



SMITHSONIAN INSTITUTION

FESTIVAL OF AMERICAN FOLKLIFE

JULY 1-4, 1967



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America's grass roots culture provides abundant material for the four-day Festival of American Folklife presented by the Smithsonian Institution on the National Mall over the July 4th weekend. More than doubling previous peak attendance at the Smithsonian for this holiday weekend, the first program in July, 1967 attracted 431,000 spectators, according to National Park Service figures. The exceptional public response to this first event has lead the Smithsonian to establish the Festival as an annual Independence Day tribute to our folk heritage.

Fifty-eight traditional craftsmen and thirty-two musical and dance groups from throughout the United States demonstrated and performed at the first open-air event. Mountain banjo-pickers and ballad singers, Chinese lion fighters, Indian sand painters, basket and rug weavers, New Orleans jazz bands and a Bohemian hammer-dulcimer band from east Texas combined with the host of participants from many rural and urban areas of our country to weave the colorful fabric of American traditional culture.

The entire event was free to the public, the expense of the production having been borne by the Smithsonian aided by numerous civic and cultural organizations, business enterprises and State Arts Councils. It marks the inception of a fresh attempt at the evaluation, documentation and celebration of this heretofore unrecognized area of vigorous American expression. Most of the traditions have survived from the era of pre-industrial society whose ways have all but disappeared from the American scene with the advent of mass media and rapid transportation.

Seeking the participation of the scholar as well as the layman, the Smithsonian sponsored an international inter-disciplinary conference at which a dynamic approach to folklore research and field work in this country was explored in the light of foreign accomplishment. Strong support was expressed for the inception of a national program to chart, analyze and encourage traditional culture in America.



## CRAFTSMEN

### Basketmakers

Mrs. Louise Jones  
Mrs. Margaret Coochwyte  
Mr. Joseph Grismayer

So. Carolina  
Arizona  
Pennsylvania

Coil  
Coil and Yucca Leaves  
Willow

### Blacksmith

Mr. Bea Hensley

No. Carolina

### Carvers

Mr. Homer Miracle  
Mr. Charles Mayac  
Mr. Leo J. Meyer  
Mr. Edd Presnell  
Mr. Willard Watson  
Mr. Dewey Harmon  
Mr. Herman Benton  
Mr. and Mrs. Robert Keith  
Mr. Clifford Lucas

Kentucky  
Alaska  
Maryland  
No. Carolina  
No. Carolina  
No. Carolina  
New York  
No. Carolina  
New Mexico

Hand-hewn bowls  
Ivory Carver  
Scrimshaw  
Dulcimer Maker  
Toy Maker  
Whittler  
Scoopmaker  
Chairmakers  
Indian Dolls

### Dollmakers

Mrs. Homer Miracle  
Mrs. Mildred Cleghorn  
Mrs. Alice Merryman  
Mrs. Lila Marshall  
Mrs. Ann Mitchell  
Mrs. Maisy Coburn

Kentucky  
Oklahoma  
Arkansas  
No. Carolina  
Maryland  
Arkansas

Appleface, Cornshuck  
Indian Cloth  
Cornshuck  
Cornshuck  
Cornshuck  
Appleface and Corncob

### Needlework

Mrs. Mary Bowers  
Mrs. Georgianne Robinson  
and Mrs. Genevieve Tomey  
Freedom Quilting Bee  
Mrs. Willard Watson

Florida  
Oklahoma  
Alabama  
No. Carolina

Seminole Patchwork  
Osage Ribbonwork  
Quilting  
Quilting

### Pottery

Mrs. Marie Chino  
Mr. and Mrs. Norman Miller

New Mexico  
Alabama

Acoma Indian  
Southern

### Miscellaneous

Mr. Norman Kennedy  
Mrs. Golda Porter  
Mr. Taft Greer  
Mrs. Elsie Trivett  
Mrs. Ambrose Roanhorse  
Mr. Ambrose Roanhorse  
Mr. Lou Seshier  
Mr. Victor Coochwyte  
Mr. Harry Belone

Massachusetts  
No. Carolina  
Tennessee  
No. Carolina  
Arizona  
Arizona  
Pennsylvania  
Arizona  
Arizona

Carder, Spinner,  
Weaver  
Spinner  
Weaver  
Rug Hookers  
Navajo Rug Weaver  
Silversmith  
Model Boat Builder  
Hopi Silversmith  
Navajo Sandpainter

# MUSICIANS

First Maryland Regiment Fife and Drum Corps	Maryland	Martial Music
Dejan's Olympia Brass Band	Louisiana	Marching Jazz Band
Clark Kessenger	W. Virginia	Mountain Fiddler
Scottish Pipe Band	Washington, D. C.	Highland Marching Music
Wade Ward and Buck Mt. Band	Virginia	Mountain Banjo Picker and String Band
Ed Young and Family	Mississippi	Afro-American Fife and Drum
Bessie Jones and the Sea Island Singers and Moving Star Hall Singers	Georgia S. Carolina	Shouts, Jubilees, Spirituals, Ring Games
Yomo Toro Band	New York	Puerto Rican Music
Billie & DeDe Pierce and Preservation Hall Band	Louisiana	New Orleans Jazz
Jimmy Driftwood	Arkansas	Ozark Ballad Singer
Mr. & Mrs. John Papakee	Iowa	Mesquakie Indian Music
Almeda Riddle	Arkansas	Ozark Ballad Singer
Vinice Lejeune Group	Louisiana	Cajun Band
John Jackson	Virginia	Songster, Blues Guitarist
Libba Cotton	Washington, D. C.	Country Songs Guitar
Baca Family Band	Texas	Czech-American Polka Band featuring Hammer Dulcimer
Norman Kennedy	Massachusetts	Scots Ballad Singer
McGee Brothers and Sid Harkreader	Tennessee	Southern String Music
Glenn Ohrlin	Arkansas	Cowboy Singer
Young People's Chorus from Scripture Church of Christ	Virginia	Virginia Gospel



#### DANCE GROUPS

Blue Ridge Mountain Dancers	No. Carolina Mountain Clog Dancing
St. Andrews Society Group	Washington, D. C. Scottish Dancing
Glinka Dancers	New Jersey Russian Dance Group
McNeff Dancers	New York Irish Dancers with Ceilidh Band
Chinese Lion Group	Washington, D. C. New Year's Pantomime
Mr. & Mrs. Jochim Koyuk	Alaska King Island Eskimo
Los Gallegos d'Espana	New York Dance of Galicia

#### SQUARE DANCE CALLERS

Mr. Henry Paterick	Virginia
Mr. Maurice Flowers	Maryland



# Rustic Artisans Bring Folksy Air To Holiday on Mall

By HERMAN SCHADEN and JOHN SHERWOOD  
Star Staff Writers

## THE SUNDAY STAR

Washington, D. C., July 2, 1967

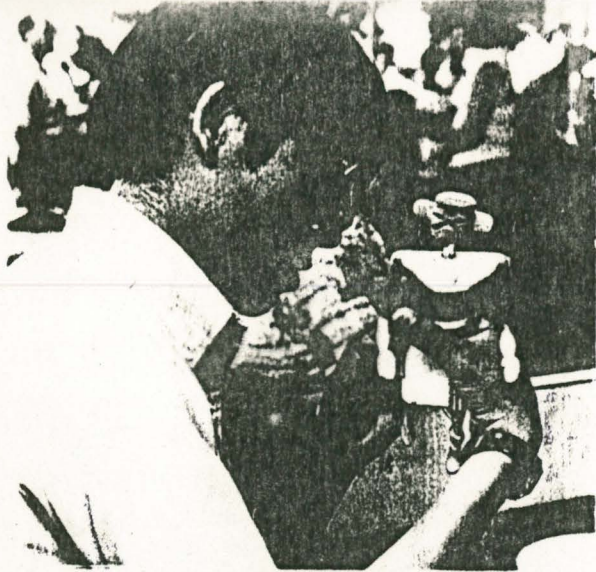
All kinds of music was heard on the Mall yesterday. Edd and Nettie Presnell performed on their homemade dulcimer. The Dejan Olympia Brass Band from New Orleans strutted on the Mall.

One of the most unusual artists was Bea Hensley of Spruce Pine, N.C., a wrought iron worker who was "born to hammer."

Besides designing heroic andirons, fire sets and screens, Hensley has to be the world's greatest anvil virtuoso. With hammer and a metal strip, he hammers out his own rhythmic tune.





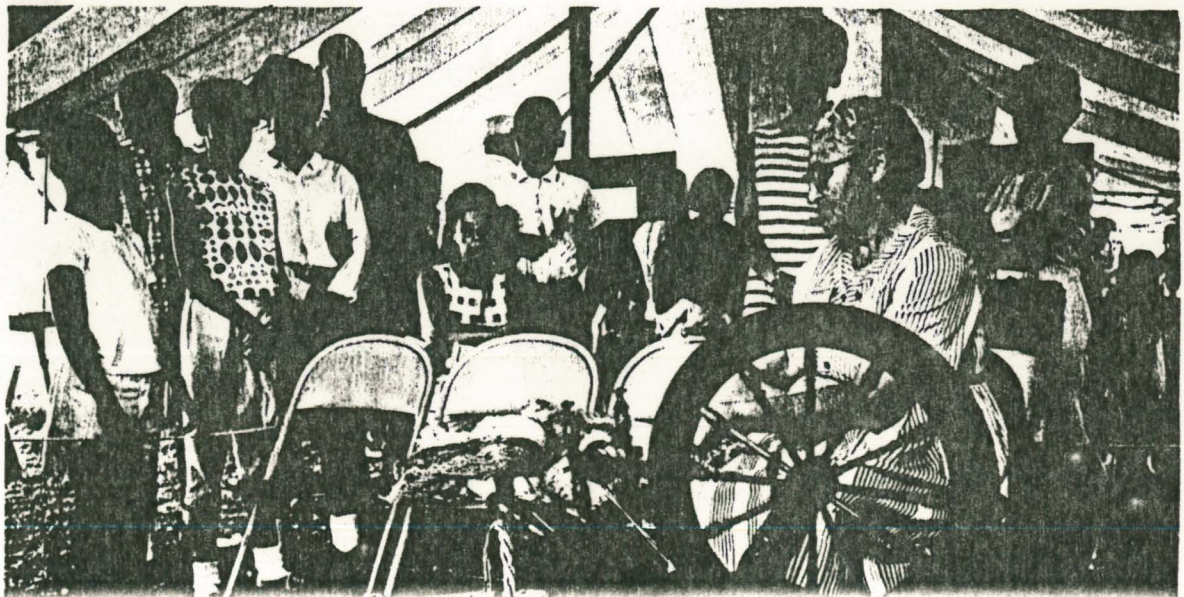


# The Washington Post

SUNDAY, JULY 2, 1967

By Paul Richard  
Washington Post Staff Writer

I was impressed with the vitality and variety of the work on exhibit. Put together, these hand-crafted objects show that American folk craft is very much alive: something to enjoy and to take note of. It will be excellent if, as hoped, this Washington Festival becomes a regular annual event.





Exerpts from letters received by the Office of the Secretary following the Festival:

"Last night I attended one of the most exciting and rewarding performances I have ever seen. The presentation of American folk song and dance afforded by the American Folklife Festival is one of simply unparalleled excellence. This Festival fills a much needed gap and is an important contribution to the cultural life of the city and the Nation."

William J. Lynch  
Washington, D. C.

"My children had a grand time at both events and will remember them long after they have forgotten trips to the galleries, which, however excellent, are silent and motionless."

Norman I. Gelman  
Silver Spring, Md.



"May I express our thanks to you, the Smithsonian Institution, and our deep appreciation for all the pleasure you gave to us in these last four days of the American Folklife Festival. I know how many others feel the same emotion, the sense of pride and pleasure, of warmth and sentiment that the sights and sounds of the days and evenings on the Mall brought to us."

Commander S. Tanner  
Falls Church, Virginia





United States  
of America

# Congressional Record

PROCEEDINGS AND DEBATES OF THE 90<sup>th</sup> CONGRESS, FIRST SESSION

Mr. BARTLETT. Mr. President,

I join in commending the Smithsonian and those who participated in the first of what I hope will be an annual event. In this day and age of constant technological advancement and restructuring of society, it is well to remember the antecedents from which this all springs and on which it is founded. The astronomer who discovers a new galaxy is in debt to the astrologists who for thousands of years have been gazing at stars, and the scientist who invents a new compound owes his success to a great degree to those who searched before him.

Likewise, our society today is the outcome of the different forces and different people which make up our past. That is why the study of history is so important, not just as an academic exercise, but as a guide to an understanding of the present and as a roadmap to the future.

These searchers and preservers of the past are no less worthy of our praise than the researchers into the unknown of the future.

Sen. E. L. Bartlett, D-Alaska  
August 18, 1967, p. S11822

## IN PRAISE OF THE SMITHSONIAN JULY FOURTH FOLK FESTIVAL

Mr. REES. Mr. Speaker, during the Fourth of July festivities something unique in Washington history occurred on the Capitol Mall. For the first time, thousands of people, over 430,000, experienced a live museum which exhibited the art of American folklife—and they loved every toe-tapping minute. From July 1 to July 4 visitors to the Mall were exposed to almost all segments of American folklife.

In this day of the frug and jerk Americans need to be shown what their own culture has produced and continues to produce.

My family and I found the entire festival both enlightening and educational, and I hope to see it again next year when we may have an even bigger and better all-American Fourth of July Festival.

Rep. Thomas M. Rees, D-California  
July 20, 1967, p. H9160



# The Sunday Star

By HERMAN SCHADEN  
Star Staff Writer

August 6, 1967

By show business standards, this was instant success. The only inference to be drawn was that Americans indeed are interested in the preservation of their grass-root culture and the national capital is where it should be displayed and celebrated.

Sen. Thomas J. McIntyre, D-N. H., spoke glowingly of the festival:

"The Smithsonian is becoming much more than a repository for old artifacts. The exhibits are coming out of the display cases and the men and women directing the institution are showing us that a museum can be vital and creative. Just the fact that the Smithsonian was able to attract more than 430,000 people on a hot July weekend is proof enough of the success of the venture."

Why hadn't it been done before? And now that it has begun, how can it help but grow into an annual event of national proportions?





SMITHSONIAN INSTITUTION

S. Dillon Ripley, Secretary

DIVISION OF PERFORMING ARTS

James R. Morris

Director

Ralph Rinzler

Applied Folklore Consultant  
Festival Artistic Director

Marian A. Hope  
Project Assistant