Smithsonian
Center for Folklife and Cultural Heritage

Smithsonian Folklife Festival records: 1982 Festival of American Folklife

by CFCH Staff

2017

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Collection Overview

Repository:	Ralph Rinzler Folklife Archives and Collections
Creator:	Smithsonian Institution. Center for Folklife and Cultural Heritage
Title:	Smithsonian Folklife Festival records: 1982 Festival of American Folklife
Dates:	June 24-July 5, 1982
Quantity:	1 cubic foot, approximate
Abstract:	The Smithsonian Institution Festival of American Folklife, held annually since 1967 on the National Mall in Washington, D.C., was renamed the Smithsonian Folklife Festival in 1998. The materials collected here document the planning, production, and execution of the annual Festival, produced by the Smithsonian Center for Folklife and Cultural Heritage (1999-present) and its predecessor offices (1967-1999). An overview of the entire Festival records group is available here: Smithsonian Folklife Festival records.
Language:	English

Administrative Information

Forms Part Of

Smithsonian Folklife Festival records: 1982 Festival of American Folklife forms part of the Smithsonian Folklife Festival records.

Smithsonian Folklife Festival records

- Smithsonian Folklife Festival records: Papers
- 1967 Festival of American Folklife records - [Ongoing]

Related Material

Within the Rinzler Archives, related materials may be found in various collections such as the Ralph Rinzler papers and recordings, the Lily Spandorf drawings, the Diana Davies photographs, the Robert Yellin photographs, and the Curatorial Research, Programs, and Projects collection. Additional relevant materials may also be found in the Smithsonian Institution Archives concerning the Division of Performing Arts (1966-1983), Folklife Program (1977-1980), Office of Folklife Programs (1980-1991), Center for Folklife Programs and Cultural Studies (1991-1999), Center for Folklife and Cultural Heritage (1999-present), and collaborating Smithsonian units, as well as in the administrative papers of key figures such as the Secretary and respective deputies. Users are encouraged to consult relevant finding aids and to contact Archives staff for further information.

Preferred Citation

Smithsonian Folklife Festival records: 1982 Festival of American Folklife, Ralph Rinzler Folklife Archives and Collections, Smithsonian Institution.

Restrictions on Access

Access by appointment only. Where a listening copy or viewing copy has been created, this is indicated in the respective inventory; additional materials may be accessible with sufficient advance notice and, in some cases, payment of a processing fee. Older papers are housed at a remote location and may require a minimum of three weeks' advance notice and payment of a retrieval fee. Certain formats such as multi-track audio recordings and EIAJ-1 videoreels (1/2 inch) may not be accessible. Contact the Ralph Rinzler Folklife Archives and Collections at 202-633-7322 or rinzlerarchives@si.edu for additional information.

Ownership & Literary Rights

Copyright and other restrictions may apply. Generally, materials created during a Festival are covered by a release signed by each participant permitting their use for personal and educational purposes; materials created as part of the fieldwork leading to a Festival may be more restricted. We permit and encourage such personal and educational use of those materials provided digitally here, without special permissions. Use of any materials for publication, commercial use, or distribution requires a license from the Archives; please submit this form. Licensing fees may apply in addition to any processing fees.

Historical note

The Festival of American Folklife, held annually since 1967 on the National Mall in Washington, D.C., was renamed the Smithsonian Folklife Festival in 1998.

The 1982 Festival of American Folklife was produced by the Smithsonian Office of Folklife Programs and cosponsored by the National Park Service.

For more information, see Smithsonian Folklife Festival records.

Scope and Content Note

This collection documents the planning, production, and execution of the 1982 Festival of American Folklife. Materials may include photographs, audio recordings, motion picture film and video recordings, notes, production drawings, contracts, memoranda, correspondence, informational materials, publications, and ephemera. Such materials were created during the Festival on the National Mall in Washington, D.C., as well as in the featured communities, before or after the Festival itself.

Arrangement

Arranged in 5 series.

- Series 1: Program Books, Festival Publications, and Ephemera

- Series 2: Children's Program
- Series 3: Korea
- Series 4: National Heritage Fellowships Program
- Series 5: Oklahoma

Physical Characteristics and Technical Requirements note

The Rinzler Archives is continually engaged in digitization of archival materials to facilitate preservation and ready access by users. However, given the diversity of legacy formats of the originals, some older materials may not be available. Notably, certain older audio recordings cannot be played because of deterioration of the tape stock, and the Archives has no playback equipment for EIAJ-1 videoreels (1/2 inch) or multi-track audio recordings. Where listening or viewing copies are available, this is generally indicated for each item. Users are encouraged to contact Archives staff to verify that the materials of interest to them are already accessible, or to determine if they can be digitized as needed.

Introduction

Having returned to the summer with the 1981 Festival, in 1982 the Festival of American Folklife returned to its original plot on the National Mall among Smithsonian Museum buildings. It took place for two five-day weeks (June 24-28 and July 1-5) between Madison Drive and Jefferson Drive and between 10th Street and 14th Street, south of the National Museum of American History and the National Museum of Natural History (see site plan). As noted by Secretary S. Dillon Ripley, "We celebrate the return to a quieter, more easily accessible, and larger site, and also to one that makes more clearly visible the strong, complimentary relationship between museum collections and the presenters of living traditions."

The 1982 Program Book provides information on each of the four programs.

The 1982 Festival was co-presented by the Smithsonian Institution and National Park Service, with support from the Diamond Jubilee Commission of the State of Oklahoma, Oklahoma Department of Tourism and Recreation, International Cultural Society of Korea, and Music Performance Trust Funds, and with cooperation of the National Endowment for the Arts. It was organized by the Office of Folklife Programs.

Folklife Advisory Council

Wilcomb E. Washburn, Chairman, Roger Abrahams, Richard Ahlborn, William Fitzhugh, Lloyd Herman, Robert Laughlin, Scott Odell, Ralph Rinzler, Peter Seitel, Richard Sorenson, Thomas Vennum

Office of Folklife Programs

Ralph Rinzler, Director; Richard Derbyshire, Archivist; Susan Kalcik, Folklorist; Jeffrey LaRiche, Program Coordinator; Diana Parker, Festival Program Coordinator; Jack Santino, Folklorist; Robert Sayers, Anthropologist; Peter Seitel, Senior Folklorist; Thomas Vennum, Ethnomusicologist; Kazadi wa Mukuna, Ethnomusicologist

National Park Service

Russell E. Dickenson, Director; Manus J. Fish, Jr., Regional Director, National Capital Region

Fieldworkers and presenters

Hannah Atkins, Jay Bailey, George Carney, Rodger Harris, Alan Heyman, Geraldine Johnson, Susan Kalcik, Doug Kim, Kim Yong Pil, Paul Lehman, Guy Logsdon, Lucy Long, Clydia Nahwoosky, Fred Nahwooksy, Michael Saso, Robert Sayers, Daniel Sheehy, Bob Teske, Peggy Yocom, Yoon Yeol Soo, Zozayong

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Arts and crafts
Folk art
Folk festivals
Folk music
Folklore
Food habits
World music

Types of Materials:

Audio cassettes
Audiotapes
Business records
Contracts
Correspondence
Digital images
Memorandums
Negatives
Notes
Photographic prints
Plans (drawings)
Slides (photographs)
Sound recordings
Video recordings
Videotapes

Names:

Smithsonian Folklife Festival

Container Listing

Series 1: Program Books, Festival Publications, and Ephemera, 1982

Thomas Vennum was Editor of the 1982 Program Book. Daphne Shuttleworth was Designer of the book and the Festival site, assisted by Linda McKnight.

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Series 2: Children's Program

Introduction

In 1982, the Children's Program sought to provide a child-centered perspective on the Festival's two major programs, Korea and Oklahoma, with its own dedicated participants among the contingents of Oklahomans and Korean Americans. Visitors to the Children's Area could experience what it was like to grow up in the Oklahoma Territory and could discover the values and traditions that Korean Americans have handed down to their children. In order for any culture to survive, its traditions and values need to be passed from parents to their children. This may be achieved through instruction, but also through observation of ceremonies and games - or, more actively, through participation in such cultural practices, whether on a neighborhood street, a playground, or the Festival site.

Jean Alexander served as Children's Area Coordinator.

2.1: Fieldwork

2.2: Photographs

2.3: Audio

2.4: Video

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Series 3: Korea

Introduction

This program celebrated the centenary of diplomatic relations between the United States and Korea, and the equally-long relations between the Smithsonian and Korean scholars. Many of the kinds of traditions the first Smithsonian researchers encountered a century earlier were represented at the 1982 Festival, including musical instrument making, musical performance, pottery making and rituals from the indigenous shamanic religion of Korea. Visitors could also enjoy other venerable traditions including masked dance drama, hemp-cloth and hat making, and the occupational songs of farmers and women divers. Korean Americans presented traditions brought from Korea that have taken root in the American land.

The crafts represented at the Festival were typical of those produced during Korea's late feudal period, which ended with the termination of the Joseon Dynasty (1392-1910). Before the eighteenth century, most of the handcraft industries, such as pottery-making, metal smithing, and stone-working, were strictly regulated by the royal court, which controlled much of the country's commerce. During the declining years of the dynasty, however, small cottage industries thrived, as court artisans entered private life and peasant farmers sought to improve their precarious economic situation by producing textiles, baskets, and other crafts for market. On appointed market days in the villages, peddlers, local vendors, and farmers would spread their wares on the ground or in booths, where they could be viewed by passersby. This traditional open-air market remains a feature of modern Korean life, even though many of the older handcrafts were supplanted over the last few decades with machine-manufactured goods.

The great influx of technology to the Republic of Korea in the 1960s and 1970s tended to leave all traditional arts in its wake - both elite and folk traditions. As a result, folk survivals in the 1980s tended to be grouped together with the high arts because they were considered to be old, traditional, venerable. Together with the tendency towards professionalization, this led to the current state of such folk traditions as the Farmer's Dance (*nongak*), taught by professional musicians in conservatories. Farmers may still know how to do it, but most people would say that one has to go to the cities to hear it done well, done precisely. If someone in a village turns out to have performing talent, he or she studies with the best masters; then, if really good, it is on to the big city to try to make a career in the performance and recording-studio world.

In choosing and presenting Korean and Korean American participants at the 1982 Festival, Smithsonian organizers sought to explore the range of vernacular styles in music, dance, crafts, foodways, games, and so forth, as expressed through the skills of the best available practitioners. The intention was to provide a glimpse of the country, its cultures, and its peoples.

Participants

Korean

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

Yangju Pyol Sandae Mask Dance Drama

Hwang Kyung-hee, Kyonggi Province, Korea

Kim Chung-sun, Kyonggi Province, Korea

Kim Soon-hong, Kyonggi Province, Korea

Ko Myung-dal, Kyonggi Province, Korea

Suk Chong-kwan, Kyonggi Province, Korea

Yoo Kyung-sung, Kyonggi Province, Korea

Shinawi-Folk Instrumental Ensemble

Kim Chung-mahn, Seoul, Korea

Kim Moo-kyung, Seoul, Korea

Kim Moo-kil, Seoul, Korea

Kim Tong-jin, Seoul, Korea

Pahk Duk-yong, Seoul, Korea

Instrument Maker

Choi Tae-soon, Seoul, Korea

Hwanghae Province, Folk Ritual

Choi Enm-jun, Inch'on City, Kyonggi Province, Korea

Kim Keum-hwa, Seoul, Korea

Lee Ok-ja, Inch'on City, Kyonggi Province, Korea

Yoon Chung-hwa, Seoul, Korea

Chindu Island Farmers Songs

Cho Kong-ryeh, South Cholla Province, Korea

Kim Hahng-kyu, South Cholla Province, Korea

Cheju Island Women Divers Songs

Kim Ju-san, Cheju City, Korea

Kim Joo-ok, Cheju City, Korea

Hempcloth Maker

Kim Jum-soon, South Cholla Province, Korea

Earthenware Pottery Maker

Shim Sang-oon, Kyonggi Province, Korea

Horse Hair flat Maker

Chung Choon-mo, South Kyongsang Province, Korea

Korean American

Children's Area

Mark Chang, Cambridge, Massachusetts

Hein Kim, Bloomfield, Michigan

Sue Ann Lee, Bloomfield Hills, Michigan

Wook Lee, Cambridge, Massachusetts

Music

Au Myung-ja, 1953-, *kayagum*, Honolulu, Hawaii

Choi Kyung-man, 1947-, *p'iri* & *taep'yongso* player, Glendale, California

Choi Sung-ja, 1950-, *kayagum* player, Glendale, California

Lee Byung Sang, 1946-, *taegum* & *tangso* player, Ontario, California

Lee Yun-ja, 1952-, dancer, Ontario, California

Park Hi-all, dancer, Leucadia, California

Sung Kum-you, 1923-1986, dancer, Honolulu, Hawaii

Un Bang-cho, dance artist, Chicago, Illinois

Yim Hwa-yon, dancer, Chicago, Illinois

Seamstresses

Park Hea Sun, 1916-1980, Rockville, Maryland

Kim Sung Duk, Silver Spring, Maryland

Shin Bok Soon, College Park, Maryland

Oriental Screen Maker

Yoon Sam Kyun, Arlington, Virginia

Noodle and Kimchi Maker

Lee Young Sil, Fairfax, Virginia

Embroiderer

Kim Jung Ja, Arlington, Virginia

3.1: Fieldwork
3.2: Photographs
3.3: Audio
3.4: Video

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Series 4: National Heritage Fellowships Program

Introduction

On July 3, 1982, the Festival hosted a ceremony awarding the first annual National Heritage Fellowships. These honors, organized and funded by the National Endowment for the Arts (NEA), were awarded to traditional musicians and craftspersons who have made outstanding contributions to the cultural life of our nation. Complementing the award ceremony, the Festival presented a series of daily tribute concerts to demonstrate respect and esteem for the talent, vision, and application of the recipients. In addition, an exhibition of crafts by Fellows was shown in the National Museum of American History through August 1982.

Being host to an extraordinary number of human beings from different parts of the world, we in the United States are thereby hosts to an extraordinary number of matured and developed artistic and technical traditions. It is this that the Folk Arts Program of the NEA celebrates through its National Heritage Fellowships. Each year, beginning in 1982, NEA intended to greet, salute, and honor a few examples of the dazzling array of artistic traditions inherited throughout our nation's fortunate history. Each year, another assortment of splendid master American folk artists and artisans representing still different artistic forms and traditions would be presented. The hope and belief was that this could continue far into the future, each year's group of artists demonstrating yet other distinctive art forms from the American experience.

The fifteen master traditional artists honored with the 1982 National Heritage Fellowships had each taken their respective art form to a new height. Many were old friends of the Festival, often having been invited to participate in its earlier years. Each one built upon the inventions, the perfected techniques, the aesthetic experiments of countless artists in the same tradition who had gone on before - singers, musicians, and artisans whose names we will never know. In honoring the recipients of the National Heritage Fellowships in 1982, NEA honored their artistic forebears as well. It is this, perhaps, that truly distinguished these awards - that in the persons of these outstanding individuals we can honor an entire tradition and the long line of earlier artists who have helped invent the many folk art forms that grace our land and our people.

Marjorie Hunt, Heritage Program Coordinator

Participants

Fellowships Recipients

Dewey Balfa, Cajun fiddler, Basile, Louisiana

Joe Heaney, 1919-1984, Irish ballad singer, Seattle, Washington

Tommy Jarrell, Appalachian fiddler, Mt. Airy, North Carolina

Bessie Jones, 1902-1984, Georgia Sea Island Singer, Brunswick, Georgia

George Lopez, Hispanic woodcarver, Cordova, New Mexico

Brownie McGhee, 1915-1996, blues musician, Oakland, California

Hugh McGraw, Sacred Harp singer, Bremen, Georgia

Lydia Mendoza, Mexican-American singer, Houston, Texas

Bill Monroe, 1911-1996, bluegrass mandolinist and singer, Kentucky

Elijah Pierce, carver-painter Columbia, Ohio

Adam N. Popovich, Serbian-American instrumentalist, Dolton, Illinois

Georgeann Robinson, 1917-1986, Osage ribbonworker, Bartlesville, Oklahoma

Duff Severe, 1919-2004, saddle maker and rawhider, Pendleton, Oregon

Philip Simmons, 1919-2009, ornamental iron worker, Charleston, South Carolina

Sonny Terry, blues musician, Holliswood, New York

National Heritage Fellowships Participants

Crafts

Silvianita T. Lopez, 1901-1991, Hispanic woodcarver, Cordova, New Mexico

Orlene Ortiz, Hispanic woodcarver, Cordova, New Mexico

Ronnie Pringle, blacksmith, Charleston, South Carolina

Silas Sessions, blacksmith, Charleston, South Carolina

Music

Pedro Ayala, Mexican-American musician, Donna, Texas

José Silva, Mexican-American musician, Donna, Texas

Beausoleil

- David Doucet, guitarist, vocalist, Lafayette, Louisiana
- Michael Doucet, leader, fiddler, Lafayette, Louisiana
- Errol Verret, accordion player, Breaux Bridge, Louisiana
- Billy Ware, percussionist Lafayette, Louisiana

J.C. Burris, 1928-1988, blues harmonica player, San Francisco, California

Andy Cahan, banjo player, Galax, Virginia

Hazel Dickens and friends, bluegrass music, Washington, D.C.

Alice Gerrard, 1934-, vocalist, guitarist, Galax, Virginia

Styve Homnick, drummer, New York City, New York

Irish Tradition

- Bill McComiskey, accordion player, Baltimore, Maryland
- Brendan Mulvihill, 1954-, fiddler, Washington, D.C.
- Andy O'Brien, 1947-, guitarist, vocalist, Washington, D.C.

Mick Moloney, tenor banjo player, mandolinist, Philadelphia, Pennsylvania

Eugene O'Donnell, 1932-, fiddler, Willow Grove, Pennsylvania

Douglas Quimby, 1936-2007, Georgia Sea Island Singer, Brunswick, Georgia

Frankie Quimby, Georgia Sea Island Singer, Brunswick, Georgia

Charlie Sayles Blues Band

- Darryl Anderson, bass player, Washington, D.C.
- Mark Puryear, guitarist, Washington, D.C.
- Charlie Sayles, leader, harmonica player, vocalist, Washington, D.C.
- Eddie Williams, drummer, Washington, D.C.
- Larry Wise, harmonica player, Alexandria, Virginia

Mike Seeger, 1933-2009, Appalachian style singer and instrumentalist, Lexington, Virginia

The Popovich Brothers Tamburitza Orchestra

- Bob Lalich, 1955-, tamburitza musician, Lansing, Illinois
- John Lazich, tamburitza musician, Lansing, Illinois
- Peter Mistovich, 1914-2001, tamburitza musician, Dolton, Illinois
- Ted Popovich, 1911-2005, tamburitza musician, South Chicago, Illinois

4.1: Fieldwork
4.2: Photographs
4.3: Audio
4.4: Video

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Series 5: Oklahoma

Introduction

The 75th anniversary of the State of Oklahoma's admission to the Unites States - its Diamond Jubilee - was celebrated at the 1982 Festival with the presentation of cultural traditions that Oklahomans nourish and support. Music and craft traditions associated with diverse ethnic groups in Oklahoma were presented, as well as skills, knowledge, and lore associated with two major Oklahoma institutions - horses and oil. Indeed, a horse-racing track and show ring were created in the center of the National Mall to host programs spotlighting Oklahoma horse culture.

The strength of folklife in Oklahoma stems from contrasts in the state's landscape and diversity of its cultures. The original settlers in the area now Oklahoma were the Osages, Quapaws, Caddos, Pawnees, Wichitas, Comanches, and Kiowas, but in the 1820s as the Indian removal from the South became the national goal, the Five Civilized Tribes were forcibly marched to "Indian Territory." During the next fifty years, additional tribes were removed to the Territory until today over fifty-five tribes are represented within the state.

In non-Indian culture Oklahoma is a late-comer. White settlement did not start until 1889 with the first land run, and for the next fifteen years additional Indian lands were opened through other land runs, lotteries, and allotments. Oklahoma became the melting pot of the nation. Because it offered free farm land for many new European immigrants, more people moved into Oklahoma in a shorter period of time than any other migration in American history. Also, mining - particularly coal mining - was developed by Indians in the eastern Territory, which attracted many Italian, as well as Mexican and Welsh immigrants, to the new coal fields, and communities that were predominantly Italian grew up around them. Other communities predominantly of one ethnic group, such as Polish, German, Russian-German, Czech and Slovak, were established in the free land areas of central and western Oklahoma, and their Old World traditions continue to flourish until now.

Next to Anglo, Mexican, and Indian cultures, blacks compose the largest ethnic group, but even some black traditions were transported to Oklahoma by Indians. Many citizens of the Five Civilized Tribes were plantation slave holders in their southern homes, and when they were removed to Indian Territory, they took their cotton farming traditions and slaves with them. When the Emancipation Proclamation freed the slaves of the Indians, they became known as Indian Freedmen and congregated into all-black settlements. Later, a movement was started to make Oklahoma an all-black state.

Music has played a strong role in all areas of Oklahoma folklife. Fiddle music is widespread and its various styles reflect the state's diversification. Western swing and dance music developed into what is often referred to as the Texas-Oklahoma style, in which a "breakdown" is slowed and the full bow is used; still, a hybrid Oklahoma fiddler has the ability to play almost any style. Places where Saturday night dances are held can be found in communities of all sizes as well as in the country, miles from the nearest town. A cultural blend of musical styles, western swing has one primary characteristic - a danceable beat. While country and bluegrass music primarily emerged as listening traditions, the principal audience for western swing is a dancing crowd. If the listeners on a Saturday night outnumber the dancers, the band has failed at playing good western swing.

Not all music is secular, for gospel is also very much alive. The tradition of shape-note singing was first introduced among the Five Civilized Tribes and taught to the Indian Freedmen. Shape-note singing became widespread among Christians, and, as whites settled in the state, the singing schools expanded. Indian crafts proliferate in Oklahoma. In the past decade, increasing numbers of persons from many tribes have moved to Oklahoma, often as a result of marrying a person from an Oklahoman tribe, but just as often to relocate to a good crafts market. The crafts of Oklahoman tribes include baskets, pottery, flute making, woodcarving, headwork, hidework, patchwork, appliquework, featherwork, quilting and German silverwork. They continue to flourish as old ways are increasingly appreciated and practiced.

Sue Manos served as Oklahoma Program Coordinator.

Participants

Children's Area

Maudie Cheshewalla, 1928-, finger weaver, Pawhuska

David Danielson, 1932-, entertainment leader, Norman

Ronald A. Doherty, 1929-, trick roper, Skiatook

Lorene Drywater, 1932-, buffalo grass dolls maker, Tahlequah

Bradley Hicks, 1961-, trick roper, Noble

Erwin Householder, 1923-2000, muleskinner, Sulphur

Crafts

John V. Balzer, 1898-, woodcarver, Hooker

Carolyn June Barry, 1938-, quilter, Oklahoma City

Bud Austin Beaston, 1930-2004, farrier, Sperry

Bruce Caesar, 1952-, German silver worker, Anadarko

Sarah Rose Crim, 1921-1987, quilter, Norman

Mavis Doering, 1929-, basket weaver, Oklahoma City

Melvin Geionety, feather worker, threadworker, Carnegie

Nellie Guerrero, 1914-, thread puller Oklahoma City

Elaine Hardage, 1952-, chair maker, Malvern, Arkansas

Gary Hardage, 1950-, chair maker, Malvern, Arkansas

Lucille Hogue, 1916-1998, bootmaker, Oklahoma City

Oles Hogue, 1912-1987, bootmaker, Oklahoma City

Billy Evans Horse, 1930-, beadworker, gourd stitcher, Carnegie

Anna Belle Mitchell, 1926-, potter, Vinita

Tim Ramsey, 1960-, buckskin worker, Oklahoma City

Joseph Rice, 1934-2005, beadworker, featherworker, Meeker

Bobby Roades, Jr., 1928-, rope maker, Waukomis

William Rohde, 1913-1999, fiddle maker, Tulsa

Shalah Rowlen, 1927-, ribbon worker, Meeker

Glenn Warren, 1942-, saddle maker, Cleveland, Oklahoma

Horse Program

Robert Close, 1938-, cutting horses, Piedmont

Sherri Lyn Close, 1966-, cutting horses, Piedmont

Bruce Colclasure, 1952-, cutting horses, Depew

Clarence Danielson, 1932-, horse trainer, Norman

Janice Danielson, 1936-2007, groom, Norman

Mark A. Danielson, 1963-, jockey, Norman

Elton White Eagle, jockey, Fort Cobb

Gary Edgmon, 1956-, race trainer, Walters

Elmer Jay, 1932-1999, trainer, Fort Cobb

Elmer Jay, Jr., groom, Fort Cobb

Susie McCammon, 1949-, jockey, Walters

Jerry McCurdy, 1945-, groom, Walters

Clem McSpadden, race and performance announcer, Chelsea

Greg Shofner, 1959-, jockey, Jones

Janet Sue Smith, groom, Jones

Mike Smith, 1950-, trainer, Jones

Eddie Wood, auction announcer, Wynnewood

Dale Youree, 1929-, barrel racer, Addington

Florence Youree, 1933-, barrel racer, Addington

Music

J.C. Broughton, 1934-, fiddler, Sapulpa

Larry Broughton, 1957-, guitarist, Sapulpa

Robert Lee Crawford, 1923-1991, fiddler, Tahlequah

George Guinn, 1943-, blues singer, Moodys

Logsdon Family Band

- Bobbie Koch, 1930-, pianist, Redding, California
- Guy Logsdon, vocalist, guitarist, Tulsa
- John T. Logsdon, 1932-, vocalist, Fittstown
- Laura Jean Long, 1928-, fiddler, El Reno

William Wade Long, 1922-1996, cowboy singer, El Reno

Cindy Lou Young, 1956-, fiddler, Glendale, Arizona

Los Vigitos

Al Leal, guitarist, Oklahoma City

Frank Limon, guitarist, mandolinist-Del City

Jesse Serna, 1904-1993, fiddler, Oklahoma City

Matthew McClarty, Sr., 1931-1999, gospel singer, pianist, Ada

Matthew McClarty, Jr., 1964-, electric bass player, Ada

Michael McClarty, 1959-, guitarist, Ada

Anita Martinez, dancer, Oklahoma City

Floyd Midgett, 1936-, harmonica player, Langley

Reaves Nahwooksy, honoring dance announcer, Norman

New Harmony Singers

L.Z. Alexander, president, organizer, Wetumka

Ruth Alexander, 1928-2003, Wetumka

Rosa Lee Anderson, 1909-1993, Earlsboro

Moses Coleman, Holdenville

Lurena Douglas, Earlsboro

Myrtle Hill, 1907-1993, Wewoka

Ophelia Pruitt, 1909-1997, Earlsboro

Henry Samilton, 1898-1990, Wewoka

Rev. Robert Shelton, Oklahoma City

Freda Faye Tietz, 1939-, clog dancer, Ripley

Claude Williams, 1908-2004, swing fiddler, Kansas City, Missouri

Johnnie Lee Wills Band

Clarence Cagle, 1920-2003, pianist, Rogers, Arkansas

Jon Cummins, 1951-, electric bass player, Tulsa

Shirl Cummins, 1920-1990, singer, Tulsa

Candy Noe Ferguson, 1949-, soloist, Tulsa

Roy Ferguson, 1936-, guitarist, Tulsa

Benny Garcia, 1926-2005, fiddler, Oklahoma City

Joe Holly, 1917-1987, fiddler, Fresno, California

Rudy Martin, clarinetist, Enid

Tommy Perkins, 1934-2003, drummer, Oklahoma City

Glenn Rhees, 1925-1996, saxophonist, Collinsville

Jack Rider, 1934-1989, steel guitarist, Stilwell

Johnnie Lee Wills, band leader, Owasso

Robert Wommack, 1930-1983, trumpet player, Treece, Kansas

Oil Industry

Virgil Anderson, 1913-1999, pipeliner, Drumright

Leroy Bath, pipeliner, Tulsa

Neal Budge, 1915-2000, pipeliner, Cushing

Melvin Cook, 1916-1995, pipeliner, Drumright

Steve Council, explorer, Ponca City

Brice Downing, 1925-2001, pipeliner, Tulsa

Roy Garten, 1915-2006, explorer, Ponca City

Bill Gibson, explorer, Tulsa

Edward Herndon, oil driller, Ertid

Bill H. Hester, 1905-1995, pipeliner, Drumright

Helmut Lenske, oil driller, Enid

Fred McAninch, oil driller, Enid

John Marks, 1943-, explorer, Tulsa

Clarence Merrill, 1908-1989, pipeliner, Drumright

Jim Rodriguez, oil pumper, Oklahoma City

Chuck Schreck, explorer, Ponca City

Ancil Settle, 1894-1981, gager, Drumright

Lee Roy Smaltz, 1900-1990, doodlebugger, witcher, Cushing

Darrell Smith, 1947-, pumper, model builder, Oilton

Tom Spradlin, 1917-1989, oil model builder, Oilton

5.1: Fieldwork
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