in just "one normal-size hall" in the American History and Natural History museums, and "even then, you may miss something. I've done any number of halls that way."

Other security officers try to specialize in particular topics, such as William Gaghan at the Freer Gallery of Art, who through reading, conversations, and asking questions has become somewhat of an authority on James McNeill Whistler and the Peacock Room. "I like Whistler's style and ambience," Gaghan explains, and "when there are no docents around, I'll give lectures on the Peacock Room to the visitors myself." Other security officers are accomplished artists themselves, such as Charles Johnson at American Art/Portrait Gallery and Eric Scott at the Renwick Gallery. For them, working in an art museum can be both a continual source of inspiration and a challenge to improve. Johnson estimates that on the job he has "had a chance to witness a thousand techniques as far as art is concerned. I've learned a lot [by being here] and am still



learning.” And Scott points out that while he sometimes wishes he could be painting instead of patrolling, he usually comes away with a desire to pursue his art more seriously.

Myron Curtis at American Art/Portrait Gallery has another special talent. He has developed a technique for identifying where international visitors hail from, by studying their clothing and physical appearance, and then he uses one of the twenty-two different foreign-language greetings he has memorized to welcome them. Most of the time Curtis surmises correctly. But when he guesses wrong, he quickly rectifies his mistake with an apology in the correct language. “I don’t want to cause any international incidents, no World War Threes.” Curtis also has compiled a book of handy phrases in ten foreign languages for other security officers to use on the job.

Perhaps above all else, the security force aims to be what some have termed “the eyes and ears of the Smithsonian.” For instance, James Kelly, security manager at the Museum Support Center, knows from firsthand experience that most children get lost in the Air and Space Museum almost as soon as they enter the building. “The family walks in together,” Kelly explains, but while the parents suddenly stop to stare in awe at the planes hanging high from the ceiling, “the kids just keep on walking, looking at things at their own eye level.” Likewise, Elease Hall, who chose to stay for many years at the North Door of American Art, and Harold Hancock, stationed at the South Door of Natural History, were able to develop over time an intuitive sense of their posts, which enabled them to quickly notice when anything went awry. “If you’ve been doing something for so long,” explains Hall, you develop a certain “instinct,” you can tell if the visitors are coming in “to see the museum, or whether they have other things on their mind.”

Many security officers today have expressed amazement that they have remained on the job for so long. “My plan was only to be here maybe a year or so,” declares William Johnson, acting executive officer at the Museum

Support Center, “and [fifteen years later] I’m still here.” When asked what has kept him at the Smithsonian, Johnson explained. “The thing that really attracted my attention was the slogan of the Smithsonian Institution, which is ‘the increase and diffusion of knowledge among men.’ And I kept looking at that slogan, and then thought of all the artifacts that you have available to the public at all of our facilities, and that is actually what the Smithsonian is all about — the idea that you can expand on knowledge just by working here.” In ways that James Smithson probably never envisioned, William Johnson and the 600 other security officers working at the Smithsonian today are trying not only to protect the knowledge that the Institution has already accumulated over the past 150 years, but also to help the public make optimum use of those resources.

James I. Deutsch teaches courses on American film and folklore in the American Studies Department at George Washington University. He also has worked as a research consultant for the National Council on the Aging and the Festival of American Folklife.

Suggested Reading

Barnett, Catherine. 1988. Mischief with Mummies: What’s on the Minds of Those Who Mind Our Art? *Art & Antiques* (September):66-71.

Security officers working at museums in New York, Boston, Paris, and London share their thoughts on the works of art that surround them.

Gardner, Paul. 1994. Quick, Which Way to the Restroom? *ARTnews* 93:168-69.

A New York reporter spends a day in uniform, working as a security officer at the Whitney Museum of American Art, and receives a lesson in the demands of the job.

Lewton, Val. 1975. Museum Security: Now You See It, Now You Don’t. *Washington Review of the Arts* 1:28-29.

An overview of security issues at the major museums in Washington, including a comparative rating of their “rip-off potential.”

Liston, David, ed. 1993. *Museum Security and Protection: A Handbook for Cultural Heritage Institutions*. London and New York: Routledge (in conjunction with the International Council of Museums).

An authoritative volume, including contributions by Smithsonian personnel, that covers all major aspects of protection services.

Smithsonian Voices: A Photo Essay

Betty J. Belanus, Marjorie Hunt & Emily Botein

Where can you find people who know how to care for an elephant (stuffed or alive), measure the winds of Mars, move a locomotive, protect a stamp worth a million dollars, hang an airplane from the ceiling, collect thousands of species of bugs from a rain forest canopy, authenticate an ancient Chinese bronze, and plan a research expedition to the Arctic? At the Smithsonian Institution, of course.

In preparation for the *Working at the Smithsonian* program, a corps of fieldworkers combed the Institution, interviewing a wide variety of workers. This photo essay introduces you to just a few of the over 6,000 people who make the Smithsonian what it is: a museum complex, research facility, and public program venue unlike any other in the world.



Wade Stuart
Bus Driver
Anacostia Museum

"I like working with the kids here in the neighborhood. When I go to the neighborhood schools over here, east of the Anacostia River, you see a lot of appreciation from it."

In May 1992, the Anacostia Museum got both a new bus and a new bus driver, Wade Stuart. Stuart's job includes not just shuttling visitors from the Mall across the river to Anacostia, but orienting them to the neighborhood and what they will see at the museum.

Photo by Sharon Perry, courtesy Smithsonian Institution



Polly Willman
Costume Conservator
National Museum of American History

“**T**here has been so much learning on the job. It’s an ongoing process — building on past experience and innovating new ideas. That’s what I like best.”

With an undergraduate degree in textile sciences and a graduate degree in costume history and preservation, Polly Willman combines her academic background with her personal interest in sewing and design. As the Smithsonian’s senior conservator of costumes, her job involves caring not only for the First Ladies’ gowns, but for costumes throughout the Institution.

Photo by Doc Dougherty, courtesy Smithsonian Institution



Billy Turner
Welder Foreman
National Zoological Park

“**O**nce I find out what the keepers’ or the curators’ goals are, I actually attempt to mentally place myself in their role, so I can better help them achieve their needs. At times we have to work in the cage ourselves, and you want to secure it so you can do your work, too.”

Billy Turner began working as a welder at the Zoo in 1968. As Turner explains, at the Zoo, safety is central: “The way you weld something, and the way you install something, it could be a life.” He not only repairs cages, locks, and other metalwork, but has even fit an elephant with a metal band to secure its tusk.

Photo by Jessie Cohen, courtesy National Zoological Park





Cornell Evans

Cabinetmaker

Arthur M. Sackler Gallery and Freer Gallery of Art

"I like doing shows that give you an indication of the ritual or the richness of the country which we are exhibiting. That's what we're hoping we've achieved."

Cornell Evans, a Washington native, began training in woodworking at Bell Vocational School, followed by four years of trade school, with a focus on cabinet and mill work. Since 1975, he has upheld the exacting standards of the cabinet shop, building everything from replicas of traditional Asian furniture to an Indonesian pendopo (court pavilion).

Photo by Robb Harrell, courtesy Freer and Sackler Galleries

Jim Bruns

Director

National Postal Museum

"I love to go out and visit with the public. I like to talk to the public, and I like to sense what they like and don't like, who they are and where they are from. I do that every day. They're very honest. When they don't like what they see, they don't hold back, because they figure they're paying for it."



Jim Bruns remembers coming to the Smithsonian to play on weekends when his father, the late Frank Bruns, worked as curator of the philatelic collection. In 1984, after establishing a teaching and writing career, Bruns became the first second-generation curator at the Smithsonian and later director of the Postal Museum.

Photo by Rick Vargas, courtesy Smithsonian Institution



Marty de Montaña

Director, Resource Center

National Museum of the American Indian, New York City

“Things have changed dramatically. In the beginning, I was a one-person ‘Indian Information Center.’ During that time, I would see about 300 people in the Center. During the last year, over 8,000 people have visited the Heye’s Resource Center.”



Marty Kreipe de Montaña, a member of the Prairie Band Potawatomi Indian tribe, had been at the Heye Foundation since 1983; it became part of the National Museum of the American Indian in 1990. She has developed the Resource Center into a model of interactive education and a training ground for young American Indians interested in museum interpretation.

Photo by Janine Jones, courtesy National Museum of the American Indian

Jimmy Carr & Harry Adams

Packing and Crating Specialists

Office of Exhibits Central

“We pack all sorts of things — paintings, spiders, even a model of the Brooklyn Bridge! It’s always something different. They give us the object, and no matter what it is, we scratch our heads and come up with a safe way to do it!”



Jimmy Carr started out as a laborer at the Smithsonian in 1974 and learned his crate-building skills on the job. He and his co-worker Harry Adams take great pride in their finely made crates, which must be designed and constructed to the highest standards in order to protect artifacts over many years of travel.

Photo by Rick Vargas, courtesy Smithsonian Institution



Bill Fitzhugh began his own Arctic research in Labrador, as an archeologist, and later turned his attention to the interpretation of the vast collections of Alaskan material culture at the Museum of Natural History. His work has led him to value his collaborations with Native researchers. He has been instrumental in establishing the Smithsonian's Arctic Studies Center in Alaska.

Photo by Marc Bryan-Brown, ©1995

Cordelia Rose

Registrar

Cooper-Hewitt, National Design Museum

"Being a registrar satisfies the mothering instinct in me. I have to make sure the right object gets to the right place in the right condition at the right time. It also means that I can never go to an exhibition without wondering how on earth they packed that flimsy architectural model and got it here in one piece."

Cordelia Rose has held a variety of museum jobs in places as far-flung as London and Kenya. She became a registrar at the Cooper-Hewitt in 1982 and has written a phrase book for international couriers of museum objects, drawing from her own experiences.

Photo by Heidi Batein

Bill Fitzhugh

Director, Arctic Studies Center

National Museum of Natural History

"I see the Arctic Center as one of the leaders of a new kind of museum anthropology. We work directly with Native peoples who come to use our collections. The ownership of these collections is not just one of legal status. Its moral and ethical status is much more complex."



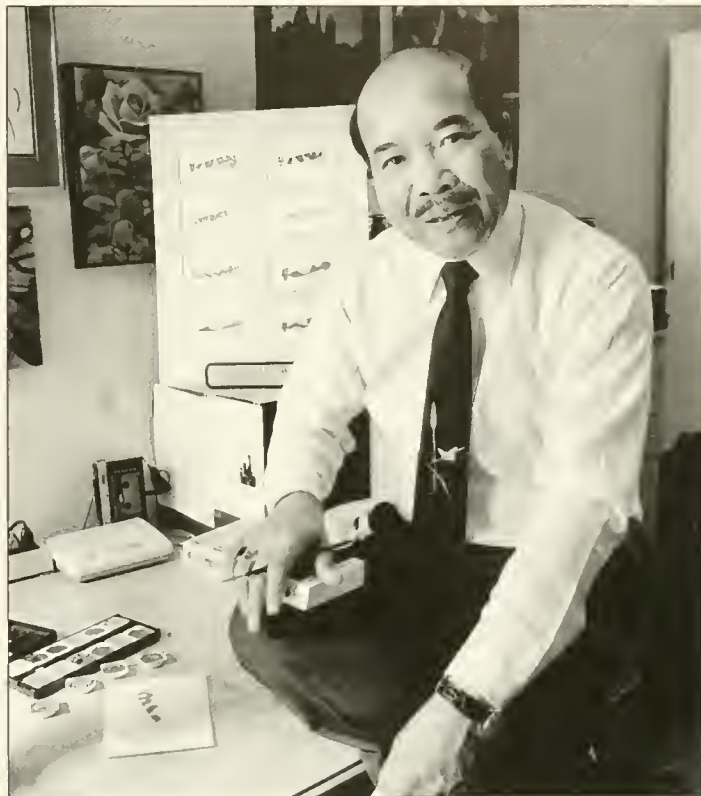


Vichai Malikul
Scientific Illustrator
National Museum of Natural History

"My goal is to be as detailed and precise as possible. You need a dedicated hand to make it complete. We don't exaggerate what nature created. Our work is only a human attempt to catch the beauty of nature."

A renowned scientific illustrator of butterflies and moths, Vichai Malikul has worked for the Smithsonian for nearly thirty years. His masterful drawings, noted for their painstaking accuracy, rich detail, and subtle colors, are invaluable research tools for the scientists who study these insects.

Photo by Rick Vargas, courtesy Smithsonian Institution



From Parlor to Politics

Women and Reform in America, 1890-1925



Edie Mayo
Curator of Political History
National Museum of American History

"I love collecting. I love it. It combines the excitement of history with a kind of interaction with people that I find exhilarating."

Edie Mayo started working at the Smithsonian in 1962. A curator who specializes in women's history and the study of civil rights movements, she combines a love of collecting with a desire to convey important historical concepts through exhibitions.

Photo by Hugh Talman, courtesy Smithsonian Institution



Spencer Crew

Director

National Museum of American History

“What I like best about my job is the people — their passion for their work, their excitement, their commitment to sharing information with a larger world.”

Spencer Crew came to the National Museum of American History in 1981, and worked as a historian, curator, and deputy director, before becoming the director in 1994. His greatest challenges are creating an atmosphere where quality work flourishes and fostering an open dialogue with the public about the American experience.

Photo by Hugh Talman, courtesy Smithsonian Institution

Melanie Bond

Biologist

National Zoological Park

“I will have my twenty-third anniversary in July. One of the things that I have started thinking about is what am I going to do when I can't work here any more? When it is time to retire, I'll be sitting out in the public area all day, watching whoever is back here taking care of the orangutans, making sure they are doing it right.”



Melanie Bond, a native Washingtonian, was the third woman hired as a keeper at the National Zoological Park. Melanie, who describes herself as a spokesperson for all orangutans, has worked with three generations of orangutans at the Zoo.

Photo by Jessie Cohen, courtesy National Zoological Park



Jon Coddington

Biologist

National Museum of Natural History

“**T**here are more species per cubic meter in the Museum of Natural History than anywhere else on earth. That’s why we’re a magnet for scientists all over the world. You can come here and see life on earth. That’s our dream, that’s our job.”

Jon Coddington is a biologist who specializes in spiders and their behavior. He conducts field research in many different parts of the world and is an impassioned spokesperson for species diversity.

Photo by Chip Clark, courtesy National Museum of Natural History



Eliese Hall

Security Officer

National Museum of American Art

“**W**hen visitors come in, you make them feel at home and tell them what’s in the museum, and they like that. You’re nice, but you’re still firm. You learn how to deal with people. People come in and you treat them with respect, and they’ll always respect you.”

Eliese Hall was one of the first women at the Smithsonian to become a security officer. Before retiring in 1994, she spent twenty years stationed at the North Door of the National Museum of American Art, greeting such visitors as Washington, D.C., artist Jacob Kainen.

Photo by Gene Young, courtesy National Museum of American Art



A dedicated group of volunteers is at the heart of archeologist Gus Van Beek's laboratory, helping to reconstruct the mass of pot sherds from the excavation of Tell Jemmeh in southwestern Israel. Pictured here, from left to right, are: Elisabeth Craft, Rosemary Monagan, Betty Hayes, Marjorie Akins, Lee Hitchcock, and Bebe Katims. Priscilla Williams, the "senior member" of the group, has worked with Van Beek since 1972.

Photo by Chip Clark, courtesy National Museum of Natural History

Volunteers

National Museum of Natural History

"I cannot imagine not being able to work here. My bad dream is that Gus comes in and says, 'Ladies, I'm retiring.' It's become such a part of our lives."

— Priscilla Williams

Peter Pipim

Education Specialist

National Museum of African Art

"Verbal communication, to Africans, is very important. If the cultural message is said properly, then it will stick in your head. The audience will have learned, and will be able to teach others what they've learned."

Originally from Ghana, Peter Pipim came to the United States in 1969 to pursue a museum career. In 1976, he began working at the African Art Museum, then located on Capitol Hill. He often uses his skill as a storyteller to give visitors a better understanding of African culture.

Photo by Rick Vargas, courtesy Smithsonian Institution





Jackie Dulaney
Administrative Officer

“*I*n the early days] it was just like a big family. Everybody knew everybody, everybody was friendly. Curators, if they got a new specimen, would just stop by. Those kinds of things really made it fun.”



Jackie Dulaney came to Washington, D.C., from Indiana in 1943 to find a secretarial job. In 1948, she was hired as an assistant at the National Collection of Fine Arts, then housed in the Natural History Building. Thus began a long and distinguished career in administration, including a stint at Folklife in the 1980s, that ended in retirement in 1993.

Photo by Jeff Tinsley, courtesy Smithsonian Institution



Jeff Goldstein
Astrophysicist
National Air and Space Museum

“*W*hat’s remarkable about the Smithsonian is the idea of a public institution dedicated to the increase and diffusion of knowledge. We have the ability to bring to bear the mind-set of the scientist, the historian, the curator, and the educator on everything from research to exhibitions to public programs.”

An astrophysicist who studies planetary atmospheres, Jeff Goldstein’s passion for his research is exceeded only by his desire to share his knowledge with others, especially young people.

Photo by Edward Keating



Sung Do "Cheyenne" Kim
Orchid Specialist
Horticulture Services Division

"I realized that my mission was clear — I had to save the species here, because in this day and age we have to have a species bank, an organization to save all species — for the next generation, not just keeping it for ourselves."

Cheyenne Kim, who was born in Japan, has been growing plants since he was a child. After running his own greenhouse in Washington, D.C., he came to work at the Smithsonian as an orchid specialist. His research has taken him to Brazil several times to consult with other specialists and to collect specimens.

Photo by Laurie Minor-Penland From: The Smithsonian: 150 Years of Adventure, Discovery, and Wonder by James Conaway, Smithsonian Books, ©1995

Rick Vargas
Photographer
Office of Printing and Photographic Services

"You can be shooting diamonds in the morning, roller skaters in the afternoon, and a presidential reception in the evening, all in the same day. You don't get that kind of variety anywhere else."



Rick Vargas came to the Smithsonian in 1980, after studying photography and art in his native New York City. He began as a library technician at the Hirshhorn, but switched to a photography job as soon as he could. He enjoys the variety of people he encounters in his job.

Photo by Sharon Perry, courtesy Smithsonian Institution



Louis Purnell

**Curator of Astronautics
National Air and Space Museum**

"I carried on my work, bucking head winds all the time. But the work was so interesting that I didn't look at the negative side of it. There were times in the routine of my work that I felt kind of guilty since I was having such a good time and getting paid for it, too."



Louis Purnell took a job as a museum guard in the late 1940s after returning from World War II duty as an Air Force fighter pilot. He was interested in and qualified for a position as a museum specialist at Natural History. Later, he became the first full-time Black curator at the newly formed Air and Space Museum in 1967, retiring from his position in Astronautics in 1985.

Photo by Rick Vargas, courtesy Smithsonian Institution



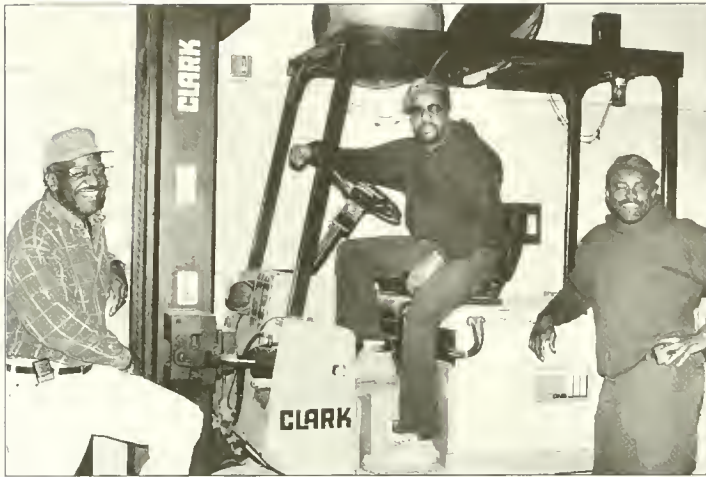
Hugh Bennett

**Painter
Office of Exhibits Central**

*"T*he Smithsonian is a sanctuary for craftsmen — for people who sincerely care. It's a place where high standards are expected, where quality workmanship counts."

Hugh Bennett attributes his ability to work with his hands to his early years growing up on his family's farm in New Jersey. A master painter, he is admired for his skill as a faux finisher and his willingness to take on new challenges.

Photo by Carolyn Thome, courtesy Office of Exhibits Central



The American History Museum's team of rigger workers, affectionately known as the "Skull Crew," is responsible for moving large objects into, out of, and within the museum. The core group began as laborers twenty years ago. In 1981, they were sent as a group to rigging training in Florida. This photo shows Steve Jones, Donald Phillips, and Andrew Goffney.

Photo by Erin Roth, courtesy Smithsonian Institution

Riggers

Facilities, Planning and Management
National Museum of American History

"We've been together for a long time. We came up together as a team. We grew as a group. Some of the stuff we do could be dangerous, and you could easily get hurt. So, you really need to know the person, know his every move, know him as a worker. You can almost feel his next move."

— Steve Jones

Ellen Miles

Curator of Painting and Sculpture
National Portrait Gallery

"I think portraits take a special kind of looking. You have to realize, first, that a portrait depicts an individual. Viewers often react to the person before they take in the aesthetic aspects. I watch people in the gallery look at the portraits, and I'm fascinated by the ones they choose."

Ellen Miles began her job at the National Portrait Gallery twenty-five years ago as special assistant to the director, researching the availability of portraits for the new gallery. She has witnessed a great change in the collection of portraits for the gallery, such as the inclusion of more women and minorities, which reflects changes in the interpretation of history.

Photo by Rick Vargas, courtesy Smithsonian Institution



SMITHSONIAN INSTITUTION

Festival of American Folklife 1996



June 26 – 30 & July 3 – 7

General Information including:

Services & Hours
Participants
Daily Schedules
Site Map
Contributors & Sponsors
Staff

GENERAL INFORMATION

Festival Hours

The Opening Ceremony for The Festival will be held on the American South Music & Dance Stage at 11:00 a.m., Wednesday, June 26th. Thereafter, Festival hours are 11:00 a.m. to 5:30 p.m. daily, with dance parties from 5:30 to 7:00 p.m. every evening and concerts from 7:00 to 9:00 p.m. every evening except July 4th.

Festival Sales

Traditional Iowan and Southern food is sold. See the site map for locations.

A variety of crafts, books, and Smithsonian Folkways recordings related to the 1996 Festival are sold in the Festival Sales Shop on the Mall-side lawn of the National Museum of American History.

Press

Visiting members of the press should register at the Press Tent on the Mall near Madison Drive and 12th Street.

First Aid

A first aid station is located near the Administration area on the Mall at Madison Drive and 12th Street.

Restrooms and Telephones

There are outdoor facilities for the public and visitors with disabilities located near all of the program areas on the Mall. Additional restroom facilities are available in each of the museum buildings during visiting hours.

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

Lost and Found/Lost Children and Parents

Lost items may be turned in or retrieved at the Volunteer Tent near the Administration area at 12th Street near Madison Drive. Lost family members may be claimed at the Volunteer Tent also. We advise putting a name tag on youngsters.

Metro Stations

Metro trains will be running every day of the Festival. The Festival site is easily accessible from the Smithsonian and Federal Triangle stations on the Blue and Orange Lines.

Evening Dance Parties and Concerts

Traditional dance music is played every evening from 5:30 to 7:00 p.m. Come dance.

Evening concerts follow from 7:00 to 9:00 p.m.

Services for Visitors with Disabilities

To make the Festival more accessible to visitors who are deaf or hard of hearing, audio loops are installed in the main music tent in the American South and Iowa program areas. Three sign language interpreters are on site every day of the Festival. Check the printed schedule and signs for interpreted programs. Oral interpreters are available for individuals if a request is made three full days in advance. Call (202) 287-3417 (TTY) or (202) 287-3424 (voice).

Large-print copies of the daily schedule and audio-cassette and Braille versions of the program book are available at Festival information kiosks and the Volunteer Tent.

Wheelchairs are available at the Volunteer Tent. Volunteers are on call to assist wheelchair users and to guide visitors with visual impairments. There are a few designated parking spaces for visitors with disabilities along both Mall drives. These spaces have three-hour time restrictions.

FESTIVAL PARTICIPANTS

Iowa - Community Style

Performance Traditions

BECKY & THE IVANHOE DUTCHMEN

Becky Livermore, accordion/vocals - Cedar Rapids

Terry Ard, vocals/trumpet/banjo/guitar - Ely

Dan Davies, trumpet/trombone/vocals - Amana

Rod Davies, tuba/bass/horn - Mt. Vernon

Chuck Stastny, drums - Yankton, South Dakota

Becky & The Ivanhoe Dutchmen perform Czech and German polkas at dances and festivals throughout the Midwest.

Daisy Dell Bengé, mandolin/guitar - Winterset

Eddie Bengé, fiddle/banjo - Winterset

Eddie and Daisy Dell play for square dances in central Iowa, with Daisy Dell calling the dances.

Kevin Burt, vocals - Coralville

Matt Panek, guitar - Iowa City

Kevin is noted for his strong tenor voice and plays with Matt in the blues band, The Blues Instigators.

THE DEER CREEK QUARTET

Sid Rowland, vocals - Wellman

Ray Bender, vocals/banjo - Kalona

Luetta Ropp, piano/vocals - Wellman

Doug Yoder, vocals - Kalona

The Deer Creek Quartet sings four-part a cappella harmonies in a Mennonite tradition influenced by Southern gospel music.

Guy Drollinger, fiddle/guitar/banjo/dulcimer - Iowa City

Hanna Drollinger, fiddle - Iowa City

The Drollingers come from a multi-generational family of Iowa fiddlers.

Glenda Farrier, cowgirl poet - Atlantic

Glenda writes and performs her own poetry, which recounts the experience of growing up in rural Iowa.

FOOT-NOTES

Beth Hoven Rotto, fiddle/vocals - Decorah

Bill Musser, acoustic bass/vocals - Decorah

Jon Rotto, guitar/vocals - Decorah

Jim Skurdal, mandolin/vocals - Decorah

Foot-Notes performs a variety of old-time Scandinavian-American dance music.

EVERETT KAPAYOU AND THE MESKWAKI SINGERS

Everett Kapayou, vocals/hand drum - Tama

Dennis Keahna, Jr., vocals - Tama

Rick Keahna, Sr., vocals - Tama

Verlyn Keahna, vocals - Tama

Everett is a recipient of the 1993 National Heritage Fellowship Award and is well respected as a Meskwaki singer. The Meskwaki Singers accompany Everett on the drum.

THE KARL L. KING MUNICIPAL BAND - Fort Dodge

Keith Altemier

Alan Bridge

Dan Cassady

Martin Crandell

Harold Dean

Merry Dick

John Erickson

Gary Evans

Dianna Hanna

Lee Hood

Mary Jane Johnson

Inga Lang

Monte Leichsenring

Valerie Mohring

Stacie Nichols

Duane Olson

Nancy Olson

Lynn Ringnalda

Randy Ringnalda

Roger Ringnalda

Ryan Ringnalda

Donna Schive

Adam Schroeder

Joe Seykora

David Swaroff

Harlan Van de Berg

This band has been in existence for over a century and is currently directed by Reginald Schive.

Dwight Lamb, fiddle/button accordion - Onawa

Lloyd Snow, guitar - Castana

Dwight, the mayor of Onawa, is a Missouri Valley-style fiddler who has played with Lloyd for over forty years.

LOUIS AND THE BLUES REVIEW

Louis McTizic, blues harmonica/vocals - Waterloo

Sam Cockhern, bass - Waterloo

Toby Cole, keyboards - Waterloo

Michael Flack, drums - Cedar Falls

Frank Howard, keyboards - Iowa City

Barry Schneiderman, lead guitar - Cedar Falls

Ethelcen Wright, rhythm guitar/vocals - Waterloo

Louis and the Blues Review is a blues group from Waterloo that plays in a "Chicago blues" style.

FESTIVAL PARTICIPANTS

THE MATNEY SISTERS

Shelley Matney Bell, guitar/vocals - Dakota City, Nebraska

Jaimie Haugen, guitar/autoharp/vocals - Gilmore City

Harley Matney, guitar - Dakota City, Nebraska

Pam Ostapoff, vocals - Sioux City

Chris Ramsey, guitar/vocals - Sioux City

The Matney Sisters, often accompanied by their father Harley, are a vocal quartet focusing on country and gospel music, and are known for their a cappella harmonies.

Ernie Peniston, vocals - Muscatine

Joe Collins, guitar - West Chicago, Illinois

Ernie and Joe perform in a blues band, The Ernie Peniston Band, throughout the Midwest.

PSALMS

Ronald Teague, director/keyboards - Coralville

Marcus Beets, drums - Cedar Rapids

Allen Bell, vocals - Cedar Rapids

Sharilyn Bell, vocals - Cedar Rapids

Mike Cole, vocals - Cedar Rapids

Sandy Reed, vocals - Cedar Rapids

Paul Tillman, vocals - Cedar Rapids

Psalms is an African-American gospel group that performs contemporary gospel music.

SOLIS AND SOLIS - West Liberty

Adalberto Solis, guitar/vocals

Eugenio Solis, guitar/vocals

Both Adalberto and Eugenio were born in Mexico and perform a variety of styles from the border, including *corridos*, *rancheros*, *cumbias*, and *veracruzanos*.

Craft Traditions

Annette Andersen, Danish handwork traditions - Kimballton
Annette excels at Danish papercutting, needlework, and foodways traditions.

Nadine Big Bear, Meskwaki beadworker - Moutour
Nadine is known for her beadwork used in Meskwaki ceremonial dancing costumes, a craft she learned from her mother.

Frances Brewton, quilter - Des Moines
Frances learned the craft at age seven, and has been quilting for eighty-three years.

Maria Elizondo, *quinceañera* doll-maker - West Liberty
Maria makes *quinceañera* doll clothing for the dolls given on a Mexican girl's fifteenth birthday, and owns a Mexican restaurant.

Choua and Shoua Her, Hmong traditions - Oskaloosa
A junior in college, Choua prepares Hmong meals with her mother Shoua. Shoua was born in Laos and immigrated to Iowa with her husband in 1976. She has been practicing Hmong needle art since she was seven.

Steve Kerper, duck decoy carver - New Vienna
Steve is an avid duck hunter, carves wooden decoy

birds, and is the proprietor of the Kerper Country Store.

Bill Metz, Amana tinsmith - Middle Amana
Bill has been metalworking since high school and began tinsmithing fifteen years ago with the Amana Arts Guild.

Marjorie Nejd, Czech egg decorator - Cedar Rapids
Marge is a master egg decorator who learned her craft from Czech relatives.

Dominic and Sam Rizzuti, Italian ornamental ironworkers - Des Moines
Born in Italy, Dominic founded the Artistic Ornamental Iron Works, where he works with his sons and his brother Sam.

Rod Seitz, scrollsaw clock maker - Decorah
Rod crafts beautiful clocks using a variety of woods.

Karma Sorensen, Danish needleworker - Kimballton
Karma serves as the postmistress in Elk Horn, in addition to doing traditional Danish crafts, such as *hardanger* and crocheting, and cooking Danish foods.

John Sutcliffe, woodcarver/storyteller - Audubon
John reflects the life of southwestern Iowa in his caricatures and stories, in addition to being a veterinarian.

Caroline Trumpold, Amana quilter - Middle Amana
Caroline is a master quilter, as well as a cook and a song mistress at her church in the Amana Colonies.

Dorothy Trumpold, Amana rug hooking - Amana
Dorothy learned weaving from her grandfather on a loom brought from Germany in the early 1800s.

Jean Adeline Wanatee, Meskwaki fingerweaver - Tama
Adeline practices the traditional Meskwaki art of fingerweaving, making designs for ceremonial and dance costumes.

Foodways Traditions

Julie and Richard Anderson, butchering/meat smoking - Stanhope
Julie and Richard own and operate the Stanhope Locker, a meat locker passed down to Julie from her grandfather.

Loretta Hegeman and Elaine Kane, Dutch foodways - Orange City
Loretta and Elaine are sisters raised in a Dutch-American family, where they learned family recipes passed down for generations.

Edward Nejd, Czech baker - Cedar Rapids
Edward specializes in baking traditional Czech pastries such as kolache and apple strudel.

Bill Ohringer, Jewish foodways - West Des Moines
Bill owns and operates a kosher delicatessen and prepares many traditional Jewish dishes.

Eunice Stoen, Norwegian foodways - Decorah
Eunice is a cook experienced in the preparation of both Norwegian and Iowan dishes.

Jane Willie, café foodways - St. Olaf
Jane owns, manages, and cooks at the St. Olaf Tap,

FESTIVAL PARTICIPANTS

which is famous for "the world's largest breaded pork tenderloin."

Occupational Traditions

William Beacom, towboat captain - Sioux City

Bill has been a towboat pilot on the Missouri River for nearly forty years.

Evelyn Birkby, radio homemaker - Sidney

Evelyn was a radio homemaker for forty-six years at KMA in Shenandoah, and has also authored three books.

Bruce Brock, auctioneer - LeMars

Bruce is a champion auctioneer who has been auctioning for fourteen years.

John Burns, insurance representative - West Des Moines

John is associate manager of the Des Moines Agency of The Principal Financial Group.

Kevin Crim, caucus organizer - Grinnell

Kevin has been involved in precinct caucuses since 1976. He went to the district convention and from there was elected to the state platform committee.

Alice and John Duccini, net knitting/clamming/commercial fishing - Dubuque

Alice and John have both been involved in commercial river fishing on the Mississippi since they were young.

Terry Gholson, safety manager, Barr-Nunn Transportation - Granger

Terry is an experienced truck driver and has been a manager with Barr-Nunn for three years.

Ed Hanes, boatbuilder - Clear Lake

Ed is a life-long boater, whose skills include ice-boating, antique boat restoration, and nautical woodcarving.

Cheryl Johnson, family physician - New Liberty

Cheryl enjoys a family medicine practice in rural and urban Iowa.

Lee Kline, radio broadcaster - Des Moines

Lee has recently retired after a long and distinguished career as a farm broadcaster for WHO Radio.

Roger Krugmeier, tool and die worker - Lockridge

Roger has been a toolmaker for eighteen years and is currently a supervisor with HON INDUSTRIES.

Jack Libbey, towboat captain - Lansing

Jack has been a towboat captain on the Mississippi for twenty years, and is skilled in the areas of piloting and river navigation.

Matt Mcagher, marketing and public relations, Barr-Nunn Transportation - Granger

Matt works to raise the visibility of both the trucking industry and Barr-Nunn throughout the state of Iowa and the nation.

The Mehmen Family, farming - Plainfield

Karmen, Stanley, and their three children Kelsi, Kerryann, and Kyle own and operate a farm and are involved in 4-H activities.

Kevin Moore, family physician - Des Moines

Kevin is a family physician in Des Moines.

Leroy Morton, newspaper writer - West Okoboji

Leroy writes a weekly editorial for a Great Lakes newspaper under the pen name Isaac Okoboji.

Kent Rosenberg, insurance representative - Des Moines

Kent is a third-generation insurance salesman.

Bob Smith, trucker - Kirksville

Bob is a truck driver for Barr-Nunn Transportation and trains other truck drivers.

Howard Lewis Titterington, seed salesman - Milford

Howard, who served as mayor of Milford for thirty-eight years, is a farmer and seed salesman for Pioneer.

The Williams Family, farming - Villisca

Bruce, Donna, and their three children Abbey, Josh, and Aaron breed hogs on their farm in southwest Iowa.

THE JOHN DEERE ASSEMBLY

Art Abend, senior marketing representative in aftermarket parts - Waverly

Lynn Arthur, pattern maker - Mount Auburn

Mike Hankins, manager of product information and training - Buckingham

Mike Lindaman, marketing representative - Waterloo

Ted Schaefer, tractor master - Waterloo

Mary Swehla, visitors' services coordinator - Waterloo

Steve Towler, senior marketing representative for 90-150 horsepower tractors - Waterloo

These representatives from John Deere will demonstrate tractor construction, equipment, and training skills.

Sports Traditions

Jody Maske, coach - Newell

Casey Clark, player - Atlantic

Linda Lappe, player - Morning Sun

AJ Nelson, player - Newell

Katie Sorrell, player - Crawfordsville

Sara Stribe, player - Carrol

Jacque Voss, player - Carrol

Christi Williams, player - Storm Lake

This girls' basketball team brings together members of winning teams from the 1996 Iowa State Girls' Basketball Championships.

Food Concessions

Amana Foods, Inc.

Iowa Machine Shed

FESTIVAL PARTICIPANTS

The American South

Performance Traditions

BEAUSOLEIL AVEC MICHAEL DOUCET - Lafayette, Louisiana

Jimmy Breaux, Acadian accordion

David Doucet, lead and backing vocals/acoustic guitar

Michael Doucet, lead vocals/fiddle

Al Tharp, vocals/banjo/bass/fiddle

Billy Ware, percussion

Nominated for six Grammys, the Lafayette, Louisiana-based BeauSoleil is America's premier Cajun band. Cajun music originated in the bayous and deltas of southeastern Louisiana among descendants of the 17th-century French refugees from Nova Scotia, Canada, and characteristically features fiddles, accordions, and special percussion instruments. BeauSoleil has recorded more than a dozen albums, and they are respected as masters of the traditional as well as master experimenters.

THE BIRMINGHAM SUNLIGHTS - Birmingham, Alabama

Reginald Speight, tenor

Barry Taylor, bass

James Taylor, light tenor

Steve Taylor, bass

Wayne Williams, tenor

The Birmingham Sunlights are dedicated to keeping alive a cappella gospel singing. Some of their arrangements are more than a century old. Their repertoire includes intricate arrangements with harmonized pitch bending, razor-sharp starts and stops, and mind-boggling rhythmical crisscrosses. The group, which includes three brothers, has studied with the legendary Sterling Jubilee Singers.

CALLIOPE HIGHSTEPPERS - New Orleans, Louisiana

Henry Freeman, dancer

Johnny Stevenson, dancer

James Taylor, dancer

Johnny "Cool" Stevenson's "second line" group is part of a tradition that emerged in the first quarter of the 18th century with brass bands. As the bands moved in a procession or parade performing the "song of the day," young boys would tag along at the rear of the procession emulating the strutting and dancing of the band's musicians and grand marshal. Today, the spiritual and social dimensions of the jazz culture are evident in a variety of parades by benevolent societies, churches, and in jazz funerals.

Tony Littleturtle Clark - Lumberton, North Carolina

Motivated to play one of his grandmother's favorite songs, Tony began playing the flute at age eleven. His first tape is *LOCHA - A Walk on the Other Side*.

THE FREEDOM SINGERS

Betty Fikes, vocals

Rutha Harris, vocals

Charles Neblett, vocals

Cordell Reagon, vocals

The Student Nonviolent Coordinating Committee Freedom Singers introduced music of the Civil Rights Movement to the world during their 1964 national tour, during which they traveled in a donated station wagon to raise money for Movement volunteers. Their appearances, which raised the consciousness of a nation, ended with a Carnegie Hall engagement.

GENO DELAFOSE & FRENCH ROCKIN' BOOGIE - Eunice, Louisiana

Geno Delafosse, diatonic, Acadian, piano accordion/vocals

Bobby Broussard, guitar

John Espre, bass

Germaine Jack, drums

Steven Nash, rub board

Geno Delafosse, whose late father was the highly regarded zydeco performer John Delafosse, is a superb accordionist who sings in both English and French. Zydeco blends dance rhythms with old-time waltz tempos, and Geno enjoys "adding the lacing" — turning a foursquare tune into a surging, syncopated dance.

IFÉ ILÈ - Miami, Florida

Philbert Armenteros, congas

Rodolfo L. Caballero, vocals

Catalino Diaz, dancer

Ruben Romeu, congas

Luis E. Torres, bata/congas/*chekere*

Neri Torres, lead dancer

Ifé Ilè began as a dance ensemble in 1993 with professional female dancers who emigrated from Cuba. With the addition of ensemble musicians and male dancers, Ifé Ilè, whose repertoire centers on works based in Afro-Cuban folklore and Cuban social dance and popular music, has become, according to founder Neri Torres, "a creative space to spread the cultural roots of our members."

Kat and Ray Littleturtle - Lumberton, North Carolina

Kat and Ray are the founders of Turtle Vision, a Native American performance group. Kat is a storyteller who uses legends as transforming agents in her work with young audiences. Ray is a powwow moderator and educator, promoting Indian art, history, and cultural festivals.

Willie Lowery - Lumberton, North Carolina

Singer, guitarist, and songwriter, Willie wrote the score for *Strike at the Wind*, an outdoor musical drama about the Lumbee folk hero Henry Bear Lowery. The play has enjoyed a twenty-year run in Robeson County, North Carolina. Willie founded Soundstation Recording Studio several years ago and enjoys performing at powwows and festivals.

FESTIVAL PARTICIPANTS

MAGGIE LEWIS WARWICK WITH TILLMAN FRANKS' OLD TIME

LOUISIANA HAYRIDE BAND - Shreveport, Louisiana

Maggie Lewis Warwick, guitar/vocals

Jimmy Day, lead guitar

Tillman Franks, acoustic bass

Paul Griffith, drums

John Peck, fiddle

Felton Pruitt, steel guitar

Kenny Bill Stinson, keyboards

The Louisiana Hayride, a live radio music show, was a major launching-pad for numerous country music favorites in the 1940s and 1950s. Original musicians reunite for the Festival to share stories and songs about that era and the impact of the show on American music.

NEW COON CREEK GIRLS

Dale Ann Bradley, guitar - Renfro Valley, Kentucky

Kathy Kuhn, fiddle - White Creek, Tennessee

Vicky Simmons, bass - Berea, Kentucky

Ramona Church Taylor, banjo - Wilkesboro, North Carolina

Granted permission to use this group name by Lily May Ledford of the original Coon Creek Girls, the New Coon Creek Girls are members of the Renfro Valley Barn Dance, a broadcast tradition in central Kentucky since 1937.

Eddie Pennington - Princeton, Kentucky

A premier thumb-style guitarist, Eddie plays in a style that originated in his western Kentucky home area. The same area gives birth to many of his songs about life in coal mining communities. He is an organizer of the Legends Thumbpicking Weekend in Muhlenberg County, Kentucky, each year. Eddie's children Rosebud and Alonzo are accompanying him to the Festival.

Douglas and Frankie Quimby - Brunswick, Georgia

The Quimbys' repertoire of centuries-old Georgia Sea Island songs and games is inspired by the work and teachings of the late Bessie Jones. The husband and wife team sing and teach work songs, escape songs, and shouts in English and Gullah.

Arnold Richardson - London, Kentucky

Arnold Richardson — stone carver, flute maker, musician, and performer of traditional Indian narratives — was born in Pennsylvania in 1938 to an Iroquois mother from Canada and a Saponi/Tuscarora father from North Carolina. He describes the value in his carvings: "Working with traditional Indian stone, I identify with the materials as with my ancestors. My subjects come through dreams and visions of old legends and traditional thought. Sculptures preserve the heritage, culture, dignity, and spirit of the Indian for future generations."

SKEETER BRANDON & HWY 61 - North Carolina

Skeeter Brandon, vocals/keyboards

Chris Grant, bass

Armand Lenchek, guitars

Kelly Pace, drums

Rusty Smith, trombone

Wally West, tenor saxophone

Skeeter and the band have toured internationally playing "low country blues," a blend of North Carolina blues, soul, and gospel. Born in the piney woods of North Carolina, Skeeter began singing at age six and playing at age nine. After stints with his own band at nineteen, he played keyboards for Clarence Carter and the Chi-Lites. Skeeter joined HWY 61 in 1991. The group is named for the "blues highway" which runs from New Orleans through the Mississippi Delta and from Memphis to St. Louis.

TREME BRASS BAND - New Orleans, Louisiana

Benny Jones, Sr., snare drum

James Andrews, trumpet/vocals

Lionel Baptiste, bass drum/vocals

Kirk Joseph, tuba

Frederick Shepherd, trumpet/vocals

Gregory Veal, trombone

The Treme Brass band has deep roots in the music and culture of Treme, one of New Orleans' oldest neighborhoods. It performs a unique blend of hot jazz, mighty street parade music, and lusty rhythm and blues. Every Saturday they swing out from Donna's Bar & Grill on Rampart Street across from Louis Armstrong Park. They can also be heard at jazz funerals and at second line parades every Sunday in the fall.

ULALI

Pura Fé Crescioni

Jennifer Kreisberg

Soni Moreno

These a cappella singers have chosen a name which mimics the call of the wood thrush. Their songs are influenced by traditional indigenous and contemporary music of the Americas. Ulali delivers a mystical and sweeping sound. Internationally recognized and critically acclaimed, Ulali travels and performs throughout Europe and the Americas at cultural festivals, conferences, and concert halls.

Craft Traditions

David Allen, cane carver - Homer, Louisiana

Born in Claiborne Parish, David sketches and carves designs that originate in dreams. His wife Rosie, who is accompanying him to the Festival, enjoys quilting, a skill she learned from her mother.

Monty and Anna Branham, potters - Rock Hill, South Carolina

Monty and Anna are potters who teach pottery and

FESTIVAL PARTICIPANTS

other Catawba traditions in schools and community centers. Monty studies with master potters whenever he has the opportunity; Anna includes beadwork, regalia making for powwows, and other performances among her interests.

Nola Campbell, potter - Rock Hill, South Carolina
A Catawba Indian born and raised on the Catawba Reservation, Nola was thirteen years old when she learned pottery from her sister-in-law. She enjoys making functional pottery such as pitchers, bowls, and pots.

Melissa Darden, basket weaver - Charenton, Louisiana
Melissa lives on the Chitimacha Reservation in Charenton and learned her craft from her grandmother's basketmaking classes. Six years ago she began weaving baskets from river cane. Ernest Thibodeaux, who will accompany her, cuts and collects river cane that grows along the banks of the region's rivers and canals for the baskets.

Mary Jackson, basketmaker - Charleston, South Carolina
Mary's work has evolved from a centuries-old tradition of winnowing and storage baskets to a craft that successfully incorporates traditional designs with contemporary basket shapes. Traditionally, all members of the family are engaged in the craft, and Mary's husband Stoney continues this practice by gathering the needed materials from coastal islands and marshlands.

Eric Miller, potter - Brent, Alabama
Eric was eight years old when he made his first piece of pottery. He is heir to a legacy of knowledge and skill passed down by four generations of potters. Like his father and grandfather, Eric's son Steve makes functional pottery such as pitchers, bowls, pots, and jugs.

MISSISSIPPI CULTURAL CROSSROADS (MCC) - Port Gibson, Mississippi

Essie Buck, quilter

Patty Crosby, quilter

Geraldine Nash, quilter

Mary Ann Norton, quilter

MCC is a seventeen-year-old organization formed to give young people the opportunity to explore the area's rich cultural background. Programs include folk arts residencies in local schools, master classes, theatrical groups, and exhibits on local history.

Shirley Motlow, patchwork clothing - Baton Rouge, Louisiana
Shirley learned to make patchwork clothing and palmetto dolls from her mother, who was also a wonderful storyteller. Her father was a lay minister and wrestled alligators in the tourist industry.

Donnie Tolson, biblical carver - Winchester, Kentucky
Under the tutelage of his father Edgar Tolson, one of America's best-known woodcarvers, Donnie Tolson began woodcarving professionally in 1979, at the age of twenty. Much of Donnie's work is inspired by Bible stories, as his father's was. He also carves walking-sticks.

Elsie Trivette, rug maker - Zionsville, North Carolina
Elsie began making rugs when she was fourteen to supplement the family income. Her daughter Lena has

always assisted her as a dyer, using local organic products to produce the colorings.

Alvin and Treve Wood, basketmakers - Murfreesboro, Tennessee

Treve, a fourth-generation basketmaker from Murfreesboro, learned to work with oak as a young child. She helped her parents make the egg baskets that partially supported the family. Her husband Alvin is also a basketmaker. Their work has been featured in magazine articles and books and has achieved international recognition. In 1993 the Woods were asked to make an ornament for the White House Christmas tree.

Foodways Traditions

Larry Frey, food demonstrations - Eunice, Louisiana

Larry was taught to cook by his mother and uncle. His family's business, the Mowata Store, sells his homemade sausage, boudin, cracklings, hogshead cheese, bacon, and tasso.

Julietta Garcel, food demonstrations - Miami, Florida

Julietta's specialties are Cuban-American foods influenced by Yoruba traditions.

Lucky Grissette, food demonstrations - Mountain View, Arkansas

Lucky loves cooking and canning on wood-burning stoves. She was taught on them by her mother and grandmother, has a wood-burning stove at home, which she calls her "summer kitchen," and also has cooked on one four days a week at the Ozark Folk Center in Mountain View for the past eleven years.

Steve Orsak, Johnny Kallus and Larry Wietstruck, food demonstrations - Katy, Texas

Steve, Johnny, and Larry, sixth-generation Texans, have been a barbecue cooking team for twenty years. They compete in five to seven cook-offs annually and won first place in the 1993 Houston Livestock Rodeo Cook-off. Their specialties are beef brisket and Texas-style gumbo.

Sara Wilson, food demonstrations - St. Helena, South Carolina

Sara Wilson specializes in low-country cooking, which links Deep South favorites with Sea Island ingredients. With today's concerns for low-fat foods, Sara is committed to more healthy and nutritious food preparation.

Gospel Sing

THE CHAPLIERS

Union Chapel Baptist Church - Pembroke, North Carolina

Rev. Jimmy Strickland, minister

PROSPECT UNITED METHODIST CHURCH CHOIR - Maxton, North Carolina

Rev. Bill James Locklear, minister

Harold Dean Jacobs, diatonal minister

FESTIVAL PARTICIPANTS

THE SPIRITUAL TONES

Weeping Mary Full Gospel Baptist Church - Salisbury,
Maryland

Rev. Henson F. Brooks, pastor
Rev. Russell Campais, Sr.
Timothy Waters, II, manager

WESLEY TEMPLE GOSPEL CHOIR

United Methodist Church - Salisbury, Maryland
Rev. Grant Johnson, minister
Diane West, choir director
Mary Winder, pianist
Janet Ames, president and business manager

WHITE HILLS FREE WILL BAPTIST CHURCH CHOIR - Maxton, North Carolina

Rev. Jerry Locklear, minister
Eddie Carter, music director

Food Concessions

Chuck's Barbecue
Meals from the Heart, Inc.

Working at the Smithsonian

Working at the Smithsonian is a program of the 150th anniversary of the Smithsonian Institution. Employees from throughout the Institution, as well as retirees, former employees, and volunteers, helped to make this program possible by sharing their experiences and offering their vast knowledge. Production deadlines prevent us from acknowledging the contribution of everyone who participated in the planning and production of this program.

Anacostia Museum

Harold Dorwin
Robert Hall
Portia James
Steve Newsome
Sharon Reinckens
Wade Stuart

Center for Folklife Programs & Cultural Studies

Karin Hayes
Richard Kurin
Reynald Searles
Anthony Seeger
Kenn Shrader

Conservation Analytical Laboratory

Mary Baker
Harnet Beaubien

Ron Bishop
David Erhardt
Martha Goodway
Carol Grissom
Marion Mecklenburg
Charles Tumosa
Noreen Tuross
Dianne Van Der Reyden
Pam Vandiver
Lambertus van Zelst
Melvin Wachowiak
Don Williams

Cooper-Hewitt, National Design Museum

Konstanze Bachmann
Joanne Kosuda-Warner
Barbara Livenstein
Cordelia Rose
Alfred Simon

Stephen Van Dyk

Freer Gallery of Art/Arthur M. Sackler Gallery

Jeffrey Baxter
John Bradley
Thomas Chase
Scott Coleman
Louise Cort
Vidya Dehejia
Cornell Evans
Richard Franklin
Colleen Hennessey
James Horrocks
Craig Korr
Thomas Lentz
Lucia Pierce
Patrick Sears
Richard Skinner
Francis Smith
James Smith
Martha Smith

Hirshhorn Museum and Sculpture Garden

William Adams
Leland Aks
Sidney Lawrence
Christopher Wilson

Museum Support Center

Vince Wilcox

National Air and Space Museum

Mark Balmer
Bruce Campbell
Geoffrey Chester
Ian Cooke
Robert Craddock
Thomas Crouch
Michael Fetters
Louis Fleming
Frank Florentine
Jeff Goldstein
Mary Henderson
Gary Houston
Patricia Jacobberger-Jellison
William Jacobs
Peter Jakob
Andrew Johnston
Melissa Keiser
Cathleen Lewis
Kim Martin
Ted Maxwell
Helen McMahon
Valerie Neal
David Paper
Dominick Pisano
David Romanowski
Rosemary Steinat
Priscilla Strain
Suvinee Vanichkachorn

Amanda Young
James Zimelman

National Air and Space Museum/ Garber Facility/ Silver Hill

Gail Everson
Steve Hemlin
Stacey Kluck
Tamara Moore
James Oakley
Richard Siday
Martin White

National Museum of African Art

Leasa Farrar-Frazier
Christraud Geary
Alan Knezevich
Edward Lifschitz
Steve Mellor
Dana Moffett
Peter Pipim
Roslyn Walker

National Museum of American Art

Fern Bleckner
Andrew Connors
Ann Creager
Merry Foresta
Jerry Hovanec
Martin Kotler
Kate Maynor
John Reuter
John Zelenik

National Museum of American Art/ Renwick Gallery

Jeremy Adamson
Allen Bassing

National Museum of American History

Peter Albritton
Richard Barden
Howard Bass
Jeanne Benas
Dwight Bowers
Harold Closter
Camilla Clough
Terry Conable
Spencer Crew
Pete Daniel
Smita Dutta
Bernard Finn
Jane Gamble
Marion Gill
Hank Grasso
John Hasse
Ellen Hughes
Reuben Jackson
Stephen Jones

FESTIVAL PARTICIPANTS

Claudia Kidwell
Carolyn Long
Edith Mayo
Charlie McGovern
Susan Myers
Stan Nelson
Scott Odell
Donald Phillips
Beth Richwine
Ann Rossilli
Rodris Roth
Ed Ryan
Anne Serio
Tony Skowron
Barbara Clark Smith
Lonn Taylor
Tom Tearman
Suzanne Thomassen-Krauss
David Todd
Jim Weaver
Polly Willman
Bill Withuhn
Omar Wynn
William Yeingst

National Museum of the American Indian

Kathleen Ash-Milby
Eulalie Bonar
Douglas Evelyn
Andrea Hanley
Charlotte Heth
George Horsecapture
Marty Kreipe De Montaña
Mary Jane Lenz
Scott Merritt
Tim Ramsey
Alyce Sadongei
Tanya Thrasher
Jim Volkert
Rick West
Sonya Wolf

National Museum of Natural History

Marjorie Akins
Joalyn Archambault
Mary Jo Arnoldi
Carole Baldwin
Maria Ballantyne
Deborah Bell
Mike Braun
Matthew Cane
Jonathan Coddington
Margaret Collins
Elisabeth Craft
Don Davis
Elizabeth Dietrich
Carla Dove
Chisato Dubreuil
David Dubreuil
Nate Erwin
Natalie Firnhaber
Richard Fiske
William Fitzhugh

Vicki Funk
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Frank Greenwell
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Greta Hanson
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Gary Hevel
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Elaine Hodges
Jake Homiak
Deborah Hull-Walski
Adrienne Kaepler
Bebe Katims
Thomas Killion
Victor Krantz
Conrad Labandeira
Roxie Laybourne
Stephen Loring
Sally Love
Vichai Malikul
Carolyn Margolis
Roy McDiarmid
Laura McKie
Rosemary Monagan
Keiko Moore
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Beth Norden
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Lynne Parenti
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Gus Van Beek
George Venable
Michael Wise
Priscilla Williams
Stanley Yankowski
Ellis Yochelson
Melinda Zeder
Liz Zimmer

National Portrait Gallery

Amy Henderson
Ellen Miles

National Postal Museum

Wendy Aibel-Weiss
Jim Bruns
Linda Edquist
Nancy Pope
Daisy Ridgway

National Zoological Park

Jonathan Ballou
Benjamin Beck
Judith Block
Melanie Bond
Daryl Boness
Johnny Brown
Wayne Callender
Richard Cambre
Larry Collins
Robert Davis
Lynn Dolnick
Chuck Fillah
Jim Fitzpatrick
Robert Fleischer
Marie Galloway
Edwin Gould
Roscoe Harper
Eugene Hicks
Rick Hider
Robert Hoage
Carl Jackson
David Jenkins
Peggy Johns-Shiflett
David Kessler
Devra Kleiman
John Lehnhardt
Kathy Lehnhardt
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Dale Marcellini
Bruce Miller
Harry Miller
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Linda Moore
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Olav Oftedal
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Charles Pickett
Earl Pinkney
Scott Posey
Miles Roberts
Mike Schwartz
Prince Seabron
John Seidensticker
Miles Simmons
Lisa Stevens
Ben Turner
Billy Turner
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Louis "Trooper" Walsh
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Chuck Woolf
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Susan Smith-Pinelo
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William Walton
Eric Washington
Mary Wiedeman

FESTIVAL PARTICIPANTS

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Jon Zastrow

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Greg Culler
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Victoria Di Bella
John Dickerson
Kurt Donaldson
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Ray Dudley
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Walter Howell
Meredith Hubel
Donald Johnson

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Sung Kim
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Meyer Laskin
Joel Lemp
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Derrell Lyles
Vincenzo Marinucci
Robert Marshall
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Lauranne Nash
Debra Nauta-Rodriguez
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Pat Ponton
Ron Prady
Richard Price
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Valerie Wheat
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Frances Rowsell

Smithsonian Institution Traveling Exhibition Service

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Anna Cohn
Matou Goodwin
Liz Hill

Smithsonian Migratory Bird Center

Russ Greenberg

Smithsonian Tropical Research Institute

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Louis Purnell
Margaret Santiago
Steptoe Wren
Agnes Yore

SMITHSONIAN INSTITUTION

Festival of American Folklife

OPENING CEREMONY

for the 30th Annual Festival

11:00 a.m., Wednesday, June 26, 1996
On the National Mall of the United States
Washington, DC

SCHEDULED SPEAKERS

Thad Cochran

Senator from Mississippi and Smithsonian Regent

I. Michael Heyman

Secretary, Smithsonian Institution

Richard Kurin

Director, Smithsonian Center for Folklife Programs & Cultural Studies

Robert Stanton

Field Director, National Capital Region, National Park Service

Robert D. Ray

Former Governor of Iowa; Chairman, Iowa Sesquicentennial Commission; and
President and CEO, Blue Cross & Blue Shield of Iowa

Terry E. Branstad

Governor of Iowa

Tom Harkin

Senator from Iowa

Linda Stephenson

Managing Director of Olympic Programs,
The Atlanta Committee for the Olympic Games

Jeffrey N. Babcock

Director, Cultural Olympiad, The Atlanta Committee for the Olympic Games

Constance B. Newman

Under Secretary, Smithsonian Institution

Diana Parker

Director, Festival of American Folklife

Charles E. Grassley

Senator from Iowa

Jim Ross Lightfoot

Congressman from Iowa

PERFORMANCES
BY

The Freedom
Singers

The Matney
Sisters

SCHEDULE

WEDNESDAY, JUNE 26

THE AMERICAN SOUTH
(12:00 A.M. - 2:00 P.M.)

IOWA - COMMUNITY STYLE
(2:00 P.M. - 5:30 P.M.)

IOWA - COMMUNITY STYLE

| | <i>Civic Center</i> | <i>Community Hall</i> | <i>Cafe</i> | <i>Kitchen Table: Children's Activities</i> | <i>Talk Radio</i> | <i>Foodways</i> | <i>Family Activities</i> |
|--------------|--|---|---|---|---|--------------------------------|--|
| 11:00 | | | | | | | |
| 12:00 | Basketball Game 11:45 - 12:30 | Blues Band Louis & the Blues Review 11:45 - 12:30 | Meskwaki Music & Culture 11:45 - 12:30 | Meskwaki Finger-weaving 11:45 - 12:45 | Farm to Market 11:45 - 12:30 | Sausage Making 11:45 - 1:00 | Treme Brass Band & the Calliope Highsteppers 12:00 - 1:00 |
| 1:00 | Auctioneering 12:30 - 1:15 | African-American Gospel Psalms: 12:30 - 1:15 | Family Music Making 12:30 - 1:15 | Czech Egg Decorating 12:45 - 1:45 | Migration Narratives 12:30 - 1:15 | | Georgia Sea Island Songs and Games: Frankie & Doug Quimby 1:00 - 2:00 |
| 2:00 | Polka Dance: Becky & The Ivanhoe Dutchmen 1:15 - 2:00 | Mennonite Gospel: Deer Creek Quartet 1:15 - 2:00 | Blues Music 1:15 - 1:45 | | Caring for the Community 1:15 - 2:00 | Iowa Cafe Food 1:00 - 2:00 | |
| | | | Mexican Songs & Ballads 1:45 - 2:15 | | | | River Tales & Lines 2:00 - 2:45 |
| 3:00 | Iowa Square Dance 2:00 - 2:45 | Country Harmonies: Matney Sisters 2:00 - 2:45 | Cowgirl Poetry 2:15 - 2:45 | Danish Embroidery 1:45 - 2:45 | Growing Up in Iowa 2:00 - 2:30 | Czech Pastries 2:00 - 3:00 | |
| | | | Family Music Making 2:45 - 3:15 | Iowa Yo-yo Making 2:45 - 3:45 | Women's Work 2:30 - 3:15 | | Basketball Skills 2:45 - 3:30 |
| 4:00 | Karl L. King Municipal Band 2:45 - 4:00 | Auctioneering 2:45 - 3:30 | Mexican Songs & Ballads 3:15 - 3:45 | | Families in Business 3:15 - 4:00 | Jewish Foods 3:00 - 4:00 | Ropes & Lines 3:30 - 4:15 |
| | | Harmony Singing Workshop 3:30 - 4:15 | | | | | |
| | Basketball Skills 4:00 - 4:45 | Meskwaki Music 4:15 - 4:45 | Fiddle Styles 3:45 - 4:45 | Carving with Soap 3:45 - 4:45 | Taking Part in Caucuses 4:00 - 4:45 | Dutch Foods 4:00 - 5:00 | Barr-Nunn Trucking 4:15 - 5:00 |
| 5:00 | Foot-Notes: Scandinavian-American Dance 4:45 - 5:30 | African-American Gospel Psalms 4:45 - 5:30 | Traditions of Speaking & Calling 4:45 - 5:30 | Danish Paper Crafts 4:45 - 5:30 | Working on the Water 4:45 - 5:30 | | |

Iowa - Community Style Ongoing Demonstrations

Iowa "Eye to I" tours - guided tours of the Iowa site including **Metal Works:** tinsmithing, ornamental iron-work, tool and die work. **Textiles:** Amara and African-American quilting, Danish embroidery, counted cross-stitch, and *hardanger*, Amara crocheting and rug hooking. **Celebration Crafts:** Czech egg decoration, Meskwaki beadwork and fingerweaving, Mexican *quinceañera* doll making. **Woodcarving:** duck decoy carving, scrollsaw clock making, miniature whittled figures. **Agribusiness:** family farming and 4-H demonstrations, seeds and crops, agricultural equipment. **Water Ways:** river towboat piloting, fishing, net making and repairing, lake boat repairing. **Trucking Industry**

The American South Ongoing Demonstrations

Crafts: Basketmaking, carving, pottery making, quilting, and rug making

5:30-7:00

Polka Dance
Becky & The
Ivanhoe
Dutchmen

Dance Party
Civic Center Stage

7:00-9:00

String Music:
Foot-Notes
& the New
Coon Creek
Girls

Evening Concert
Civic Center Stage

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

THE AMERICAN SOUTH


| Music and Dance | Studio | Celebrations | Foodways |
|---|--|--|--|
| Eddie Pennington, Kentucky Thumbpicker 11:45 - 12:30 | Maggie Lewis Warwick with Tillman Franks' Old Time Louisiana Hayride Band 11:45 - 12:45 | Ongoing Preparations & Scheduled Presentations | Cooking Cajun with Larry Frey 12:00 - 1:00 |
| Geno Delafosse & French Rockin' Boogie 12:30 - 1:30 | Songs of Struggle: The Freedom Singers 12:45 - 1:45 | Sounds of Powwow | East Texas Cooking with Orsak, Wiestruck & Kallus 1:00 - 2:00 |
| Skeeter Brandon & HWY 61 1:30 - 2:30 | Gospel: The Birmingham Sunlights 1:45 - 2:30 | Storytelling: From Memory to History | Food from the Ozarks with Lucky Grissette 2:00 - 3:00 |
| Cuban Music & Dance: Ifé Ilé 2:30 - 3:15 | New Coon Creek Girls 2:30 - 3:15 | | Cooking Cajun with Larry Frey 3:00 - 4:00 |
| Eddie Pennington, Kentucky Thumbpicker 3:15 - 4:00 | Maggie Lewis Warwick with Tillman Franks' Old Time La. Hayride Band 3:15 - 4:00 | Gospel | Cooking for Family & Faith with Julietta Garcel 4:00 - 5:00 |
| Geno Delafosse & French Rockin' Boogie 4:00 - 4:45 | Songs of Struggle: The Freedom Singers 4:00 - 4:45 | | |
| Treme Brass Band & the Calliope Highsteppers 4:45 - 5:30 | Skeeter Brandon & HWY 61 4:45 - 5:30 | | |

WORKING AT THE SMITHSONIAN

| Time | Horticulture | Narrative Stage |
|-------|--|---|
| 11:00 | | |
| 12:00 | Haupt Garden Tour; Archives of American Gardens 11:45 - 12:30 | Narrative sessions with Smithsonian workers (past and present) on a wide variety of topics, including: planning an exhibition, stories from the field, learning on the job, women in the workplace, moving objects large and small, research on endangered species, conserving and caring for the collections, and many others. |
| 1:00 | Container Planting Demonstration 12:30 - 1:30 | |
| 2:00 | Orchid Demonstration 1:30 - 2:30 | |
| 3:00 | Integrated Pest Management 2:30 - 3:30 | |
| 4:00 | Flower Arranging Demonstration 3:30 - 4:30 | |
| 5:00 | New and Unusual Plants 4:30 - 5:30 | |

Working at the Smithsonian Ongoing Demonstrations

Research and Collections: demonstrations by curators, conservators, scientific illustrators, collection managers, registrars, and many others. **Design and Display:** demonstrations by exhibition designers, editors, and fabricators, including cabinetmakers, modelmakers, painters, plexiglass experts, and packing and crating specialists. **Buildings and Grounds:** demonstrations by engineers, craftsmen, technicians, and designers from the Smithsonian's Office of Physical Plant and the National Zoo's Facilities Management Division. **Teaching and Learning:** educational displays, demonstrations, and special family activities organized by education, outreach, and public program staff of the Smithsonian. **Smithsonian Memories:** interviews with Smithsonian workers and visitors about their experiences at the Smithsonian. **Ask the Smithsonian:** Security officers and volunteer information specialists answer visitors' questions about the Smithsonian.

Sign language interpreters will be available for selected programs. Programs that will be interpreted are marked with the symbol .






SCHEDULE

THURSDAY, JUNE 27

THE AMERICAN SOUTH
(11:00 A.M. - 2:00 P.M.)
&

IOWA - COMMUNITY STYLE
(2:00 P.M. - 5:30 P.M.)

IOWA - COMMUNITY STYLE

| | Civic Center | Community Hall | Cafe | Kitchen Table: Children's Activities | Talk Radio | Foodways | Family Activities |
|-------|--|--|---|---|--|---|--|
| 11:00 | Iowa Square Dance  11:00 - 11:45 | Louis & the Blues Review 11:00 - 12:00 | Farm Talk 11:00 - 11:45 | | Passing on Special Knowledge 11:00 - 11:45 | Jewish Foods 11:00 - 12:00 | Crafting Community: Traditional Artists 11:00 - 12:00 |
| 12:00 | Basketball Game 11:45 - 12:30 |  Iowa Caucus 12:00 - 1:00 | Meskwaki Music & Culture 11:45 - 12:30 | River Ropes 11:30 - 12:30 | Marketing Cultural Heritage 11:45 - 12:30 | | Doug & Frankie Qumby 12:00 - 1:00 |
| 1:00 | Auctioneering 12:30 - 1:15 | Harmony Singing Workshop 1:00 - 1:45 | Mexican Songs & Ballads 12:30 - 1:15 | Danish Window Ornaments 12:30 - 1:30 | Iowa Community 4-H 12:30 - 1:15 | Fish Fry 12:00 - 1:00 | Mississippi Cultural Crossroads: Pieced Portraits 1:00 - 2:00 |
| 2:00 | Polka Dance: Becky & The Ivanhoe Dutchmen 1:15 - 2:00 | Mennonite Gospel: Deer Creek Quartet 1:45 - 2:30 | Cowgirl Poetry 1:15 - 1:45 | Making May Baskets 1:30 - 2:30 | Researching Your Own Back Yard 1:15 - 2:00 | Czech Pastries 1:00 - 2:00 | Ask the Doctor & Vet 2:00 - 2:30 |
| 3:00 | Scandinavian-American Dance: Foot-Notes 2:00 - 2:45 | County Harmonies: Matney Sisters 2:30 - 3:15 | Blues Music 1:45 - 2:30 | Card Games 2:30 - 3:30 | Taking Part in Local Politics 2:00 - 2:45 | Dutch Foods 2:00 - 3:00 | Basketball Skills  2:30 - 3:15 |
| 4:00 | Blues Band: Louis & the Blues Review 2:45 - 3:30 | Auctioneering Skills 3:15 - 4:00 | Family Music Making 2:30 - 3:15 | | Radio & Newspaper Communities  2:45 - 3:30 | Meskwaki Fry Bread 3:00 - 4:00 | River Tales & Lines 3:15 - 4:00 |
| 5:00 | Polka Dance: Becky & The Ivanhoe Dutchmen 3:30 - 4:15 | Mexican Songs & Ballads: Solis & Solis 4:00 - 4:45 | Cowgirl Poetry 3:15 - 3:45 | Amana Quilting 3:30 - 4:30 | Caring for the Community 3:30 - 4:15 | Sausage Making & Jerky  4:00 - 5:00 | Iowa Square Dance Workshop 4:00 - 4:45 |
| | Karl L. King Municipal Band 4:15 - 5:30 | Meskwaki Music 4:45 - 5:30 | Blues House Party 3:45 - 4:45 | | Fish Tales 4:15 - 5:00 | | Blues Workshop 4:45 - 5:30 |
| | | | Traditions of Speaking & Calling 4:45 - 5:30 | Jewish Traditions 4:30 - 5:30 | The Art of Selling 5:00 - 5:30 | | |

Iowa - Community Style Ongoing Demonstrations

Iowa "Eye to 1" tours - guided tours of the Iowa site including **Metal Works:** tinsmithing, ornamental iron-work, tool and die work. **Textiles:** Amana and African-American quilting, Danish embroidery, counted cross-stitch, and *hardanger*, Amana crocheting and rug hooking. **Celebration Crafts:** Czech egg decoration, Meskwaki beadwork and fingerweaving, Mexican *quinceañera* doll making. **Woodcarving:** duck decoy carving, scrollsaw clock making, miniature whittled figures. **Agribusiness:** family farming and 4-H demonstrations, seeds and crops, agricultural equipment. **Water Ways:** river towboat piloting, fishing, net making and repairing, lake boat repairing. **Trucking Industry**

The American South Ongoing Demonstrations

Crafts: Basketmaking, carving, pottery making, quilting, and rug making.

5:30-7:00

Scandinavian-American Dance Party: Foot-Notes

Dance Party
Music & Dance Stage




7:00-9:00

Gospel: Psalms & The Birmingham Sunlights


Evening Concert
Music & Dance Stage

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

THE AMERICAN SOUTH


| <i>Music and Dance</i> | <i>Studio</i> | <i>Celebrations</i> | <i>Foodways</i> |
|--|--|--|--|
| Maggie Lewis Warwick with Tillman Franks' Old Time La. Hayride Band 11:00 - 11:45 | Songs of Struggle: The Freedom Singers 11:00 - 11:45 | Ongoing Preparations & Scheduled Presentations | East Texas Cooking with Orsak,  Wiestruck & Kallus 11:00 - 12:00 |
| Geno Delafosse & French Rockin' Boogie 11:45 - 12:30 | Gospel: The Birmingham Sunlights 11:45 - 12:30 | | Food from the Ozarks with Lucky Grissette 12:00 - 1:00 |
| Skeeter Brandon & HWY 61 12:30 - 1:15 | Eddie Pennington, Kentucky Thumbpicker 12:30 - 1:15 | Regalia and Identity | Cooking Cajun with Larry Frey 1:00 - 2:00 |
| Cuban Music & Dance: Ifé Ifé  | New Coon Creek Girls 1:15 - 2:15 | Powwow Traditions | Cooking for Family & Faith with Julietta Garcel 2:00 - 3:00 |
| Treme Brass Band & the Calliope Highsteppers 2:00 - 2:45 | Songs of Struggle: The Freedom Singers 2:15 - 3:00 | | Food from the Ozarks with Lucky Grissette 3:00 - 4:00 |
| Geno Delafosse & French Rockin' Boogie 2:45 - 3:30 | Maggie Lewis Warwick with Tillman Franks' Old Time La. Hayride Band 3:00 - 4:00 | | Celebrations from the Georgia Sea Islands  |
| Cuban Music & Dance: Ifé Ifé 3:30 - 4:30 | Eddie Pennington, Kentucky Thumbpicker 4:00 - 4:45 | Butterfly Garden Tour; Watering Demonstration 4:30 - 5:30 | |
| New Coon Creek Girls 4:30 - 5:30 | Skeeter Brandon & HWY 61 4:45 - 5:30 | | |

WORKING AT THE SMITHSONIAN

| 11:00 | <i>Horticulture</i> | <i>Narrative Stage</i> |
|--------------|---|---|
| 12:00 | Topiary Demonstration 11:30 - 12:30 | Narrative sessions with Smithsonian workers (past and present) on a wide variety of topics, including: planning an exhibition, stories from the field, learning on the job, women in the workplace, moving objects large and small, research on endangered species, conserving and caring for the collections, and many others. |
| 1:00 | New and Unusual Plants 12:30 - 1:30 | |
| 2:00 | Hydroponics Demonstration 1:30 - 2:30 | |
| 3:00 | Design Considerations 2:30 - 3:30 | |
| 4:00 | Hanging Plants Demonstration  3:30 - 4:30 | |
| 5:00 | | |

Working at the Smithsonian Ongoing Demonstrations

Research and Collections: demonstrations by curators, conservators, scientific illustrators, collection managers, registrars, and many others. **Design and Display:** demonstrations by exhibition designers, editors, and fabricators, including cabinetmakers, modelmakers, painters, plexiglass experts, and packing and crating specialists. **Buildings and Grounds:** demonstrations by engineers, craftsmen, technicians, and designers from the Smithsonian's Office of Physical Plant and the National Zoo's Facilities Management Division. **Teaching and Learning:** educational displays, demonstrations, and special family activities organized by education, outreach, and public program staff of the Smithsonian. **Smithsonian Memories:** interviews with Smithsonian workers and visitors about their experiences at the Smithsonian. **Ask the Smithsonian:** Security officers and volunteer information specialists answer visitors' questions about the Smithsonian.

Sign language interpreters will be available for selected programs. Programs that will be interpreted are marked with the symbol .

SCHEDULE

FRIDAY, JUNE 28

THE AMERICAN SOUTH
(11:00 A.M. - 2:00 P.M.)
&

IOWA - COMMUNITY STYLE
(2:00 P.M. - 5:30 P.M.)

IOWA - COMMUNITY STYLE

| | Civic Center | Community Hall | Cafe | Kitchen Table: Children's Activities | Talk Radio | Foodways | Family Activities |
|--------------|---|---|---|---|--|--|---|
| 11:00 | | | | | | | |
| 12:00 | Basketball Game 11:00 - 12:00 | Louis & the Blues Review 11:00 - 11:45 | Mexican Songs & Ballads 11:00 - 11:45 | | Ethnic Holiday Celebrations 11:00 - 11:45 | Iowa Cafe Food 11:00 - 12:00 | Frankie & Doug Quimby 11:00 - 12:00 |
| | | Mennonite Gospel: Deer Creek Quartet 11:45 - 12:30 | Family Music Making 11:45 - 12:30 | Meskwaki Beadwork 11:30 - 12:30 | Flood Narratives 11:45 - 12:30 | | |
| 1:00 | Iowa Square Dance 12:00 - 12:45 | African-American Gospel: Psalms 12:30 - 1:15 | Meskwaki Music & Culture 12:30 - 1:15 | Amana Songs & Games 12:30 - 1:30 | Singing the Blues 12:30 - 1:15 | Sausage Making & Smoking 12:00 - 1:00 | Mississippi Cultural Crossroads 12:00 - 1:00 |
| | Polka Dance: Becky & The Ivanhoe Dutchmen 12:45 - 1:30 | Country Harmonies: Matney Sisters 1:15 - 2:00 | Blues Music 1:15 - 1:45 | | Women's Work 1:15 - 2:00 | | Frankie & Doug Quimby 1:00 - 2:00 |
| 2:00 | Scandinavian-American Dance: Foot-Notes 1:30 - 2:15 | Harmony Singing Workshop 2:00 - 2:45 | Cowgirl Poetry 1:45 - 2:15 | Danish Paper Crafts 1:30 - 2:30 | Growing Up in Iowa 2:00 - 2:45 | Jewish Foods 1:00 - 2:00 | |
| | Auctioneering 2:15 - 3:00 | Family Harmonies 2:45 - 3:30 | Mexican Songs & Ballads 2:15 - 2:45 | | | Czech Pastries 2:00 - 3:00 | River Tales & Lines 2:00 - 2:45 |
| 3:00 | | | Teaching Amana Hymns 2:45 - 3:30 | Iowa Yo-yo Making 2:30 - 3:30 | Cloth Stories 2:45 - 3:30 | | Basketball Skills 2:45 - 3:30 |
| | Karl L. King Municipal Band 3:00 - 3:45 | Meskwaki Music 3:30 - 4:00 | Traditions of Speaking & Calling 3:30 - 4:15 | River Ropes 3:30 - 4:30 | Sports & Community Spirit 3:30 - 4:15 | Dutch Foods 3:00 - 4:00 | Barr-Nunn Trucking 3:30 - 4:15 |
| 4:00 | Polka Dance: Becky & The Ivanhoe Dutchmen 3:45 - 4:30 | African-American Gospel: Psalms 4:00 - 4:45 | | | Families in Business 4:15 - 5:00 | Fish Fry 4:00 - 5:00 | Blues Workshop 4:15 - 5:00 |
| | Scandinavian-American Dance: Foot-Notes 4:30 - 5:30 | Iowa Caucus 4:45 - 5:30 | Community Bands 4:15 - 5:30 | Quilting Nine-Patches 4:30 - 5:30 | Volunteer Firefighters 5:00 - 5:30 | | Ask the Doctor & Vet 5:00 - 5:30 |

Iowa - Community Style Ongoing Demonstrations

Iowa "Eye to I" tours - guided tours of the Iowa site including **Metal Works**: unsmithing, ornamental iron-work, tool and die work. **Textiles**: Amana and African-American quilting; Danish embroidery, counted cross-stitch, and handspun. Amana crocheting and rug hooking. **Celebration Crafts**: Czech egg decoration, Meskwaki beadwork and fingerweaving, Mexican quinceañera doll making. **Woodcarving**: duck decoy carving, scrollsaw clock making, miniature whittled figures. **Agribusiness**: family farming and 4-H demonstrations, seeds and crops, agricultural equipment. **Water Ways**: river towboat piloting, fishing, net making and repairing, lake boat repairing. **Trucking Industry**

The American South Ongoing Demonstrations

Crafts: Basketmaking, carving, pottery making, quilting, and rug making.

5:30-7:00

Cuban-American Music: Iñe Iñe

Dance Party
Civic Center Stag





7:00-9:00

Iowa Home Hour


Evening Concert
Civic Center Stag

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

THE AMERICAN SOUTH


| Music and Dance | Studio | Celebrations | Foodways |
|--|--|--|--|
| Eddie Pennington, Kentucky Thumbpicker 11:00 - 11:45 | Skeeter Brandon & HWY 61 11:00 - 12:00 | Ongoing Preparations & Scheduled Presentations | Food from the Ozarks with Lucky Grissette 11:00 - 12:00  |
| Maggie Lewis Warwick with Tillman Franks' Old Time Louisiana Hayride Band 11:45 - 12:45 | New Coon Creek Girls 12:00 - 12:45 | | East Texas Cooking with Orsak, Wiestruck & Kallus 12:00 - 1:00 |
| Treme Brass Band & the Calliope Highsteppers 12:45 - 1:45 | Gospel: The Birmingham Sunlights 12:45 - 1:30 |  Sounds of Powwow | Cooking Cajun with Larry Frey 1:00 - 2:00 |
| Cuban Music & Dance: Ifé Ilé 1:45 - 2:30 | Geno Delafose & French Rockin' Boogie 1:30 - 2:30 | | Cooking for Family & Faith with Julietta Garcel 2:00 - 3:00 |
| Eddie Pennington, Kentucky Thumbpicker 2:30 - 3:15 | Songs of Struggle: The Freedom Singers 2:30 - 3:15 | Storytelling: From Memory to History | East Texas Cooking with Orsak, Wiestruck & Kallus 3:00 - 4:00 |
| New Coon Creek Girls  | Skeeter Brandon & HWY 61 3:15 - 4:00 | | Cooking Cajun with Larry Frey 4:00 - 5:00 |
| Treme Brass Band & the Calliope Highsteppers 4:00 - 4:45 | Geno Delafose & French Rockin' Boogie 4:00 - 4:45 | | |
| Maggie Lewis Warwick with Tillman Franks' Old Time Louisiana Hayride Band 4:45 - 5:30 | Gospel: The Birmingham Sunlights  | | |

WORKING AT THE SMITHSONIAN

| | Horticulture | Narrative Stage |
|-------|--|---|
| 11:00 | | |
| 12:00 | Herb Discussion  11:30 - 12:30 | Narrative sessions with Smithsonian workers (past and present) on a wide variety of topics, including: planning an exhibition, stories from the field, learning on the job, women in the workplace, moving objects large and small, research on endangered species, conserving and caring for the collections, and many others. |
| 1:00 | Propagation Demonstration 12:30 - 1:30 | |
| 2:00 | Container Planting; Orchid Demonstration 1:30 - 2:30 | |
| 3:00 | Ripley Garden Tour; New and Unusual Plants 2:30 - 3:30 | |
| 4:00 | Interior Plant Discussion 3:30 - 4:30 | |
| 5:00 | Topiary Demonstration 4:30 - 5:30 | |

Working at the Smithsonian Ongoing Demonstrations

Research and Collections: demonstrations by curators, conservators, scientific illustrators, collection managers, registrars, and many others. **Design and Display:** demonstrations by exhibition designers, editors, and fabricators, including cabinetmakers, modelmakers, painters, plexiglass experts, and packing and crating specialists. **Buildings and Grounds:** demonstrations by engineers, craftsmen, technicians, and designers from the Smithsonian's Office of Physical Plant and the National Zoo's Facilities Management Division. **Teaching and Learning:** educational displays, demonstrations, and special family activities organized by education, outreach, and public program staff of the Smithsonian. **Smithsonian Memories:** interviews with Smithsonian workers and visitors about their experiences at the Smithsonian. **Ask the Smithsonian:** Security officers and volunteer information specialists answer visitors' questions about the Smithsonian.

Sign language interpreters will be available for selected programs. Programs that will be interpreted are marked with the symbol .

SCHEDULE

SATURDAY, JUNE 29

THE AMERICAN SOUTH
(11:00 A.M. - 2:00 P.M.)

IOWA - COMMUNITY STYLE
(2:00 P.M. - 5:30 P.M.)

IOWA - COMMUNITY STYLE

| | Civic Center | Community Hall | Cafe | Kitchen Table: Children's Activities | Talk Radio | Foodways | Family Activities |
|--------------|--|--|---|---|-------------------------------------|-------------------------------------|--|
| 11:00 | Iowa Square Dance 11:00 - 11:45 | Louis & the Blues Review 11:00 - 11:45 | Meskwaki Music & Culture 11:00 - 11:45 | | Needlework 11:00 - 11:45 | Sausage Making 11:00 - 12:00 | Fiddling & Thumbpicking: Rosebud & Alonzo Pennington 11:00 - 12:00 |
| 12:00 | Auctioneering 11:45 - 12:30 | Harmony Singing Workshop 11:45 - 12:30 | Family Music Making 11:45 - 12:15 | Meskwaki Beadwork 11:30 - 12:30 | Women's Work 11:45 - 12:30 | Mexican Foods 12:00 - 1:00 | Frankie & Doug Quimby 12:00 - 1:00 |
| 1:00 | Basketball Game 12:30 - 1:15 | African-American Gospel Psalms 12:30 - 1:15 | Mexican Songs & Ballads 12:15 - 12:45 | Quilting Nine-Patches 12:30 - 1:30 | Community Dance 12:30 - 1:15 | | |
| 2:00 | Louis & the Blues Review 1:15 - 2:00 | Mennonite Gospel Deer Creek Quartet 1:15 - 2:00 | Blues Music 12:45 - 1:15 | | Farm Talk 1:15 - 2:00 | Fish Fry 1:00 - 2:00 | Cuban Music & Dance: Ifé Ifé 1:00 - 2:00 |
| 3:00 | Polka Dance. Becky & The Ivanhoe Dutchmen 2:00 - 2:45 | Fiddle Styles 2:00 - 2:45 | Cowgirl Poetry 1:15 - 1:45 | Danish Window Ornaments 1:30 - 2:30 | | Czech Pastries 2:00 - 3:00 | Learn to Auction with 4-H Children 2:00 - 2:45 |
| 3:00 | Karl L. King Municipal Band 2:45 - 3:30 | Country Harmonies. Matney Sisters 2:45 - 3:30 | Mexican Songs & Ballads 1:45 - 2:30 | Iowa Yo-yo Making 2:30 - 3:30 | | Wood Workers 2:45 - 3:30 | Scandinavian-American Dance Workshop 2:45 - 3:30 |
| 4:00 | Iowa Square Dance 3:30 - 4:15 | African-American Gospel Psalms 3:30 - 4:15 | Blues Music 2:30 - 3:00 | | | Jewish Foods 3:00 - 4:00 | Ropes & Lines 3:30 - 4:15 |
| 5:00 | Basketball Skills 4:15 - 4:45 | Meskwaki Music 4:15 - 4:45 | Meskwaki Music & Culture 3:00 - 3:30 | Amana Quilting 3:30 - 4:30 | | | Ask the Doctor & Vet 4:15 - 5:00 |
| | Scandinavian-American Dance: Foot-Notes 4:45 - 5:30 | Iowa Caucus 4:45 - 5:30 | Mennonite Gospel: Deer Creek Quartet 3:30 - 4:15 | Card Games 4:30 - 5:30 | | Migration Narratives 4:15 - 5:00 | |
| | | | Family Music Making 4:15 - 4:45 | | Families in Business 5:00 - 5:30 | Dutch Foods 4:00 - 5:00 | |

Iowa - Community Style Ongoing Demonstrations

Iowa "Eye to I" tours - guided tours of the Iowa site including **Metal Works:** unsmithing, ornamental iron-work, tool and die work. **Textiles:** Amana and African-American quilting, Danish embroidery, counted cross-stitch, and *hardanger*, Amana crocheting and rug hooking. **Celebration Crafts:** Czech egg decoration, Meskwaki beadwork and fingerweaving, Mexican *quinceañera* doll making. **Woodcarving:** duck decoy carving, scroll saw clock making, miniature whittled figures. **Agribusiness:** family farming and 4-H demonstrations, seeds and crops, agricultural equipment. **Water Ways:** river towboat piloting, fishing, net making and repairing, lake boat repairing. **Trucking Industry**

The American South Ongoing Demonstrations

Crafts: Basketmaking, carving, pottery making, quilting, and rug making

5:30-7:00

Zydeco:
Geno Delafosse
& French
Rockin' Boogie

7:00-9:00

Blues: Louis &
the Blues Review
& Skeeter
Brandon &
HWY 61

Dance Party

Music & Dance Sign

Evening Concert

Music & Dance Sign

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

THE AMERICAN SOUTH


| <i>Music and Dance</i> | <i>Studio</i> | <i>Celebrations</i> | <i>Foodways</i> | |
|---|---|--|---|--|
| Eddie Pennington, Kentucky Thumbpicker 11:00 - 11:45 | Flute Exchanges: Powwow Traditions 11:00 - 12:00 | Ongoing Preparations & Scheduled Presentations | East Texas Cooking with Orsak, Wiestruck & Kallus 11:00 - 12:00 | |
| Cuban Music & Dance: Ifé Ilé 11:45 - 12:30 | | | Cross-regional Cooking with Lucky Grissette & Julietta Garcel 12:00 - 1:00 | |
| Geno Delafosse & French Rockin' Boogie 12:30 - 1:30 | Gospel: The Birmingham Sunlights 12:00 - 12:45 | | Regalia and Identity | Cajun Cooking with Larry Frey 1:00 - 2:00 |
| Treme Brass Band & the Calliope Highsteppers 1:30 - 2:15 | Maggie Lewis Warwick with Tillman Franks' Old Time Louisiana Hayride Band 12:45 - 1:45 | Georgia Sea Island Celebrations | | Food from the Ozarks with Lucky Grissette 2:00 - 3:00 |
| New Coon Creek Girls 2:15 - 3:00 | Songs of Struggle: The Freedom Singers 1:45 - 2:30 | | Powwow Traditions | Cooking for Family & Faith with Julietta Garcel 3:00 - 4:00 |
| Skeeter Brandon & HWY 61 3:00 - 4:00 | Eddie Pennington, Kentucky Thumbpicker 2:30 - 3:30 | | | East Texas Cooking with Orsak, Wiestruck & Kallus 4:00 - 5:00 |
| Maggie Lewis Warwick with Tillman Franks' Old Time La Hayride Band 4:00 - 4:45 | Gospel: The Birmingham Sunlights 3:30 - 4:30 | | | |
| Treme Brass Band & the Calliope Highsteppers 4:45 - 5:30 | Songs of Struggle: The Freedom Singers 4:30 - 5:30 | | | |

WORKING AT THE SMITHSONIAN

| | <i>Horticulture</i> | <i>Narrative Stage</i> |
|--------------|--|---|
| 11:00 | | |
| 12:00 | Haupt Garden Tour; Orchid Demonstration 11:30 - 12:30 | Narrative sessions with Smithsonian workers (past and present) on a wide variety of topics, including: planning an exhibition, stories from the field, learning on the job, women in the workplace, moving objects large and small, research on endangered species, conserving and caring for the collections, and many others. |
| 1:00 | Container Planting Demonstration 12:30 - 1:30 | |
| 2:00 | Archives of American Gardens 1:30 - 2:30 | |
| 3:00 | Integrated Pest Management 2:30 - 3:30 | |
| 4:00 | Flower Arranging Demonstration 3:30 - 4:30 | |
| 5:00 | New and Unusual Plants 4:30 - 5:30 | |

Working at the Smithsonian Ongoing Demonstrations

Research and Collections: demonstrations by curators, conservators, scientific illustrators, collection managers, registrars, and many others. **Design and Display:** demonstrations by exhibition designers, editors, and fabricators, including cabinetmakers, modelmakers, painters, plexiglass experts, and packing and crating specialists. **Buildings and Grounds:** demonstrations by engineers, craftsmen, technicians, and designers from the Smithsonian's Office of Physical Plant and the National Zoo's Facilities Management Division. **Teaching and Learning:** educational displays, demonstrations, and special family activities organized by education, outreach, and public program staff of the Smithsonian. **Smithsonian Memories:** interviews with Smithsonian workers and visitors about their experiences at the Smithsonian. **Ask the Smithsonian:** Security officers and volunteer information specialists answer visitors' questions about the Smithsonian.

Sign language interpreters will be available for selected programs. Programs that will be interpreted are marked with the symbol .

SCHEDULE

SUNDAY, JUNE 30

THE AMERICAN SOUTH
(11:00 A.M. - 2:00 P.M.)

IOWA - COMMUNITY STYLE
(2:00 P.M. - 5:30 P.M.)

IOWA - COMMUNITY STYLE

| | Civic Center | Community Hall | Cafe | Kitchen Table: Children's Activities | Talk Radio | Foodways | Family Activities |
|-------|--|---|---|--------------------------------------|--|---|--|
| 11:00 | Basketball Game 11:00 - 11:45 | African-American Gospel: Psalms 11:00 - 11:45 | Mexican Songs & Ballads 11:00 - 11:45 | | Caring for the Community 11:00 - 11:45 | Sausage Making & Smoking 11:00 - 12:00 | Frankie & Doug Quimby 11:00 - 12:00 |
| 12:00 | Auctioneering 11:45 - 12:30 | Mennonite Gospel: Deer Creek Quartet 11:45 - 12:30 | Meskwaki Music & Culture 11:45 - 12:30 | Amana Songs & Games 11:30 - 12:30 | Cloth Stories 11:45 - 12:30 | Iowa Cafe Food 12:00 - 1:00 | Cuban Music & Dance: Ife Ife 12:00 - 1:00 |
| 1:00 | Scandinavian-American Dance: Foot-Notes 12:30 - 1:15 | Country Harmonies: Matney Sisters 12:30 - 1:15 | Family Music Making 12:30 - 1:00 | Jewish Traditions 12:30 - 1:30 | Community Spirit 12:30 - 1:15 | Czech Pastries 1:00 - 2:00 | Frankie & Doug Quimby 1:00 - 2:00 |
| 2:00 | Polka Dance: Becky & The Ivanhoe Dutchmen 1:15 - 2:00 | Iowa Caucus 1:15 - 2:15 | Blues Music 1:00 - 1:30 | Carving with Soap 1:30 - 2:30 | Wood Stories 1:15 - 2:00 | Fish Fry 2:00 - 3:00 | River Tales & Lines 2:00 - 2:45 |
| 3:00 | Louis & the Blues Review 2:00 - 2:45 | Meskwaki Music 2:15 - 2:45 | Cowgirl Poetry 2:15 - 2:45 | Making May Baskets 2:30 - 3:30 | Marketing Cultural Heritage 2:45 - 3:30 | Jewish Foods 3:00 - 4:00 | Cloth Stones 2:45 - 3:30 |
| 4:00 | Iowa Square Dance 2:45 - 3:30 | Auctioneering 2:45 - 3:30 | Family Music Making 2:45 - 3:15 | River Ropes 3:30 - 4:30 | Meskwaki Culture 3:30 - 4:15 | Polka Workshop 3:30 - 4:15 | |
| 5:00 | Basketball Skills 3:30 - 4:15 | Harmony Singing Workshop 3:30 - 4:15 | Blues Music 3:15 - 4:00 | Czech Egg Decorating 4:30 - 5:30 | Metalwork 4:15 - 5:00 | Dutch Foods 4:00 - 5:00 | Family Music Making 4:15 - 5:30 |
| | Karl L. King Municipal Band 4:15 - 5:30 | Country Harmonies: Matney Sisters 4:15 - 5:00 | Mexican Songs & Ballads 4:00 - 4:45 | | The Art of Selling 5:00 - 5:30 | | |
| | | Mennonite Gospel: Deer Creek Quartet 5:00 - 5:30 | Traditions of Speaking & Calling 4:45 - 5:30 | | | | |

Iowa - Community Style Ongoing Demonstrations

Iowa "Eye to I" tours - guided tours of the Iowa site including **Metal Works:** tinsmithing, ornamental iron-work, tool and die work. **Textiles:** Amana and African-American quilting; Danish embroidery, counted cross-stitch, and hardanger. **Amana** crocheting and rug hooking. **Celebration Crafts:** Czech egg decoration, Meskwaki beadwork and fingerweaving, Mexican *quinceañera* doll making. **Woodcarving:** duck decoy carving, scroll saw clock making, miniature whittled figures. **Agribusiness:** family farming and 4-H demonstrations, seeds and crops, agricultural equipment. **Water Ways:** river towboat piloting, fishing, net making and repairing, lake boat repairing. **Trucking Industry**

The American South Ongoing Demonstrations

Crafts: Basketmaking, carving, pottery making, quilting, and rug making.

5:30-7:00

Blues Dance:
Louis & the
Blues Review

Dance Party
Civic Center Stage




7:00-9:00

Maggie Lewis
Warwick with
Tillman Franks'
Old Time La.
Haynde Band


Evening Concert
Civic Center Stage

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

THE AMERICAN SOUTH


| Music and Dance | Studio | Celebrations | Foodways |
|---|---|---|--|
| Geno Delafosse & French Rockin' Boogie 11:00 - 12:00 | Songs of Struggle: The Freedom Singers 11:00 - 12:00 | Ongoing Preparations & Scheduled Presentations | East Texas Cooking with Orsak, Wiestruck & Kallus 11:00 - 12:00 |
| Eddie Pennington, Kentucky Thumbpicker 12:00 - 1:00 | New Coon Creek Girls 12:00 - 1:00 | | Food from the Ozarks with Lucky Grissette 12:00 - 1:00 |
| Skeeter Brandon & HWY 61 1:00 - 2:00 | Gospel: The Birmingham Sunlights  | Crafting Community: Traditional Artists  | Cajun Cooking with Larry Frey 1:00 - 2:00 |
| Treme Brass Band & the Calliope Highsteppers 2:00 - 2:45 | Geno Delafosse & French Rockin' Boogie 1:45 - 2:45 | | Cooking for Family & Faith with Julietta Garcel 2:00 - 3:00 |
| Maggie Lewis Warwick with Tillman Franks' Old Time La. Hayride Band 2:45 - 3:30 | Songs of Struggle: The Freedom Singers 2:45 - 3:30 | Sounds of Powwow | Food from the Ozarks with Lucky Grissette 3:00 - 4:00 |
| Eddie Pennington, Kentucky Thumbpicker 3:30 - 4:30 | New Coon Creek Girls 3:30 - 4:30 | | East Texas Cooking with Orsak, Wiestruck & Kallus 4:00 - 5:00 |
| Treme Brass Band & the Calliope Highsteppers  4:30 - 5:30 | Gospel: The Birmingham Sunlights 4:30 - 5:30 | Cuban-American Celebrations | |

WORKING AT THE SMITHSONIAN

| | Horticulture | Narrative Stage |
|-------|---|---|
| 11:00 | | |
| 12:00 | Topiary Demonstration 11:30 - 12:30 | Narrative sessions with Smithsonian workers (past and present) on a wide variety of topics, including: planning an exhibition, stories from the field, learning on the job, women in the workplace, moving objects large and small, research on endangered species, conserving and caring for the collections, and many others. |
| 1:00 | Herb Discussion 12:30 - 1:30 | |
| 2:00 | Hydroponics Demonstration  1:30 - 2:30 | |
| 3:00 | Design Considerations 2:30 - 3:30 | |
| 4:00 | Hanging Plants Demonstration 3:30 - 4:30 | |
| 5:00 | Butterfly Garden Tour; Watering Demonstration 4:30 - 5:30 | |

Working at the Smithsonian Ongoing Demonstrations

Research and Collections: demonstrations by curators, conservators, scientific illustrators, collection managers, registrars, and many others. **Design and Display:** demonstrations by exhibition designers, editors, and fabricators, including cabinetmakers, modelmakers, painters, plexiglass experts, and packing and crating specialists. **Buildings and Grounds:** demonstrations by engineers, craftsmen, technicians, and designers from the Smithsonian's Office of Physical Plant and the National Zoo's Facilities Management Division. **Teaching and Learning:** educational displays, demonstrations, and special family activities organized by education, outreach, and public program staff of the Smithsonian. **Smithsonian Memories:** interviews with Smithsonian workers and visitors about their experiences at the Smithsonian. **Ask the Smithsonian:** Security officers and volunteer information specialists answer visitors' questions about the Smithsonian.

Sign language interpreters will be available for selected programs. Programs that will be interpreted are marked with the symbol .

FESTIVAL SITE MAP

NATIONAL MUSEUM OF AMERICAN HISTORY

12th STREET

Festival Sales

THE AMERICAN SOUTH

MADISON DRIVE

RESEARCH & COLLECTIONS

WORKING AT THE MUSEUM

CELEBRATIONS AREA



FOODWAYS

POTTERS

BASKETMAKERS

Administration

CELEBRATION CRAFTS

CARVER & RUG MAKER

QUILTERS

SI MEMORIES

ASK THE SI

DESIGN

THE AMERICAN SOUTH

WORKING AT THE MUSEUM



STUDIO STAGE



Press

Volunteers

Friends

FAMILY ACTIVITIES

MUSIC & DANCE



WASHINGTON MONUMENT

THE AMERICAN SOUTH

WORKING AT THE MUSEUM

METRO

JEFFERSON DRIVE

LEGEND



FESTIVAL INFORMATION



FIRST AID



RESTROOMS



FOOD CONCESSION



ACCESSIBLE TO MOBILITY IMPAIRED



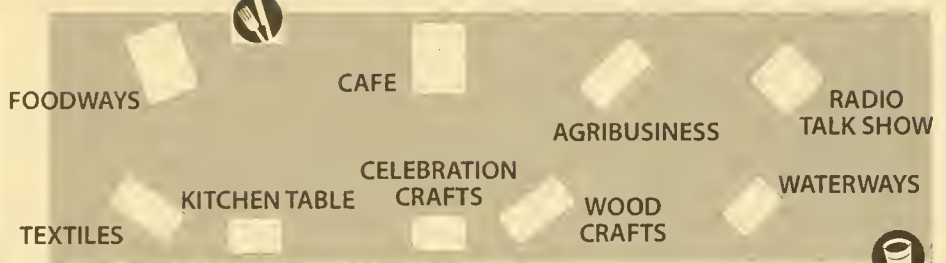
BEVERAGE CONCESSION

NATIONAL MUSEUM OF NATURAL HISTORY

AT THE SMITHSONIAN



IOWA - COMMUNITY STYLE



SMITHSONIAN



IOWA - COMMUNITY STYLE

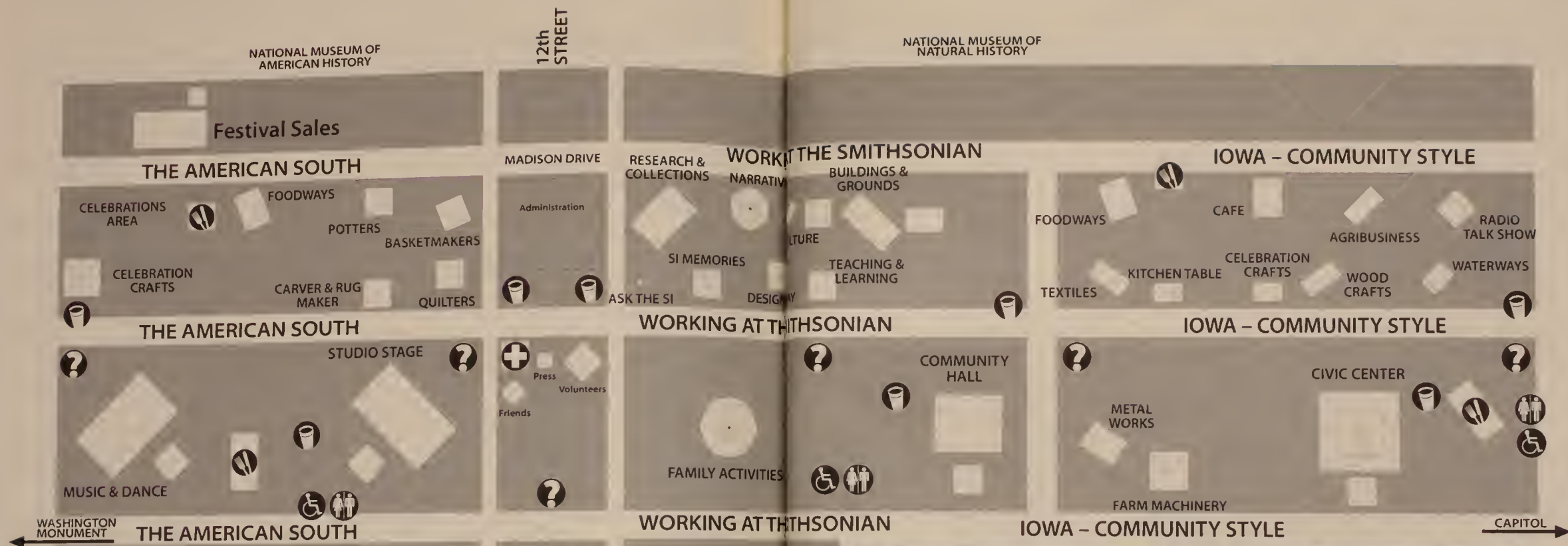


SMITHSONIAN

IOWA - COMMUNITY STYLE



FESTIVAL SITE MAP



LEGEND

- FESTIVAL INFORMATION
- RESTROOMS
- ACCESSIBLE TO MOBILITY IMPAIRED
- FIRST AID
- FOOD CONCESSION
- BEVERAGE CONCESSION



SCHEDULE

WEDNESDAY, JULY 3

THE AMERICAN SOUTH
(11:00 A.M. - 2:00 P.M.)
&

IOWA - COMMUNITY STYLE
(2:00 P.M. - 5:30 P.M.)

IOWA - COMMUNITY STYLE

| | Civic Center | Community Hall | Cafe | Kitchen Table: Children's Activities | Talk Radio | Foodways | Family Activities |
|-------|--|---|---|---------------------------------------|---|----------------------------------|---|
| 11:00 | Iowa Square Dance 11:00 - 11:45 | Louis & the Blues Review 11:00 - 11:45 | African-American Gospel: Psalms 11:00 - 11:45 | | Passing on Special Knowledge 11:00 - 11:45 | Amana Foods 11:00 - 12:00 | Frankie & Doug Quimby 11:00 - 12:00 |
| 12:00 | Basketball Game 11:45 - 12:30 | Auctioneering Skills 11:45 - 12:30 | Farm Talk 11:45 - 12:30 | River Ropes 11:30 - 12:30 | Marketing Cultural Heritage 11:45 - 12:30 | Hmong Foods 12:00 - 1:00 | Mississippi Cultural Crossroads 12:00 - 1:00 |
| 1:00 | Louis & the Blues Review 12:30 - 1:15 | Harmony Singing Workshop 12:30 - 1:15 | Mexican Songs & Ballads 12:30 - 1:00 | Carving with Soap 12:30 - 1:30 | Iowa Community 4-H 12:30 - 1:15 | Czech Pastries 1:00 - 2:00 | Frankie & Doug Quimby 1:00 - 2:00 |
| 2:00 | Scandinavian-American Dance Foot-Notes 1:15 - 2:00 | Mennonite Gospel: Deer Creek Quartet 1:15 - 2:00 | Cowgirl Poetry 1:00 - 1:30 | Blues Music 1:30 - 2:00 | Researching Your Own Back Yard 1:15 - 2:00 | Norwegian Foods 2:00 - 3:00 | Ask the Doctor & Vet 2:00 - 2:30 |
| 3:00 | Polka Dance Becky & The Ivanhoe Dutchmen 2:00 - 2:45 | Country Harmonies: Matney Sisters 2:00 - 2:45 | Family Music Making 2:00 - 2:30 | Danish Embroidery 1:30 - 2:30 | Taking Part in Political Life 2:00 - 2:45 | Basketball Skills 2:30 - 3:15 | |
| 4:00 | Karl L. King Municipal Band 2:45 - 3:45 | Meskwaki Music 2:45 - 3:30 | Mexican Songs & Ballads 2:30 - 3:15 | Czech Egg Decorating 2:30 - 3:30 | Radio & Newspaper Communities 2:45 - 3:30 | Iowa Cafe Food 3:00 - 4:00 | River Tales & Lines 3:15 - 4:00 |
| 5:00 | Auctioneering 3:45 - 4:30 | Iowa Caucus 3:30 - 4:30 | Mennonite Gospel: Deer Creek Quartet 3:15 - 3:45 | Amana Quilting 3:30 - 4:30 | Caring for the Community 3:30 - 4:15 | Dutch Foods 4:00 - 5:00 | Barr-Nunn Trucking 4:00 - 4:45 |
| | Polka Dance Becky & The Ivanhoe Dutchmen 4:30 - 5:30 | Country Harmonies: Matney Sisters 4:30 - 5:15 | Family Music Making 3:45 - 4:15 | Meskwaki Fingerweaving 4:30 - 5:30 | The Art of Selling 4:15 - 5:00 | Fish Tales 5:00 - 5:30 | Roping Workshop 4:45 - 5:00 |
| | | | Blues Music 4:15 - 4:45 | | | | |
| | | | Calling Square Dances & Auctions 4:45 - 5:30 | | | | |

Iowa - Community Style Ongoing Demonstrations

Iowa "Eye to I" tours - guided tours of the Iowa site including **Metal Works:** tinsmithing, ornamental iron-work, tool and die work **Textiles:** Amana and African-American quilting, Danish embroidery, counted cross-stitch, and *hardanger*, Amana crocheting and rug hooking **Celebration Crafts:** Czech egg decoration, Meskwaki headwork and fingerweaving, Mexican *quinceañera* doll making **Woodcarving:** duck decoy carving, scrollsaw clock making, miniature whittled figures **Agribusiness:** family farming and 4-H demonstrations, seeds and crops, agricultural equipment **Water Ways:** river towboat piloting, fishing, net making and repairing, lake boat repairing **Trucking Industry**

The American South Ongoing Demonstrations

Crafts: Basketmaking, carving, pottery making, quilting, and rug making

5:30-7:00

Scandinavian-American Dance: Foot-Notes

Dance Party
Music & Dance Sign




7:00-9:00

Native American Music from Iowa & the American South


Evening Concert
Music & Dance Sign

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

THE AMERICAN SOUTH


| <i>Music and Dance</i> | <i>Studio</i> | <i>Celebrations</i> | <i>Foodways</i> |
|--|--|--|---|
| Eddie Pennington, Kentucky Thumbpicker <i>11:00 - 11:45</i> | Maggie Lewis Warwick with Tillman Franks' Old Time La. Hayride Band <i>11:00 - 12:00</i> | Ongoing Preparations & Scheduled Presentations | Sea Island Cooking Sarà Wilson <i>11:00 - 12:00</i>  |
| Cuban Music & Dance: Ifé Ilé <i>11:45 - 12:30</i> | Gospel: The Birmingham Sunlights <i>12:00 - 12:45</i> | | Cooking for Family & Faith with Julietta Garcel <i>12:00 - 1:00</i> |
| Ulali <i>12:30 - 1:30</i>  | Songs of Struggle: The Freedom Singers <i>12:45 - 1:30</i> | | Food from the Ozarks with Lucky Grissette <i>1:00 - 2:00</i> |
| Treme Brass Band & the Calliope Highsteppers <i>1:30 - 2:15</i> | BeauSoleil avec Michael Doucet <i>1:30 - 2:30</i> | | East Texas Cooking with Orsak, Wiestruck & Kallus <i>2:00 - 3:00</i> |
| Eddie Pennington, Kentucky Thumbpicker <i>2:15 - 3:00</i> | Promoting the Music <i>2:30 - 3:15</i> | | |
| Maggie Lewis Warwick with Tillman Franks' Old Time La. Hayride Band <i>3:00 - 4:00</i> | Gospel: The Birmingham Sunlights <i>3:15 - 4:00</i> | | Sea Island Cooking Sarà Wilson <i>3:00 - 4:00</i> |
| Cuban Music & Dance: Ifé Ilé <i>4:00 - 4:45</i> | Songs of Struggle: The Freedom Singers <i>4:00 - 4:45</i> | | Cooking for Family & Faith with Julietta Garcel <i>4:00 - 5:00</i> |
| Treme Brass Band & the Calliope Highsteppers <i>4:45 - 5:30</i> | BeauSoleil avec Michael Doucet  | | |

WORKING AT THE SMITHSONIAN

| | <i>Horticulture</i> | <i>Narrative Stage</i> |
|--------------|---|---|
| 11:00 | | |
| 12:00 | Haupt Garden Tour; Archives of American Gardens <i>11:30 - 12:30</i> | Narrative sessions with Smithsonian workers (past and present) on a wide variety of topics, including: planning an exhibition, stories from the field, learning on the job, women in the workplace, moving objects large and small, research on endangered species, conserving and caring for the collections, and many others. |
| 1:00 | Integrated Pest Management <i>12:30 - 1:30</i> | |
| 2:00 | Orchid Demonstration <i>1:30 - 2:30</i>  | |
| 3:00 | Container Planting Demonstration <i>2:30 - 3:30</i> | |
| 4:00 | Flower Arranging Demonstration <i>3:30 - 4:30</i> | |
| 5:00 | New and Unusual Plants <i>4:30 - 5:30</i> | |

Working at the Smithsonian Ongoing Demonstrations

Research and Collections: demonstrations by curators, conservators, scientific illustrators, collection managers, registrars, and many others. **Design and Display:** demonstrations by exhibition designers, editors, and fabricators, including cabinetmakers, modelmakers, painters, plexiglass experts, and packing and crating specialists. **Buildings and Grounds:** demonstrations by engineers, craftsmen, technicians, and designers from the Smithsonian's Office of Physical Plant and the National Zoo's Facilities Management Division. **Teaching and Learning:** educational displays, demonstrations, and special family activities organized by education, outreach, and public program staff of the Smithsonian. **Smithsonian Memories:** interviews with Smithsonian workers and visitors about their experiences at the Smithsonian. **Ask the Smithsonian:** Security officers and volunteer information specialists answer visitors' questions about the Smithsonian.

Sign language interpreters will be available for selected programs. Programs that will be interpreted are marked with the symbol .

SCHEDULE

THURSDAY, JULY 4

THE AMERICAN SOUTH
(11:00 A.M. - 2:00 P.M.)

IOWA - COMMUNITY STYLE
(2:00 P.M. - 5:30 P.M.)

IOWA - COMMUNITY STYLE

| | Civic Center | Community Hall | Cafe | Kitchen Table: Children's Activities | Talk Radio | Foodways | Family Activities |
|--------------|--|--|--|---|--|---------------------------------|---|
| 11:00 | Auctioneering 11:00 - 11:45 | Louis & the Blues Review 11:00 - 11:45 | Meskwaki Music & Culture 11:00 - 11:45 | | Women's Work 11:00 - 11:45 | Czech Pastries 11:00 - 12:00 | Frankie & Doug Qumby 11:00 - 12:00 |
| 12:00 | Basketball Game 11:45 - 12:30 | Harmony Singing Workshop 11:45 - 12:30 | Family Music Making 11:45 - 12:15 | Quilting Nine-Patches 11:30 - 12:30 | Wood Workers 11:45 - 12:30 | | Crafting Community: Traditional Artists 12:00 - 1:00 |
| 1:00 | Iowa Square Dance 12:30 - 1:15 | Mennonite Gospel: Deer Creek Quartet 12:30 - 1:15 | Mexican Songs & Ballads 12:15 - 12:45 | Czech Egg Decorating 12:30 - 1:30 | Farm Talk 12:30 - 1:15 | Amana Foods 12:00 - 1:00 | |
| 2:00 | Karl L. King Municipal Band 1:15 - 2:30 | Meskwaki Music 1:15 - 1:45 | Cowgirl Poetry 1:15 - 1:45 | | Cloth Stories 1:15 - 2:00 | Iowa Cafe Food 1:00 - 2:00 | Cuban Music & Dance: Ifé Ifé 1:00 - 2:00 |
| 3:00 | Scandinavian-American Dance Foot-Notes 2:30 - 3:30 | Mennonite Gospel: Deer Creek Quartet 2:30 - 3:00 | Fiddle Styles 1:45 - 2:30 | Danish Paper Crafts 1:30 - 2:30 | Taking Part in Local Politics 2:00 - 2:45 | Mexican Foods 2:00 - 3:00 | Learn to Auction with 4-H Kids 2:00 - 2:45 |
| 4:00 | Iowa Square Dance 3:30 - 4:30 | Country Harmonies: Matney Sisters 3:00 - 3:45 | Mexican Songs & Ballads 2:30 - 3:00 | Carving with Soap 2:30 - 3:30 | Singing the Blues 2:45 - 3:30 | Norwegian Foods 3:00 - 4:00 | Basketball Skills 2:45 - 3:45 |
| 5:00 | Polka Dance: Becky & the Ivanhoe Dutchmen 4:30 - 5:30 | Iowa Caucus 3:45 - 4:45 | Harmony Singing Workshop 3:30 - 4:15 | Iowa Yo-yo Making 3:30 - 4:30 | Growing Up in Iowa 3:30 - 4:15 | | Ropes & Lines 3:45 - 4:30 |
| | | African-American Gospel: Psalms 4:45 - 5:30 | Blues Music 4:15 - 4:45 | Blues Music 4:15 - 4:45 | The Art of Teaching 4:15 - 5:00 | Dutch Foods 4:00 - 5:00 | Scandinavian-American Dance Workshop 4:30 - 5:30 |
| | | | Country Harmonies: Matney Sisters 4:45 - 5:30 | Card Games 4:30 - 5:30 | Volunteer Firefighters 5:00 - 5:30 | | |

Iowa - Community Style Ongoing Demonstrations

Iowa "Eye to I" tours - guided tours of the Iowa site including **Metal Works:** tinsmithing, ornamental iron-work, tool and die work **Textiles:** Amana and African-American quilting, Danish embroidery, counted cross-stitch, and *hardanger*, Amana crocheting and rug hooking **Celebration Crafts:** Czech egg decoration, Meskwaki beadwork and fingerweaving, Mexican *quinceañera* doll making **Woodcarving:** duck decoy carving, scroll saw clock making, miniature whittled figures. **Agribusiness:** family farming and 4-H demonstrations seeds and crops, agricultural equipment **Water Ways:** river towboat piloting, fishing, net making and repairing, lake boat repairing **Trucking Industry**

The American South Ongoing Demonstrations

Crafts: Basketmaking, carving, pottery making, quilting, and rug making




5:30-7:00

Cuban-American Music: Ifé Ifé


Dance Party
Civic Center Stage

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

THE AMERICAN SOUTH


| <i>Music and Dance</i> | <i>Studio</i> | <i>Celebrations</i> | <i>Foodways</i> |
|---|--|--|--|
| Treme Brass Band & the Calliope Highsteppers 11:00 - 11:45 | BeauSoleil avec Michael Doucet 11:00 - 12:00 | Ongoing Preparations & Scheduled Presentations | Food from the Ozarks with Lucky Grissette 11:00 - 12:00 |
| Eddie Pennington, Kentucky Thumbpicker 11:45 - 12:45 | Ulali 12:00 - 1:00 | Regalia and Identity  | East Texas Cooking with Orsak, Wiestruck & Kallus 12:00 - 1:00 |
| Cuban Music & Dance: Ifé Ilé 12:45 - 1:45 | Gospel: The Birmingham Sunlights 1:00 - 1:45 | | Sea Island Cooking Sarà Wilson 1:00 - 2:00 |
| BeauSoleil avec Michael Doucet 1:45 - 2:30 | Songs of Struggle: The Freedom Singers 1:45 - 2:30 | Powwow Traditions | Cooking for Family & Faith with Julietta Garcel 2:00 - 3:00  |
| Ulali 2:30 - 3:30 | Maggie Lewis Warwick with Tillman Franks' Old Time La Haynde Band 2:30 - 3:15  | | Food from the Ozarks with Lucky Grissette 3:00 - 4:00 |
| Eddie Pennington, Kentucky Thumbpicker 3:30 - 4:30 | Gospel: The Birmingham Sunlights 3:15 - 4:00 | Celebrations from the Georgia Sea Islands | East Texas Cooking with Orsak, Wiestruck & Kallus 4:00 - 5:00 |
| Treme Brass Band & the Calliope Highsteppers 4:30 - 5:30 | Songs of Struggle: The Freedom Singers 4:00 - 4:45 | | |
| | Maggie Lewis Warwick with Tillman Franks' Old Time La Haynde Band 4:45 - 5:30 | | |

WORKING AT THE SMITHSONIAN

| | <i>Horticulture</i> | <i>Narrative Stage</i> |
|--------------|--|---|
| 11:00 | | |
| 12:00 | Topiary Demonstration  11:30 - 12:30 | Narrative sessions with Smithsonian workers (past and present) on a wide variety of topics, including: planning an exhibition, stories from the field, learning on the job, women in the workplace, moving objects large and small, research on endangered species, conserving and caring for the collections, and many others. |
| 1:00 | Hydroponics Demonstration 12:30 - 1:30 | |
| 2:00 | Archives of American Gardens 1:30 - 2:30 | |
| 3:00 | Design Considerations 2:30 - 3:30 | |
| 4:00 | Hanging Plants Demonstration 3:30 - 4:30 | |
| 5:00 | Butterfly Garden; Watering Demonstration 4:30 - 5:30 | |

Working at the Smithsonian Ongoing Demonstrations

Research and Collections: demonstrations by curators, conservators, scientific illustrators, collection managers, registrars, and many others. **Design and Display:** demonstrations by exhibition designers, editors, and fabricators, including cabinetmakers, modelmakers, painters, plexiglass experts, and packing and crating specialists. **Buildings and Grounds:** demonstrations by engineers, craftsmen, technicians, and designers from the Smithsonian's Office of Physical Plant and the National Zoo's Facilities Management Division. **Teaching and Learning:** educational displays, demonstrations, and special family activities organized by education, outreach, and public program staff of the Smithsonian. **Smithsonian Memories:** interviews with Smithsonian workers and visitors about their experiences at the Smithsonian. **Ask the Smithsonian:** Security officers and volunteer information specialists answer visitors' questions about the Smithsonian.

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SCHEDULE

FRIDAY, JULY 5

THE AMERICAN SOUTH
(11:00 A.M. - 2:00 P.M.)

IOWA - COMMUNITY STYLE
(2:00 P.M. - 5:30 P.M.)

IOWA - COMMUNITY STYLE

| | Civic Center | Community Hall | Cafe | Kitchen Table: Children's Activities | Talk Radio | Foodways | Family Activities |
|----------------------------|--|---|---|---|--|--------------------------------|---|
| 11:00 | | | | | | | |
| 12:00 | Basketball Game 11:00 - 11:45 | Louis & The Blues Review 11:00 - 11:45 | Mexican Songs & Ballads 11:00 - 11:45 | Meskwaki Beadwork 11:30 - 12:30 | Ethnic Holiday Celebrations 11:00 - 11:45 | Home Canning 11:00 - 12:00 | Frankie & Doug Quimby 11:00 - 12:00 |
| | Auctioneering 11:45 - 12:30 | Mennonite Gospel: Deer Creek Quartet 11:45 - 12:30 | Family Music Making 11:45 - 12:30 | | Flood Narratives 11:45 - 12:30 | Iowa Cafe Food 12:00 - 1:00 | Basketmakers: Alvin & Trevle Wood 12:00 - 1:00 |
| 1:00 | Scandinavian-American Dance: Foot-Notes 12:30 - 1:15 | African-American Gospel: Psalms 12:30 - 1:15 | Meskwaki Music & Culture 12:30 - 1:15 | Danish Window Ornaments 12:30 - 1:30 | Community Spirit 12:30 - 1:15 | Dutch Foods 1:00 - 2:00 | Fiddling & Thumbpicking: Rosebud & Alonzo Pennington 1:00 - 2:00 |
| | Polka Dance: Becky & The Ivanhoe Dutchmen 1:15 - 2:00 | Country Harmonies: Matney Sisters 1:15 - 2:00 | Blues Music 1:15 - 1:45 | Amana Songs & Games 1:30 - 2:30 | Women's Work 1:15 - 2:00 | | Czech Pastries 2:00 - 3:00 |
| 2:00 | Iowa Square Dance 2:00 - 2:45 | Harmony Singing Workshop 2:00 - 2:45 | Cowgirl Poetry 1:45 - 2:15 | Meskwaki Fingerweaving 2:30 - 3:30 | Growing Up in Iowa 2:00 - 2:45 | Norwegian Foods 3:00 - 4:00 | |
| | Scandinavian-American Dance: Foot-Notes 2:45 - 3:30 | Auctioneering Workshop 2:45 - 3:30 | Community Bands 2:15 - 2:45 | | Card Games 3:30 - 4:30 | | Cloth Stories 2:45 - 3:30 |
| 3:00 | Polka Dance: Becky & The Ivanhoe Dutchmen 3:30 - 4:15 | Meskwaki Music 3:30 - 4:00 | Traditions of Speaking & Calling 3:30 - 4:15 | Needlepoint 4:30 - 5:30 | Passing on Special Knowledge 3:30 - 4:15 | Mexican Foods 4:00 - 5:00 | Roping Workshop 4:30 - 5:30 |
| | 4:00 | Karl L. King Municipal Band 4:15 - 5:30 | African-American Gospel: Psalms 4:00 - 4:45 | | Mexican Songs & Ballads 4:15 - 5:00 | | |
| Iowa Caucus 4:45 - 5:30 | | | Blues Music 5:00 - 5:30 | Ask the Doctor & Vet 5:00 - 5:30 | | | |
| 5:00 | | | | | | | |

Iowa - Community Style Ongoing Demonstrations

Iowa "Eye to I" tours - guided tours of the Iowa site including **Metal Works:** unsmithing, ornamental iron-work, tool and die work **Textiles:** Amana and African-American quilting, Danish embroidery, counted cross-stitch, and *hardanger*, Amana crocheting and rug hooking **Celebration Crafts:** Czech egg decoration, Meskwaki beadwork and fingerweaving, Mexican *quinceañera* doll making, **Woodcarving:** duck decoy carving, scrollsaw clock making, miniature whittled figures. **Agribusiness:** family farming and 4-H demonstrations, seeds and crops, agricultural equipment **Water Ways:** river towboat piloting, fishing, net making and repairing, lake boat repairing **Trucking Industry**

The American South Ongoing Demonstrations

Crafts: Basketmaking, carving, pottery making, quilting, and rug making

5:30-7:00

Iowa Square Dance

Dance Party

Music & Dance St

7:00-9:00


Bands from Iowa & the American South

Evening Concert

Music & Dance St

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

THE AMERICAN SOUTH


| Music and Dance | Studio | Celebrations | Foodways |
|--|--|--|--|
| Eddie Pennington, Kentucky Thumbpicker 11:00 - 12:00 | Maggie Lewis Warwick with Tillman Franks' Old Time La. Hayride Band 11:00 - 12:00 | Ongoing Preparations & Scheduled Presentations | Cooking for Family & Faith with Julietta Garcel 11:00 - 12:00 |
| Ulali 12:00 - 1:00 | Gospel: The Birmingham Sunlights 12:00 - 12:45 | | Sea Island Cooking Sarà Wilson 12:00 - 1:00 |
| Cuban Music & Dance: Ifé Ifé 1:00 - 1:45 | Songs of Struggle: The Freedom Singers 12:45 - 1:30 | Sounds of Powwow  | Food from the Ozarks with Lucky Grissette 1:00 - 2:00 |
| | Eddie Pennington, Kentucky Thumbpicker 1:45 - 2:30 | | |
| Treme Brass Band & the Calliope Highsteppers 2:30 - 3:30 | Gospel: The Birmingham Sunlights 2:30 - 3:15 | Celebrations from the Georgia Sea Islands | East Texas Cooking with Orsak, Wiestruck & Kallus 2:00 - 3:00 |
| Maggie Lewis Warwick with Tillman Franks' Old Time La. Hayride Band 3:30 - 4:30 | Ulali 3:15 - 4:00 | | Cooking for Family & Faith with Julietta Garcel 3:00 - 4:00 |
| Cuban Music & Dance: Ifé Ifé 4:30 - 5:30 | Songs of Struggle: The Freedom Singers 4:00 - 4:45 | Storytelling: From Memory to History | East Texas Cooking with Orsak, Wiestruck & Kallus 4:00 - 5:00 |
| | BeauSoleil avec Michael Doucet 4:45 - 5:30 | | |

WORKING AT THE SMITHSONIAN

| Time | Horticulture | Narrative Stage |
|-------|---|---|
| 11:00 | | |
| 12:00 | Interior Plant Discussion 11:30 - 12:30 | Narrative sessions with Smithsonian workers (past and present) on a wide variety of topics, including: planning an exhibition, stories from the field, learning on the job, women in the workplace, moving objects large and small, research on endangered species, conserving and caring for the collections, and many others. |
| 1:00 | Hanging Plant Demonstration 12:30 - 1:30 | |
| 2:00 | Propagation Demonstration 1:30 - 2:30 | |
| 3:00 | Ripley Garden Tour; Container Planning Demonstration 2:30 - 3:30 | |
| 4:00 | Herb Discussion 3:30 - 4:30 | |
| 5:00 | Topiary Demonstration 4:30 - 5:30 | |

Working at the Smithsonian Ongoing Demonstrations

Research and Collections: demonstrations by curators, conservators, scientific illustrators, collection managers, registrars, and many others. **Design and Display:** demonstrations by exhibition designers, editors, and fabricators, including cabinetmakers, modelmakers, painters, plexiglass experts, and packing and crating specialists. **Buildings and Grounds:** demonstrations by engineers, craftsmen, technicians, and designers from the Smithsonian's Office of Physical Plant and the National Zoo's Facilities Management Division. **Teaching and Learning:** educational displays, demonstrations, and special family activities organized by education, outreach, and public program staff of the Smithsonian. **Smithsonian Memories:** interviews with Smithsonian workers and visitors about their experiences at the Smithsonian. **Ask the Smithsonian:** Security officers and volunteer information specialists answer visitors' questions about the Smithsonian.

Sign language interpreters will be available for selected programs. Programs that will be interpreted are marked with the symbol .

SCHEDULE

SATURDAY, JULY 6

THE AMERICAN SOUTH
(11:00 A.M. - 2:00 P.M.)

IOWA - COMMUNITY STYLE
(2:00 P.M. - 5:30 P.M.)

IOWA - COMMUNITY STYLE

| | Civic Center | Community Hall | Cafe | Kitchen Table: Children's Activities | Talk Radio | Foodways | Family Activities |
|-------|--|---|---|---|---|--------------------------------|--|
| 11:00 | Basketball Game 11:00 - 11:45 | African-American Gospel Psalms 11:00 - 11:45 | Mexican Songs & Ballads 11:00 - 11:45 | | Caring for the Community 11:00 - 11:45 | Dutch Foods 11:00 - 12:00 | Mississippi Cultural Crossroads 11:00 - 12:00 |
| 12:00 | Scandinavian-American Dance: Foot-Notes 11:45 - 12:30 | Mennonite Gospel: Deer Creek Quartet 11:45 - 12:30 | Meskwaki Music & Culture 11:45 - 12:30 | Amana Songs & Games 11:30 - 12:30 | Cloth Stories 11:45 - 12:30 | Iowa Cafe Food 12:00 - 1:00 | Frankie & Doug Quimby 12:00 - 1:00 |
| 1:00 | Iowa Square Dance 12:30 - 1:15 | Country Harmonies: Matney Sisters 12:30 - 1:15 | Family Music Making 12:30 - 1:00 | Meskwaki Beadwork 12:30 - 1:30 | Singing the Blues 12:30 - 1:15 | | |
| 2:00 | Polka Dance: Becky & The Ivanhoe Dutchmen 1:15 - 2:00 | Meskwaki Music 1:15 - 1:45 | Blues Music 1:00 - 1:30 | | Wood Stories 1:15 - 2:00 | Home Canning 1:00 - 2:00 | Treme Brass Band & the Calhope Highsteppers 1:00 - 2:00 |
| | Louis & the Blues Review 2:00 - 2:45 | Iowa Caucus 1:45 - 2:45 | Fiddle Styles 2:00 - 2:45 | Amana Quilting 1:30 - 2:30 | Keeping the Farm in the Family 2:00 - 2:45 | Norwegian Foods 2:00 - 3:00 | River Tales & Lines 2:00 - 2:45 |
| 3:00 | Auctioneering 2:45 - 3:30 | Harmony Singing Workshop 2:45 - 3:30 | Family Music Making 2:45 - 3:30 | Needlepoint 2:30 - 3:30 | Marketing Cultural Heritage 2:45 - 3:30 | Hmong Foods 3:00 - 4:00 | Basketball Skills 2:45 - 3:30 |
| 4:00 | Becky & The Ivanhoe Dutchmen 3:30 - 4:15 | Country Harmonies: Matney Sisters 3:30 - 4:15 | Teaching Amana Hymns 3:30 - 4:00 | Card Games 3:30 - 4:30 | Caucus Talk 3:30 - 4:15 | | Iowa Square Dance Workshop 3:30 - 4:15 |
| | Karl L. King Municipal Band 4:15 - 5:30 | Blues House Party 4:15 - 5:30 | Traditions of Speaking & Calling 4:00 - 4:45 | Czech Egg Decorating 4:30 - 5:30 | Metalwork 4:15 - 5:00 | Czech Pastries 4:00 - 5:00 | Family Music Making 4:15 - 5:00 |
| 5:00 | | | Mexican Songs & Ballads 4:45 - 5:30 | | Meskwaki Tradition & Survival 5:00 - 5:30 | | Ask the Doctor & Vet 5:00 - 5:30 |

Iowa - Community Style Ongoing Demonstrations

Iowa "Eye to I" tours - guided tours of the Iowa site including **Metal Works:** tinsmithing, ornamental iron-work, tool and die work **Textiles:** Amana and African-American quilting, Danish embroidery, counted cross-stitch, and *hardanger*, Amana crocheting and rug hooking, **Celebration Crafts:** Czech egg decoration, Meskwaki beadwork and fingerweaving, Mexican *quinceañera* doll making **Woodcarving:** duck decoy carving, scrollsaw clock making, miniature whittled figures **Agribusiness:** family farming and 4-H demonstrations, seeds and crops, agricultural equipment **Water Ways:** river towboat piloting, fishing, net making and repairing, lake boat repairing **Trucking Industry**

The American South Ongoing Demonstrations

Crafts: Basketmaking, carving, pottery making, quilting, and rug making.





5:30-
9:30

Second Annual Friends of the Festival Ralph Rinzler Memorial Concert: Hazel Dickens 5:30 - 9:30


Evening Concert
Civic Center Stage

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

THE AMERICAN SOUTH


| <i>Music and Dance</i> | <i>Studio</i> | <i>Celebrations</i> | <i>Foodways</i> |
|---|--|---|--|
| Ulali 11:00 - 12:00 | Maggie Lewis Warwick with Tillman Franks' Old Time La. Hayride Band 11:00 - 11:45 | Ongoing Preparations & Scheduled Presentations | East Texas Cooking with Orsak,  Wiestruck & Kallus 11:00 - 12:00 |
| Eddie Pennington, Kentucky Thumbpicker 12:00 - 12:45 | Gospel: The Birmingham Sunlights 11:45 - 12:30 | | Food from the Ozarks with Lucky Grissette 12:00 - 1:00 |
| Cuban Music & Dance: Ifè Ifè 12:45 - 1:30 | Songs of Struggle: The Freedom Singers 12:30 - 1:15 | | Cooking for Family & Faith with Julietta Garcel 1:00 - 2:00 |
| Treme Brass Band & the Calliope Highsteppers 1:30 - 2:15 | BeauSoleil avec Michael Doucet 1:15 - 2:15 | Celebrations from the Georgia Sea Islands  | |
| Eddie Pennington, Kentucky Thumbpicker 2:15 - 3:00 | Maggie Lewis Warwick with Tillman Franks' Old Time La. Hayride Band 2:15 - 3:15 | Regala and Identity | Sea Island Cooking Sará Wilson 2:00 - 3:00 |
| Ulali 3:00 - 4:00 | Gospel: The Birmingham Sunlights 3:15 - 4:00 | | East Texas Cooking with Orsak, Wiestruck & Kallus 3:00 - 4:00 |
| Cuban Music & Dance: Ifè Ifè 4:00 - 4:45 | Songs of Struggle: The Freedom Singers  | Powwow Traditions | Food from the Ozarks with Lucky Grissette 4:00 - 5:00 |
| Treme Brass Band & the Calliope Highsteppers 4:45 - 5:30 | BeauSoleil avec Michael Doucet  | | |

WORKING AT THE SMITHSONIAN

| | <i>Horticulture</i> | <i>Narrative Stage</i> |
|--------------|---|---|
| 11:00 | | |
| 12:00 | Haupt Garden Tour, Archives of American Gardens  | Narrative sessions with Smithsonian workers (past and present) on a wide variety of topics, including: planning an exhibition, stories from the field, learning on the job, women in the workplace, moving objects large and small, research on endangered species, conserving and caring for the collections, and many others. |
| 1:00 | Container Planting Demonstration 12:30 - 1:30 | |
| 2:00 | Orchid Demonstration 1:30 - 2:30 | |
| 3:00 | Integrated Pest Management 2:30 - 3:30 | |
| 4:00 | Flower Arranging Demonstration 3:30 - 4:30 | |
| 5:00 | New and Unusual Plants 4:30 - 5:30 | |

Working at the Smithsonian Ongoing Demonstrations

Research and Collections: demonstrations by curators, conservators, scientific illustrators, collection managers, registrars, and many others. **Design and Display:** demonstrations by exhibition designers, editors, and fabricators, including cabinetmakers, modelmakers, painters, plexiglass experts, and packing and crating specialists. **Buildings and Grounds:** demonstrations by engineers, craftsmen, technicians, and designers from the Smithsonian's Office of Physical Plant and the National Zoo's Facilities Management Division. **Teaching and Learning:** educational displays, demonstrations, and special family activities organized by education, outreach, and public program staff of the Smithsonian. **Smithsonian Memories:** interviews with Smithsonian workers and visitors about their experiences at the Smithsonian. **Ask the Smithsonian:** Security officers and volunteer information specialists answer visitors' questions about the Smithsonian.

Sign language interpreters will be available for selected programs. Programs that will be interpreted are marked with the symbol .







SCHEDULE

SUNDAY, JULY 7

THE AMERICAN SOUTH
(11:00 A.M. - 2:00 P.M.)
&

IOWA - COMMUNITY STYLE
(2:00 P.M. - 5:30 P.M.)

IOWA - COMMUNITY STYLE

| | Civic Center | Community Hall | Cafe | Kitchen Table: Children's Activities | Talk Radio | Foodways | Family Activities |
|-------|--|--|---|---|---|--|--|
| 11:00 | Basketball Game 11:00 - 11:45 | African-American Gospel: Psalms 11:00 - 11:45 | Meskwaki Music & Culture 11:00 - 11:45 | | Farm to Market  11:00 - 11:45 | Dutch Foods 11:00 - 12:00 | Fiddling & Thumbpicking Rosebud & Alonzo Pennington 11:00 - 12:00 |
| 12:00 | Iowa Square Dance 11:45 - 12:30 | Harmony Singing Workshop 11:45 - 12:30 | Family Music Making 11:45 - 12:30 | Meskwaki Fingerweaving 11:30 - 12:30 | Western Iowa Rural Life 11:45 - 12:30 | Meskwaki Fry Bread  12:00 - 1:00 | Life 1le  12:00 - 1:00 |
| 1:00 | Scandinavian-American Dance Foot-Notes 12:30 - 1:15 | Louis & The Blues Review 12:30 - 1:15 | Farm Talk 12:30 - 1:00 | Amana Songs & Games 12:30 - 1:30 | Migration Narratives 12:30 - 1:15 | | |
| 2:00 | Polka Dance: Becky & The Ivanhoe Dutchmen 1:15 - 2:00 | Mennonite Gospel: Deer Creek Quartet 1:15 - 2:00 | Blues Music 1:00 - 1:30 | | Taking Part in Local Politics 1:15 - 2:00 | Iowa Cafe Food 1:00 - 2:00 | Treme Brass Band & the Calliope Highsteppers 1:00 - 2:00 |
| | Auctioneering 2:00 - 2:45 | Fiddle Styles  2:00 - 2:45 | Mexican Songs & Ballads 1:30 - 2:15 | Meskwaki Beadwork 1:30 - 2:30 | Growing Up in Iowa 2:00 - 2:30 | Norwegian Foods 2:00 - 3:00 | Basketball Skills 2:00 - 3:00 |
| 3:00 | Karl L. King Municipal Band 2:45 - 3:30 | Country Harmonies: Matney Sisters 2:45 - 3:30 | | Czech Egg Decorating 2:30 - 3:30 | Women's Work 2:30 - 3:15 | | |
| 4:00 | Scandinavian-American Dance Foot-Notes 3:30 - 4:15 | African-American Gospel: Psalms 3:30 - 4:15 | Calling for Square Dances & Auctions 3:30 - 4:30 | Carving with Soap 3:30 - 4:30 | Working on the Water  3:15 - 4:00 | Czech Pastries 4:00 - 5:00 | Polka Workshop 3:00 - 4:00 |
| | Iowa Square Dance 4:15 - 5:00 | Meskwaki Music 4:15 - 4:45 | | Danish Embroidery 4:30 - 5:30 | Caring for the Community 4:00 - 4:45 | Hmong Foods 4:00 - 5:00 | Ropes & Lines 4:00 - 5:00 |
| 5:00 | Basketball Skills  5:00 - 5:30 | Auctioneering 4:45 - 5:30 | Blues House Party 4:30 - 5:30 | | Families in Business 4:45 - 5:30 | | |

Iowa - Community Style Ongoing Demonstrations

Iowa "Eye to I" tours - guided tours of the Iowa site including **Metal Works:** tin-smithing, ornamental iron-work, tool and die work **Textiles:** Amana and African-American quilting, Danish embroidery, counted cross-stitch, and *hardanger*, Amana crocheting and rug hooking **Celebration Crafts:** Czech egg decoration, Meskwaki beadwork and fingerweaving, Mexican *quinceañera* doll making **Woodcarving:** duck decoy carving, scrollsaw clock making, miniature whittled figures **Agribusiness:** family farming and 4-H demonstrations, seeds and crops, agricultural equipment **Water Ways:** river towboat piloting, fishing, net making and repairing, lake boat repairing **Trucking Industry**

The American South Ongoing Demonstrations

Crafts: Basketmaking, carving, pottery making, quilting, and rug making

5:30-7:00

Polka Dance: Becky & The Ivanhoe Dutchmen

Dance Party
Music & Dance Stage





7:00-9:00

BeauSoleil avec Michael Doucet


Evening Concert
Music & Dance Stage

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

THE AMERICAN SOUTH


| <i>All-day Gospel Sing</i> | <i>Studio</i> | <i>Celebrations</i> | <i>Foodways</i> |
|---|--|---|--|
| The Chaplins,  Union Baptist Church Choir 11:00 - 12:00 | Maggie Lewis Warwick with Tillman Franks' Old Time Louisiana Hayride Band 11:00 - 12:00 | Ongoing Preparations & Scheduled Presentations | Cooking for Family & Faith with Julietta Garcel 11:00 - 12:00 |
| The Spiritual Tones, Weeping Mary Full Gospel Baptist Church 12:00 - 1:00 | BeauSoleil avec Michael Doucet 12:00 - 1:00 | Powwow Traditions | Sea Island Cooking Sarà Wilson 12:00 - 1:00 |
| Prospect United Methodist Church Choir 1:00 - 2:00 | Ulali 1:00 - 2:00 | | East Texas Cooking with Orsak, Wiestruck & Kallus 1:00 - 2:00 |
| The Birmingham Sunlights & The Freedom Singers 2:00 - 3:00 | Eddie Pennington, Kentucky Thumbpicker 2:00 - 2:45 |  Cuban- American Celebrations | Food from the Ozarks with Lucky Grissette 2:00 - 3:00 |
| White Hills Free Will Baptist Church Choir 3:00 - 4:00 | Maggie Lewis Warwick with Tillman Franks' Old Time La. Hayride Band 2:45 - 3:45 | | Cooking for Family & Faith with Julietta Garcel 3:00 - 4:00 |
| Wesley  Temple Gospel Choir 4:00 - 5:00 | BeauSoleil avec Michael Doucet 3:45 - 4:45 | Kentucky Family Celebrations | Sea Island Cooking Sarà Wilson 4:00 - 5:00 |
| Gospel Sing: Mass Choir 5:00 - 5:30  | Ulali 4:45 - 5:30 | | |

**WORKING AT THE
SMITHSONIAN**

| | <i>Horticulture</i> | <i>Narrative Stage</i> |
|--------------|--|---|
| 11:00 | | |
| 12:00 | Topiary Demon- stration 11:30 - 12:30 | Narrative sessions with Smithsonian workers (past and present) on a wide variety of topics, includ- ing: planning an exhibition, stories from the field, learning on the job, women in the workplace, moving objects large and small, research on endangered species, con- serving and caring for the collections, and many others. |
| 1:00 | Water  Feature Demon- stration 12:30 - 1:30 | |
| 2:00 | Hydroponics Demon- stration 1:30 - 2:30 | |
| 3:00 | Design Consider- ations 2:30 - 3:30 | |
| 4:00 | Hanging Plants Demon- stration 3:30 - 4:30 | |
| 5:00 | Butterfly Garden; Interior Plants Demon- stration 4:30 - 5:30 | |

Working at the Smithsonian Ongoing Demonstrations

Research and Collections: demonstrations by curators, conservators, scientific illustrators, collection managers, registrars, and many others. **Design and Display:** demonstrations by exhibition designers, editors, and fabricators, including cabinetmakers, modelmakers, painters, plexiglass experts, and packing and crating specialists. **Buildings and Grounds:** demonstrations by engineers, craftsmen, technicians, and designers from the Smithsonian's Office of Physical Plant and the National Zoo's Facilities Management Division. **Teaching and Learning:** educational displays, demonstrations, and special family activities organized by education, outreach, and public program staff of the Smithsonian. **Smithsonian Memories:** interviews with Smithsonian workers and visitors about their experiences at the Smithsonian. **Ask the Smithsonian:** Security officers and volunteer information specialists answer visitors' questions about the Smithsonian.

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selected programs.
Programs that will be
interpreted are marked
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The Festival of American Folklife is supported in part by Federal appropriations and Smithsonian Trust funds. Additionally,

Iowa – Community Style has been made possible by and is produced in cooperation with the Iowa Sesquicentennial Commission and the Iowa Arts Council on the occasion of Iowa's 150th anniversary of statehood. Iowa corporate partners include the HON INDUSTRIES Charitable Foundation; John Deere; The Principal Financial Group Foundation, Inc.; and Barr-Nunn Transportation, Inc.

The American South has been made possible by and is produced in collaboration with The Atlanta Committee for the Olympic Games Cultural Olympiad and in cooperation with the Southern Arts Federation. Additional support has been provided by The Recording Industries Music Performance Trust Funds.

Working at the Smithsonian has been made possible by the Smithsonian Institution 150th Anniversary Committee and with funds from the Smithsonian National Board.

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Iowa – Community Style

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Special Thanks

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We extend special thanks to all the volunteers at this year's Festival. Only with their assistance are we able to present the 1996 Festival of American Folklife.

Iowa – Community Style

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We invite you to join us. As a Friend of the Festival, you will support the Festival and its work of cultural preservation, education, and research. You'll learn what happens behind the scenes at the Festival and about opportunities to volunteer on Festival projects.

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- a newsletter about the Festival and the Center for Folklife Programs & Cultural Studies;
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✱ *Our Rinzler's Circle* members, at the \$500 level, will receive all of the above gifts and other special recognition throughout the year.*

**Ralph Rinzler was the motivating force behind the Festival of American Folklife from its beginning in 1967. Ralph passed away in July 1994; we have created the Circle to honor his outstanding commitment and accomplishments.*

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Teachers' Seminars

As in previous years, several teachers' seminars will use the Festival as a learning resource. "Bringing Folklife into the Classroom" is sponsored by the Smithsonian's Office of Elementary and Secondary Education. This popular seminar, now in its third year, attracts Washington, D.C., area teachers who obtain hands-on experience in the folklorist's methods of learning about culture: observing, documenting, interviewing, and interpreting. The course is instructed by Diana Baird N'Diaye, folklore specialist at the Center for Folklife Programs & Cultural Studies, and meets July 2 through July 7.

Other educators visiting the Festival this year include participants in the University of Maryland course for music teachers, "Music Cultures in the Classroom," taught by Dr. Marie McCarthy, School of Music faculty member. Teachers from northern Virginia will also meet at the Festival as part of the Summer Institute for MultiCultural Folklore Studies at the University of Virginia. Folklorist Paddy Bowman, who organizes the Institute, has also arranged a visit by educators attending a meeting of the national Goals 2000 Arts Education Partnership.

A delegation of South African community-based scholars and researchers will be visiting the Festival and attending a series of working sessions on culture and community-building in preparation for a 1997 Festival program on South Africa.

Second Annual Friends of the Festival Ralph Rinzler Memorial Concert

Saturday, July 6, 5:30 p.m.

Hazel Dickens: A Life's Work

This concert series celebrates the achievements of the founding director of the Smithsonian's Center for Folklife Programs & Cultural Studies (formerly the Office of Folklife Programs) and of the Festival of American Folklife, Ralph Rinzler, who died in July 1994. According to Richard D. Smith in the August 1994 issue of *Bluegrass Unlimited*, Ralph was "one of the most influential figures in bluegrass, folk and old-time country music history.... [I]t is largely due to Rinzler's efforts ... that folk festivals enrich the lives of hundreds of thousands of Americans; and that bluegrass and old-time music delight millions more around the world." Before coming to the Smithsonian Ralph had served as fieldworker for the Newport Folk Festival, managed Doc Watson and Bill Monroe, and performed as a member of the Greenbriar Boys. After fifteen years with Folklife Programs, he became the Smithsonian's Assistant Secretary for Public Service. He won a Grammy Award in 1988 as producer of *Folkways: A Vision Shared*; he turned a 1991 Festival program he curated, *Roots of Rhythm and Blues*, into a recording that was nominated for a Grammy in 1992. "Ralph Rinzler made a huge contribution to the continuing struggle to preserve and invigorate America's native musical and artistic cultures," noted David Grisman, one of Ralph's students.

The concerts in the series seek to document the unique voices and home-grown musics that touched and were touched by Ralph's life

work and to commemorate the fruits of thirty years of the Festival's advocacy of these artists and musical forms. Hazel Dickens, the featured artist at this year's concert, was a long-time friend of Ralph's and is a powerful singer, songwriter, and spokesperson for women's and workers' rights whom Ralph held in high esteem.

Hazel Dickens grew up in Mercer County, West Virginia, the eighth of eleven children. Her father was a Primitive Baptist preacher who worked in the coal mines and picked old-time banjo. The whole family enjoyed music, and several brothers and sisters performed. At age sixteen Hazel followed members of her family to work in the factories of Baltimore. There she met young Mike Seeger, who was eager to play bluegrass music with country musicians like Hazel and her brothers. Mike introduced Hazel to the world of the Folk Revival, where she soon met Ralph Rinzler, then a student at Swarthmore College. Hazel remembers: "In a sense Ralph took over where Mike left off. He was one of my biggest fans, inviting me to sing at parties, at political events, and at the Festival of American Folklife. In the early '60s he invited me to play bass with the Greenbriar Boys, opening for Joan Baez. We did



Hazel Dickens and Ralph Rinzler, Deep Gap, NC, ca. 1963.

Photo probably by Joan Shagan

seven major concerts, from Philadelphia to Boston, which was my first exposure to a large stage."* Her career took her to performances at the White House and the Grand Old Opry.

Hazel has been a frequent participant in the Festival. "I always liked to perform there because I felt that I was treated with more dignity and honor than most places that I played.... I think that in the beginning Ralph set that up like that because his feeling was that art was very important and people who give the art were very important."

Hazel recorded for Rounder Records and also for Folkways, and the Smithsonian Folkways reissue of the 1965 and 1973 Folkways releases she made with Alice Gerrard and others is now available as *Pioneering Women of Bluegrass*. "Before [Alice and I made] our first album for Folkways, ... I remember saying, 'Well, we wouldn't do a recording with anybody unless we absolutely would not change the

RINZLER MEMORIAL CONCERT

way we sing, our repertoire, our arrangements, anything.' We were passionate and possessive about the songs and the music." Not only did Moses Asch enable them to uphold these convictions in his studio, but "the record had historical significance. To my knowledge it was the first time a record had been done with two females singing virtually the male part in bluegrass.... I think it led the way for a lot of women to point to [it] and say, 'They did it. Maybe I could approach a record company, maybe I could do this.'" In fact, Hazel says, "[Alice and I] have women come up all down through the years and talk about the first records that we made and what an impact it had on their lives."

Hazel's original songs reflect her own experience, the lives of people close to her, and a deep concern for the poor and down-trodden. They include songs about home, about the Primitive Baptist church and/or based on hymns, about her parents (a recording of "Mama's Hand" by Lynn Morris, on

the album by the same name, was recently number one nationwide on the bluegrass chart), her sisters and brothers ("Black Lung," written for her older brother who died of cancer), about loneliness, about life, death, and strife in the coal mines, about working-class struggles to make ends meet, and the relationships between men and women ("Don't Put Her Down, You Helped Put Her There" was popularized by New Riders of the Purple Sage and was "one of Ralph's favorite songs that I sang.... Every women's group coming and going sang that song."). Four of her songs were heard in the Academy Award-winning documentary *Harlan County U.S.A.* (1976), including "They'll Never Keep Us Down." She also sang in John Sayles's film *Matewan* (1986).

*Quotes are from a February 1996 interview of Hazel by Kate Rinzler

Discography

Solo Albums

- 1981. *Hard-Hitting Songs for Hard-Hit People*. Rounder 0126.
- 1983. *By the Sweat of My Brow*. Rounder 0200.
- 1988. *It's Hard to Tell the Singer from the Song*. Rounder 0226.

Hazel Dickens and Alice Gerrard

- 1965. *Who's That Knocking?* Folkways 31055
- 1973. *Won't You Come and Sing For Me?* Folkways 31034.
- 1973. *Hazel and Alice*. Rounder 0027
- 1976. *Hazel Dickens and Alice Gerrard*. Rounder 0054.
- 1996. *Pioneering Women of Bluegrass*. Smithsonian Folkways 40065. A reissue of the 1965 and 1973 Folkways releases.

Hazel Dickens, Alice Gerrard, Tracy Schwarz, and Lamar Greer

- 1972. *The Strange Creek Singers*. Arhoolie 4004.

A Compilation of Hazel Dickens's Songs

- 1988. *A Few Old Memories*. Rounder 11529.

Concert Program

The performers at this concert represent both the continuity of Appalachian musical traditions and the flourishing of female-led bluegrass bands, spearheaded by the early collaboration between Hazel and Alice Gerrard. In addition to their own repertoire, each performer and group will sing songs from Hazel's unique opus of original works and comment on her influence on their musical lives. Crowning the evening will be performances by Hazel and Alice and members of the Johnson Mountain Boys who often played backup for Hazel over the years.

Participating artists:

- Hazel Dickens
- Alice Gerrard
- Dudley Connell
- Barry Mitterhoff
- Dave McLaughlin
- Elaine Purkey
- The Dry Branch Fire Squad
- Kate Brislin and Jody Stecher
- Ginny Hawker and Kay Justice
with Tracy Schwarz
- Laurie Lewis and the Grant Street Band
- The James King Band
- The Lynn Morris Band

The concert is made possible with funds from the Friends of the Festival, Smithsonian Folkways Recordings, Kate Rinzler, The Recording Industries Music Performance Trust Funds, and the United Mine Workers of America. It was organized by Kate Rinzler, widow of Ralph Rinzler, with assistance throughout from Hazel Dickens. We gratefully acknowledge their support.



Smithsonian Folkways Recordings

you can hear the Festival on Folkways

The Center for Folklife Programs & Cultural Studies supports the continuity and integrity of traditional arts and cultures by overseeing Folkways activities as a museum of sound, a non-profit business, and an archive. Established in 1988, Smithsonian Folkways Recordings builds on the legacy of the original Folkways Records (founded 1948) and the vision of its founder, Moses Asch. Reissues from the historic catalogue feature extensive and updated notes, superbly remastered sound, and often include previously unreleased material. New releases maintain the breadth of the original catalogue in the areas of ethnic, folk, blues, bluegrass, jazz, spoken word, gospel, classical, and children's music and videos. More than 2,500 titles from Folkways, Cook, Paredon, and Dyer-Bennet recordings are also available.



IOWA STATE FARE:
Music from the Heartland

Scandinavian-American string band dances, Meskwaki Indian love songs, country harmonies, polka music, old-time fiddling, Mexican ballads, gospel, and blues showcase the vitality and diversity of music from the heartland. 1996 studio recordings feature 17 songs by Foot-Notes, Psalms, Everett Kapayou, the Matney Sisters, Becky & The Ivanhoe Dutchmen, Dwight Lamb, the Deer Creek Quartet, Eugenio Solis & Adalberto Solis, and Louis and the Blues Review. Notes include introductory essay, biographical information on the performers, and lyrics with translations. Features musicians from Iowa performing at the 1996 Festival of American Folklife.

Catalogue No. SF 40083

For a free catalogue, write:

Smithsonian Folkways Recordings
955 L'Enfant Plaza, Suite 2600, MRC 914
Washington, DC 20560


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Fax: 202-287-3699

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CROSSROADS, SOUTHERN ROUTES:
Music of the American South

enhanced 

Blues, bluegrass, rockabilly, soul/blues, freedom songs, and other genres on this recording all have deep roots in Southern culture and have influenced music worldwide. In a CD player, the 16 songs and liner notes introduce regional Southern traditions. In an appropriate CD-ROM player, the music is complemented by background text, dozens of photos, maps, audio and video clips, and artist interviews. With Internet access, *Crossroads* also connects to the Smithsonian Folkways Web site. Hear the American South and discover the roots of American music. Produced in collaboration with Microsoft Corp.

Features the music of Brownie McGhee with Sonny Terry, The Allman Brothers Band, Dirty Dozen Brass Band, Les Quatre Vieux Garçons (Dewey Balfa), Vera Hall Ward, The SNCC Freedom Singers, Betty Mae Jumper, the Neville Brothers, Bill Monroe, Carl Perkins, Lydia Mendoza, Tammy Wynette, Denise LaSalle, Doc & Merle Watson, The Kingsmen, and the Mississippi Mass Choir.

Catalogue No. SF 40080

HAZEL DICKENS & ALICE GERRARD: Pioneering Women of Bluegrass

When Dickens and Gerrard recorded these songs in the mid-1960s, bluegrass music was dominated by male performers. They selected their favorite songs and arranged for a stellar group of sidemen – Lamar Grier, Chubby Wise, David Grisman, and Billy Baker. Their widely admired performances made them role models for future generations of women in bluegrass. The 26 tracks have been remastered, resequenced, and newly annotated by Neil Rosenberg and the performers themselves.

Catalogue No. SF 40065



HERE I STAND: Larry Long with the Youth and Elders of Rural Alabama

Alabama elders talk about their lives, and children from rural schools sing their own compositions based on the elders' stories. An important presentation of rural Southern culture produced in collaboration with the PACERS Small Schools Cooperative, the Program for Rural Services and Research at the University of Alabama, and Larry Long.

Catalogue No. SF 45050



PUERTO RICO IN WASHINGTON

Recorded live at the 1989 Festival of American Folklife. Marcial Reyes y sus Pleneros de Bayamon and Cuerdas de Borinquen play *bombas* and *plenas*, music of the mountains, the coast, and the city. Notes discuss the development of these musical styles, background on the performers, instrumentation, and lyrics. Anticipated release: Fall 1996.

Catalogue No. SF 40460



CUBA IN WASHINGTON

This historic recording from the 1989 Festival of American Folklife features Grupo Afro Cuba de Matanzas, Grupo Changui de Guantanamo, and Cuarteto Patria. The artists convey the power, depth, and beauty of Cuban music. Anticipated release: Fall 1996.

Catalogue No. 40461



NEW WEB SITE

Access Smithsonian Folkways on the World Wide Web. Features graphic images, video clips, sound bites, descriptions, and detailed information on each recording in the collection.

<http://www.si.edu/folkways>

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