2023

Creative Encounters: Living Religions in the U.S.

The Ozarks: Faces and Facets of a Region

JUNE 29–JULY 4
AND JULY 6–9
National Mall
Washington, D.C.

festival.si.edu
CENTER FOR FOLKLIFE AND CULTURAL HERITAGE

Our programs share the common goal of inspiring people to connect through cultural experiences and sustaining cultural diversity around the world.

- The Smithsonian Folklife Festival offers a platform for culture bearers to share their stories and skills on the National Mall each summer.
- Smithsonian Folkways Recordings shares “music of, by, and for the people” as the institution’s nonprofit record label.
- Ralph Rinzler Folklife Archives holds audio, video, photo, and paper collections from our programs as a public resource.
- Cultural Vitality Program supports domestic and international communities in effort to maintain and develop cultural expressions.
- Research and Education projects create resources for folklorists, anthropologists, teachers, and students.

Thank you for joining us, and we invite you to continue exploring.

A GREEN FESTIVAL

We are committed to making the Folklife Festival a green event by providing free filtered water stations, fueling generators with biodiesel, serving food in compostable containers, and collecting and sorting waste at resource recovery stations.

Each year, together, we divert over 88% of Festival waste from landfills. Let’s keep it up!

CONNECT WITH US

alité et des services relatifs à l'accès. Les sessions de concerts nocturnes commencent à 6h.

FESTIVAL MAP

DAILY HIGHLIGHTS

EVENING CONCERTS

SMITHSONIAN ARTISAN INITIATIVE POP-UP

RELATED EXHIBITIONS

MARKETPLACE

FOOD AND DRINKS

ACCESSIBILITY AND OTHER SERVICES

SPONSORS AND SPECIAL THANKS

STAFF

LAND ACKNOWLEDGEMENT

We acknowledge with respect the Piscataway people on whose traditional territory the Smithsonian stands and whose relationship with the land west of the Chesapeake Bay continues today. We also acknowledge that D.C. was built in large part by enslaved people.

The Festival is a mask-friendly environment.

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DIRECTORS’ WELCOME

CREATIVE ENCOUNTERS

LIVING RELIGIONS IN THE U.S.

THE OZARKS

FACES AND FACETS OF A REGION

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WELCOME

Clifford R. Murphy
Director, Center for Folklife and Cultural Heritage

This is my first Folklife Festival as the new director of the Center for Folklife and Cultural Heritage, but it’s not my first Festival. I’ve attended, and sometimes presented, annually since 2008, and it’s the privilege of a lifetime to work with the team that curates, produces, and presents this iconic national event.

The first time I heard of the Smithsonian Folklife Festival was a kind of premonition of the Creative Encounters program. I was sitting in a back pew of St. Thomas More in Durham, New Hampshire, when the priest called up one of the parishioners, who was headed to D.C. to tell French Canadian stories at the 1999 Festival’s program on New Hampshire. I became aware of two things in that moment: that the Smithsonian had a Folklife Festival, and that our state participation was a sign that we really did have our own culture.

Until that point, I thought culture was something to be found in other places. On my first trip through the Ozarks—also around 1999—I learned that rolls could be “throwed” (only at Lambert’s Café in Missouri) and that there were places called “lightbulb clubs” (at least one: a music venue in Fayetteville, Arkansas). In all three cases, I found that venues that house music, food, and worship are often classrooms where we can learn about one another’s cultures.

On that note: my introduction to cultural heritage work came by chance in high school. It was in the form of an album called Woody Guthrie Sings Folk Songs, Vol. 2., first released on Folkways Records in 1964. This year marks the label’s seventy-fifth anniversary of documenting the world’s sounds, and we are thrilled to mark their birthday at this year’s Festival!

On behalf of the Center, I thank you for joining us on the National Mall and celebrating the cultural practices that bring vitality and distinction to our many communities.

Sabrina Lynn Motley
Director, Smithsonian Folklife Festival

A recent article described this year’s Folklife Festival as comprising a region and “an idea,” something I found jarring and, ultimately, accurate. Every one of our programs is chock-a-block with suppositions, hunches, and assumptions. The collaborations that drive this work are as grounded in ideas and questions as they are in relationships and networks. What makes us human? How does cultural knowledge and practice help us contend with the “already” and the “not yet”? Upon reflection, the country, region, state, and occupational model the Festival has historically used is little more than shorthand for the innumerable ideas that bind and separate us.

So, what would happen if we leaned into the Festival being as much about ideas as about the stories that hold them, the individuals and communities who cherish them, and the cultural practices that give them shape? Creative Encounters: Living Religions in the U.S. and The Ozarks: Faces and Facets of a Region offer beautifully rendered answers. Those programs, along with special presentations from Kazakhstan and Ukraine, seek to better articulate the ideas animating them and increase curiosity about the people, practices, and geographies residing at their core—definitely worthy pursuits given the times in which we live.

No matter the country, region, state, occupation, or idea, the Festival continues to be a place for enthusiastic, respectful exploration of what lifts, challenges, and matters to us. The generous culture bearers we host guarantee that we never shy away from the complexity of lived experience. Our dedicated staff, interns, and volunteers ensure that abstract ideas are made both concrete and accessible. You, in concert with our partners, sponsors, and donors, make it possible to manifest the Festival’s purpose and Smithsonian’s mission.

Time is a precious thing. My sincere thanks for sharing yours. May your visit be filled with moments of connection and wonder that enrich your own ideas about what constitutes a creative, just world.
Welcome to Creative Encounters: Living Religions in the United States. Participants from numerous religious, spiritual, and ethical communities spanning the United States and territories have come together to celebrate the abundant creativity that emerges from shared experiences and values. The landscape of belief is vast and multifaceted—it would be impossible to capture it all. Here, through a series of case studies, we offer a snapshot of the diversity and dynamism of belief in the United States today.

The heart of this program is the encounter. We invite you to ask questions and share stories, to dance and sing, to smell and taste, to try your hand at a craft or dig in a garden bed. Moments of encounter sometimes generate friction, but they also open paths toward deeper relationships and possibilities to create something new.

FIVE INTERLOCKING THEMES ANIMATE THE PROGRAM:

On the Crossroads Stage, experience Sound Religion, an exploration of the rhythms, harmonies, recitations, poems, and stories that make up the expressive soundscapes of various communities, from gentle mantras to spirited gospel.

With Body and Spirit, practitioners and teaching artists engage the physical dimensions of spiritual experiences, sharing moments of movement and stillness, gestures and processions, that embody beliefs and profound memories.

Spanning the west and east program areas, Makers of Faith highlights the artisans and artists whose works adorn places of worship and family homes alike, lifting up the cultural stories and sacred inspirations that bolster the artists’ creative gifts.

Visit the kitchen and wander in the garden of Kitchen Theology, which honors these spaces, along with the cooks and farmers who cultivate them, as vital sources of recipes, wisdom, cultural knowledge, and ethical values.

At the Encounter Stage—and throughout the program area—engage with Futurisms, which opens conversations and tests new visions for a shared future in the United States and global communities. Americans are reimagining their relationships to religion and spirituality: drawing from ancestral knowledge, grappling with new technologies, and, for some, transforming to become more socially inclusive and environmentally sustainable. One constant is the human need to connect with something beyond oneself.
HOW TO ENGAGE WITH THE FESTIVAL

On the National Mall, we are on common ground. We recognize that all people are unique, and we invite all visitors to approach Festival events and participants with curiosity, kindness, and respect.

Across the program area, you can participate in our activities in many ways. We encourage you to join in the conversations, add your voice to a song or your step to a procession, and make your mark on the program. Record your personal journey or family memories in story-capture sessions at the Kitchen Table. Pause in the Remembrance Space to leave a memorial ribbon. And as you depart, share a reflection on your Festival journey at our Gates. Check the schedule for activities at the Rhythm & Movement Workshop.

PROGRAM PATHWAYS

For green thumbs:
• Get to know the sacred staple crop from Hawai‘i at the Lo‘i Kalo, or wetland taro garden, with Calvin and Charlene Hoe.
• Explore the Community Garden and learn about food-justice ministry from Tennessee with Christopher Battle of BattleField Farm.
• Learn about Healing & Culture with Wild Bearies demonstrations of Ho-Chunk foodways, ancestral seeds, and the vitality of Indigenous traditions.
• Cross the National Mall to visit the Ozarks Teaching Garden, too.

For art lovers:
• In the Sacred Images area, find Nick Otero’s santos from New Mexico, sculpture from the Hindu Temple of Greater Chicago, Orthodox icons from New York with Sviet and Ruslana Makarenko, and Ukrainian decorated eggs with Larysanky (week 2).
• Explore the multiple roots of holiday Festivals and Masks with Louis Valenzuela from Arizona and Vilma Veronica Osorio Villarán from Puerto Rico.
• Watch artworks and installations grow with the Buddhist Mandala by Losang Samten from Pennsylvania, Los Viajeros de las Américas' alfombra sawdust carpet from Virginia created in the Pergola (week 1), and the installation of the Ofrenda by the Esparza family from California.
• In the Sacred Arts area, learn about Arabic Calligraphy with Josh Berer and Mariam Lodin, Diné Weaving with Kevin Aspaas (week 2), and multigenerational Quilts with Sylvia Stephens. Visit Ozarks quilters across the Mall, too.

For cooks:
• Elena Terry takes a fresh approach to Native cuisine with Ho-Chunk foodways.
• Aaron Rovan recreates a Slovak Catholic Christmas feast.
• Gefilteria, led by Liz Alpern and Jeffrey Yoskowitz, explores traditional Ashkenazi Jewish foods like pickles and blintzes.
• Check the schedule online for guest chefs throughout the Festival!

For music fans:

Week 1 features:
• Lady Strings sacred steel gospel music from Ohio
• Halau Na Kipu‘upu‘u dance and chant from Hawai‘i
• Egbe Omo Alairá Candomblé song and dance from California
• Hampden Mennonite Church hymn singing from Maryland
• Brockwell Gospel Music School shape-note singing from Arkansas
• Bomba Yemayá from Puerto Rico

Week 2 features:
• Ukrainian Village Voices choral singing from New York
• Raj Academy Sikh kirtan from California, Texas, and Virginia
• YIVO Ensemble klezmer and Yiddish music from New York
• Bomba Yemayá continues
• Hampden Mennonite Church continues
• Kecak Balinese Hindu chant and dance

Photo courtesy of the Shrine of Our Lady of Guadalupe
MUSIC, POETRY, DANCE & MOVEMENT
Muhamed Ali, tanzoura dancing**
Bomba Yemayá: Jean Carlos Ayala, Mar Cruz, María Krystal Cruz, Carlos Calderon Paris, Jose Luis Elicier Pizarro, María Abril Rivera, Victor Quinones, Vilma Verónica Osorio Villarán, bomba music and dance
Devi Dance Theatre: Nelimma Devi, with Anila Kumari Ashby, Riya Devi Ashby, Ayuba Bey, South Asian dance*
Egbe Omo Alaiá: Jorge Bezerra, Deborah Cogan, Richard Layne, Robert Louis Lopez Jr., Rosa Machura, Anibal Mejia, Guy Oron, Donzi De Souza, Candomblé music and regalia*
Indigenous Enterprise, powwow dance*
I Made Wiratini, I Wayang Dibia, Balinese offerings and kecak**
Japji Kaur Matharu, Navjot Singh Sagoo, Ikjot Singh, Surinder Singh, Muhamed Ali, Tanoura dancing**

FOODWAYS & PLANT KNOWLEDGE
BattleField Farm: Christopher Battle, Lydia Brown, Kelly Sauskojos, Kayla Stuart, community garden and food ministry
Gefilteira: Liz Alpern, Jeffrey Yoskowitz, Ashkenazi Jewish foodways*
Calvin Hoe, Charlene Hoe, Hawaiian kalo (taro)*
Hindu Temple of Greater Chicago, Vanamoorthy Achari, puja, art, and sacred foods
Felicia Montes, Botanica del Barrio, herbal healing*
Sonia Pessoa, Afro-Brazilian foodways**
Aaron RoVan, Slovak Catholic foodways*
Wild Bearies: Elena Terry, Julian Grendeender, Rita Kingswan, Josie Lee, Rita Peters, Kaylanah Shendo, Ho-Chunk culture and foodways
Ofelia Esparza, Alec Esparza, Denise Esparza, Elena Esparza, Rosanna Esparza Ahrens, ofrenda altars

VISUAL ART & CRAFT
Kevin Aspaas, Diné weaving**
Josh Berer, Mariam Lodin, Arabic calligraphy
Laryssa Czebiinaki (Larysanky), pysanky eggs**
Ofelia Esparza, Alec Esparza, Denise Esparza, Elena Esparza, Rosanna Esparza Ahrens, ofrenda altars

TRADITIONAL KNOWLEDGE, STORYTELLING & RESEARCH
Capital Jewish Museum, Sukkot traditions
FamilySearch Center, Church of Jesus Christ of Latter-day Saints, family history research
GALACTIC and Navalaj Technical University: Amy Horowitz, Kayla Jackson, Sharon Nelson, Nonahab Sam, Tyra Toledo, Wesley Thomas, Diné cultural knowledge**
Iranian-American Community Center, Nowruz traditions and storytelling
Karen “Queen Nut” Abdul-Malik, storytelling
Kirin Singh Sirah, International Storytelling Center, story circles
Gene Tagaban, Guuy Yaau, storytelling and Raven dance**
Martine de Souza, Jeanne Paule de Souza, vodun altars**

FILMMAKERS, SPEAKERS, AND OTHER GUESTS
Guesnether Josue Perea, Charles Reynoso, Afro-Latinx Theology Project, Faith in Blackness
Alexis Garcia, Daughter of the Sea
Jason Green, Quince Orchard Project, Finding Fellowship
Sasa Aakil, Abdul Ali, Sophia Hall, Kae Osei, with Interfaith America, poetry
Mariachi Aztlán, Pueblo High School
John Barry, Kathleen Flame, Kate Carté, Eric Williams, Steven Green, Elizabeth Shakman Hurd, Jennifer Snow, Ruthie Oberg, Melissa Borja, Christopher Stevenson, National Museum of American Religion
Estevan Gonzalez, Matt C. Martinez, Rural radio partnership, New Mexico
ADAMS Center, Don Abrams, American Fazl Mosque (D.C.), Najmieh Batmanglij, Brad Braxton, Julie Colton, Congregation Action Network, Interfaith Power and Light (DC,MD, NoVA), KC Slack, Beth Lockard, Darby Leigh, Bonnie Leiserowitz, Tim Ma, Ellie Pierce, Yolanda Pierce, Anthony Pinn, Nathan Samayo, SevaTruck, Jim Wallis

With apologies to those whose names we have overlooked, we express our deep appreciation for all participants. We are also grateful to their communities, families, and loved ones for helping to make their participation possible.
Welcome to the Ozarks, an American region with no single story to tell, a place more complex than you imagined but maybe just as colorful as you hoped.”
—Dr. Brooks Blevins

Arcansas. Aux arcs. Ozarks. The name has its historic origins in the language the Native Illini peoples of the Mississippi River Valley used to refer to their southern neighbors. Geographically, it’s a place abundant with streams, rivers, and lakes, marked by rock formations, caves, and mineral deposits.

Culturally, the Ozarks is characterized by movement and change, and yet it can feel timeless. It beckons with a promise of solitude and then coaxes resilient and diverse networks into being across its hills and hollers. Each holler’s community is separate yet connected.

So come pull up a rocking chair and visit with us. This is a safe space to be nosy and ask questions of your neighbors. Let’s take time to talk with—and learn from—one another.
This map is one attempt to define the cultural Ozarks of today, and it may not be the one that will be drawn tomorrow. It is the result of long drives and hours of conversations with those who live and have lived here, both newly arrived and with generational ties to the land.
The program is organized into four overlapping themes:

CELEBRATIONS AND GATHERINGS
Ozarkers create community across sacred and secular spaces, coming together in times of celebration and loss. Food is a constant companion, whether front and center at a family dinner or accompanying a music jam. Learn treasured recipes in the Outdoor Cooking and Foodways demonstration kitchens, watch the process of making moonshine at Distilling, and gather with artisans in the Quilting Corner.

STORIES, SOUNDS, AND SHOW BUSINESS
Storytelling and music are vital tools in the Ozarks, for both everyday interactions and cyclical celebrations and gatherings. At the Pickin’ Parlor and the Ralph Rinzler Main Stage, enjoy old-time music, bluegrass, shape-note singing, and gospel music, as well as comedy, storytelling, and jig and square-dancing workshops. Daily jam sessions are hosted outside the Guitar Workshop.

MIGRATIONS, MOVEMENTS, AND PATHWAYS
The Ozarks is home to historical and modern pathways that build on each other, from mountain bike trails that follow abandoned railways to the legendary Route 66. On The Front Porch, hear from the people who call the region home, including families who have been there for generations and newer arrivals from other parts of the world. Watch expert mountain bikers at the Trail Building track and try your hand at Marshallese Crafts.

CONNECTIONS TO LAND AND PLACE
The Ozarks’ evocative landscape of caves and ridges, rivers and lakes supports a culture of wild foraging and natural healing. In the Teaching Garden and nearby tents, farmers, foragers, herbalists, and spiritual leaders concoct herbal remedies, lead foraging walks, and share their deep knowledge of plants. Artisans in White Oak Basketry, Cherokee Crafts, and Stories in Fabric bridge the need for cultural and ecological sustainability, while fishermen connect to their environment through Gig-making and graffiti artists through Muralism.

festival.si.edu/schedule
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MUSIC, DANCE & ENTERTAINMENT

Brockwell Gospel Music School (AR): Loyanna M. Everett, Beverly A. Meinzer, Natalie M. Stephens, Justin Wilson, shape-note singers

The Creek Rocks (MO): Mark Bilyeu, guitarist; Cindy Woolf, banjoist

The Ozark Highballers (AR): Clarke Buchling, banjoist; Aviva Pilgrim, guitarist, lutherie; Roy Pilgrim, fiddler; Seth Shumate, harmonica player

Sylamore Special (AR): Edward Turner Atwell, guitarist; Crystal Keen McCool, bassist; LillyAnne McCool, banjoist; Mary Parker, fiddler; Gordon Parker, mandolinist, jig dancer

Williams Family (MO): Annie Williams, Latoya Williams, vocalists; Dewayne Williams, vocalist/vocoder player, keyboardist; Pastor Leroy Williams, vocalist, double-neck guitarist

David Cavins (MO), guitarist, lutherie; Nathan McAlister (MO), banjoist; David Scriver (MO), fiddler, guitarist, mandolinist

Kalyn Fay Barnoski (AR), guitarist, Cherokee weaver; Matt Magerkurth (AR), cellist

Pam Setser (AR), mountain dulcimer player, guitarist

FOODWAYS & PLANT KNOWLEDGE

Nico Albert Williams (OK), cook

Susan Belsinger (AR/MD), herbalist, food writer

Nick Nichols (AR), Matthew Sloan (AR), distillers

Pat Johnson (AR), cultural center leader

Emily Lawson (AR), cook

Xue Lee-Vang (OK), cook, farmer; Shoua Vue (AR), cook, herbalist

Maile Auterson (MO), community gardens organizer; Sharon Jones (MO), Mia Jones (MO), farmers

Maria Cristina Moroles (AR), curandera practitioner; Artemis Diaz (AR), apprentice

Rafael Rios (AR), Román Ríos (AR), cooks

Phyllis Speer (AR), cook, hunter

Rachael West (MO), forager, herbalist, cook

CRAFTS

Martha Alsup (MO), JoEtta Gleason (MO), Louise Sheridan (MO), quilters

Danielle Culp (OK), Cherokee traditional basket maker, weaver

Aaron Holtsapple (MO), Billy Owens (MO), white oak basket makers

Seth Gebel (MO), Dave Schulz (MO), trail builders

Anthony Martin (MO), Rebekah Martin (MO), gigmakers

Cory Perry (AR), textile installation artist; Jacob Archer (AR), assistant

Alan “Toxic” Rodriguez (AR), Kayleigh “ktana” Tolman (AR), muralists

Olivia Trimble (AR), sign painter, muralist; Jennifer Northorp (AR), assistant

Marshallese Artisans (AR): Clara Beasa, Tie Matthew, weavers; Lilen Gushi, Miriam Pedro, Shemi Sham, weaver assistants, dancers

Liton Beasa, canoe builder; Troy Boaz, Tirja Bokna, Willow John, Abraham Moore, canoe builder assistants, dancers

Wilfred Lawin, canoe builder assistant; Litha Ralpho, coordinator; Lewisa Lawin, presenter, dancer

Phyllis Speer (AR), cook, hunter

Rachael West (MO), forager, herbalist, cook

PRESENTERS

Deborah Bailey (MO), Barry Bergey (MD), Dorothy Berry (MO), Brooks Blevins (MO), Chris Brashear (MO), Curtis Copeland (MO), Simone Cottrell (AR), Lisa Higgins (MO), Marjorie Hunt (D.C.), Kaitlyn McConnell (MO), Barbara Gibbs Ostmann (MO), Rachel Reynolds (AR), Virginia Siegel (AR), Lauren Adams Willette (AR)

The schedule is subject to change.

For printed daily schedules, visit the Information Booth.

festival.si.edu/schedule
DAILY HIGHLIGHTS
Creative Encounters | The Ozarks | Cross Programs | Special Events

THURSDAY, JUNE 29

10AM  Rinzler Stage — Opening ceremony

Daily  Kitchen Table — Story captures with Kiran Singh Sirah

12PM  Encounter Stage — Depicting the Divine

1PM  The Front Porch — Textile traditions

3PM  Encounter Stage — Justice and Healing: Dr. Brad Braxton and Rev. Jim Wallis in Conversation

4PM  Festival Foodways — Mexican foodways in the Ozarks

FRIDAY, JUNE 30

Daily  Ganesh Puja — Hindu offering demonstration

12–2PM  Encounter Stage — Interfaith America Poetry Jam

1PM  Crossroads Stage — Oboon dance with Seabrook Buddhist Temple Miyo Dance Group

1PM  Festival Foodways — Cherokee foodways with Bradley Dry

4PM  The Front Porch — Mountain dulcimer music with Pam Setser

6PM  Kennedy Center Millennium Stage — The Ozark Highballers

SATURDAY, JULY 1

Daily  Marshallese Crafts — Boatbuilding and weaving

11AM  Crossroads Stage — Taiko drumming with Ren Daiko

11AM  NMAAHC Oprah Winfrey Theater — Film screening and talk with AfroLatiné Theology Project

1PM  Festival Foodways — Hmong foodways

2PM  Rinzler Stage — Indian dance with Natya Dance Theatre

5PM  Pickin’ Parlor — Hip-hop improvisations

SUNDAY, JULY 2

11AM  Festival Foodways — Foraged Feasts with Rachael West

12PM  Crossroads Stage — “Threads of Life” with Sidra Dance Theater

1PM  Encounter Stage — Spiritual journeys in Candomblé

2PM  Encounter Stage — Power of place in Native Hawaiian tradition

4PM  The Front Porch — Native Nations in the Ozarks

5PM  Pickin’ Parlor — Square dance workshop

MONDAY, JULY 3

12PM  Rinzler Stage — Native American dance with Indigenous Enterprise

1PM  The Front Porch — Native plants and microenvironments

3–5PM  Rinzler Stage — Harmonies: Community Sing with Shape-Note and Mennonite Hymns

3PM  The Front Porch — Fishing craft traditions

5PM  Pickin’ Parlor — Old-time music jam session

Scan the code to view the full schedule online.

festival.si.edu/schedule

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DISCOVER
ARKANSAS MUSIC

Experience the rich musical and cultural heritage of the Ozarks when you visit Arkansas. At Ozark Folk Center State Park, see working artisans preserve traditional folkways in the Craft Village, hear live mountain music and participate in workshops to experience the culture for yourself. Plan a trip today and escape to your Natural State.

Arkansas
THE NATURAL STATE

EVENING & SPECIAL CONCERTS

Enjoy live music, dancing, and short films at the Ralph Rinzler Main Stage
* Livestreamed and archived at youtube.com/smithsonianfolklore

THURSDAY, JUNE 29
6–9 PM An Evening with Ozarks Women *
   Pam Setser, Cindy Woolf, Marideth Sisco, and Melissa Carper

FRIDAY, JUNE 30
6–9 PM Come Let Us Sing: Gospel Music Legacies *
   Fran “Lady Strings” Grace, Kingdom Fellowship AME Church Choir, and the Legendary Ingramettes

SATURDAY, JULY 1
6–8 PM NextGen Ozarks Showcase *
   Pura Coco with DJ Raquel, Kalyn Fay with Matt Magerkurth, Sylamore Special, Grace Stormont, and MARK Harmony
8–9:30 PM Community Square Dance
   The Ozark Highballers, featuring caller Bob Zuellig

SUNDAY, JULY 2
5:30–7 PM Singing Together: The Jones Family Singers and Riyaaz Qawwali

TUESDAY, JULY 4
2:30–4 PM De Libertate: Sounds of Freedom and Hope from Ukraine *
   Bozhychi, Katya Chilly, Mariya Kvitka, and Shchuka Ryba
5–5:45 PM Singing Through the Dark: An Afternoon with Carrie Newcomer and Gary Walters *
6–7:30 PM An Evening with the Ozark Mountain Daredevils *

THURSDAY, JULY 6
6–8 PM Ozarks Opry *
   Scrivener, McAlistier & Cavins Trio, Terry Wayne Sanders, Sylamore Special, Williams Family, and Big Smith
8:30–10 PM Folkways at 75 *
   Jake Blount, No-No Boy, and Harry Smith’s Early Abstractions Short Films

FRIDAY, JULY 7
6–8:30 PM Memorias de agua: An Evening of Film, Dance, and Music *
   Bomba Yemaya, Bobi Cespedes, and Daughter of the Sea Film

SATURDAY, JULY 8
6–8:30 PM Ozarks × Folkways *
   Sad Daddy, The Creek Rocks, and Po’ Ramblin’ Boys
8:30–10 PM Community Square Dance
   Scrivener, McAlistier & Cavins Trio, featuring caller Bob Zuellig

SUNDAY, JULY 9
5–6:30 PM Blues and Roots: Celebrating the Musicians of Playing for the Man at the Door
   Dom Flemons, Yasmin Williams, and Phil Wiggins

festival.si.edu/schedule

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Since 2020, the Smithsonian and the Union of Artisans of Kazakhstan have collaborated to engage youth in learning about and participating in their cultural heritage. Although nomadism is no longer practiced in Kazakhstan, the rich heritage and worldview it gave birth to continue to evolve, thrive, and influence daily life. The community of artisans presenting Soul of Tengri will discuss how they persist and transmit knowledge from one generation to the next, both within their home country and to the diaspora in the United States.

Each morning, visitors can experience the cleansing ritual of *alasau* in the Pergola. Throughout the day, the artisans offer demonstrations and hands-on workshops on felting, weaving, musical instrument carving, embroidery, and more. Visit the Encounter Stage to learn more about Kazakh traditions and contemporary collaborations. In the Garden and Remembrance Space, enjoy traditional music played with the largest shamanic *kobyz* (bowed string instrument), a jaw harp, and a clay flute.

* Soul of Tengri is made possible by the support of Chevron.

Learn more about the Smithsonian Artisan Initiative: s.si.edu/ArtisanInitiative
Missing the Marketplace this year? Don't despair!

We invite you to shop the online Smithsonian Folklife Festival Marketplace, a partnership with the world’s largest online fair-trade retailer, NOVICA. This virtual shop is a natural extension of our work both on and off the National Mall, through which we honor the creativity, cultural heritage, and skills of artisans around the globe.

As a Festival visitor, take $10 off your next purchase over $30 using the code WorldArt at checkout. Offer expires July 31, 2023.

We promise to bring the Marketplace back to the Mall as soon as we can. Until then, thank you for shopping online and contributing to the Smithsonian’s mission of sustained development of traditional crafts worldwide.

SHOP ONLINE
s.si.edu/Marketplace

DONATE TODAY
s.si.edu/SFFsupport
**Creative Encounters Menu**

- **House-Cured Pastrami Sandwich**
  Served with pickle and chips
- **Curried Grilled Vegetables**
  Served with rice
- **Oaxacan-Style Chicken Tamales**
  Served with salsa verde, beans, and sweet potatoes
- **Oaxacan-Style Cheese and Pepper Tamales**
  Served with beans and sweet potatoes

**Ozarks Menu**

- **Smoked Pulled Pork Sandwich**
  Topped with coleslaw, pickles, Missouri-style barbecue sauce, and chipotle aioli and served with chips
- **Fried Chicken Plate**
  Served with cornbread, beans and greens, and country cream gravy
- **Beans and Greens**
  Served with cornbread

**Gelato & Sorbetto**

- Café Mocha
- Chocolate
- Salted Caramel
- Stracciatella
- Mango Sorbet

**Snacks & Desserts**

- Homestyle Kettle-Cooked Potato Chips
- Giant Molasses Cookie
- Giant Chocolate Chip Cookie
- Vanilla Soft Serve with pistachios or Missouri black walnuts
- Elderberry-Pomegranate Soft Serve Sorbet

**Drinks**

- Lemonade
- Iced Tea
- Water
- Red Wine
- White Wine
- Ozark Beer Co.™ The Olivias Folklife Pale Ale
- Ozark Beer Co.™ Lager
- Ozark Beer Co.™ Bramble Berry Hard Seltzer
- Ozark Beer Co.™ Blueberry Basil Kombucha
- Blackbird Whiskey Smash Draft Cocktail
- Frozen Spicy Mezcal Margarita
- Frozé (Frozen Rosé)

Vegetarian, vegan or vegan option available

Food allergen and dietary information is available at the Accessibility tent and concession stands.

**BREWED TO CELEBRATE THE ANNUAL SMITHSONIAN FOLKLIFE FESTIVAL, THE OLIVIAS IPA HONORS TWO WOMEN DEDICATED TO BRINGING THE BEST OF CULTURAL HERITAGE TO THE NATIONAL MALL THIS SUMMER: DR. OLIVIA CADAVAL OF WASHINGTON D.C. & OLIVIA TRIMBLE OF ARKANSAS.**

**Working with program specialists, the Festival Kitchen is brought to us by Bark Barbecue Café in Stevensville, Maryland.**
We strive to create an accessible and inclusive environment for all visitors.

Accessible seating is available at all performance venues. A limited number of wheelchairs and folding cane-chairs are available for loan at the Accessibility tent. Service animals are welcome, and water stations are available.

American Sign Language interpretation and live, real-time captioning (CART) is available for select presentations. Additional ASL interpreting services may be requested at the Accessibility tent and are provided as available.

Assisted Listening is available at most presentation venues. Visit the Accessibility tent to check out a Receiver.

Live Audio Description is available for select events. Sighted guide services may be requested at the Accessibility tent and are provided as available. The Festival is also a location for the Aira Access verbal description service. Visitors can download the free Aira app on their smartphone and speak to an Aira agent using minutes provided courtesy of the Smithsonian (messaging/data rates may apply).

Large-print and Braille brochures are available at the Accessibility tent. Large-print and Braille menus are available at concession stands.

Sensory maps/guides are available at the Accessibility tent. On Saturday, July 8, we will host “Morning on the Mall” for individuals with autism, sensory sensitivities, or other cognitive disabilities who may benefit from a more relaxed and supported environment. For more information, please call 202.633.2921 or email access@si.edu.

Food allergen and dietary information is available at the Accessibility tent and concession stands.

Additional information and service schedules are available on our website. Visit festival.si.edu/accessibility.

For questions about other accessibility services not mentioned above, please call 202.633.7488 or email folklife@si.edu.

Service Providers
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Emma Cieslik, Audio Descriptor
Steve Harris, Sound Associates Inc., Assistive Listening Equipment Support
Bob Watson, Braillist

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The Smithsonian Folklife Festival is produced by the Smithsonian Center for Folklife and Cultural Heritage and presented in collaboration with the National Park Service. The Festival is supported by federally appropriated funds; Smithsonian trust funds; contributions from governments, businesses, foundations, and individuals; in-kind assistance; and food, recording, and craft sales.

Promotional support is provided by The Metropolitan Washington Airports Authority (MWAA) and Washington Metropolitan Area Transit Authority (WMATA), and Destination DC.

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Both programs received federal support from the Latino Initiatives Pool, administered by the Smithsonian Asian Pacific American Center. The Ozarks program received federal support the Smithsonian American Women’s History Initiative Pool.

Creative Endeavors

The program is made possible by a grant from Lilly Endowment's Religion and Cultural Institutions Initiative. This national initiative aims to help museums and other cultural institutions foster greater public understanding about religion and present the contributions of people of all faiths and diverse religious communities.

The program received support from the National Museum of Asian Art through The Arts of Devotion, a five-year initiative dedicated to furthering civic discourse and understanding of religion, made possible by Lilly Endowment, Inc. Additional support was received from the National Museum of the American Indian, the National Museum of African American History and Culture, and the American-Indonesian Cultural and Educational Foundation.

The Ozarks

The program is produced in partnership with Missouri State University. The program is supported, in part, by Missouri State University, Missouri Division of Tourism, Arkansas Tourism, University of Arkansas, Experience Fayetteville, Wingate Foundation, Committee of 100, the Ozark Folk Center, Ozark Beer Company, Crystal Bridges Arts and Social Impact Accelerator Partnership, and the Missouri Folk Arts Program.

Special Events

Evening concerts and pop-up programs are presented in partnership with the Smithsonian Special Events Social Impact Accelerator Partnership, and the Missouri Folk Arts Program.

The Ozarks

The Ozarks program is produced in partnership with the Missouri State University. The program is supported, in part, by Missouri State University, Missouri Division of Tourism, Arkansas Tourism, University of Arkansas, Experience Fayetteville, Wingate Foundation, Committee of 100, the Ozark Folk Center, Ozark Beer Company, Crystal Bridges Arts and Social Impact Accelerator Partnership, and the Missouri Folk Arts Program.

We extend our thanks to the following:

Smithsonian Support for the Festival


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Participating Partner: International Storytelling Center

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Logan Clark, Maureen Loughran, John Smith, Jonathan Williger

IN MEMORIAM
Since we last met on the National Mall, the Folklife Festival community has lost colleagues, past participants, and supporters. We thank these individuals for strengthening our work and gracing us with friendship:

Audrey Ambrosio, Jackie Aubrey, Vanilla Beane, Bob Beyfuss, Mary Holiday Black, Vincent Braun, Don Edwards, Effie Kapissis, James Stanley Lane Jr., Kevin Locke, Roland Mensler, Mick Moloney, Franklin Odo, Maria Catalina Robles Izquierdo, Jan Rosenberg, Chris Strachwitz, John M. Vlach, Vivian Williams

We also acknowledge, with heavy hearts, Smithsonian colleagues lost to COVID-19.

The following have passed away since our last report:

John M. Vlach, Vivian Williams

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You can also scan the QR code. Thank you!