

Contents:

Foreword	2
The Festival: Theater of Action <i>by S. Dillon Ripley</i>	3
The Festival: Living History <i>by Gary Everhardt</i>	4
Working Americans	5
Rail Lore <i>by Archie Green</i>	7
Regional Americans	9
The Regions of the U. S. <i>by Mack McCormick</i>	12
Children's Folklore	14
Family Folklore	16
General Information: Programs	17
Highlights:	
June 25	18
June 26	20
June 27	22
June 28	24
June 29	26
Festival Map	28
July 2	30
July 3	32
July 4	34
July 5	36
July 6	38
General Information: Services	40
Old Ways in the New World	41
African Diaspora	46
The World Family of Stringed Instruments <i>by Tom Vennum</i>	48
Old Ways in the New World: On Tour	49
Native Americans	50
What's Your Indian Language I.Q.?	53
Komi Haynes	53
Supporters	54
Staff	55

The Festival: Theater of Action



Eight years ago the Smithsonian started the annual summer Festival of American Folklife involving live performers. They demonstrated to visitors on the Mall that a museum exhibit might consist of tools or instruments temporarily laid aside, but not obsolete. The persistence of crafts, of cultures that involve making, using and playing with such tools or instruments, needed to be underscored, and our theater of action was the museum.

I venture to think that there is a close relationship between what our Festival (June 25-26 and July 2-6) has been seeking to express and some of the newly recognized strivings encompassed in the terms "cultural diversity" or "pluralism." In the Folklife Festival we rejoice in the annual recognition of the persist-

ence of "Old Ways in the New World," as we call it—the perpetuation of national and family folkways, whether they belong to so-called minorities or are transmitted customs from all over the world.

In the same way, we have brought Native Americans to the Mall to demonstrate the resurgent Indian population's concern with enduring crafts and rituals, while our "African Diaspora" celebrates the music, body movement and lifestyles of Blacks on three continents. In a typical large American city such as Philadelphia there are perhaps 30 subcultures, whose practitioners jealously perform Polish folk dances, eat Greek food or preserve tribal music.

There is in mankind today a fear of the loss of identity. We fear that union of megastates and megacorporations

The Festival: Living History

which for efficiency's sake would mold us all—our thoughts as well as our actions—to a new life where differences between groups would be smoothed out. Communications, education and international economics would gradually wipe out group differences.

In the United States we still recognize cultural diversity or pluralism. In the United Nations, nationalism is rampant. Nationalism is a political extension of the individual's yearning for the family, the clan, the tribe.

Is it any wonder that the persistent quest for identity surfaces in nationalist (*i.e.* tribal) strivings in India? Nagas prefer to keep themselves identifiable as Nagas. Persistent tribal patterns in Africa, religious patterns in Northern Ireland, nationalist actions in the Middle East all have a close correlation with the persistence of folk cultures and tribal or clan relations. I suspect that the continuing tensions in the Middle East would be placed in clearer perspective if they were understood to have strong folk roots far deeper than economics or even religion. Recent experience in the less developed parts of the world shows that fear of the iron fist can only temporarily still these folk strivings. International law and order, lacking even an iron fist, has failed to control international anarchy. Perhaps there is another way through understanding and accommodating the basic human fears of loss of identity, and the basic persistence of folkways. For these are urges so strong as to confound the planners, let alone the diplomats.

In view of the harmony and delight that our Folklife Festivals produce, are our museum experiences perhaps telling us something that we should hearken to in a larger theater?

S. Dillon Ripley
Secretary, Smithsonian Institution



In this year when we are preparing to celebrate our nation's Bicentennial in 1976 many of our efforts are being directed toward reviewing, interpreting and displaying the contributions made by all our peoples to the political, technological, cultural and social development of our country.

Throughout the nation appropriate activities will be staged in 1976 to commemorate the people and events that made our history. Obviously, not all Americans will be able to visit all these sites. However, millions of Americans will visit our nation's capital this year and next. The estimates on the number expected during the Bicentennial reach

as high as 35 million.

Those Americans fortunate enough to visit Washington this year will share in "the great national family reunion" represented in the ninth annual Festival of American Folklife. We in the National Park Service are proud to be a part of the Festival and believe it represents what the folk of America are all about . . . where they come from and their own unique contributions to our way of life. In a sense this Festival epitomizes the Bicentennial. We are pleased to be partners with the Smithsonian Institution in bringing to the Mall this collage of cultures.

In national parks throughout the United States Americans and foreign visitors can see re-creations of incidents and the folkways of early Americans. From our great western parks to those along our eastern shore, the dwellings and lifestyles of the earliest Native Americans and the "discoverers" of the new world are preserved or re-created. These living history lessons provide for Americans a deeper feeling for their land.

The 1975 Festival of American Folklife represents one of the biggest living history programs ever presented on one site. But it still will not surpass the Festival planned for 1976. The National Park Service is indeed delighted to be a sponsor of this year's program, looking forward to its culmination in the Bicentennial Festival next year.

Gary Everhardt
Director, National Park Service