



Smithsonian
Center for Folklife and Cultural Heritage

Smithsonian Folklife Festival records:
1983 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: 1983 Festival of American Folklife
Dates:	June 23-July 4, 1983
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: 1983 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: 1983 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. 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 1983 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 1983 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 6 series.

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

- Series 2: Aviation Program
- Series 3: Festival Sampler
- Series 4: French/French-American Program
- Series 5: National Heritage Fellowships Program
- Series 6: New Jersey

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

Like its predecessor, the 1983 Festival took place for two five-day weeks (June 23-27 and June 30-July 4) 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](#)). A program on the folklife of flight celebrated the 200th anniversary of human flight, with other major programs focusing on French and French American music and dance, the folklife of New Jersey, and the second awarding of National Heritage Fellowships by the National Endowment for the Arts.

The idea that shaped this year's program - and any year's program, for that matter - was the Smithsonian Institution's abiding commitment to cultural conservation. The selected traditions were brought to the National Mall not only for visitors' enjoyment and intellectual edification, but also as a statement to the people who keep the traditions, to their communities, and to the great American public that these cultural traditions were more than the artistic flowering of a healthy community. They were often the very roots of a group's cultural identity, community feeling, and shared sense of style and, as such, were crucial to its well-being and productivity. Visitors were encouraged to find entertainment in the beautiful and significant traditions presented at this year's Festival and to understand their importance in the lives of the performers and their communities. Festival organizers also expressed their hope that visitors would join in making our nation an environment in which myriad cultural traditions can flourish.

The [1983 Program Book](#) provides information on each of the programs.

The 1983 Festival was co-presented by the Smithsonian Institution and National Park Service, with support from Festival New Jersey '83!, the Government of France, Continental Telecom, Inc., Music Performance Trust Funds, and John & Clara Higgins Foundation, and with cooperation of the National Endowment for the Arts. It was organized by the Office of Folklife Programs, in conjunction (for the Aviation Program) with the National Air and Space Museum.

Folklife Advisory Council

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

Office of Folklife Programs

Ralph Rinzler, Festival Director; Peter Seitel, Acting Director; Jeffrey LaRiche, Acting Assistant Director; Diana Parker, Associate Festival Director; Thomas Vennum, Senior Ethnomusicologist; Marjorie Hunt, Folklorist; Kazadi wa Mukuna, Ethnomusicologist; Jack Santino, Folklorist; Richard Derbyshire, Archivist

National Park Service

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

Fieldworkers and presenters

Barry Ancelet, Tina Bucuvalas, Lynda Burack-Novick, Tom Carroll, David Cohen, Angus Gillespie, John Herbst, Pandora Hopkins, Mary Hufford, Michael Licht, Amanda McQuiddy, Rita Moonsammy, Kazadi wa Mukuna, Kathleen Mundell, Catherine Perrier, Charlie Sayles, Daniel Sheehy, Nick Spitzer, Bob Teske, Norma Threadgill, Tom Vennum, John Vlach, Hank Willett, John Wright, Peggy Yocum

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, 1983

Thomas Venum was Editor of the 1983 Program Book, with Arlene Liebenau as Coordinator. Daphne Shuttleworth was Designer, Linda McKnight was Assistant Designer, and Joan Wolbier was Production Assistant.

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Series 2: Aviation Program

Introduction

The bicentennial of human flight offered an occasion for the 1983 Festival to recognize the occupational folklife traditions that have grown, even as the technology of flight has evolved. These traditions help aviation workers give meaning to their occupational lives and help them perform with a sense of unity and purpose.

Because folklore is often identified with old and dying customs, contemporary traditions that have grown out of work experience and are organized around job skills and occupational identity seem incongruous. But folklore is not simply a list of "things" such as old songs or "tall tales." It is a way people relate to and communicate with each other. Folklore is small scale and face to face; it is imbued with personal artistry and group sensibilities, derived from one's ethnic, regional, religious, or occupational affiliation. Whenever people need to relate to one another, they develop ways of passing on important information, of maintaining a social good, of entertaining and improving the life of the group.

This happens especially with occupations such as those of the aviation industry, whose workers must cooperate to ensure the overall safety and success of the task, and who spend as much time with each other as they do with their families. The airline industry is made up of people whose jobs are often dangerous, often adventurous, at times heroic, but more often simply mundane. The folklore of this industry captures all of these aspects. At the 1983 Festival, aviation workers presented their stories, demonstrated their skills, and talked with the public about their work and their lives, offering visitors a chance to learn about the human beings responsible for the safety and smooth sailing of those great silver ships in the sky.

The Folklife of Flight Program was organized in conjunction with the National Air and Space Museum. Jack Santino served as Aviation Program Coordinator, and Larry Deemer as Assistant Coordinator.

Participants

Velta Benn, pilot, Alexandria, Virginia

Clyde Blankinship, pilot, Newnan, Georgia

Denise Blankinship, pilot, Newnan, Georgia

Ralph Brazzell, maintenance worker, Monroe, Louisiana

Kate Connelly, flight attendant, Falls Church, Virginia

Tom Cornell, pilot, Alexandria, Virginia

Scott Crossfield, test pilot, Herndon, Virginia

Lawrence W. Davis, Pullman porter, Washington, D.C.

Walt Echwald, pilot, Falls Church, Virginia

Ernest Ford, Jr., Pullman porter, Washington, D.C.

William "Tex" Guthrie, pilot, Vienna, Virginia

David Harris, pilot, Dallas, Texas

Karl Heinzel, aircraft restorer, Mt. Vernon, Virginia

Richard Horigan, aircraft restorer, Hyattsville, Maryland

Jean Ross Howard, 1916-2004, helicopter pilot, Washington, D.C.

Penny Houghton, pilot, Washington, D.C.

Max Karant, 1913-1997, pilot, Bethesda, Maryland

Joyce Kiser, flight attendant, Alexandria, Virginia

Clay Koonts, flight attendant, Alexandria, Virginia

Susan Koonts, flight attendant, Alexandria, Virginia

Debbie Mathis, flight attendant, Alexandria, Virginia

Ken Medley, pilot, Arlington, Virginia

William D. Miller, Pullman porter, Washington, D.C.

Eddie O'Donnell, pilot, Fairfax, Virginia

Eddie Poindexter, maintenance worker, Morrow, Georgia

Leroy C. Richie, Pullman porter, Washington, D.C.

Ron Rivers, maintenance worker, Decatur, Georgia

Kathy Shields, flight attendant, Arlington, Virginia

Clarice Smith, flight attendant, Alexandria, Virginia

Bonnie Tiburzi, pilot, New York, New York

James Waters, pilot, Alexandria, Virginia

Fay Wells, pilot, Alexandria, Virginia

Howell Williams, maintenance worker, Griffin, Georgia

Rachel Woodings, flight attendant, Falls Church, Virginia

2.1: Fieldwork

2.2: Photographs

2.3: Audio

2.4: Video

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Series 3: Festival Sampler

Introduction

In 1983, the Festival featured an auxiliary music stage called the "Festival Sampler" stage. It included performances from the French/French American and New Jersey programs. A small additional group of musicians from the greater Washington, D.C. area were included in these programs featuring blues and Afro Caribbean music. This series also includes documentation of evening concerts held at the Sylvan Theater on the grounds of the Washington Monument, as well as music performed at the Participant Reception on June 28, 1983.

Participants

John Cephas, guitar, vocals, Washington, D.C.

James Jackson, guitar, Fairfax Station, Virginia

John Jackson, 1924-2002, guitar, vocals, Fairfax Station, Virginia

Phil Wiggins, harmonica, vocals, Washington, D.C.

Charlie Sayles Blues Band

Darryl Anderson, bass guitar, Washington, D.C.

Tyrone Griggs, drums, Washington, D.C.

Dave Owens, guitar, Washington, D.C.

Charlie Sayles, harmonica, Washington, D.C.

Larry Wise, harmonica, vocals, Takoma Park, Maryland

Grupo Kubanakan, Afro-Cuban Music

Roberto Batista, Washington, D.C.

Victor Bellnas, Washington, D. C.

Jorge Garcia, Washington, D.C.

Ernesto Guerra, Washington, D.C.

Lorenzo Peñalber, Washington, D.C.

Francisco Rigore, Washington, D.C.

Nelson Rodriguez, Washington, D.C.

Hector Taveo, Washington, D.C.

Pedro Valdez, Washington, D.C.

3.1: Fieldwork

3.2: Photographs

3.3: Audio

3.4: Video

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Series 4: French/French American Program

Introduction

The year 1983 marked the 200th anniversary of the Treaty of Paris, which was ratified in Princeton, New Jersey, and which formally marked the end of the American Revolutionary War. The Festival accordingly brought together a potpourri of traditions from France and from French-speaking communities of the United States, with presentations of music and dance, crafts and foodways.

A striking impression on anyone travelling in France is the infinite variety of landscape, climatic conditions, vegetation, and architecture concentrated into a relatively small area. The culture of France's people reveals a similar variety despite a long tradition of highly centralized government administration. Despite the vigorous efforts of public educators to eradicate their use in France, local languages remain vital to this day and contribute greatly to the cultural diversity of the country.

A study of some French dances and their music can provide useful insight into this diversity, for it brings into relief patterns of relationship within French society, as well as that society's reaction to outside influences. Some regions and groups almost totally rejected outside influences, while others accepted them. Where Lower Brittany conserved very archaic forms until very recent times, the Western Provinces completely adopted 19th century dances and instrumental music, as did the North and Wallonie, who were always very up-to-date with all the latest Parisian developments.

French Canadian folk song, as maintained today in New England, represents an oral heritage that originally played a crucial role in the everyday life of the rural Quebecois, centering around the activities of the parish, family and neighbors. Communally shared musical gatherings, known as *veillées*, served both as a reunion for old friends and relatives, and as an opportunity for young people to survey and actively court potential mates. Held in the large kitchen of some farm house, the *veillée* included dancing, clogging, playing of fiddles, accordions and spoons, singing, eating and drinking. An evening of family singing at home was a common and popular pastime for many of today's older French New Englanders who were raised in the villages and countryside of Quebec.

Traditional foodways play an integral role in French American life, especially in the Cajun and Creole communities of French Louisiana and the Quebecois and Acadian communities of New England. While other forms of French material culture have been lost or are only remembered, French American cooking has proven to be a tenacious tradition, for it is closely tied to the French Americans' most precious possessions - language, family, religion, and community.

A great irony in the persistence of French folk culture in South Louisiana is that it is among black Creoles and French-speaking Houma Indians (located in the lower coastal parishes of Terrebone and Lafourche) that one often finds the strongest retention of French traditions in such cultural aspects as language, religion, and foodways. Although more upwardly mobile Cajuns tended in the nineteenth century to assimilate German, Spanish, English and other populations with whom they were in contact, they have over the last fifty years been increasingly affected by Anglo American culture. Thus today in urban areas and on the prairies one hears less French spoken, and more country and western music performed. If Anglo culture in the region has affected Cajuns, black American culture has had a similar impact on Creoles, especially in recent years. For example, they have tended increasingly to listen to soul music rather than their own zydeco style of French music. Until recently anything that seemed Creole or French was considered passé or "country" by black Creoles who found themselves excluded both from Cajun society and to lesser degree from black American society. Lately, however, a return to Afro French Creole identity has paralleled the general renaissance of Louisiana French culture.

The French/French American Program was made possible through the generous support of the Government of France in observance of the 200th anniversary of the Treaty of Paris, and with the assistance of Air France, to mark its 50th anniversary

Marjorie Hunt was French/French American Program Coordinator, and Kazadi wa Mukuna was French Program Coordinator.

Participants

French

Crafts

Emile Boublin, basket making, Anjou

Jeannie Bourdin, lacemaking, Auvergne

Philippe Guerin, stone cutting, Bourbonnais

Eveline Saulzet Paris, cheese making, Bourbonnais

Angeline B. Rambaud, hand spindling, Poitou

Music

Georges BelZ, singing, Bretagne

Alice Brochet, ballads, Poitou

Olivier Durif, accordion, Auvergne

Philippe Janvier, dance, oboe, Bretagne

Michel Kerbeuf, hurdy-gurdy, Poitou

Jean Le Meut, singing, Bretagne

Jean Loïc Le Quellec, fiddle, Poitou

Denis Le Vraux, accordion, Anjou

Eric Marchand, singing, Bretagne

Frédéric Paris, hurdy-gurdy, Bourbonnais

Alain Pennel, accordion, bagpipes, Bretagne

Louis-Joseph Perrier, fiddle, Auvergne

Jean Pons, accordion, Auvergne

Philippe Prieur, bagpipes, Berry

Maximin Rambaud, fiddle, Poitou

André Ricros, bagpipes, Auvergne

Jean Paul Rieux, singing, Bretagne

Joseph Ruols, bagpipes, Auvergne

Jean François Vrod, fiddle, Auvergne

French-American

Crafts

Arthur Pellegrin, decoy carving, Houma, Louisiana

Rodney Richard, wood carving, Rangeley, Maine

Rodney Richard, Jr., wood carving, Portland, Maine

William Richard, 1900-1993, wood carving, Phillips, Maine

Raymond Sedotal, boat building, Pierre Part, Louisiana

Foodways

Elmo Ancelet, cooking, Lafayette, Louisiana

Maude Ancelet, cooking, Lafayette, Louisiana

Claudette Beaulieu, 1934-, cooking, Madawaska, Maine

Music

Alphonse "Bois Sec" Ardoin, accordion, vocals, triangle, Duralde, Louisiana

Dewey Balfa, fiddle, vocals, Basile, Louisiana

Inez Catalan, 1913-1994, songs and ballads, Kaplan, Louisiana

Canray Fontenot, fiddle, vocals, harmonica, Duralde, Louisiana

Didier Houde, songs and ballads, Gaspé, Quebec, Canada

Lionel Leleux, fiddle, Leleux, Louisiana

Joe Pommerleau, guitar, Rochester, New Hampshire

Felix Richard, accordion, Cankton, Louisiana

Sterling Richard, guitar, vocals, Cankton, Louisiana

Simon St. Pierre, fiddle, Smyrna Mills, Maine

La Famille Beaudoin

Lillian Beaudoin, piano, vocals, Burlington, Vermont

Robert Beaudoin, harmonica, Burlington, Vermont

Wilfred "Willie" Beaudoin, fiddle, Burlington, Vermont

Beausoleil

David Doucet, guitar, Scott, Louisiana

Mike Doucet, fiddle, vocals, Lafayette, Louisiana

Errol Verret, accordion, Breaux Bridge, Louisiana

Billy Ware, triangle, Lafayette, Louisiana

The Lawtell Playboys

Delton Broussard, 1927-, accordion, Lawtell, Louisiana

Jeffrey Broussard, drums, Lawtell, Louisiana

Linton Broussard, electric guitar Lawtell, Louisiana

Calvin Carrière, fiddle, Opelousas, Louisiana

J.C. Gallow, *frottoir*, Eunice, Louisiana

Turtle Mountain Dancers

Sandy Gourneau, dance, Belcourt, North Dakota

Brian Johnson, guitar, Bismarck, North Dakota

Ed Johnson, fiddle, Bismarck, North Dakota

Martin Trottier, 1922-1998, dance, Rolla, North Dakota

4.1: Fieldwork

4.2: Photographs

4.3: Audio

4.4: Video

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Series 5: National Heritage Fellowships Program

Introduction

A concern for the continued existence of folk traditions motivated the Festival project since it began in 1967. It also served as the basis of the Smithsonian's cooperation with the Folk Arts Program of the National Endowment for the Arts, a cooperation that resulted in 1982 in a Festival program honoring the recipients of NEA's National Heritage Fellowships. The 1983 Festival saw a similar program, and organizers hoped that future years would as well.

When the Folk Arts Program presented the fellowships, they were signalled by a certificate of honor hailing each of the laureates as "a Master Traditional Artist who has contributed to the shaping of our artistic traditions and to preserving the cultural diversity of the United States."

Sixteen artists were awarded Heritage Fellowships in 1983 during the Festival. Behind each stood a phalanx of other creative Americans, reaching across neighborhoods and back through time. They were the ones from whom the honorees learned, the ones who made the mistakes, tested the limits, confirmed the aesthetic centers. In honoring these sixteen artists, the NEA also honored their forebears, and each one represented not a single creative genius but a linkage of people joined together to produce beauty and truth and meaning, each in their own special way.

The week-long series of events surrounding the awarding of the Arts Endowment's 1983 National Heritage Fellowships were made possible through the generous support of Continental Telecom Inc. In addition, from June 23 through September 5, 1983, an exhibition honoring the 1983 National Heritage Fellowship recipients was on display in the National Museum of American History.

Marjorie Hunt served as National Endowment Exhibit Coordinator and Meg Glaser as NEA Program Assistant.

Participants

Fellowship Recipients

Sister Mildred Barker, Shaker hymn singing, Poland Spring, Maine

Rafael Cepeda, Afro-Puerto Rican music and dance, Santurce, Puerto Rico

Ray Hicks, 1922-2003, Appalachian storytelling, Banner Elk, North Carolina

Stanley Hicks, 1911-1989, Appalachian instrument making, music and storytelling, Vilas, North Carolina

John Lee Hooker, blues guitar and singing, San Carlos, California

Mike "Papa" Manteo, Sicilian-American puppetry, Staten Island, New York

Narciso Martinez, Texas-Mexican *conjunto* accordion, San Benito, Texas

Lanier Meaders, southern pottery, Cleveland, Georgia

Almeda Riddle, Ozark ballads, Greers Ferry, Arkansas

Simon St. Pierre, French-Canadian fiddle, Smyrna Mills, Maine

Joe Shannon, 1920-, Irish-American *uilleann* pipes, Chicago, Illinois

Alex Stewart, 1891-1985, Appalachian coopering and woodworking-Sneedville, Tennessee

Ada Thomas, 1924-1992, Chitimacha basket making, Charenton, Louisiana

Lucinda Toomer, 1888-1983, Black quilt making, Columbus, Georgia

Dewey Williams, 1898-1985, Black sacred harp singing, Ozark, Alabama

Lemuel T. Ward, Chesapeake Bay decoy carving, Crisfield, Maryland

Crafts

Mozell Benson, Black quilt making, Waverly, Alabama

Jesus Cepeda, *pandereta* (tambourine) making, Santurce, Puerto Rico

Bill Henry, coopering, whittling, Oak Ridge, Tennessee

Oliver Lawson, 1938-, duck decoy carving, Crisfield, Maryland

Cleater J. Meaders, Jr., southern pottery, Georgia

Rick Stewart, 1960-, coopering, Sneedville, Tennessee

Music

Sister Frances Carr, Shaker singing, Poland Spring, Maine

Liz Carroll, Irish fiddle, Chicago, Illinois

Brother Arnold Haddad, Shaker singing, Poland Spring, Maine

Pedro Juarez, *bajo sexto*, Brownsville, Texas

Brother Theodore Johnson, Shaker singing, Poland Spring, Maine

James Keane, 1948-, accordion, Queens, New York

Johnny McGreevy, 1919-1990, Irish fiddle, Oaklawn, Illinois

Mick Moloney, tenor banjo, mandolin, Philadelphia, Pennsylvania

Robbie O'Connell, 1950-, guitar, vocals, Franklin, Massachusetts

Jerry O'Sullivan, 1959-, Irish *uilleann* pipes, Yonkers, New York

Hattie Presnell, 1907-1996, Appalachian music, Banner Elk, North Carolina

Frank Proffitt, Jr., 1946-2005, Appalachian music and storytelling, Todd, North Carolina

Isaiah Ross, 1925-1993, blues guitar and harmonica, Flint, Michigan

Sabino Salinas, *tololoche* (bass), Brownsville, Texas

La Familia Cepeda: Afro-Puerto Rican Music and Dance Group

Alba Rosario Cepeda

Caridad Brenes Cepeda

Carlos Cepeda

Jesus Cepeda

Julia Caridad Cepeda

Luis Cepeda

Margarita Sanchez Cepeda

Mario Cepeda

Orlando Cepeda

Petra Cepeda

José Lopez, 1959-

Milagros Mojica

José Calderon Pou

Wiregrass Sacred Harp Singers

Annie Joy Belcher, Ozark, Alabama

Gladys Bivins, 1933-1992, Ozark, Alabama

Pauline Griggs, Dothan, Alabama

Bernice Williams Harvey, Ozark, Alabama

Henry Jackson, Ozark, Alabama

Willie Nell Lewis, Winterhaven, Florida

Robert Reynolds, Jr., Abbeyville, Alabama

Alice Williams, Ozark, Alabama

5.1: Fieldwork

5.2: Photographs

5.3: Audio

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Series 6: New Jersey

Introduction

Folklore is commonly identified by many people with rural settings, and New Jersey is basically urban, suburban, and industrial. There are indeed some rural areas in New Jersey - the truck farms of "the Garden State" and the Pine Barrens of South Jersey - but the former are fast disappearing and the latter survive only because they are preserved by the state. Most New Jerseyans live and work in the densely populated corridor that cuts across the mid-section of the state. But folklorists today recognize that there is also a folklore of the factory, a folklore of the city, and a folklore of ethnicity, and New Jersey provides a rich source for their study.

The streets of New Jersey's cities abound with traditional life as practiced for generations. One need only to walk through Hoboken or Bayonne to see children playing stick ball, hop scotch, and Double Dutch jump rope. New Jersey is populated by a large number of ethnic groups, many of which have clustered in city neighborhoods. There is a Cuban community in Union City, a Portuguese community in Newark, a Hungarian community in New Brunswick, and a Japanese community in rural Seabrook Farms. For many ethnic groups folk traditions are their symbols of identity. Their ethnicity is expressed in foodways, language, music, dance, and festivals (often in ethnic costume). Music such as Ukrainian trio music, once performed informally at weddings, is now formally presented on a stage at a public festival with dancers in folk costume. Craft traditions that used to be a vital part of rural economy in the mother country are now miniaturized and made into a hobby.

The 1983 Festival program brought a panoply of presentations from New Jersey to the National Mall, ranging from ethnic celebrations of African Americans, Japanese Americans, Italian Americans and others to craft demonstrations featuring skills and techniques of silk weaving, herbalism and glassblowing, and on to the diverse occupations associated with maritime trades and the sacred songs of menhaden fishermen.

The New Jersey Program was made possible through many generous corporate and private donations to Festival New Jersey '83!, a nonprofit corporation established and chaired by Governor Thomas H. Kean to fund New Jersey's participation in the 17th Annual Festival of American Folklife.

Sue Manos-Nahwoosy served as New Jersey Program Coordinator.

Participants

Agriculture

Joan Sorbello Adams, farm life, Mullica Hill

Anthony Catalano, produce sales, Salem

Toni Catalano, produce sales, Salem

Mary Sorbello, produce sales, Mullica Hill

Susan Sorbello, produce sales, Mullica Hill

Celebrations

Alabama Day

Thelma Britt, Afro-American cooking, Newark

Glennie Davis Franklin, 1933-2003, shape note singing, Hillside

Mabel Jackson, shape note singing, East Orange

Mary Alice Phillips, shape note singing, Elizabeth

Mabel Upshaw, shape note singing, East Orange

Bon Festival

Iddy Asada, cooking, Bridgeton

Sandy Ikeda, drums-New York, New York

Fusaye Kazaoka, 1930-2006, embroidery, Bridgeton

Shigeko Kazaoka, 1902-1992, crafts, Bridgeton

Ellen Nakamura, 1919-2000, obon dancing, kimono making, Elmer

Kiyomi Nakamura, 1916-1986, technical director, obon dancing, Elmer

Kazuyo Nakao, dancing, Seabrook

Sunke Oye, dancing, Vineland

Wendy Takahisa, drums, New York, New York

Suzi Takata, 1924-2004, crafts, Bridgeton

Harumi Taniguchi, 1902-2001, cooking, Seabrook

Hisano Tazumi, 1898-1999, kimono dressing, Bridgeton

Jenny Wada, drums, New York, New York

Audee Kochiyama Williams, drums, New York, New York

Peter Wong, drums, New York, New York

Theodora Yoshikami, drums, Brooklyn, New York

The Feast of Our Lady of Casadrino

The Joseph Colletti Marching Band

John Bonfante, trumpet, Trenton

Louis Cordas, 1909-1997, clarinet, Trenton

Joseph D'Ambrosio, drums, Trenton

Carmine DeLorento, trumpet, Trenton

Paul Farinella, drums, Trenton

Bill Felter, drums, Bordentown

Ronald E. Hansen, 1936-, trombone, Morrisville, Pennsylvania

Roy Hasty, tuba, Trenton

Russ Jenkins, trumpet, Trenton

Franz Mayer, drums, Trenton

Frank Miller, saxophone, Hamilton Square

James Penkala, baritone, Trenton

James Peraino, saxophone, Cranbury

John Peraino, band leader, Trenton

Sarah Peraino, assistant, Trenton

Nate Pratico, tuba, Trenton

Al Procassini, trombone, West Chester, Pennsylvania

Nick Sciarrotta, trumpet, Trenton

Aldo Stagi, baritone, Yardley, Pennsylvania

Andrew Wierzbowski, clarinet, Trenton

Oktoberfest

Bernie Bunger, Sr., 1950-, dance, Scotch Plains

Bernie Bunger, band leader, Piscataway

Betty Bunger, cooking, Piscataway

Elfreide Bunger, dance, Scotch Plains

Bill Mueller, drums, vocals, Union

Karl Pfeifer, singing, Franklin Lake

Dana Sylvander, brass, Englewood

John Van Decker, brass, Avenel

Queimada Ritual

Arturo Lopez-Dominguez, 1948-, coordinator, Newark

"Andurina" Bagpipers

Alvaro Castro, Bayonne

Carlos Corbacho, 1947-, director, Newark

Jorge Fernandez, Jr., Newark

Francisco Lara, drums, Newark

Amador Lopez, Irvington

José Noguero, Newark

José Noguero, Jr., Newark

Ballet Folklore "Alborada"

Linda Acebo, Newark

Herminio Alvarez, Newark

Julio Barreiro, Irvington

Manolo Lago, director, Irvington

Julia Lara, Newark

Emilio Lopez, Harrison

Dorothy Ventoso, Kearny

Isabel Ventoso, Lyndhurst

Nancy Villanueva, North Arlington

Hispania: Coral Polifonica

Manuel Alonso, Kearny

Juan Alvarez, Roselle Park

Donato Barreiro, Newark

Agustina Caamano, Newark

Marcelino Caamaflo, Newark

Alejandro Cobelo, Newark

Eugenio Fernandez, Newark

Maria Fernandez, Newark

Clementina Garcia, Newark

Manuel R. Garcia, 1942-, choral director, Califon

Santiago Garcia, Newark

Maria Rodriguez Gil, Brooklyn, New York

Ana Maria Gomez, Newark

Maria Dolores Gonzalez, Newark

Ramona Gonzalez, Newark

Francisca Lopez, Harrison

Manuela Lopez, Harrison

Manuel Malvarez, Newark

Maria del Carmen Maza, Kearny

Immaculada Mendez, Newark

Maria Mendez, Newark

Emilio Nepomuceno, Newark

Francisco Platas, Linden

Herminia Rodriguez, Kearny

Josefa Salgado, Newark

Maritime Area

Robert Ames, menhaden chanties, Port Norris

Bernie Borrelli, 1957-, boat building, Lavallette

Owen Carney, 1921-, salt hay rope making, Port Norris

Donald Cisrow, 1957-, oyster shucking, gospel singing, Port Norris

Evelyn Cisrow, 1929-2006, oyster shucking, gospel singing, Port Norris

Sarah Cisrow, 1961-, oyster shucking, gospel singing, Port Norris

Joseph Gibbs, 1924-1997, oyster shucking, gospel singing, Port Norris

Gary Giberson, decoy carving, Port Republic

Robert Lee Hamon, menhaden chanties, Port Norris

Charles E. Hankins, 1925-2003, boat building, Lavallette

Anthony Hillman, boat building, decoy carving, Seaville

Sam Hunt, 1911-2004, boat building, Waretown

Oliver Johnson, menhaden chanties, Port Norris

William Richardson, 1916-1987, lobster trap making, Keyport

Mrs. William Richardson, lobster trap making, Keyport

Harry Shourds, decoy carving, Seaville

Henry Weldon, 1915-1990, rush seat weaving, Milville

Beryl Whittington, 1919-2003, oyster shucking, gospel singing, Port Norris

Music

Herb Abramson, Walter Rhodes' manager, New York, New York

Saul Betesh, Sephardic oud, Deal

Walter Rhodes, blues singing, guitar, Paterson

Tex Logan Band

Jimmy Arnold, fiddle, banjo, guitar, Fredericksburg, Virginia

Chad Bruce, drums, harmonica, vocals, Fairfax, Virginia

John Carlini, guitar bass, Summit

Ken Gallahan, rhythm guitar, Alexandria, Virginia

Joey Greene, mandolin banjo, Fredericksburg, Virginia

Wade Hill, banjo mandolin, Fredericksburg, Virginia

Benjamin Franklin "Tex" Logan, fiddle, Madison

Peter Rowan, rhythm guitar, vocals, Madison

"Doc" McKenzie and the Gospel Hi-Lites

Marvin Bradshaw, bass, Paterson

Darryl Henley, guitar, Paterson

Greg Herbert, organ, Paterson

Abraham McKenzie, vocals, Paterson

David McKenzie, vocals, Paterson

Milbert "Doc" McKenzie, 1949-, vocals, Paterson

Henry Redmond, drums, Paterson

William Wribbee, vocals, Paterson

Pure Water

Charles Banks, Jr., vocals, Newark

Joe Briscoe, vocals, Newark

Terrance Forward, vocals, Newark

Wayne Johnson, vocals, Irvington

Johnny Shipley, group leader, Newark

Silk

Joseph Grauso, 1916-1997, weaving, Elmwood Park

Roy Harris, 1920-1990, weaving, Bensalem, Pennsylvania

Prince Hatley, 1916-1991, weaving, Philadelphia, Pennsylvania

Traditional Medicine & Pharmacology

Fred Anderson, glassblower, Sun City, Arizona

Evidio Espinosa, herbalist, West New York

Louis Molinari, 1931-2004, glassblower, Stirling

Efrain Osorio, herbalist, Newark

Alvin Segelman, pharmacognosist, Piscataway

6.1: Fieldwork

6.2: Photographs

6.3: Audio

6.4: Video

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