1974 festival of american folklife

SMITHSONIAN INSTITUTION
NATIONAL PARK SERVICE

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Foreword

The Festival of American Folklife is a living laboratory of American culture offering curricula appropriate to the study of man. The 1974 participants number 700 and represent 15 Indian tribes, nine participating organizations and unions, eight foreign nations and the State of Mississippi.

The Festival was prepared by more than 30 scholars, specialists and field researchers who have attempted to define who comprises America and, wherever possible, to establish connections with roots and traditions. In order to insure that the Festival is carefully planned in accordance with the current knowledge of scholars in the various fields of folklore, history, sociology, anthropology, labor studies, ethnology, ethnomusicology, and dance, the services of several distinguished panels were secured. These panels laid down certain general principles, formulated in accordance with the findings of modern scholarship.

The selection of the participants is a matter of field research. What is current and urban and vital is sought, working against stereotypes of rural, regional, working, ethnic and Native American groups. Participants have been selected by field researchers traveling thousands of miles, interviewing thousands of candidates. We have tried to present the most skillful craftsmen, the most vital musicians, the most articulate spokesmen. Not the commercially successful, nor the carefully choreographed, but those recognized in the field as being passionately true to their origins.

We have had as resources the staff of the Smithsonian Institution, the American Folklore Society, the folklore departments of various universities, the Bureau of Indian Affairs, the Education Office of the AFL-CIO, USIA, the Department of State, the Department of Agriculture, the National Park Service and the American Revolution Bicentennial Administration. It is impossible to thank all who have helped in the cooperative project, but we are grateful and indebted to them all.

James R. Morris
Director, Division of Performing Arts

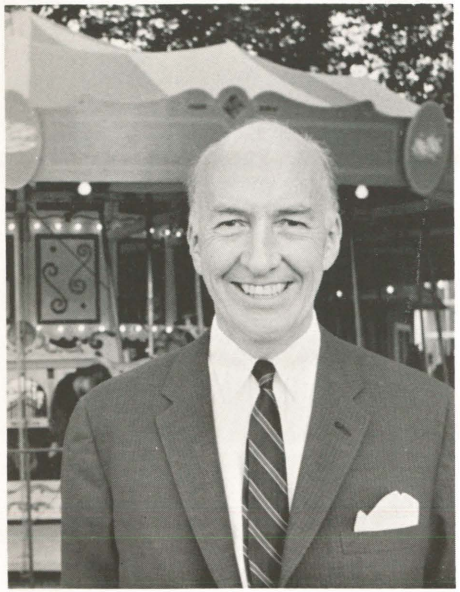
Ralph Rinzler
Director, Festival of American Folklife

Cover photo: *The Tribute to Tamburashi at the 1973 Festival of American Folklife marked the first participation by a foreign government, Yugoslavia, in the Old Ways in the New World area of the Festival. This year eight foreign governments are participating, by 1976, about 50 are expected to take part in the Bicentennial Festival. Photo by Susan Erskine/Lightworks.*

Contents

Text pages of the program are printed on 60% reclaimed fibers.

Moving Towards the Bicentennial



No one any longer believes that America is the great melting pot. Ethnicity is the word. We now know that we are not all one, that our diverse origins and backgrounds persist in spite of the best efforts of educators and "Dick and Jane" readers.

This is simply the formal recognition of what has been for some time an unconscious, largely unvoiced assumption: that people remain different, and that our civilization is a pluralistic one. From July 3 through 14 the Smithsonian will celebrate this realization with its eighth consecutive Festival of American Folklife. Begun in 1967 as an effort to remind industrialized urban citizens of the persistence of crafts and the making of things—"taking the instruments out of their glass cases in the museums on the Mall, and showing out of doors, how they are made and how they are played," as we thought of it originally—we have steadily widened its scope.

With the collaboration of the National Park Service, we have been able to extend our efforts from a few days to nearly two weeks, and have moved westward to the reflecting pool between the Washington Monument and the Lincoln Memorial. The vastness of our audience and the numbers of our participants seem to demand a larger stage. By the time of the Bicentennial we expect to entertain ten times as many visitors with a Festival lasting all summer long.

Our themes have been chosen with the Bicentennial in mind. First, as always, comes "Regional Americans," this year featuring the folklore and industries of Mississippi. A second theme of importance is that of the skills and lore of the American working man and woman, "Working Americans." Then there is "Old Ways in the New World." Eight nations from Scandinavia to Africa will demonstrate their folkways alongside American counterparts. And fourth, emphasis on native American cultural expressions is one of our special themes.

With music and dance, with ritual and tradition, with food and folklore, the Festival of American Folklife brings a tangible reminder of our diversity to all who come to Washington this July. As the barker says, "Hur-ry, Hur-ry, Hur-ry!"

S. Dillon Ripley
Secretary, Smithsonian Institution

The history of achievement in this country is a history of the men and women who, out of their daily toil, wove a unique pattern of living which has become our cherished heritage.

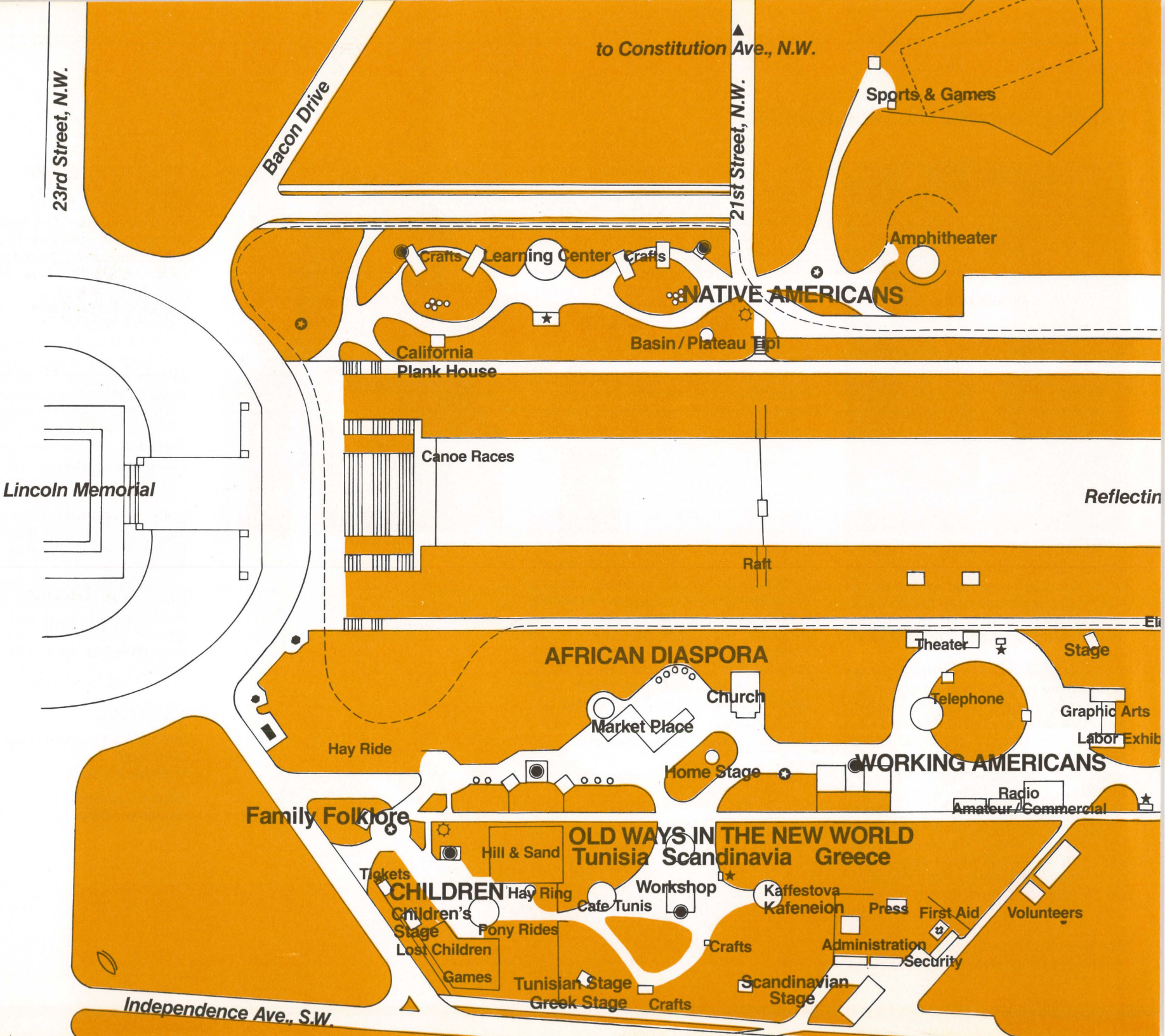
In its broadest sense, this is the theme expressed by the Festival of American Folklife. The National Park Service of the U. S. Department of the Interior is proud to be a partner with the Smithsonian Institution in bringing to the Mall folk performances and craftsmen and folklife expertise of the highest quality to be found in the country.

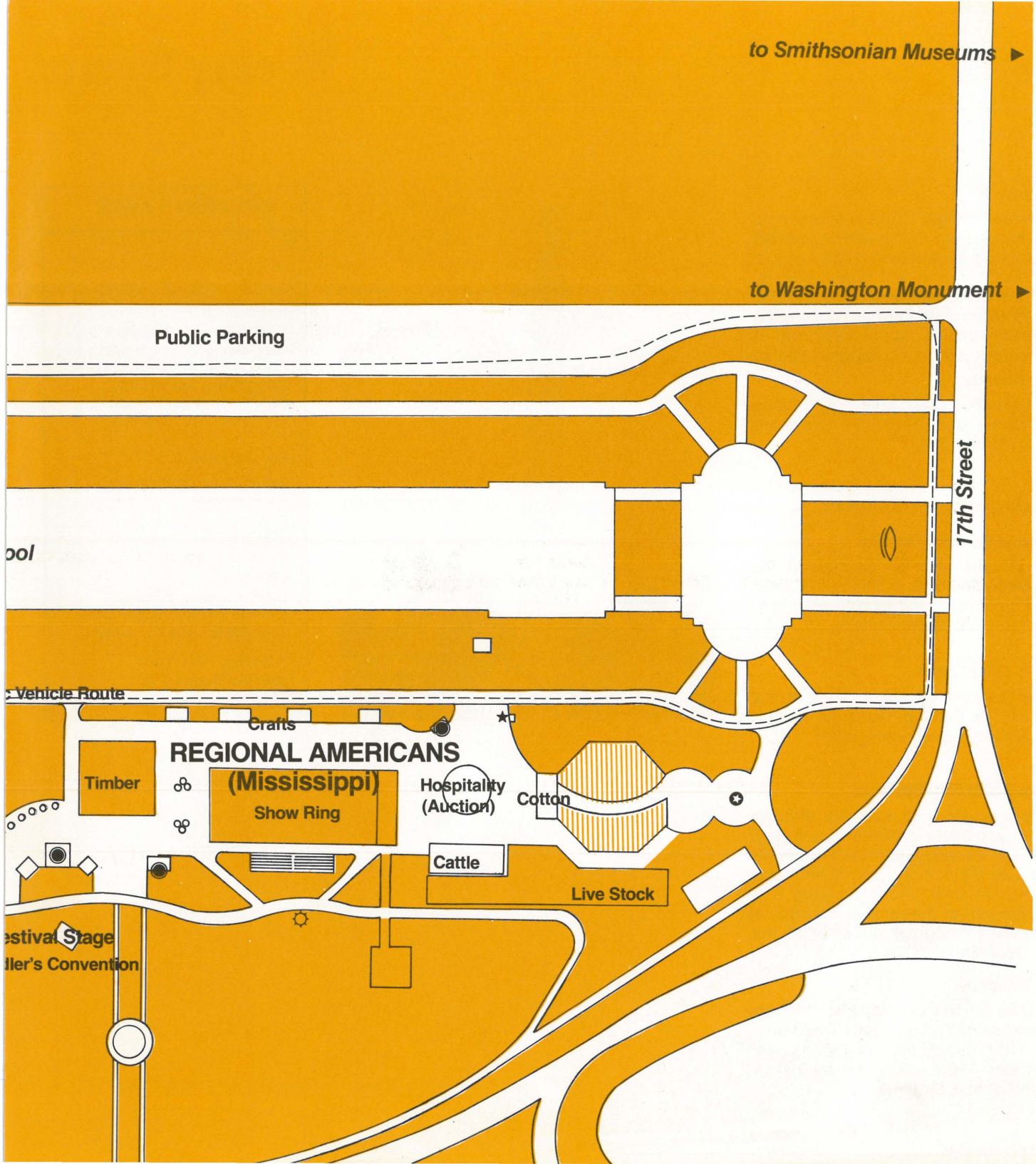
The 298 separate parklands which make up the National Park System today represent a huge repository of natural, historic and cultural resources at the disposal of Festival planners. Some of the participants in this year's program, from the featured State of Mississippi, are associated with the Park Service's Living History Program at Natchez Trace Parkway.

The Department of the Interior welcomes the opportunity to expand its involvement in past and contemporary folklife studies, to create living presentations in proper environmental contexts, and to further interest in "Living History" program in parks throughout the country.

We look forward to 1976 when the Festival of American Folklife will play a prominent role in the celebration of this nation's 200th birthday.

Rogers C. B. Morton
Secretary, Department of Interior


to Constitution Ave., N.W.
23rd Street, N.W.
Bacon Drive
21st Street, N.W.
Sports & Games
Amphitheater
Crafts
Learning Center
Crafts
NATIVE AMERICANS
California
Plank House
Basin / Plateau Tipi
Canoe Races
Lincoln Memorial
Reflectin
Raft
AFRICAN DIASPORA
Theater
Stage
Church
Telephone
Graphic Arts
Market Place
Labor Exhib
Hay Ride
WORKING AMERICANS
Home Stage
Radio
Amateur / Commercial
Family Folklore
OLD WAYS IN THE NEW WORLD
Tunisia Scandinavia Greece
Hill & Sand
Tickets
CHILDREN
Hay Ring
Workshop
Kaffestova
Kafeneion
Cafe Tunis
Press
First Aid
Volunteers
Children's
Stage
Pony Rides
Lost Children
Crafts
Administration
Security
Games
Tunisian Stage
Greek Stage
Crafts
Scandinavian
Stage
Independence Ave., S.W.



1974 festival of american folklife

Featured Presentations

July 3-7
Mississippi
Tunisia
Scandanavia

July 10-14
Greece

- **Food Service**
- **Information**
  Programs & Newspaper
- **Rest Rooms**
- **Sales**
- **Electric Vehicle Route**

General Information

General Information about the Festival of American Folklife may be obtained at Information kiosks throughout the Festival grounds. Further information may be obtained by calling the Division of Performing Arts, Smithsonian Institution, 381-6525.

Hours

The Festival is open daily 11 a.m. to 5 p.m., July 3 through 7 and July 10 through 14. Special music programs are offered nightly 6:30 to 8 p.m. except July 4. On July 8 and 9, Festival Changeover days, Concerts will be the only activity on the Main Concert Stage, from 11 a.m. to 7 p.m.

Crafts Demonstrations

Crafts demonstrations are held daily 11 a.m. to 5 p.m. in the Mississippi area July 3 through 7, in the Native Americans area July 3 through 7 and 10 through 14, and in Old Ways in the New World, July 3 through 7 and 10 through 14.

Special Transportation

Electric vehicular transportation will be available for use by elderly and handicapped people from the Parking Lot to the site and along a fixed route of the Festival. Check with route maps at Information kiosks.

Public Parking

Parking is available along Constitution Avenue on the former site of the Navy Tempo Buildings, in near-by West Potomac Park and at the Tidal Basin.

Press

Visiting members of the Press or other media are invited to register at the Festival Press Tent, in the Administration Compound along Independence Avenue.

First Aid

The American Red Cross is operating a First Aid Station in the Administration compound near Independence Avenue. Information kiosks will direct visitors. The nearest Emergency Hospital facility is located at George Washington University Hospital, six blocks north of the Festival site at Washington Circle.

Rest Rooms

Facilities are located adjacent to Native Americans area, Regional Americans and Children's Area.

Pets

No pets please on the grounds.

Lost and Found Articles

Lost articles may be claimed at the Administration tent at the end of each day. Found articles may be turned in to any of the Information kiosks.

Public Telephones

Public telephones are located at the foot of the Lincoln Memorial (southwest side of the reflecting pool).

Camera and Film Services

Photo Assistance is available through Information Kiosk #1 from 11 a.m. to 5 p.m. daily. Exposure information, assistance with film loading and minor camera maintenance, motion picture settings are part of the service, courtesy of the Naval Photographic Center of the U. S. Department of the Navy.

Lost Children

Facilities for the care of lost children are maintained in the new Children's Area, The coordinator in charge will assist you. There will be no paging on Public Address Systems.

Weekly Events,

CHILDREN'S AREA

Game Ring:

Hide and Seek, Tag, Kick the Can, Mother May I, Simon Says, Keep Away, Dodge Ball, Jump Jump Rope, Jacks, Hop Scotch, Come and teach the games you play, too.

Hill and Sand:

Sand Castle Building and Earth Works.

Crafts Area:

Children's folk crafts and small games:

Table Football, Quilting, Booklet Binding, Paper Dolls, Snowflakes, and Doll Chains

Hay Ring, Pony Rides, and Hay Wagon Rides

July 3-7

c = concert; d = discussion; w = workshop

	OLD WAYS IN THE NEW WORLD			NATIVE AMERICANS	
	WORKSHOP	KAFFESTOVA	AFRICAN DIASPORA HOME STAGE	CALIFORNIA PLANK HOUSE	BASIN/PLATEAU TIPI
11:00			w. Children's Games Ghanaian group Trinidad and Tobago Group Washington, D.C. group	w. California Indian Crafts	w. Basin Dance outfits
11:30		c. Swedish folk music			
12:00		c. Scandinavian immigrant music		d. Crafts Workshop	c. Basin Dances
12:30	w. Tunisian dance movements and costumes				
1:00	w. Finnish kantele music	c. Norwegian langeleik music		d. California Tribal Dance Outfits	w. Basin/Plateau Crafts
1:30	w. Norwegian langeleik music	c. Norwegian folksong			
2:00	Fiddlers' Procession	Fiddlers' Procession		d. Tribal Dances	w. Basin Plateau Crafts
2:30	w. Finnish and Norwegian costumes	c. Scandinavian immigrant music	w. Smaller Things (song and instrument demonstrations)		
3:00	w. Swedish fiddle music			c. Traditional songs	w., d. Plateau Dance Outfits
3:30	w. Double action and single action accordion music	c. Finnish kantele music			
4:00	w. Norwegian fiddle music	c. American Swedish fiddle music		w. Craft Workshops	c. Plateau Dances
4:30	w. Pastoral instruments, Swedish and Norwegian	c. Finnish folk song			

July 5—No workshops are scheduled.

5:00-6:00 every day except Friday, July 5—Oldtime dancing in the Kaffestova area

July 3

c = concert; d = discussion; w = workshop

	CHILDREN	OLD WAYS IN THE NEW WORLD			
		SCANDINAVIANS	TUNISIANS	AFRICAN DIASPORA CHURCH	AFRICAN DIASPORA MARKETPLACE
11:00	Singalong: Jim Garland, Sara Gunning, Jim Ringer, Bruce Phillips	c. Norwegian Folk Music and Dance	c. Ma'luf by Musicians from Tunis and Montreal		Street Sounds: Sonny Diggs, Walter M. Kelly, Flora Molton, The Rising Star Fife and Drum Band, Trinidad Steel Band, Nigerian Percussion Group
11:30			c. Music and Dance from Qarqannah		
12:00		c. Swedish Folk Music	c. Sulamiyyah: Islamic Devotional Chants	w. Black Sacred Music Nigerian Troupe Trinidad and Tobago Troupe U.S. Black Church Music	
12:30			c., d. Old-style Narrative Songs by Salem Boudhina		
1:00	Games: Bessie Jones & Brightwood Students	w. Finnish Folk Dance	c. Rags sha'bi: Women's Folk Dances		
1:30		c. Finnish Folk Music			
2:00	Varazdin Youth Ensemble from Croatia, Yugoslavia	Fiddlers' Procession	c. Music and Dance from Qarqannah		
2:30	Folk Swap with Lafayette Playground Campers	w. Swedish Dance	c., w. Sulamiyyah Devotional Chants		w. Nigerian Dance Demonstration
3:00		c. Norwegian Folk Music and Dance	w. Narrative Singing Styles	w. Songsinging Workshop Trinidad and Tobago	
3:30	Dress up for parade & Stomp Dance, Square Dance: Chunk Bentley		c. Review of Tunisian Musical Traditions		w. Late in the Evening: Houston Stackhouse, Lefty Diaz and Shock Treatment, Trinidad Calypso Group, Nigerian Ju Ju Band
4:00		c. Finnish Folk Music			
4:30		w. Finnish Folk Dance			

For other Children's Area activities see page 6.

Tunisian foods and beverages will be on sale in Café Tunis from 11:00-5:00. Musical programs and workshops in Café Tunis begin at 3:00 every day July 3-7

See page 7

See page 7

c = concert; d = discussion; w = workshop

REGIONAL AMERICANS	FESTIVAL STAGE	WORKING AMERICANS	NATIVE AMERICANS		
MISSISSIPPI			LEARNING CENTER	SPORTS & GAMES	
c. Sam Chatmon	c. Sacred Offering	w. Hazel Dickens & Bessie Jones—Songs of Family & Community	w. Introduction to the Learning Center	d. Introduction to Native Sports and Games	11:00 11:30
w. Fiddle Styles: Home Fiddling		d. Occupational Lore—Cable Splicers	w. Hoopa Language	w. Eskimo Olympics	12:00 12:30
w. Blues Guitar Styles	c. Lebanese Music				
	Fiddlers' Concert and Square Dance	w. The Labor Movement—Music in Organizing	w. The Indian Stereotype	w. Stickball Sticks	1:00 1:30
w. Homemade Music Makers; Fifes and Flutes		w. Music as Communication—Learning How	w. Language	w. Stickball Game	2:00 2:30
c. Songs of Jimmie Rodgers	Cakewalk	c. Hazel Dickens	w. Women in the Indian Community	w. Bow Making	3:00 3:30
	w. Bones and Quills	d. On the Job—Finding Work			
c. Leake County String Band	c. Duck Hill Billies			w. Archery Events	4:00 4:30
		c. Hootenanny			

EVENING CONCERT
6:00-8:00 African Diaspora—National Statements—Nigeria, Trinidad & Tobago, United States

See page 7

See page 7

July 4

c = concert; d = discussion; w = workshop

	CHILDREN	OLD WAYS IN THE NEW WORLD			
		SCANDINAVIANS	TUNISIANS	AFRICAN DIASPORA CHURCH	AFRICAN DIASPORA MARKETPLACE
11:00	Music, Dances, & Songs from Mississippi	c. Norwegian Folk Music and Dance	c. Ma'luf by Musicians from Tunis and Montreal		Street Sounds
11:30			c. Music and Dance from Qarqannah	w. Black Sacred Music	
12:00		c. Swedish Folk Music	c. Sulamiyyah: Islamic Devotional Chants		
12:30			c., d. Old-style Narrative Songs by Salem Boudhina		
1:00	Games: Bessie Jones & Brightwood Students	w. Finnish Folk Dance	c. Raqs Sha'bi: Women's Folk Dances		
1:30		c. Finnish Folk Music			
2:00		Fiddlers' Procession	c. Music and Dance from Qarqannah		
2:30	Folk Swap	w. Swedish Dance	c., w. Sulamiyyah Devotional Chants		w. Trinidad and Tobago Dance Demonstration
3:00		c. Norwegian Folk Music and Dance	w. Narrative Singing Styles	w. Songsinging Workshop U.S. Spirituals	
3:30	Dress up for parade & Stomp Dance		c. Review of Tunisian Musical Traditions		w. Late in the Evening—Black Nite-Life Music
4:00	Square Dance: Chunk Bentley	c. Finnish Folk Music			
4:30		w. Finnish Folk Dance			
	See page 6	See page 7	See page 7 Tunisian foods and beverages will be on sale in Café Tunis from 11:00-5:00. Musical programs and workshops in Café Tunis begin at 3:00 every day July 3-7	See page 7	See page 7 5:00 Jump-up Jam Session

c = concert; d = discussion; w = workshop

REGIONAL AMERICANS	FESTIVAL STAGE	WORKING AMERICANS	NATIVE AMERICANS		
MISSISSIPPI			LEARNING CENTER	SPORTS & GAMES	
w. Hickman Brothers	c. Houston Stackhouse	c. Hootenanny	w. Indian Women: Past and Present	w. Archery Events	11:00
					11:30
w. Fiddle Styles: Country Dance Fiddling	c. Sacred Offering		w. Non Verbal Communications	w. Eskimo Olympics	12:00
					12:30
w. Harmonica Styles	Fiddlers' Concert and Square Dance	d. The Labor Movement—Organizer's Lore	w. National Indian Women's Association	w. Hand Game	1:00
					1:30
w. Homemade Music Makers: Quills		w. Music as Communication—Songmaking	w. Ute Language	d. Pueblo Cross Counrty	2:00
					2:30
c. Songs of Robert Johnson	Cakewalk	c. Jim Garland	w. Indians in the Military	w. Stickball Game	3:00
	c. Fife and Drum	d. On the Job—Beginning to Work			3:30
w. Lebanese Music	c. Sam Chatmon		w. California Language Class	w. California Stick Game	4:00
		c. Songs About Music			4:30

EVENING CONCERT
6:00-8:00—Mississippi Presentation

See page 7

See page 7

July 5

c = concert; d = discussion; w = workshop

	CHILDREN	OLD WAYS IN THE NEW WORLD			
		SCANDINAVIANS	TUNISIANS	AFRICAN DIASPORA CHURCH	AFRICAN DIASPORA MARKETPLACE
11:00	African Diaspora "Street Scene"	c. Norwegian Folk Music and Dance	c. Ma'luf by Musicians from Tunis and Montreal		w. Street Sounds
11:30			c. Music and Dance from Qarqannah		
12:00		c. Swedish Folk Music	c. Sulamiyyah: Islamic Devotional Chants	w. Black Sacred Music	
12:30			On July 5, there will be no concerts or workshops in the Tunisian area from 12:30 to 2:30.		
1:00	Games: Bessie Jones & Brightwood Students	w. Finnish Folk Dance			
1:30		c. Finnish Folk Music			
2:00		Fiddlers' Procession			
2:30	Folk Swap	w. Swedish Dance	c., w. Sulamiyyah Devotional Chants		w. African-American Dance Demonstration
3:00		c. Norwegian Folk Music and Dance	w. Narrative Singing Styles	w. Songsinging Workshop Nigeria	D.C. Black Repertory Dance Company
3:30	Dress up for parade & Stomp Dance		c. Review of Tunisian Musical Traditions		w. Late In The Evening— Black Nite-Life Music
4:00	Square Dance: Chunk Bentley	c. Finnish Folk Music			
4:30		w. Finnish Folk Dance			
	See page 6	See page 7 Evening Concert on Festival Stage.	See page 7 Tunisian foods and beverages will be on sale in Café Tunis from 11:00-5:00. Musical programs and workshops in Café Tunis begin at 3:00 every day July 3-7	See page 7	See page 7 6:00 c. Drums and Drummers

c = concert; d = discussion; w = workshop

REGIONAL AMERICANS	FESTIVAL STAGE	WORKING AMERICANS	NATIVE AMERICANS		
MISSISSIPPI			LEARNING CENTER	SPORTS & GAMES	
c. Hoyt Ming and the Pep-Steppers	c. Fife and Drums	c. Jim Garland & Sarah Gunning	w. Indian Women	w. Creek Stickball Game	11:00
	w. Sacred Music and Secular Music				11:30
w. Fiddle Styles: Show Fiddling		d. Occupational Lore—Telephone Operators	w. The Indian Press	w. Archery Events	12:00
					12:30
w. French Fiddling	Fiddlers' Concert and Square Dance	w. The Labor Movement—Heroes, Heroines, Scabs & Skunks	w. The Indian Stereotype, Part II	w. Eskimo Olympics	1:00
					1:30
w. Homemade Music Makers: One String		w. Music as Communication—Performance Contexts	w. Non Verbal Communications	w. Hand Game	2:00
					2:30
c. Songs of Jimmie Rodgers	Cakewalk	c. Joe Glazer	w. Indian Professionals	w. Pueblo Cross Country Races	3:00
	c. Blues String Band	d. On the Job—Work Stresses & Conditions			3:30
c. Rosin Burnin' continues till 6 pm			w. Language Workshop	w. Hoop and Spear Game	4:00
	c. Lebanese Music	c. Jim Ringer			4:30

EVENING CONCERT
6:00-8:00—Finnish, Norwegian, & Swedish Music & Dance

See page 7

AMPHITHEATER
7:00-9:00—California Indian Dances

See page 7

July 6

c = concert; d = discussion; w = workshop

	CHILDREN	OLD WAYS IN THE NEW WORLD			
		SCANDINAVIANS	TUNISIANS	AFRICAN DIASPORA CHURCH	AFRICAN DIASPORA MARKETPLACE
11:00	Scandinavian Songs and Dances	c. Norwegian Folk Music and Dance	c. Ma'luf by Musicians from Tunis and Montreal	Carnival Preparations	w. Carnival Preparations
11:30			c. Music and Dance from Qarqannah		
12:00		c. Swedish Folk Music	c. Sulamiyyah: Islamic Devotional Chants		
12:30			c., d. Old-Style Narrative Songs by Salem Boudhina		
1:00	Games: Bessie Jones & Brightwood Students	w. Finnish Folk Dance	c. Raqs Sha'bi: Women's Folk Dances		
1:30		c. Finnish Folk Music		Carnival Parade	Carnival Parade
2:00		Fiddlers' Procession	c. Music and Dance From Qarqannah		
2:30	Folk Swap	Swedish Dance	c., w. Sulamiyyah Devotional Chants		
3:00		c. Norwegian Folk Music and Dance	w. Narrative Singing Styles		
3:30	Dress up for Parade & Stomp Dance		c. Review of Tunisian Musical Traditions		
4:00	Square Dance: Chunk Bentley	c. Finnish Folk Music			
4:30		w. Finnish Folk Dance		c. Carnival Parade Concert	c. Carnival Parade Concert

See page 6

See page 7

See page 7

Tunisian foods and beverages will be on sale in Café Tunis from 11:00-5:00. Musical programs and workshops in Café Tunis begin at 3:00 every day July 3-7

See page 7

See page 7

c = concert; d = discussion; w = workshop

REGIONAL AMERICANS	FESTIVAL STAGE	WORKING AMERICANS	NATIVE AMERICANS		
MISSISSIPPI			LEARNING CENTER	SPORTS & GAMES	
c. Joe Townsend c. Rev. Leon Pinson	Workshop on Fiddle Styles and Fiddlers' Convention (registration for Fiddlers' Contest)	c. Hootenanny	w. Women Athletes	w. Creek Stickball Game	11:00 11:30
c. Lebanese Music		d. Occupational Lore—Commercial Radio	w. Bilingual Education	w. Hand Game	12:00 12:30
w. Blues Guitar Styles		d. The Labor Movement—Organizer's Lore		w. Eskimo Olympics	1:00 1:30
w. Homemade Music Makers: Sticks and Bones	Fiddlers' Contest	w. Music as Communication—Phonographs & Recording	w. Indian Writers	w. Archery Events	2:00 2:30
c. Songs of Tommy Johnson		c. Mary McCaslin	w. Language Workshop	w. Pueblo Cross Country Races	3:00 3:30
c. Saturday Night Frolic continues till 6 pm		d. On the Job—Friendly Wars		w. California Stick Game	4:00 4:30
		c. Songs About Radio			

EVENING CONCERT
6:00-8:00—Awards and Judging for Fiddlers' Contest, and Square Dance

See page 7
AMPHITHEATER
7:00-9:00—American Indian Society of D.C.

See page 7

July 7

c = concert; d = discussion; w = workshop

	CHILDREN	OLD WAYS IN THE NEW WORLD			
		SCANDINAVIANS	TUNISIANS	AFRICAN DIASPORA CHURCH	AFRICAN DIASPORA MARKETPLACE
11:00	Tipi Raising, Indian Songs & Dances	c. Norwegian Folk Music and Dance	c. Ma'luf by Musicians from Tunis and Montreal	w. Black Religious Ceremonies Nigerian Ceremonies Trinidad and Tobago—Shango Ritual U.S. Black Communion Service	Craft Demonstrations and Food Sales
11:30			c. Music and Dance from Qarqannah		
12:00		c. Swedish Folk Music	c. Sulamiyyah: Islamic Devotional Chants		
12:30			c., d. Old-Style Narrative Songs by Salem Boudhina		
1:00	Games: Bessie Jones & Brightwood Students	w. Finnish Folk Dance	c. Raqs Sha'bi: Women's Folk Dances		
1:30		c. Finnish Folk Music			
2:00		Fiddlers' Procession	c. Music and Dance from Qarqannah		
2:30	Folk Swap	w. Swedish Dance	c., w. Sulamiyyah Devotional Chants		
3:00		c. Norwegian Folk Music and Dance	w. Narrative Singing Styles		
3:30	Dress up for Parade & Stomp Dance		c. Review of Tunisian Musical Traditions		
4:00	Square Dance: Chunk Bentley	c. Finnish Folk Music			
4:30		w. Finnish Folk Dance			
	See page 6	See page	See page 7 Tunisian foods and beverages will be on sale in Café Tunis from 11:00-5:00. Musical programs and workshops in Café Tunis begin at 3:00 at 3:00 every day July 3-7	See page 7 5:00 Black Sacred Music Concert	See page 7

REGIONAL AMERICANS	FESTIVAL STAGE	WORKING AMERICANS	NATIVE AMERICANS		
MISSISSIPPI			LEARNING CENTER	SPORTS & GAMES	
c. Sacred Offering	Sacred Music (all day) and dinner on the grounds	c. Hazel Dickens, Sarah Gunning, Jim Garland	w. California Language Workshop	w. Hand Game	11:00 11:30
w. Fiddle Styles: Competition Fiddling		d. Occupational Lore—Graphic Arts	w. Indians in Sports	w. Archery Events	12:00 12:30
w. Harmonica Styles		w. The Labor Movement—Music in Organizing	w. Nez Perce Language	w. Stick Ball Game	1:00 1:30
w. Homemade Music Makers: Broom Bass		w. Music as Communication—Radio	w. Reservations	w. California Stick Game	2:00 2:30
c. Songs of the Mississippi Sheiks		c. Songs About Telephones	w. Indians in Entertainment	w. Pueblo Cross Country Races	3:00 3:30
c. Old Time Pickin' Partners		d. On the Job—Superstitions, Rituals, & Customs	w. Men in the Community	w. Eskimo Olympics	4:00 4:30
		c. Jim Ringer			

See page 7
AMPHITHEATER
7:00-9:00—Basin and Plateau Dances

See page 7

July 8

Festival Stage
11:00 a.m. to 7 p.m.

Evolution of American Folk Music
concerts and workshops featuring

- Music of Mississippi
- Music of Trinidad and Tobago
- Key West Junkanoos

July 9

Festival Stage
11:00 a.m. to 7 p.m.

Evolution of American Folk Music
concerts and workshops featuring

- Music of Mississippi
- Music of Trinidad and Tobago
- Key West Junkanoos
- Cajun music of Louisiana
- Puerto Rican and Cuban music of New York

Weekly Events, July 10-14

c=concert; d=discussion; =workshop

CHILDREN'S AREA
Game Ring: Hide and Seek, Tag, Kick the Can, Mother May I, Simon Says, Keep Away, Dodge Ball, Jump Jump Rope, Jacks, Hop Scotch, Come and teach the games you play, too. **Hill and Sand:** Sand Castle Building and Earth Works. **Crafts Area:** Children's folk crafts and small games: Table Football, Quilting, Booklet Binding, Paper Dolls, Snowflakes, and Doll Chains Hay Ring, Pony Rides, and Hay Wagon Rides

	AFRICAN DIASPORA	NATIVE AMERICANS	
	HOME STAGE	CALIFORNIA PLANK HOUSE	BASIN/PLATEAU TIPI
11:00 11:30	w. Children Games Ghanaian Group Trinidad and Tobago Group Washington, D.C. Group	w. California Indian Crafts	w. Basin Dance outfits
12:00		d. Crafts Workshop	c. Basin Dances
12:30			
1:00		d. California Tribal Dance outfits	w. Basin/Plateau Crafts
1:30			
2:00		d. Tribal Dances	w. Basin Plateau Crafts
2:30	w. Smaller Things (song and instrument demonstrations)		
3:00		c. Traditional Songs	w., d. Plateau Dance Outfits
3:30			
4:00		w. Craft Workshops	c. Plateau Dances
4:30			

July 10

c = concert; d = discussion; w = workshop

	CHILDREN	OLD WAYS IN THE NEW WORLD			
		GREEK STAGE	GREEK KAFENEION	AFRICAN DIASPORA CHURCH	AFRICAN DIASPORA MARKETPLACE
11:00	Hispanic & Cajun Music	c. *Efxinos Pontos:* Pontic Music, Song and Dance from Asia Minor, Greece and America	w. *Tavli* Instruction		Street Sounds Sonny Diggs, Walter Kelly, Flora Molton, The Rising Star Fife and Drum Band, Key West Junkanoos, Trinidad and Tobago Troupe, Wulomei Group.
11:30					
12:00		w., d. Immigration, Emigration and Migration: Songs and Stories	w., d. Food: Form and Function. Daily Diet, Ritual Foods, Foods for Celebration and Healing	w. Black Sacred Music Ghanaian Troupe Trinidad and Tobago Troupe U.S. Black Church Music	
12:30					
1:00	Games: Bessie Jones, Janie Hunter, Watkins students	c. *Mantinades* of Olympos, Island of Karpathos. Songs and Dances by Communities from Greece and America	d. The *Kafeneion:* Public Stage of Community Life		
1:30			w., d. Close-ups: *Lyras,* Bagpipes, and flutes		
2:00		w., d. Comparisons: Traditional and Evolved Musical Forms, Greek Bagpipes and *Lyras,* Old and New World Lifestyles	w. *Tavli* Instruction c. Informal Music-Making		w. Black Dance Demonstration Wulomei-Ghana
2:30	Folk Swap				
3:00		c. Pontic Dance Presentation		w. Songsinging Session Ghanaian	w. Late In The Evening— Black Nitelife Music
3:30	Dress up for Parade & Stomp Dance	w. Pontic Dance Instruction			
4:00		Participatory Dance	w., d. Music for Celebration		
4:30					
	See page 19		5:00 Informal dance	See page 19	See page 19

c = concert; d = discussion; w = workshop

FESTIVAL STAGE	WORKING AMERICANS	NATIVE AMERICANS		
		LEARNING CENTER	SPORTS & GAMES	
EVOLUTION OF AMERICAN FOLK MUSIC Concerts and Workshops featuring: Cajun Music of Louisiana Puerto Rican Music and Cuban Music of New York	c. Nimrod Workman & Phyllis Boyens	w. Introduction to the Learning Center	d. Introduction to Native Sports and Games	11:00 11:30
	d. Occupational Lore—Graphic Arts	w. Hoopa Language	w. Eskimo Olympics	12:00 12:30
	w. The Labor Movement—Heroes, Heroines, Scabs & Skunks	w. The Indian Stereotype	w. Stickball Sticks	1:00 1:30
	w. Music as Communication—Learning How	w. Language	w. Stickball Game	2:00 2:30
	c. Bruce Phillips	w. Women in the Indian Community	w. Bow Making	3:00
	c. On the Job—Finding Work			3:30
			w. Archery Events	4:00
	c. Jim Garland			4:30

EVENING CONCERT
6:00-8:00—African Diaspora—National Statements—Nigeria, Trinidad & Tobago, United States

See page 19

See page 19

July 11

c = concert; d = discussion; w = workshop

	CHILDREN	OLD WAYS IN THE NEW WORLD			
		GREEK STAGE	GREEK KAFENEION	AFRICAN DIASPORA CHURCH	AFRICAN DIASPORA MARKETPLACE
11:00	Indian songs & dances, canoe carver, & tule boat maker	c. *Efxinos Pontos:* Pontic Music, Song and Dance from Asia Minor, Greece and America	w. *Tavli* Instruction		Street Sounds
11:30					
12:00		w., d. Immigration, Emigration and Migration: Songs and Stories	w., d. Food: Form and Function. Daily Diet, Ritual Foods, Foods for Celebration and Healing	w. Black Sacred Music	
12:30					
1:00	Games: Bessie Jones, Janie Hunter, Watkins students	c. *Mantinades* of Olympos, Island of Karpathos. Songs and Dances by Communities from Greece and America	d. The *Kafeneion:* Public Stage of Community Life		
1:30			w., d. Close-ups: *Lyras,* Bagpipes, and flutes		
2:00		w., d. Comparisons: Traditional and Evolved Musical Forms, Greek Bagpipes and *Lyras,* Old and New World Lifestyles	w. *Tavli* Instruction		w. Black Dance Demonstration Key West Junkanoos
2:30	Folk Swap		c. Informal Music-Making		
3:00		c. Pontic Dance Presentation		w. Songsinging Session U.S. Black	
3:30	Dress up for Parade & Stomp Dance	w. Pontic Dance Instruction			w. Late In the Evening—Black Nite-Life Music
4:00		Participatory Dance	w., d. Music for Celebration		
4:30					
	See page 19		5:00—Informal dance	See page 19	5:00—Jump-Up Jam Session See page 19

c = concert; d = discussion; w = workshop

FESTIVAL STAGE	WORKING AMERICANS	NATIVE AMERICANS		
		LEARNING CENTER	SPORTS & GAMES	
EVOLUTION OF AMERICAN FOLK MUSIC Concerts and Workshops featuring: Cajun Music of Louisiana Puerto Rican and Cuban Music of New York Chicano Music of Texas	c. Sarah Gunning & Jim Garland	w. Indian Women: Past and Present	w. Archery Events	11:00 11:30
	d. Occupational Lore—Theater	w. Non Verbal Communications	w. Eskimo Olympics	12:00 12:30
	w. The Labor Movement—Music in Organizing	w. National Indian Women's Association	w. Hand Game	1:00 1:30
	w. Music as Communication—Songmaking	w. Ute Language	d. Pueblo Cross Country	2:00 2:30
	c. Nimrod Workman	w. Indians in the Military	w. Stickball Game	3:00
	d. On the Job—Beginning to Work			3:30
		w. Californian Language Class	w. California Stick Game	4:00
	c. Jim Ringer			4:30

See page 19

AMPHITHEATER
7:00-9:00—Floyd Westerman, Paul Ortega, Phillip Cassadore Contemporary Indian Singers

See page 19

July 12

	CHILDREN	OLD WAYS IN THE NEW WORLD			
		GREEK STAGE	GREEK KAFENEION	AFRICAN DIASPORA CHURCH	AFRICAN DIASPORA MARKETPLACE
11:00	African Diaspora "Street Sounds"	c. *Efxinos Pontos:* Pontic Music, Song and Dance from Asia Minor, Greece and America	w. *Tavli* Instruction		Street Sounds
11:30					
12:00		w., d. Immigration, Emigration and Migration: Songs and Stories	w., d. Food: Form and Function. Daily Diet, Ritual Foods, Foods for Celebration and Healing	Black Sacred Music	
12:30					
1:00	Games: Bessie Jones, Janie Hunter, Watkins students	c. *Mantinades* of Olympos, Island of Karpathos. Songs and Dances by Communities from Greece and America	d. The *Kafeneion:* Public Stage of Community Life		
1:30			w., d. Close-ups: *Lyras,* Bagpipes, and flutes		
2:00		w., d. Comparisons: Traditional and Evolved Musical Forms, Greek Bagpipes and *Lyras,* Old and New World Lifestyles	w. *Tavli* Instruction		w. Black Jazz Demonstration Evolution of Black Jazz—Leonard Goines Quintet
2:30	Folk Swap with Canterbury School students		c. Informal Music-Making		
3:00		Olympic *Glendi* (community celebration)		w. Songsinging Session Trinidad and Tobago	
3:30	Dress up for Parade & Stomp Dance				w. Late In The Evening—Black Life Nite-Life Music
4:00			w., d. Music for Celebration		
4:30					

See page 19

5:00—Informal dance

See page 19

See page 19
6:00—c. Drums and Drummers

c = concert; d = discussion; w = workshop

FESTIVAL STAGE	WORKING AMERICANS	NATIVE AMERICANS		
		LEARNING CENTER	SPORTS & GAMES	
EVOLUTION OF AMERICAN FOLK MUSIC Concerts and Workshops featuring: Cajun Music of Louisiana Chicano Music of Texas Western Swing of Oklahoma Country Music	c. Hootenanny	w. Indian Women	w. Creek Stickball Game	11:00 11:30
		w. The Indian Press	w. Archery Events	12:00 12:30
	w. The Labor Movement—Organizer's Lore	w. The Indian Stereotype, Part II	w. Eskimo Olympics	1:00 1:30
	w. Music as Communication—Performance Contexts	w. Non Verbal Communications	w. Hand Game	2:00 2:30
	c. Sarah Gunning	w. Indian Professionals	w. Pueblo Cross Country Races	3:00 3:30
	d. On the Job—Work Stresses & Conditions			
		w. Language Workshop	w. Hoop and Spear Game	4:00 4:30
	c. Songs About Music			
6:00-8:00—Working Americans Hootenanny	Evening Concert on Festival Stage	See page 19 AMPHITHEATER 7:00-9:00—California Indian Dances	See page 19	

July 13

c = concert; d = discussion; = workshop

	CHILDREN	OLD WAYS IN THE NEW WORLD			
		GREEK STAGE	GREEK KAFENEION	AFRICAN DIASPORA CHURCH	AFRICAN DIASPORA MARKETPLACE
11:00	Greek songs & dances	c. *Efxinos Pontos:* Pontic Music, Song and Dance from Asia Minor, Greece and America	w. *Tavli* Instruction	Carnival Preparations	Carnival Preparations
11:30					
12:00		w., d. Immigration, Emigration and Migration: Songs and Stories	w., d. Food: Form and Function. Daily Diet, Ritual Foods, Foods for Celebration and Healing		
12:30					
1:00	Games: Bessie Jones, Janie Hunter, Watkins students	c. *Mantinades* of Olympos, Island of Karpathos, Songs and Dances by Communities from Greece and America	d. The *Kafeneion:* Public Stage of Community Life		
1:30			w., d. Close-ups: *Lyras,* Bagpipes, and flutes	Carnival Parade	Carnival Parade
2:00		w., d. Comparisons: Traditional and Evolved Musical Forms, Greek Bagpipes and *Lyras,* Old and New World Lifestyles	w. *Tavli* Instruction		
2:30	Folk Swap		c. Informal Music Making		
3:00		c. Pontic Dance Presentation			
3:30	Dress up for Parade & Stomp Dance	w. Pontic Dance Instruction			
4:00		Participatory Dance	w., d. Music for Celebration		
4:30				c. Carnival Parade Concert	Carnival Parade Concert
	See page 19	Evening Concert on Festival Stage		See page 19	See Page 19

c = concert; d = discussion; w = workshop

FESTIVAL STAGE	WORKING AMERICANS	NATIVE AMERICANS		
		LEARNING CENTER	SPORTS & GAMES	
EVOLUTION OF AMERICAN FOLK MUSIC Concerts and Workshops featuring: Chicano music of Texas Western Swing of Oklahoma Country Music	c. Jim Ringer, Bruce Phillips	w. Women Athletes	w. Creek Stickball Game	11:00 11:30
	d. Occupational Lore—Theater	w. Bilingual Education	w. Hand Game	12:00 12:30
	w. The Labor Movement—Heroes, Heroines, Scabs, & Skunks		w. Eskimo Olympics	1:00 1:30
	w. Music as Communication—Phonographs & Recording	w. Indian Writers	w. Archery Events	2:00 2:30
	c. Varney Watson, Bruce Phillips	w. Language Workshop	w. Pueblo Cross Country Races	3:00 3:30
	d. On the Job—Friendly Wars		w. California Stick Game	4:00 4:30
	c. Florence Reece			

EVENING CONCERT
6:00-8:00—Traditional Songs & Dances from the Pontic & Karpathian Greek Communities

See page 19
AMPHITHEATER
7:00-9:00—Basin and Plateau Dances

See page 19

July 14

c=concert; d=discussion; =workshop

		OLD WAYS IN THE NEW WORLD			
	CHILDREN	GREEK STAGE	GREEK KAFENEION	AFRICAN DIASPORA CHURCH	AFRICAN DIASPORA MARKETPLACE
11:00	Singalong: Jim Garland, Sara Gunning, Mary McCaslin, Jim Ringer	c. *Efxinos Pontos:* Pontic Music, Song and Dance from Asia Minor, Greece and America	w. *Tavli* Instruction	w. Black Religious Ceremonies Ghanaian Ritual Trinidad and Tobago—Shango Ritual U.S. Black Communion Service	Craft Demonstrations and Food Sales
11:30					
12:00	Show Biz People	w., d. Immigration, Emigration and Migration: Songs and Stories	w., d. Food: Form and Function. Daily Diet, Ritual Foods, Foods for Celebration and Healing		
12:30					
1:00	Games: Bessie Jones, Janie Hunter, Watkins students	c. *Mantinades* of Olympos, Island of Karpathos. Songs and Dances by Communities from Greece and America	d. The *Kafeneion:* Public Stage of Community Life		
1:30			w., d. Close-ups: *Lyras,* Bagpipes, and flutes		
2:00		w., d. Comparisons: Traditional and Evolved Musical Forms, Greek Bagpipes and *Lyras,* Old and New World Lifestyles	w. *Tavli* Instruciton		
2:30	Folk Swap		c. Informal Music-Making		
3:00		Olympic *Glendi* (community celebration)			
3:30	Dress up for Parade & Stomp Dance				
4:00			w., d. Music for Celebration		
4:30					

See Page 19

See page 19
5:30—c. Black Sacred Music

See Page 19

c = concert; d = discussion; w = workshop

		NATIVE AMERICANS		
FESTIVAL STAGE	**WORKING AMERICANS**	**LEARNING CENTER**	**SPORTS & GAMES**	
EVOLUTION OF AMERICAN FOLK MUSIC Concerts and Workshops featuring: Chicano Music of Texas Western Swing of Oklahoma Country Music	c. Hazel Dickens, Nimrod Workman, Phyllis Boyens	w. California Language Workshop	w. Hand Game	11:00 11:30
	d. Occupational Lore—Amateur Radio	w. Indians in Sports	w. Archery Events	12:00 12:30
	w. The Labor Movement—Music in Organizing	w. Nez Perce Language	w. Stick Ball Game	1:00 1:30
	w. Music as Communication—Radio	w. Reservations	w. California Stick Game	2:00 2:30
	c. Songs About Letters	w. Indians in Entertainment	w. Pueblo Cross Country Races	3:00 3:30
	d. On the Job—Superstitions, Rituals, Customs	w. Men in the Community	w. Eskimo Olympics	4:00 4:30
	c. Hootenanny			

See page 19 See page 19

Old Ways in the New World

America is a nation of immigrants who brought with them from their communities in the Old World, music and dance, crafts and skills. Although little in the way of material possessions may have been carried to their new homes by the immigrants, they carried in their minds and hearts other treasures: stories, ballads, dances, crafts and culinary customs. Some of these expressions have survived intact: in others, the new environment wrought changes in style, content or meaning.

In the Old Ways in the New World area of the Festival each presentation is a celebration of shared ways as craftsmen, musicians and dancers from abroad and their American counterparts come together to carry on traditions particularly strong on festive occasions.

Initially, scholarly research is carried out to determine which immigrant groups' cultural traditions are rooted deeply enough in U. S. communities to permit their being presented in meaningful comparison with Old World forms. Those folklife traditions which are important in American ethnic communities are studied. Based on these studies, proposals are presented to the nations involved inviting their participation in the Festival. Such participation may include the financial support of research and provision for round-trip transportation of their national group to Washington. Many organizations are drawn in: The Smithsonian Institution, embassies of foreign nations, U. S. Embassies abroad, the U. S. Department of State, the Foreign Ministries and cultural agencies of other nations, and countless others in the U. S. and abroad who assist in many ways.

After a proposal has been accepted, the cooperative efforts of the Smithsonian Institution and foreign nation folklorists, anthropologists, and ethnomusicologists, result in the selection of the American ethnic tradition bearers and their foreign counterparts who appear at the Festival.

Documentation is accomplished through tape recording, photos, films, videotape. Planning and completing all field research, negotiations with foreign governments and arrangements for mounting a meaningful presentation on the Mall requires year-round activity on the part of the Smithsonian's Division of Performing Arts.

Touring Performances Schedule Old World Participants Across the U.S.

Following the 1974 Festival, groups of folk performers from eight foreign countries will go on national tour to major American cities and ethnic communities.

The post-Festival tours of participants to communities of kindred origin in the U.S. represents an expansion of the "Old Ways in the New World" theme which will continue each summer through the Bicentennial. Each of the sponsoring communities will provide home hospitality and an opportunity for sharing on a person-to-person basis with a local ethnic population. Informal celebration, feasting, sightseeing and receptions are planned as well as public concert presentations, emphasizing the cultural bonds between America and other nations of the world.

A partial schedule follows:

Scandinavian Tour: Seattle, June 18-20; Spokane, June 21-30; Philadelphia, July 8-10; Chicago, July 11-13; Hancock, Mich., July 12.

Tunisian Tour: Expo, July 9-11; Toledo, July 12-14; Boston, July 15-17.

Greek Tour: Detroit, July 4-6; Baltimore, July 16; Philadelphia, July 17-19; Toledo, July 20-22; Chicago, July 23-25; St. Louis, July 26-28.

African Diaspora Tours: (two) Toledo, July 9-11; St. Louis, July 12-14; Chicago, July 15-18; Atlanta, July 15-17; Detroit, July 19-21; New York, July 22-24; Spokane, July 22-24; Hempstead, July 25-27; Philadelphia, July 25-27.

The Festival of American Folklife goes on the road with folk performers from eight foreign countries following the Festival. Tours to major American cities and ethnic communities were made possible through the cooperation of the American Revolution Bicentennial Administration. Five State support grants were made by the National Endowment for the Arts.

Scandinavia

The Fiddle

It is historically established that string instruments like the bowed harp, were known in Sweden, the largest of the Scandinavian countries, as far back as the 12th century.

The Scandinavian fiddle tradition is the foundation on which the Scandinavian presentation is based. A traditional fiddlers' procession will be one of the highlights of the area daily (July 3-7). The fiddle is played as a solo instrument, in concert with other fiddles or other instruments, and as the accompaniment for folk and old time dancing.

Both Hardanger fiddles and regular fiddles will be played, and fiddle-makers will build both kinds of fiddles. Other instrumental music will include both double-action and single-action accordions, the Norwegian **langeleik** (dulcimer) the **tusselfloyte** (wooden flute), and the Finnish **kåntele** (table harp). Both folk dance and **gammaldans** (old-time dance) in the characteristic Finnish, Swedish and Norwegian styles will be demonstrated.

Songs will be in the air: Norwegian folksongs and singing games and Swedish immigrant songs. All music and dancing events will take place on the Scandinavian stage or in the informal stage in the **kaffestova,** the Norwegian coffee shop. Finnish, as well as Swedish and Norwegian cooking will be demonstrated and a variety of Scandinavian foods will be for sale, to be enjoyed at tables in the *kaffestova,* or carried home. For those who want to try some of the traditional foods at home, recipe books will be for sale.

A Traditional fiddler's procession will be a highlight of the Scandinavian presentation in the Old Ways in the New World area daily, July 3 through 7.

Tunisia—

Captivating Poetry of Traditions

Tunisia is a land rich in glorious memories. This part of North Africa was occupied by peoples who were known to the Romans as Numidians—and who were later called Berbers by the Christians. Many legends and a religious history surround this aristocratic republic, which for many centuries remained the rival of Rome. Its vestiges bear witness to its greatness: the ruins of the new Tyre, the shrines and tombs, the houses, etc. This city's power and wealth made it an all-too-tempting prey for the powers which surrounded it. Its shores were very wealthy, not to say coveted: they were invaded by the Romans, the Vandals, the Byzantines, the Arabs. Beyond this mixture of races and civilizations, it is the country itself which has left its own mark on the people. Among Tunisia's charms are the dance of the women; the different forms of expression from the seacoast North to the desert of the South; the Ma'luf, the patterns in the carpets; the astonishing contrasts.

Tunisian Presentation

July 3-7, Festival visitors may join Tunisians from the Old and New Worlds in celebrating folk traditions that afford them a common cultural identity. Participants in the Tunisian presentation will include thirty musicians and dancers, as well as craftsmen from Tunis and the Sahil, and twenty emigrants from these regions who now live in Montreal, Quebec. The program will feature a variety of musical traditions, some associated with specific social activities and some associated with specific regions of Tunisia. Tunisian food will add to the festivities. Visitors will observe the preparation of some foods traditionally served on special occasions, and taste others in a café where small groups of musi-

cians perform folk music. Presentations taking place simultaneously in different parts of the Tunisian area will allow even the visitor with only a short time to stay, the opportunity to experience personally several aspects of Tunisian folklife.

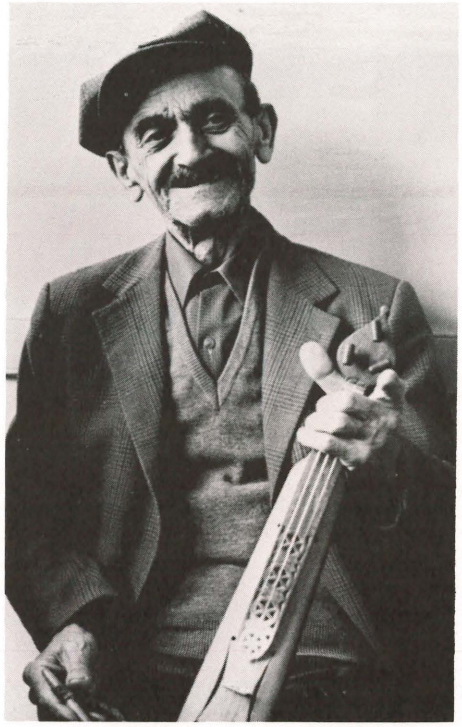
The main stage will feature concerts by each of the performing groups from Tunisia, joint performances by Old and New World Tunisians, and workshops on the style and social context of particular musical traditions.

Cafe Tunis will offer Tunisian food for sale, informal musical performances, and opportunities to meet and talk with individual participants. In these things it resembles Le Kerkennah and L'Etoile de Quebec, two restaurants where the Tunisians of Montreal spend a large part of their time.

In the food demonstration tent, experienced cooks from the two Tunisian restaurants in Montreal will explain how they make their favorite dishes. Visitors will see and taste such characteristically Tunisian food as **couscous** (steamed semolina with vegetables) and **mashwiyya** (grilled vegetable salad).

The "Old Ways in the New World" workshop tent will explore aspects of Tunisian traditions daily. Presentations in this area will offer visitors a thorough introduction to such topics as dance movements, costumes, and instrumental techniques.

In the Tunisian crafts tent, artisans will give continuous demonstrations of four traditional crafts that thrive in Tunisia today: carpet weaving, musical instrument making, metalsmithery, and embroidery on heavy canvas. Questions about materials and techniques will be relayed by interpreters provided to facilitate communications between visitors and participants.



Apostolos Athanasiadis a lyra player from the Pontic Greek community performing at the Festival of American Folklife, Old Ways in the New World area. Photo by Martin Koenig.

Greece

Musicians, dancers and singers from two culturally distinct Greek communities, the Pontic and the Karpathian, will meet their American counterparts on the Mall during the second week of the "Old Ways in the New World" program. Pontic traditions will be represented by performers from Northern Greece and the greater New York City area. As the Pontic Greeks lived for centuries in settlements on the coast of the Black Sea, their native traditions differ from those borne by mainland Greeks. Their subtle yet powerful dances, costumes, music and instruments **(lyra,** accordion, drum, clarinet) will present interesting contrasts with the Karpathians' music, played on **tsambouna** (bagpipes), **lyra** and **laouta,** and their dances. Karpathians from Baltimore, New York City and Vancouver will participate in the presentation of their folklife traditions, along with relatives and friends from the islands of Karpathos and Rhodes (off the southeast coast of Greece) and the port of Athens.

Foreign performers will come from villages, towns and cities, appearing in the traditional dress they still wear daily.

Structures and Events

At the main stage there will be formal music, song and dance demonstrations, participatory dance sessions, and **glendi.** These are community celebrations of feasting, music-making and dancing observed at all festive occasions. On one or two days of the Festival, participants will sit down together and celebrate their reunion with a **glendi.**

The **kafeneion,** or cafe, is the center of all social activity in the Greek community. Here people meet to talk, drink, play **tavli** (backgammon), learn the latest news and spontaneously play music, sing and dance. The **kafeneion** at the Festival will create a similar atmosphere of relaxation and open communication.

Visitors can sip coffee and wine, savor traditional nut and honey pastries, rent **tavli** sets, if they like, while musicians play and watch people dance. Thematic workshops will also be held at the **kafeneion;** topics for discussion and demonstration will include comparative musical forms, music, song and dance traditions as related to the life cycle, **tavli** instruction as well as song and dance workshops.

Participants

Finnish

Raita Hilja Karpo	*Singer*
Timo Koski	*Accordionist, clarinetist*
Urho Myllymäki	*Accordionist, fiddler*
Tuuri Niskanen	*Fiddler*
Orvokki Liisi Ramsi	*Fiddler*
Hannu Syrjälahti	*Kantele player*

Norwegian

Edvin Flâm	*Dancer, accordionist*
Randi Før	*Dancer*
Sverre Gjevre	*Accordionist*
Harald Gullikstad	*Fiddler*
Ingrid Gullikstad	*Dancer*
Torstein Engebret Hanserud	*Dancer*
Olav Nyhus	*Fiddler*
Liv Nyhus	*Dancer*
Sven Nyhus	*Hardanger fiddler*
Ola Øraker	*Dancer*
Ingar Ranheim	*Halling dancer*
Jan Arne Sebuødegård	*Hardanger fiddler*
Arne Sølvberg	*Hardanger fiddler*
Liv Stedje	*Dancer, interpreter*
Inger Viken	*Dancer, Langeleik player*

Swedish

Jonas Borgmastars	*Fiddler*
Lars Hjerpe	*Fiddler*
Karl-Ivar Hildeman	*Folk ballad scholar*
Per Anders Jakobsson	*Fiddler*
Johan Larsson	*Dance teacher*
Knut Erik Moraeus	*Fiddler*
Lars Olov Moraeus	*Fiddler*
Per Erik Moraeus	*Fiddler*
Kungs Anders Levi Nilsson	*Fiddler*
Walter Ramsby	*Clarinet, horn player*
Anders Sparf	*Fiddler*
Björn Ståbi	*Fiddler*
Anna Viveca Sundström	*Dancer*

Finnish-Americans

Edward Auvinen	*Dancer*
Helvie Auvinen	*Dancer*
Edith Hedvig Hakamaa	*Dancer*
Eino Armas Hakamaa	*Dancer*
Pearl F. Jarvi	*Dancer*
Veikko M. Jarvi	*Dancer*
Elsie Ilona Nevala	*Accordionist*
Sylvia Emmi Niemi	*Dancer*
Beatrice Ojakangas	*Cook*
Teuvo Johannes Rajala	*Dancer*

Norwegian-Americans

Leonard Finseth	*Fiddler*
Arnold Hanson	*Harmonica player*
Robert Kaufman	*Rosemaler*
Asbjørn Nordheim	*Dancer*
Hazel Omodt	*Piano accompanist*
Anund Roheim	*Hardanger fiddler*
Carol Ann Sersland	*Dancer*
Harold K. Sersland	*Dancer*
William Sherburne	*Fiddler*
Audun Toven	*Dancer, singer*

Swedish-Americans

Paul S. Dahlin	*Fiddler*
Bruce D. Johnson	*Fiddler*
Edwin Johnson	*Fiddler, fiddle maker*
Olga E. Nilsen	*Singer*
Paul Simonson	*Accordionist, fiddler*

Greek (Karpathian)

Vassilios Halkias	*Bagpipe player*
Michael Gioutlos	*Lyra player*
George Kanakis	*Singer*
Antonios Katiniaris	*Lyra player*
Manolis Kritikos	*Dancer*
Alke Kyriakidou Nestoros	*Folklorist*
Maria Nicolaidis	*Singer, dancer*
Ioannis Pavlidis	*Lyra player*
Kosmas Pavlidis	*Lyra player*
George Prearis	*Laouta player*
Vassilios Sofillas	*Singer*
Antonios Zografidis	*Bagpipe player*

Greek (Pontic)

Demetrios Amoirides	*Dancer*
Hristos Aramatanides	*Dancer*
Grigorios Arzoglou	*Group liaison*
Kostas Assimakopoulos	*Dancer*
Victor Assimakopoulos	*Dancer*
Apostolos Athanasiades	*Lyra player*
Panagiotis Haitides	*Lyra player*
Hristoros Hristoforides	*Zurna player*
Athena Kalliga	*Liaison translator*
Ioannis Kalpatsinides	*Bagpipe player*
Efstathios Karamanlides	*Lyra player*
Georgeous Koujoumdjides	*Lyra player*
Kostikas Kostandinides	*Lyra player*
Kostas Kyriazes	*Lyra player*
Antonios Panzerides	*Singer*
Georgous Papadopoulos	*Daoul player*
Kostas Papadopoulos	*Accordion player*
Lazaros Papadopoulos	*Clarinet player*
Theodoros Pugarides	*Singer, dancer*

Greek-Americans (Pontic)

Alexis Afentoulides	*Dancer*
Nicolaos Afentoulides	*Dancer*
Vassilios Afentoulides	*Dancer*
Todoros Amanatides	*Dancer*
Elias Kementzides	*Lyra player*
Berthanna Kyreakedes	*Dancer, singer*
John Kyreakedes	*Dancer, singer*
Andy Mentekides	*Dancer*
Manolis Papadopoulos	*Lyra player*
Eleni Toromanides	*Cook, dancer*
Harry Toromanides	*Dancer*
Sophie Toromanides	*Dancer, cook*
Tommy Toromanides	*Dancer*
Ioannis Tsilifides	*Dancer*

Greek-Americans (Karpathian)

Olympian Brothers of America, Inc., Baltimore, Maryland

Tunisia

Mehrez Achour	*Ma'luf musician*
Youssef Ayadi	*Qarqannah dancer*
Mohamed Barbirou	*Sulamiyyah*
Hedi Bellasfar	*Instrument maker*
Abdel-Aziz Ben Mahmoud	*Sulamiyyah*
Abderrahman Ben Mahmoud	*Sulamiyyah*
Badreddine Ben Mahmoud	*Sulamiyyah*
Soliman Ben Mahmoud	*Sulamiyyah*
Jelal Ben Smida	*Escort, interpreter*
Salem Boudhina	*Narrative singer*
Habib Boujemil	*Qarqannah dancer*
Zohra Boukil	*Embroiderer*
Abdelwahab Chaal	*Sulamiyyah*
Ahmed Chehini	*Sulamiyyah*
Malika Dabloune	*Dancer*
Khedija Dhaoui	*Dancer*
Abdelnajid Ben Salah Djelassi	*Metalsmith*
Hamadi Gharbi	*Qarqannah dancer*
Khemais Hanafi	*Ma'luf musician*
Mohamed Taieb Handous	*Sulamiyyah*
Hedi Ben Hattab Jouini	*Ma'luf musician*
Hayet Labidi	*Dancer*
Jamila Ben Amor Majeri	*Carpet maker*
Khira Manai	*Dancer*
Abdellaziz Ben Mansour	*Sulamiyyah*
Jaloul Osman	*Ma'luf musician*
Mokhtar Slama	*Ma'luf musician*
Habib Trabelsi	*Qarqannah dancer*
Fethi Zeghounda	*Ma'luf musician*
Ferida Zdiri	*Dancer*

Tunisian-Canadians

Monji Amara	*Singer*
Chedli Bejaoui	*Singer*
Abdallah Bel Hadj	*Cook*
Aly Boujallabia	*Singer*
Abdelaziz Chaieb	*Singer*
Habib Chouaya	*Cook*
Samira Chouaya	*Dancer, cook*
Mohamed Daussi	*Bagpipe player*
Mohamed Flis	*Singer*
Mrs. Mohamed Flis	*Dancer*
Mustapha Hammas	*Darbukah player*
Hedi Hanrouni	*Darbukah player*
Hedi Louati	*Singer*
Mrs. Hedi Louati	*Dancer*
Salah Rahouma	*Ma'luf musician*
Moncef Saber	*Singer*
Hamadi M. Seghair	*Translator*
Moktar Taiachi	*Cook*
Lisia Taiachi	*Dancer, cook*

African Diaspora

This year the Festival of American Folklife presents a pilot program, "The African Diaspora," which pays tribute to the widely varied cultural contributions of the Black American community while depicting the historical and cultural continuum that links Black Americans to their African roots via the Caribbean Islands and Latin America. The term "African Diaspora" characterizes the dispersion of African peoples and cultures to many areas of the world. "African Diaspora 1974" is a survey statement which emphasizes the strength and vitality of one of America's strongest ethnic groups and marks the beginning of a new Festival thrust toward a comprehensive presentation of Black cultural materials.

In some geographical areas the contact of African culture with other world cultures has produced a synthesis of forms. In other areas, holistic forms and functions of African culture have remained intact. Musicians, dancers, cooks, woodcarvers, hairdressers, basket weavers, and fishnet makers from the three continents exhibit the unity within diversity which characterizes African culture wherever it exists.

Performances covering urban and rural Black experiences, secular and sacred life, home and community activities, validate the story of evolution of a people whose art forms change constantly to reflect their everyday life. Black Americans can trace back to Africa this characteristic of art changing to reflect culture. Black cultural development in the U.S. continues to manifest the new forms and functions in music; dance and material culture.

Visitors to this year's Festival will witness rural lifestyles as reflected in basket making from South Carolina, Mississippi, and Trinidad and Tobago. In the culinary arts area one will find the use of such foods as okra, in collard greens and okra from the pot of Charles Freeny of Chicago, callalou stew from the pot of Mr. Bishop of "Diana's," a Washington-based West Indian restaurant, and a third pot holding a Ghanaian dish of a similar blend of greens and okra. Demonstrations of the cooking of beans and/or peas and rice combinations and fish and gumbo or stews will also be featured.

Children's games and story-telling from Trinidad and Tobago, Washington, D. C. and Ghana will be represented.

In the music area, sacred and secular forms are brought together from West Africa, the Caribbean and the U. S. In Trinidad and Tobago the continuum is manifested in the Shango cult, the creation of steel bands, and calypso song. Black music of the U. S. illustrates the movement from country blues and spirituals to gospel, urban blues and jazz.

U. S. Black dance, one of the most rapidly changing cultural forms (when seen against the African and West Indian backdrop), reflects the evolution of the Black experience in America while showing the consistency in the line of the body and the importance of emphasizing certain body positions, and, in many instances, the same body steps. Examples of the continuation of traditional African use of the body in their high festival days and religious ceremonies are found in the jerk, cha cha, mambo, black bottom, the lindy, and the jitterbug. Similar utilizations of the body can be seen in the songs and ceremonies of the traditional Black church: rural Baptist, urban holiness and congregational.

Each of the performance and craft forms are demonstrated or exhibited through the use of three structures: the church, the market place, and a traditional African house.

Dancers from Nigeria are featured in the African Diaspora area of the festival. Seen here are Yoruba dancers as filmed for the African Art and Motion Exhibit of the National Gallery of Art now through September 22.

Participants

Music

Brothers Chorus	*Gospel chorus*
Deryck Bunch	*Bones & quill player*
Sam Chatman	*Blues guitarist*
Contact Africa	*Children games*
D. C. Black Repertory	*Dance*
Leonard Goines Quintet	*Jazz quintet*
Green School Dancerettes	*Games*
Jackson Singers	*Gospel singers*
Key West Junknoos	*Junknoos Band*
Charles Allen	
William Butler	
Kenneth Rahming	
Alvin L. Scott	
Lee Whynis	
Eddie Knight	*Sticks & bones player*
Jesse Mays	*Guitarist*
Flora Molton	*Street singer*
Michele Murray	*Dance workshop*
Rev. Leon Pinson	*Gospel singer*
Lonnie Lee Pitchford	*Guitarist*
Mr. Rhythm	*Tap dancer*
Rising Star Fife & Drum	*Fife & drum corp*
Napoleon Strickland	
Bernice Turner	
Otha Turner	
G.D. Young	
Shock Treatment	*Urban blues band*
Silvertones	*Gospel group*
Tommy Dozier	
Mrs. Tommy Dozier	
Steel Unlimited	*Steel band*
Sweet Honey in the Rock	*Quartet*
Everett Townsend	*Spiritual singer*
Trinidad Steel Band	*Steel band*
Trinidad Children Games	*games*

Washington, D. C. gospel ensembles*
Wulomei (Performing troupe from Ghana)*
Nigerian performing troupes*
Petit Valley Village Troupe, Trinidad and Tobago*

**Individual names of participants were not available at the time of publication*

Crafts

Juliet Amoah	*Ghanaian food*
Errol Bishop	*Trinidad and Tobago food*
Althea Coakley	*Basket weaver*
Beatrice Coakley	*Basket weaver*
Paul "Sonny" Diggs	*Arabber*
Terry Evelyn	*Mask maker*
George Ferrell	*Woodcarver*
Charles Freeny	*U. S. Black food*
Anna Fuller	*Cosmetologist*
Dancella Hillman	*Cosmetologist*
Ju Ju	*Woodcarver/metalworker*
Walter M. Kelley	*Arabber*
Ardell Lee	*Fishnet maker*
Wilson Lee, Jr.	*Woodcarver*
Elliot Manette	*Steel drum maker*
Lee Nabors	*Chair maker*
Rufus Pinctney	*Basket weaver*
Joseph Ernest Smith	*Woodcarver*

Nigerian artisans*
Ghanaian artisans*
Trinidad and Tobago artisans*

**Individual names of participants were not available at the time of publication.*

The Young Brothers Fife and Drum Band. The melodies and rhythms created by these street bands found in rural areas of Mississippi are rooted in West African musical tradition.

Regional Americans

Mississippi – The Featured State

"It was a summer of Wistaria. The twilight was full of it and the smell of his father's cigar as they sat on the front gallery after supper until it would be time for Quentin to start, while in the deep shaggy lawn . . . the fireflies blew and drifted in soft random – the odor, the scent which five months later Mr. Compson's letter would carry up from Mississippi and over the long iron New England snow . . ."

Absalom, Absalom

William Faulkner of Oxford, Miss. self-styled farmer, rum runner, postmaster, bookstore clerk, boiler room tender and Nobel Laureate was a third-generation Southerner. He grew up in Mississippi among people who had known and loved the old South, and who, in their hearts and their stories, kept the past alive. He wrote out of his personal experience and out of stories he'd heard. He lived close to the woods where he hunted as a boy. Almost all of his fiction was set in a specific section of the South, Yoknapatawpha, a mythical county which approximates Oxford, in Lafayette County. His characters, the Southerners, are images of modern man.

Featuring Mississippi in the Regional Americans section of the Festival afforded the Smithsonian the opportunity of presenting an area rich in folklore. The participants who are appearing at this Festival represent a challenging image of Mississippi, one true to the intensity of Faulkner's vision.

Here at the same time are Mississippi timber men and modern cattlemen; rural whittlers and urban catfish friers; African survival fife players and fiddlers of British origin.

The regional Americans area of the Festival has as its purpose the celebration of grass roots creativity. To date Ohio, Arkansas, Pennsylvania, Texas, Maryland and Kentucky have been featured. It is hoped that Festival-goers will realize from the Mississippi presentation more about the nature of traditional culture and a greater appreciation of the rich heritage of Mississippi.

Since December 1973 when Mississippi Governor Bill Waller and members of the Mississippi legislature accepted the Smithsonian's invitation to participate in the eighth consecutive Festival of American Folklife, experienced field researchers travelled 15,000 miles through 82 counties in the State. Their mission was to locate and identify traditional music, dance, craft skills, culinary arts and story-telling in the State. They sought individuals whose skills were transmitted by families and friends in the home communities, people who were not formally trained, but who have assimilated the culture of their families and neighbors since infancy.

The Mississippi presentation is organized around nine elements: Fiddlers' convention, crafts exhibit, demonstration and auction, concerts, food and agricultural folklore among workers in timber, cotton and cattle.

Fiddling

One of the surprising results of the field survey was the illumination that there is a panoply of fiddling styles in Mississippi – a greater variety than any other state researched. Geographically, Mississippi is a "swing state." Musically, influences came not only from the South, but from places further west of the Great River. You can hear in the fiddle music the ragtime and jazz influence, Western Swing, Cajun, non-Cajun-French, blue grass, contemporary country and a great variety of Anglo-Scots-Irish. Festival fiddlers will be playing in numerous combinations, solo, double and triple. All of these forms will be heard at the Mississippi Fiddlers' Convention, Saturday, July 6 at noon. A grand finale will be the Mississippi fiddlers playing a medley of old favorites. Fiddle workshops and fiddling for square dances will be part of the fun. The Third Annual Fiddler's contest open to the public and sponsored by Mississippi is scheduled for Saturday, July 6 at 2 p.m. Prizes up to $1,000 will be awarded.

The field survey uncovered an extraordinary range of Black material. For example, until recently the tradition of folk wind instruments made of bamboo has been explored only minimally. Traditional musicians often refer to these as "quills." Some call them fifes and others call them flutes. Several performers will play fife with a drum band and solo as well.

One String

Many people have heard about a tradition of "one-string" performers in Mississippi. It's seldom heard of outside of the State and such performances have never before been presented at a Festival. This year, an 18 year old performer will tell how, in his frustrated desire to become a guitarist, he learned to play the "one-string" by stretching a piece of baling wire across two nails driven into the side of a barn. The barn siding acted as a sounding board. This primitive instrument served the musician well. He's now a virtuoso not only on the one-string, but on the guitar as well.

Delta Music

The Mississippi Delta will be well represented by 75-year old Sam Chatmon and by a range of his protegees: 18-year old Lonnie Pitchford and more senior types such as Son Thomas and Jesse Mays and Houston Statehouse.

Crafts

Crafts materials represented in the exhibit in the Mississippi Hospitality tent are the quality examples of a typical variety. In addition a 'find of the Festival' are the tapestries of Mrs. Ethel Mohammed of Belzoni, Mississippi whose inspired needlework is epic in proportion. Crafts demonstrations will include basket-making, chair-making, pottery, carving, whittling, saddlery, harness, knife and net-making. Many of the crafts on exhibit will be auctioned to the public Sunday, July 7.

Cotton-Cattle-Timber

Three theme exhibits will be the central focus for the special presentations by the state. The culture and traditions associated with cotton, cattle and timber are being presented in a variety of ways. A quarter-acre of cotton, under cultivation since mid-April by the Beltsville Agricultural Research Center of the U.S. Dept. of Agriculture is growing on the Festival grounds. Visitors are invited to the related exhibits of classing, grading, ginning, carding, spinning from plant to finished product. Everyone is invited to try his hand at one of the special spinning wheels constructed in the Smithsonian Machine Shop, located in the Mississippi area.

Several breeds of cattle are stabled on the mall, representing an industry of increasing cultural significance. A calf-cutting demonstration with quarter-horses, cattle shows and related crafts are part of the presentation.

The timber exhibit demonstrates precision felling of trees, team-work on a hand-powered cross-cut saw, and workshops on timberlore and tall tales conducted by folklorists.

The food of Mississippi is represented through open air catfish fries and bar-

becued chicken.

Mississippi's participation has been coordinated by the Mississippi Department of Archives and History under the direction of Elbert R. Hilliard and Byrle A. Kynerd. The Mississippi Agriculture and Industrial Board, Mississippi Authority for Educational Television, the State Department of Agriculture and Commerce, and the Mississippi Arts Commission assisted in the presentation which was endorsed by the Mississippi American Revolutionary Bicentennial Commission.

Tapestries of Mrs. Ethel Mohammed of Belzoni, Mississippi whose inspired needlework are epic in proportion on exhibit in the Hospitality Tent, Mississippi area, July 3 through 7. Photo by Richard Hulan.

Participants

Musicians

John W. Arnold — *Singer*
Brenda Ashker — *Dancer*
Joseph Ashker — *Dancer*
Mrs. Joseph Ashker — *Dancer*
Joseph Ashker, Jr. — *Dancer*
Tommy Ashker — *Dancer*
Marion "Chunk" Bentley — *Caller*
Derrick Bunch — *Cane flute player*
Canton Spirituals — *Gospel singers*
- Eddie Lee Jackson
- Roscoe Lucious
- Tensley Murphy
- Claude C. Nichols
- Morris Taylor
- Theodore Thompson
- Harvey Watkins
- Charles Yarn

Sam Chatmon — *Blues guitarist*
Joe Cooper — *Drummer, blues band*
Albert G. Dahduh — *Musician*
George Dahduh — *Musician*
Dorris Dickerson — *Fiddler*
Duck Hill Billies — *String band*
- S.C. Herbert
- Billy J. Marter
- R.E. Rainey
- George Timbs
- Clayton Tyler

Billy Hansford — *Fiddler*
Donald M. Hickman — *Musician*
Johnnie E. Hickman — *Musician*
Verna Hollingsworth — *Fiddler*
Hubert Hunkapiller — *Fiddler*
Claude Kennedy — *Sixtown Band*
Eddie Knight — *Flute player*
Leake County String Band — *String band*
- Roy C. Alford
- Sam Alford
- Barney Ellis
- Morgan Gilmer
- Howard B. Smith

George McLeod — *M. C., Fiddlers' Convention*
Alvis Massengale — *Fiddler*
Jesse Mays — *Spiritual singer*
Bill Mitchell — *Fiddler*
Sylvester Moran — *Fiddler*
Old Time Pickin' Partners — *Blue grass*
- Gene Bush
- Rufus Comans
- Raymond Huffmaster
- Andy Jones
- Avil Linton
- Bernie Linton

Pep Steppers — *String band*
- James Alford
- Hoyt Ming
- Mrs. Hoyt Ming
- Hoyt Ming, Jr.

Lonnie Lee Pitchford — *Guitarist*
Mike Ross — *Fiddler*
Spiritual Ensemble — *Gospel singers*
- Daniel Littleton
- Myrtle Middleton
- Andrew Oliver
- Bonita Rainey
- Christine Rainey
- Leonard Rainey

Houston Stackhouse — *Guitarist*
Everett Joe Townsend — *Spiritual singer*
Robert Wall — *Fiddler*

Crafts

Willie L. Barton — *Wood carver*
Robert Wayne Billie — *Beader*
Michael Black — *Cattle spokesman*
Thomas L. Burchfield — *Blacksmith*
Wendell Callaway — *Sawyer*
Alena Cerinich — *Cook*
Howard Connor — *Potter*
Bura Conway — *Ox team logger*
James B. Cook — *Timber spokesman*
Cool Breeze — *Wood carver*
Susan Denson — *Basket maker*
John Matting Ellis — *Broom maker*
A. B. Eubanks — *Ox driver, whip maker*
Mark Freeman — *Cattleman*
Esbie Gibson — *Basket maker*
Jacobina Sekul Gilich — *Cook*
James Glover — *Knife maker*
Gotford Hennig — *Maritime blacksmith*
John Hewes — *Cattle spokesman*
Eddie Hill — *Sawyer*
Edwina Hobson — *Cotton spinner*
William Knight — *Assistant auctioneer*
V. Joseph Langlinais — *Net maker*
Joseph Langlinais, Jr. — *Net maker*
W. G. Lovorn — *Chair maker*
James Lucas — *Whittler*
Duly Martin — *Ox driver*
Hamp Martin — *Chair maker*
Herman R. Massey — *Cattle spokesman*
Eugena Mohlhenrich — *Cotton spinner*

Ethel Mohamed — *Needleworker*
Fred Moore — *Cattle spokesman*
L. Willie Nabors — *Basket maker*
Bert Parnell — *Ox yoke maker*
Lollis Pierce — *Chair maker*
J. D. Rankin — *Cattle spokesman*
Andrew Robertson — *Cotton grader*
Liston Shows — *Auctioneer*
Laymon Shumake — *Blowgun maker*
Mrs. Alan Skelton — *Quilter*
B. F. Smith — *Gin operator*
Jack Smith — *Cattle spokesman*
George Spears — *Cotton farmer*
James Therrell — *Timber spokesman*
James Thomas — *Clay sculptor*
T. H. Thomas — *Timber spokesman*
Bowmar Virden — *Cattle spokesman*
Richard Wesley — *Gin operator*
Dezzie White — *Corn shuck weaver*
John White — *Oak basket maker*
Joe V. Wilson — *Leather worker*
Mrs. Joe V. Wilson — *Leather worker*
Frankie Lee Wright — *Oak basket maker*

Evolution of American Folk Music

Traditional folk music lies at the roots of many of the different strains that make up American popular music. But, the connection between "down home" music and the professional music which evolved from it is often hidden or lost. This year's program, the Evolution of American Folk Music, presents four traditions of folk music and several styles of more popular music which have descended from the older forms. Two of the traditions are familiar to many people who visit folk festivals—Black music and white country music. The two other traditions are ones we have never presented with the same attention—the music of the French-speaking Cajuns of Louisiana, and the music of Spanish-speaking Cubans, Puerto Ricans, and Mexican-Americans from New York and Texas. In these presentations we feature the music that people make at home for their own enjoyment, and the music that developed as these people and their students began making music outside their homes for the entertainment of the public.

Most of us are familiar, for example, with today's Country music—music of mass appeal created in Nashville and Bakersfield, and heard on radios, phonographs, and television. Folk festival regulars are also familiar with some of the older forms of traditional Anglo-American folk music from which today's country music is descended—either the ballads of the Appalachians, or the fiddle tunes which are found in every part of the country. Ballads and fiddle tunes were performed on a frontporch, or at a barn-dance. After the turn of the century, people started to get together in schoolhouses and theaters instead of their porches and barns. Skilled folk-musicians began to travel from town to town, like the traveling preachers of an earlier time. They learned from the townspeople they performed for, and they began to spread their music throughout the country. They started to take advantage of the possibilities offered by radio and records—the chance to be heard regularly by many thousands of people. And, as technology developed, it offered improvements in the instruments themselves and a corresponding change in the music—a dobro or steel guitar could replace a wood guitar; an electric guitar or pedal steel could replace an acoustic guitar. Country music not only incorporated technological improvements, it began incorporating many of the other styles of music with which it shared the stage and the air-waves, and began competing with other music for the attention of the public. In the West, bands became larger and added horns and the sound of swing music, creating the music known as Western Swing. In the East, Nashville became the center of a recording and publishing industry like Tin Pan Alley, which developed the sound of modern Country music. And, in the border states and industrial areas of the North, bluegrass developed a third style of music. Today's country music includes not only the latest thing, it includes the older forms as well.

One further example: there are about one and a half million French-speaking people in Louisiana. Two hundred years ago, several thousand French colonists in Acadia (later Nova Scotia) were forced to emigrate. They settled in the bayous and farmland of south-western Louisiana, and have preserved not only the French language, but folk music that is very strongly tied to French folk music. The unaccompanied ballads and twin-fiddle and accordion music performed even today represent the oldest known forms of Cajun music. As Cajun music began to be featured on phonograph records, the fiddles and accordion were supplemented by guitars, and later by electric guitars, pedal steels, drums, and string or electric bass. From time to time throughout the years, Cajun music has been interjected into country music; it has borrowed from country music and rockabilly. Zydeco, the music of the many Black Cajuns, is a mixture of blues and traditional Cajun songs. There are many strains of Cajun music today, but, through melody and language, they are united by close ties to the traditional French songs.

There are many differences between Jimmie Rodgers and Merle Haggard, and between the Balfa Brothers and Clifton Chenier. There are also many differences between them and the people from whom they learned; but, there are strong connections within each style of music. That connection—in Cajun, Black, country, and Spanish-language music—is the theme of this program.

Participants

Barry Ancelet	*M.C., Cajun program*
Ardoin Family	*Cajun musicians*
Bata Players	*Afro-Cuban drummers*
Balfa Brothers	*Cajun musicians*
Inéz Catalán	*Cajun ballad singer*
Sam Chatmon	*Blues guitarist*
Clifton Chenier	*Cajun blues band*
Wilma Lee and Stony Cooper & the Clinch Mtn. Clan	*Grand Ole Opry country musicians*
Corozo Group	*Puerto Rican popular musicians*
Dorina Gonzalez	*Mexican/American singer*
Josh Graves	*Dobro instrumentalist*
El Grupo Afro Folklorico Nuevo Yorquino	*Latin folklore group*
Esteban Jordán	*Chicano folklore group*
Key West Junknoos	*Junknoos band*
Manuel Liscano	*Mexican/American Cantina singer*
Tex Logan	*Country fiddler*
René Lopez	*M.C., Cuban/Puerto Rican program*
Jimmy C. Newman	*Cajun country singer*
La Patato	*Cuban street musicians*
Rev. Leon Pinson	*Gospel singer and guitarist*
Lonnie Lee Pitchford	*One-string player and guitarist*
Christine Rainey and the Ensemble Sacred Singers	*Holiness singers*
José Reyna	*M.C., Mexican/American program*
James Talley	*Southwest country singer*
Joe Townsend, Jesse Mays	*Gospel singer and guitarist*
Lupe Valentí	*Mexican/American Mariachi singer*
Speedy West Swing Band	*Western Swing band*

Working Americans

The skills of workers from a large number of contemporary occupations are exhibited in the Working Americans area of the Festival.

In addition, this program focuses on the folklore of these occupations: occupational jokes, rituals, beliefs, customs, language, and stories that express workers' true attitudes toward themselves, their jobs and co-workers, their working conditions and unions, their industries, and local communities. Concern is to present the worker not only as a skilled practitioner of his or her trade, but even more importantly, as a person whose entire expressive culture is heavily influenced by the work he or she does.

Putting the worker before the machine in line of importance and consideration at the Festival of American Folklife represents a turnabout from conventional trade fairs, exhibits, and festivals which have stressed the product and technology and ignored the technician both as person and as worker. To present living workers in contextual frames enables the visitor to see other citizens at work, to savor their lore, and understand how their work, if nothing else, makes them participants in history.

This year, with Workers in Communication as the theme, visitor participation continues to be built into exhibits. Through personalized interaction, conversation, singing, or sharing a skill, both the visitor and the participant can take home a better understanding and appreciation of each other.

The Exhibit

As the visitors enter the 17th Street Walkway to the Working Americans area, they will be greeted by a Bicentennial prototype exhibit, focusing on the sights and sounds of three occupational fields: iron and steel, textiles, and communications. This exhibit is planned for use by groups doing labor presentations across the country.

Graphic Communications

In the Graphic Communications area, visitors can follow simplified processes of papermaking, ink milling, and ink testing. Guided by the skilled participants, visitors may try some of these processes. Highlights of the exhibit include contrasting old and new processes—for example hand lock-up composition with computerized composition. The "Festival of American Folklife" newspaper with stories from each area, and daily highlights, is being printed on the site daily, through the Graphic Arts International Union. The modern high speed press on which the newspaper is printed is contrasted with the 600 pound lithostone illustrating basic principles.

The commercial radio communications area will feature radio personalities in a simulated broadcast studio, designed to exhibit the skills of the studio engineer, technician and announcer. The broadcast day, from equipment check to sign-off, will be demonstrated. National Public Radio, the country's only non-commercial radio network, will broadcast live to 164 stations in 42 states during the festival.

Telephonic Communications

Also participating the first week of the Festival will be members of the Communications Workers of America: cable splicers, telephone operators, installers, linespeople and rescue crews. Visitors will be invited to trace the path of a phone call by using phones installed in one exhibit area, transmitted to another.

Cable splicers will demonstrate skills from an unusual manhole exhibit. Cable splicing normally takes place under the streets as well as on telephone poles. At the Festival, a simulated demonstration manhole will allow viewers the unusual sight of the "inside" of a manhole.

Other workers, atop poles, will perform a pole-top rescue assisted by specially trained rescue men.

Ham Radio

During the second week of the Festival, visitors are invited to participate in the multi-faceted aspects of Amateur Radio Communications or "ham" radio. This exhibit will feature DX or international communications, FM repeater communications, an actual working station and exhibits focused on some of the newer ideas in ham radio—communications via satellite and ham TV. The amateur radio station will be using the special call, WW3FAF, issued by the Federal Communications Commission for the occasion. Contact will occur with other amateur stations on a world-wide basis. Exhibits will be operated by members of the Foundation for Amateur Radio, a Washington, D. C. ham radio organization.

Workers in Theater

Workers in Theater will be sharing their skills and lore the second week of the Festival. In the rehearsal area, actors will be working with a director, musical director and choreographer to prepare a musical. Some of the songs, dances and scenes will be in early stages of rehearsal; some will be performed under conditions simulating a "dress rehearsal." In design booths, scenic artists working with sketches, paintings and models will demonstrate how they transform design ideas into physical reality. Costumers will explain their art from sketches to finished product.

Throughout the day, participants will share the experiences, stories and customs associated with their lives in theater. Next to an open stage, a typical callboard will detail the order of each day's schedule.

Musicians are usually considered entertainers or people who make music for their own enjoyment. Musicians are surely workers in communications too. Workshops in the Working Americans area will explore with musicians the communication of ideas, dreams and beliefs, as well as music as an occupation and livelihood. The education of a musician, the creation of a song, the performance situation, and subjects that are the source of song, are topics to be explored. In discussions among musicians and other workers, workshop leaders will draw out similarities and differences between music and other occupations—from finding the job to receiving a pay check; from changing conditions to worker's folklore.

Since 1971 the Festival of American Folklife has broadened the scope of traditional folklore by including exhibits featuring the American working man and woman. The premise is that folklore is a continuing process and that occupations generate individual styles, superstitions, language, initiations that unite those workers within one occupation across the country and around the world. Festival presentations are the result of extensive planning and cooperation among the AFL-CIO, the U. S. Department of Labor, the Smithsonian and its folklife scholars, and the National Park Service.

Presentations are being developed toward the major Festival of American Folklife planned for the Bicentennial, which will include as many as 90 occupational groups.

Festival-visitors have viewed Working Americans exhibits from the second story of a shelter built on site during the 1973 Festival, and from ground level. This year high-wire cable splicers and underground man-hole operators are part of the presentation.

Participants

Communications Workers of America

President: Joseph A. Beirne
Exhibit Coordinator: Jeffrey Shaw

Participants:
Albert Greenwood
Calvin Foster
Edward O'Connor
James Spicknall
Chris Dreslin
Max Lindsey
Elmer Pilgrim
Richard Lincoln
Don Fox
Groff Yeck (Sarge)
John Claggett
Francis J. Kriege, Jr.
Roger Culler
C. W. Smith
Harold Newton
John Rumsey
Alice Williams
Vicki White
Blondell Ware
Wila Hall
David Moore
Bernice LaCour
Hazell Rouse

Graphic Arts International Union

President: Kenneth J. Brown
Exhibit Coordinators: John A. Stagg
Walter Lypka

Participants:
Carolyn Forster
Harvey Lovin
Arnold Grummer

Other members of the Graphic Arts International Union will also be participating in this exhibit.

Foundation for Amateur Radio

President: Hugh Turnbull W3ABC
Exhibit Coordinator: Edmund B. Redington W4ZM

The Foundation acknowledges the support and co-operation of the national organization of radio amateurs, The American Radio Relay League, Inc. (Newington, Conn.), and the participation of the following League officials: Victor Clark W4KFC (Vice President), and Harry McConaghy W3SW (Director, Atlantic Division).

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John Swafford W4HU
William R. Jochimsen W3UV
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Charles Dorian W3JPT
William A. Tynan W3KMV
Joseph Kasser G3ZCZ/W3
Richard Daniels WA4DGU
Thomas H. Mitchell WA3TBD
Edward Ramos W3HQH
R. Alfred Whiting K3BRS

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(Amateur television club)
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Phil Poole WB4FQR
Frank Lamm WB4FUJ

Washington Area Young Ladies Radio Club (WAYLARC)

Irene Akers W3RXJ
Elizabeth Zandonini W3CDQ
Ethel Smith K4LMB
Maxine Harris WA4UWK
Janie McIntyre K4BNG
Claire Bardon K4TVT
Mary Seaton W4HRD
Pat Morton LU1BAR/3
Meg Cauffield W3UTR
Peg Demueles WA3SCX
Sandra Rutiser K3SQX
Ginny Pemkerton K4SHE

Actors Equity Association

National Association of Broadcast Employees and Technicians

Scenic Artists, *of the International Brotherhood of Painters and Allied Trades*

Workshops on labor lore are part of the Working Americans presentation. This year such topics as: The Labor Movement—heroes, heroines, scabs and skunks; the Labor Movement—organizer's lore; Music as communication—songmaking, are scheduled. Check the listing for time and place.

American Federation of Musicians

Hal C. Davis, *President*
in cooperation with

THE MUSIC PERFORMANCE TRUST FUNDS

Kenneth E. Raine, *Trustee*

Music Performance Trust Funds

The music for this occasion is provided by a grant from the Music Performance Trust Funds, a public service organization, created and financed by the recording industries under agreements with the American Federation of Musicians.

Phyllis Boyens	*Singer, guitarist*
Philip Cassadore	*Apache singer*
Sam Chatmon	*Blues singer, guitarist*
Hazel Dickens	*Singer, guitarist*
Jim Garland	*Singer, guitarist*
Joe Glazer	*Singer, guitarist*
Sarah Ogan Gunning	*Singer, guitarist*
Janie Hunter	*Singer, ring-games*
Bessie Jones	*Singer, ring-games*
Jesse Mays	*Spiritual singer*
Mary McCaslin	*Singer, guitarist*
Paul Ortega	*Apache singer*
Bruce Phillips	*Singer, guitarist*
Jim Ringer	*Singer, guitarist*
Florence Reece	*Singer*
Houston Stackhouse	*Blues singer*
James "Son" Thomas	*Blues singer*
Varney Watson	*Singer, guitarist*
Floyd Westerman	*Sioux singer*
Nimrod Workman	*Singer, balladeer*

Native Americans

Our Homes
Fires burning with crackling cedarwood,
Fry bread sizzling in old frying pans,
Worn out tables, standing proud and straight
Just like the old folks
Patched walls hiding the voices of wise and gentle
Grandparents, laughing children
Chipped dishes and cups holding memories of
Feasts, pow wows and family celebrations.
Couches keeping the secrets of grandpa's stories
What more can I say, Indian homes are the greatest.
Howard Rainer, Taos-Creek

As part of an on-going plan to present traditions from all of the Native American groupings within our Nation by 1976, the 1974 Festival of American Folklife will feature tribal representatives from California, the Basin and Plateau in the Native Americans area. The traditional activities of Native Americans in the Far Western states of California, Utah, Nevada, Idaho and Colorado will be highlighted as a means of communicating a knowledge of the traditions that continue in Indian communities throughout the Nation. The foods, the language, names of towns and rivers, are in many instances, a legacy of the first Americans. Participation by Native Americans recognizes that Indians are an active part of the 20th century, while maintaining values and ways of cultural expression older than the country itself.

Exhibit Preparations

Individuals known by Native American communities were asked to act as coordinators for their communities' presentation. It was the coordinators responsibility to assemble a program of music, dance, crafts and workshops that would best represent the lifestyles of a people. Coordinators interviewed potential participants, searched tribal histories and planned the Mall presentations. A Native Americans Advisory Group was established to consult on presentational elements.

* * *

"According to the U.S. Census for 1970 there are 792,730 Indians today.

Of these, 488,000 were residing in or near reservations.

In 1500 there were approximately 840,000 Indians in North America."

A new presentation, the multi-media Learning Center, has been added to the Native Americans area this year, to help communicate information and historical contexts for the presentation. Under the category of Community, such topics as the Indian Family, Native Community, and Contributions to America will be demonstrated. Under the category of Language, bi-lingual education and non-verbal communication will be demonstrated. Visitors can attend language classes, learn Indian songs, and find a place to relax while viewing photographs of contemporary and historic Native American people.

In the Sports and Games area, energetic visitors will be invited to pit their skills against outstanding Native American athletes. Traditional Indian games, foot races, corn stalk shooting, stick ball and "Eskimo Olympics" will be played along with hand games. The area will feature daily archery competitions and canoe races in the Reflecting Pool. Young Indians, proficient in traditional and modern sports and games will demonstrate through competition the attitudes of Native Americans about physical activities and their role in Indian life.

Crafts and Food, always important aspects of Native American presentations at the Festival, offer new varieties this year. Skilled artisans will be carving redwood log canoes in the traditional manner. Fishing boats made from Tule reeds will be exhibited alongside workshops on traditional woven Salmon nets in use today. Beautiful California shells will be crafted into ornamental necklaces and decorative buckskin skirts. Dance headgear used by the tribes, will be fashioned and demonstrated along with other traditional California tribal clothing in ceremonial dances on the California stage. Other activities on the stage will be storytelling and workshops of basketry.

The Basin/Plateau area will demonstrate featherwork, beadwork, and other traditional crafts still active among tribes in Colorado, Utah, Nevada and Idaho. Craftsmen will make clothes, drums, flutes. On the Basin/Plateau stage, will be music, legends and traditional dances.

Food to sample includes acorn bread, fry bread and California style salmon roasted on open fires.

The Native Americans area features its people and how they live. Come visit with the First Americans.

From the first Festival, Native American presentations have demonstrated the vitality of craft traditions, culinary arts, and lore.

Participants

California

Tolowa

Sheryl Bommelyn	*Dancer*
Loren Bommelyn	*Dancer*
Kara Brundin	*Dancer*
Brenda Green	*Dancer*
John Green	*Dancer, singer*
Carl James	*Dancer*
Samuel Lopez	*Singer*
Billy Richards	*Dancer*
Mark Richards	*Dancer*
Marvin Richards	*Dancer, singer*
Nicole Richards	*Dancer, cook*
Don Stunrick	*Dancer*

Pomo

Elsie Allen	*Basketmaker*
Dewey Barnes	*Fishtrap maker*
Rose Barnes	*Dancer*
Elvina Brown	*Dancer*
James Brown II	*Dancer*
James Brown III	*Dancer*
Kenneth Fred	*Singer, dancer*
Bernadine Hopper	*Dancer*
Nelson Hopper	*Shell jeweler*

Hoopa

Eleanor Abbott	*Basketmaker*
Warren Abbott	*Dancer*
Anthony Risling	*Fishnet maker*

Yurok

George Blake	*Bow maker*
Ella Johnson	*Basketmaker*
Sam Jones	*Salmon cook*
Walter Lara	*Canoe carver*
Ella Norris	*Salmon cook*
Josephine Peters	*Jeweler*
Pamela Peters	*Dancer*
Mark Sundberg	*Dancer*
Lisa Sundberg	*Cook, dancer*
Tom Williams	*Canoe carver*

Karok

Francis Davis, Sr.	*Fishnet maker*

Luiseno

Villiana Hyde	*Discussant*

Maidu

Gladys Mankins	*Beadworker, dancer*
Seymore Smith	*Singer*

Cahuilla

Katherine Saubel	*Cook*

Basin/Plateau

Paiute

Marie Brown	*Beadworker, cook*
Stannard Frank	*Discussant*
Lily George	*Tule boat maker*
Madaline Kaamasee	*Doll maker*
Lena Murphy	*Dancer*
Marjorie Stark	*Basketmaker*

Shoshone

Ella Bear	*Hidetanner*
Jimmy Dan	*Dancer, singer*
Agnes Gould	*Dancer*
Audrey Gould	*Beadworker*
Austin Gould	*Dancer, singer*
Vincent Ponzo	*Buckskin worker*

Kaibab

Dan Bullets	*Hidetanner*
Alva Drye	*Basketmaker*
Lucille Jack	*Beadworker, basketmaker*
Lita Sigmiller	*Basketmaker*

Northern Ute

Irene Coch	*Beadworker, dancer*
Loya Gardner	*Dancer*
Maxine Natchez	*Dancer*

Ute Mountain

Cliff Duncan	*Pow Wow MC*
Bonnie Hatch	*Dancer*
Sarah Hatch	*Dancer, potter*
Danny Tallbird	*Dancer*
Ruby Tallbird	*Buckskin worker*
Tony Tallbird	*Dancer*

Southern Ute

Ramona Eagle	*Dancer*
Dan Jefferson	*Dancer*
Tim Jefferson	*Dancer*
Bonnie Kent	*Dancer*
Elsie Kent	*Dancer*

Nez Perce

Randall Ellenwood	*Dancer*
Wilfred Halfmoon	*Dancer*
Owen Slickapoo	*Dancer*
Allen Slickpoo	*Discussant*

Father and son demonstrate the continuing Native American traditions at regular pow-wows. Urbanized Indians will be represented by films and workshops in the Learning Center of the Native Americans area.

Sports and Games

Creek

Paul Culley	*Stickball*
Paula Culley	*Stickball*
Jeannie Fixico	*Stickball*
Emma Lowe	*Stickball*
Larry Soweka	*Stickball*

Cherokee

George Dixon	*Archer*
Larry Rackliff	*Archer*
Lyman Vann	*Archer*
Pete Vann	*Archer*

Eskimo

Laura Bergt	*Sports*
Les Bodfish	*Sports*
Reggie Joule	*Sports*
Roger Kunayak	*Sports*

Acoma

Gordon Joe	*Track runner*

Athabaskan

Fred Titus	*Sports*

Jemez

Steven Gauchupin	*Track coach*

Laguna

Emmet Hunt	*Cross country coach*
Bruce Romero	*Track*
Meldon Sanchez	*Runner*

Children's Folklore

Every child carries a special collection of his own folklore. He or she might become a collector of elephant jokes, or jump rope rhymes, or limericks. We all probably remember a variant of: "One fine day in the middle of the night; two dead men got up to fight." Or: "Owhay otay eakspay iglatingay," or perhaps even: "hopow hopo spopeak opop lopangopuage."

In a country as large and culturally diverse as America, there are also many ethnic traditions which become part of a child's lore, special ways of celebrating holidays, games, dances and songs in languages other than English.

Children's folklore is in constant change as is all lore. The past models are varied and thus created anew; sometimes being conserved by children in one form for hundreds of years. You might be surprised to find that some of the rhymes sung by black children in Washington, D. C. bear a close resemblance to rhymes collected in 19th C. England from adults. Consider this comparison:

Little Sally Walker
Sitting in a saucer
Weeping and crying all over
She have done.
Rise, Sally rise
Wipe your dirty eyes.
Put your hands on your hips
and let your backbone slip.
Oh, shake it to the east,
Oh, shake it to the west,
Oh, shake it to the one that
You love best.

Washington, D. C. 1974

Little Sally Walker
Sitting on the sand
Crying and weeping for a
Young man.
Rise Sally, rise, Sally
Wipe away your tears.
Try for the east
Try for the west
Try for the one that
You love best.

London, England 1898

In addition to the oral traditions of childhood, most people vividly recall the pranks, fads, and the private fantasy life of playing house, school, cowboys and Indians, spacemen and cars. A teenager recollects spying on the neighbors, tactics for disrupting class, trading baseball cards and marbles, and games of poisoned messages.

The children's area was created to encourage children's participation in the Festival, teaching and learning dances, games and songs, telling jokes, listening to tales, recording their impressions in drawings, and discussing and sharing their own folklife.

All children are invited to explore the children's area, accompanied by a responsible adult.

Participants

Bessie Jones	*Children's folklorist*
Janie Hunter	*Children's folklorist*
Ann Mitchell	*Cornhusk doll maker*

Family Folklore

At some time in history it must have happened that a person attended a performance of celebrities, and, in a marvelous turn-about, found himself the celebrated. Perhaps he made a spectacular catch of a home run in the grandstands. Suddenly, it was *his* autograph being sought, obscure anecdotes about his past became crowd pleasers.

A similar turn-about takes place at the new Family Folklore Center in the Festival of American Folklife: the festival-goer who comes to see the celebrated folk, finds at the Family Folklore Center, himself celebrated as "folk."

Traditional cultures, as we know, transmit their lore across generations, some of it surviving with only small changes for hundreds of years. A family represents a mini-culture, but, most modern American families do not preserve their folklore across generations. Folklore is created anew in every family: family traditions of things to do on Sunday, private jokes, endearments, nicknames and expressions; gestures and caresses which take on special meaning; anecdotes concerning eccentric aunts and in laws; memories of "good-times," frequently recounted, which take on a kind of mythic quality and help the family through the "not-so-good-times."

Does this fact—that the lore is created anew and does not travel down through the generations—make it of any less interest? Quite the contrary.

Folklore that travels across generations is of interest because of what it can tell us of the past; it can give us a sense of historical permanence and continuity. But folklore created anew by individuals confronting similar situations such as family life can also give us a sense of what is permanent and lasting—not so much in history as in the human condition.

The 1974 Festival of American Folklife makes a marvelous turn-about and celebrates the lore of the festival-goer.

At the Family Folklore tent a group of folklorists are on hand to speak with festival-goers about several areas of family lore: *Names and expressions:* nicknames, pet names, names for automobiles, endearments, euphemisms, greetings, and family words and expressions of all kinds. *Foodways,* traditional family foods: Descriptions of holiday foods and traditional ethnic dishes will be collected, as well as special treats made for the children—and invented by the children! *Family anecdotes':* ranging from what has been termed the "family saga"—legends of a family's ancestors, often including such elements as lost fortunes—to quirky family experiences. One part of the Family Folklore tent will be devoted to children. Here the folklorists hope to learn from the children themselves selected portions of their family lore, such folkloric items as remedies for bad dreams and procedures for "dibbing," to learn the kind of lore which adheres to the experiences of childhood.

It is our hope that efforts at the Family Folklore Center will result in good published collections of family lore. But far more important is our hope that the process of collection will be a rewarding one for the festival-goer, that it will also enable him to bridge the gap between the great traditions he sees expressed on the various stages and displays, and the small traditions which are such an integral part of his everyday life; to make the connection between the traditions of ethnic and occupational groups, and the traditions in his own family.

Sponsors

Native Americans

Bureau of Indian Affairs
Public Information Office
Department of the Army—Pentagon
Coalition of Eastern Native Americans
Lousiana Pacific Redwood Corp.
Humbolt County, Calif.

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Supervisor, Visitor Services	Bruce Sasser
Festival Coordinator	W. Douglas Lindsay, Jr.

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Festival of American Folklife

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A special thank you is extended to all Smithsonian Institution staff and volunteers who help in so many ways. Their spirit of cooperation and good humor contribute enormously to the success of the Festival of American Folklife. Without their assistance, prior to, during and after the event, the Festival could not be presented.

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1974 festival of american folklife

SMITHSONIAN INSTITUTION
NATIONAL PARK SERVICE

Wednesday, July 3

Some highlights of today's events. This is a partial list. For complete schedule use the activities guide in the Festival Program book.

11:00 AM
Opening ceremonies in the Native American Amphitheater
12:00 Noon
Sulamiyyah: Islamic Devotional Chants, Old Ways in the New World

All Day
Papermaking and Printing in the Working Americans Area
1:00 PM
Fiddler's Concert and Square Dance, Festival Stage
2:00 PM
Varazdin Youth Ensemble, Children's Area
2:00 PM
Canoe Races, Reflecting Pool
3:00 PM
Songsinging Workshop, Trinidad-Tobago, Diaspora Church
4:30 PM
Hootenanny, Working Americans
6:00-8:00 PM
Evening Concerts, African Diaspora Concert, Festival Stage

Mississippi Old and New

Featured First Week of Festival

The material culture, crafts, music and lore of Mississippi will be featured in the Regional Americans section of the Festival, this week July 3 through 7.

For the past three years the fiddler's contest has been a special feature of the Festival. This year the major fiddling events will be sponsored by Mississippi. Saturday, July 6 the Fiddler's Contest, open to the public, will offer a $500 prize for the best old-time fiddler with other cash prizes for the most unique old-time tune, most unique old-time style and best traditional style. The contest will be preceded by a convention featuring the music of Mississippi fiddlers, selected and invited by Smithsonian field researchers to demonstrate regional styles, individual styles and a number of rare, locally circulated fiddle tunes.

Needlework tapestry by Mrs. Ethel Mohamed, folk artist from Belzoni, Mississippi. Photo by field researcher: Richard Hulan

More than 30 Mississippi craftsmen will demonstrate basket-making, blacksmithing, whittling, carving, quilting, pottery, saddle and harness-making. The Mississippi Hospitality tent will exhibit craft items and interviews and photographs of the craftsmen who made them. Sunday, July 7 at 1 p.m. an old-time traditional Mississippi auctioneer, Liston Shows, will auction to the public many of the crafts that are on exhibit.

Musicians from the State will perform on two sound stages in a variety of styles from breakdown fiddling to Sacred Harp singing, from Black fife and drum to spiritual and gospel singing.

Three theme exhibits will be the central focus for the Mississippi area's large contextual presentations. The culture and traditions associated with cotton, cattle and timber will be presented in a variety of ways. The Festival grounds are planted with ¼ acre of cotton. Visitors are invited to view related demonstrations of classing, grading, ginning, carding and spinning of cotton—the entire process from plant to finished product.

About eight breeds of cattle are stabled on the mall, representing an industry of increasing cultural significance. A calf-cutting demonstration with quarter-horses, cattle shows, and related crafts, including saddlery, making of ox yokes and hunting horns is part of the presentation.

The timber exhibit will demonstrate old-time ox-powered methods of skidding and loading logs; team work on a hand powered cross-cut saw and workshops on timberlore and tall tales conducted by folklorists.

The food of Mississippi will be represented through open-air cat-fish fries, and barbecued chicken.

Mississippi's participation has been coordinated by the Mississippi Department of Archives and History under the direction of

(continued on page 4)

Have You Thought of the Graphic Arts Lately?

The term **lithography** actually means stone printing, takes its name from the process invented by Alois Senefelder in 1796, and now commands 40% of the printing and publishing industry. **Letterpress** printing had its beginnings in the process perfected by Gutenberg around 1450 and has grown into the process that provides the splendor of the center pages of some of our slickest magazines. **Gravure,** invented by Karl Kleitsch in 1879, is the sleeping giant of the printing industry and shows signs of rousing. Its extremely high speeds and brilliant inks make the process a candidate for some of the finest printing. **Silk screening,** developed from a system of printing invented by the Japanese, is ink forced through a stencil and screen of silk on a surface to be decorated and imparts a beautiful spread of ink. **Electrostatic** printing is a process by which dry powdered ink is attracted to the electrically charged surface to be printed. It has a highly specialized application in the printing of maps. **Collotype,** a photogelatin printing process, used at first as a system for reproducing art masterpieces, reproduces its illustrations in continuous tone. **Driography,** a revolutionary new process that eliminates the need for water in the traditional offset process, is in its formative stages but promises to eliminate the critical ink-water balance problems in lithography.

Tommy Cummings, a Lithographer, participated in the 1972 Festival and is back in the Working Americans area again this summer.

The graphic arts industry comprises such segments as papermaking, which includes the foresting and logging that go into the development of the raw materials; the plastics and metal industries that service the printing plate needs; and the refining and milling procedures that go into the manufacture of the inks.

An experiment which you can make to indicate how much printing touches your everyday life is to try identifying the printing products which you come in contact with throughout the day. It would start with the face of your alarm clock, and your toothpaste tube, and might end with the paperback book that you read at bedtime. In between you would have come in contact with hundreds (thousands if you are active in your search) of printed items that would include such processes as lithography, (your beer or soda pop can), silk screen, (the huge road signs that you pass on the way to work), gravure, (the wood grained paneling in your recreation room), flexography, (your potato chip bag), electrostatics, (the advertisement on your breakfast egg shell), ink jet printing, (the label on the mail that calls you occupant), and letterpress, (an engraved invitation). Most of these products are bound, stitched, bonded, embossed, die-stamped, cut or padded by the myriad skills of the bookbinders. You are invited to talk with the skilled workers participating in the Festival.

The graphic arts is a highly organized industry with members in a number of national and international unions, including the Graphic Arts International Union, the International Typographical Union, the International Printing and Graphic Communications Union, the Newspaper Guild, the International Mailers Union, the International Stereotypers and Electrotypers Union, the Paper Pulp and Sulphite Workers, and the International Union of Siderographers.

John Stagg,
Director of Education, GAIU

Festival of American Folklife

James R. Morris
Director, Division of Performing Arts

Ralph Rinzler
Director of Folklife Programs

Douglas Lindsay
Coordinator, Bicentennial Programs
National Capital Parks

Newspaper Staff
Editor: Susanne Roschwalb
Art Director: Janet Stratton

Today's contributors: John Hoke, Shirley Cherkasky, John Stagg, Carole Cornell, Kate Rinzler

This living exhibit of printer's art has been made possible through the courtesy of The Graphic Arts International Union and craftsmen of the Washington, D. C. locals.

Fiddling Styles From Norway

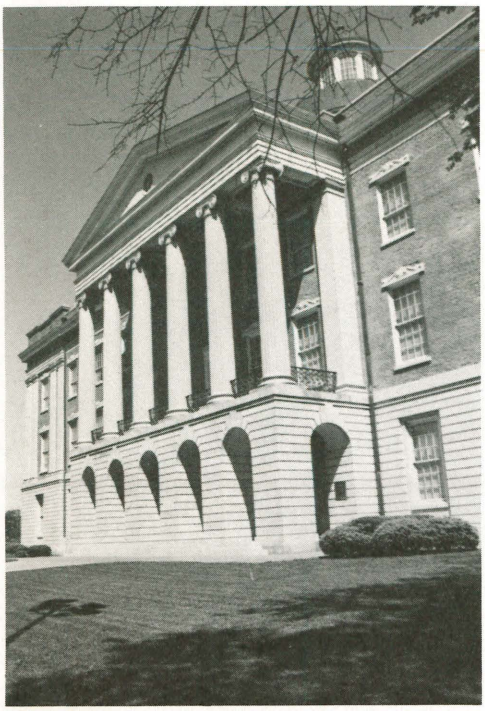
Few persons in the Eastern United States have ever heard a Hardanger fiddle being played. This year's Festival visitors to the "Old Ways in the New World" Scandinavian area will have the opportunity to hear and see several skilled musicians from the U. S. and Norway playing this instrument which is traditional in the West and South of Norway.

Besides the usual four strings, the Hardanger fiddle has an additional set of four or five sympathetic vibrating strings which are not touched by the bow. They combine with the bowed strings to produce a strong sound capable of serving unaccompanied as outdoor dance music.

Anund Roheim, a Hardanger fiddler from Black Eagle, Montana, is considered to be one of the best fiddlers in the United States, and had won many prizes in his native Norway before emigrating 24 years ago from Telemark. Richard Hilde, from Sogn, Norway, also is a Hardanger fiddler, well-versed in the various dialects and playing styles. He is an experienced dance fiddler and has played since he was ten years old, having learned at home in family tradition.

Arne Sølvberg, from Nordfjord, Norway, still in his twenties, has played both Hardanger and regular fiddle since he was 13. Characterized as having impeccable rhythm and the ability to play tirelessly "all night," he is a favorite among Norwegian traditional dancers.

Edvin Flåm is another participant from Sogn in Norway, and is a Hardanger fiddle-builder. He has brought his fiddle-making tools with him to the Festival and will be spending part of his time here in demonstrating his craft. Mr. Flåm plays the accordion and is a traditional dancer as well.



Mississippi's Old Capitol Museum

Over a hundred years later, in the chamber where the Mississippi legislature of 1861 passed the Ordinance of Secession, James "Son" Thomas played the blues to a capacity audience. The "Mississippi Folk Voices" concerts are among the wide and surprising variety of activities that goes on in the capitol that served as Mississippi's seat of government from 1839 to 1903.

The building now houses the Mississippi State Historical Museum, the Old Capitol Museum as most Mississippians call it. It is a restoration of the Greek Revival building designed by William Nichols of England and begun in 1833. Alternately abandoned and remodelled for office space, the building was rescued by the Mississippi Department of Archives and History in 1959, when restoration work was begun. The building itself is the main showpiece of the museum and permanent exhibits give a chronological history of the state. Changing exhibits, loan exhibits, lectures, tours, films, concerts, and crafts demonstrations keep the halls humming. Over 65,000 tour the building annually to see nationally known collections such as Samuel Kirk silver and Boehm porcelain juxtaposed against Mississippi collections of such variety as stoneware, bottles, Choctaw baskets, pressed glass. Through it all runs the rich thread of Mississippi life and culture, past and present. In 1972 the Mississippi Folklife project was launched. The on-going project focuses on folk arts and crafts of Mississippi, folk architecture, and the forms of traditional music that are still practiced in the state, such as Delta blues, country fiddling, Sacred Harp and other gospel sounds. The success of the project and interest in the traditional culture of the state led directly to Mississippi's participation in the American Folklife Festival.

A Jackson Landmark! Mississippi's State Historical Museum features folk arts and crafts.

Every Tunisian is a Cook

"Every Tunisian is a cook," says Habib Chouaya, chef at Montreal's Le Kerkennah Restaurant.

"When the Tunisian men left home to work in Europe and North America, most of them were single and didn't have much money, so they all cooked in their rooms."

"If someone didn't have a recipe or the right ingredients for couscous or malsuqa, he'd borrow it from another friend."

"Besides," he adds, "the food in the restaurants didn't taste like Tunisian cooking."

Habib Chouaya, 32, is one Tunisian whose taste for homemade food and talent for cooking has turned into a career.

Of course, Habib had a distinct advantage over most of his countrymen in the New World. He had been cooking since boyhood, learning the art directly from his mother in Sousse, Tunisia.

As a dutiful son in a large family, he helped his mother with the burdens of housework, first by shopping for ingredients in the markets, then by helping in the kitchen, and finally by cooking for the entire family.

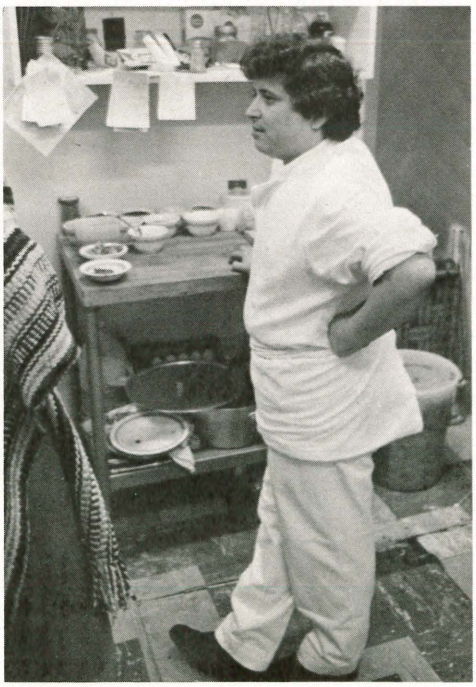
This early experience with food proved most valuable once he emigrated, first to Germany and later to Canada, for he could always find work in restuarants.

In Montreal, a city with a reputation for fine dining, Habib served his apprenticeship at a series of outstanding restaurants, learning the preparation of everything from spicy Italian to delicate Hungarian to hearty Canadian dishes.

Serving in a variety of kitchens under a host of different chefs has led to Habib's personal fascination with the similarities found in the preparation of foods from quite different lands.

His experience in international cuisine, plus healthy doses of Canada's bi-lingual television and newspapers, have made Habib fluent in a half-dozen languages.

The ability to converse in several tongues is most helpful when he goes shopping for ingredients in the markets along Montreal's multi-ethnic St. Lawrence Street. Here, in countless stalls and shops, merchants from a score of countries sell foodstuffs from around the world.



Habib Chouaya talks about Tunisian cooking.

Habib goes often to St. Lawrence Street, for he is now back where he started: preparing the traditional dishes of his homeland—couscous, ta'jine malsuqa, mashwiyya and others—for one of Montreal's newest and most unusual restaurants, the Tunisian-style Le Kerkennah.

This summer, Habib—who hopes someday to be a "master chef" in his own restaurant—along with his wife and some fellow countrymen, will be demonstrating Tunisian specialties on the Mall in Washington, D. C. as part of the Old Ways in the New World portion of the Smithsonian Institution's Festival of American Folklife.

"In the summer," says Habib, "when tomatoes and peppers are fresh and plentiful, we Tunisians enjoy our mashwiyya salad served before a light meal of fish."

Habib's Mashwiyya Salad

3 green peppers	pure olive oil
1 hot red pepper	1 lemon
3 ripe tomatoes	capers
3 ripe onions	Italian or Greek olives
1-3 cloves garlic	1 can tuna in water
dash of coriander	3-4 hardcooked eggs
freshly ground salt and pepper to taste	unleavend flat bread (Syrian)

(Serves 4 people)

Grill peppers, tomatoes, peeled onions and garlic. Remove from oven after all have softened. Peel peppers and tomatoes, remove seeds and stems. Mince all vegetables until ingredients look as if strained.

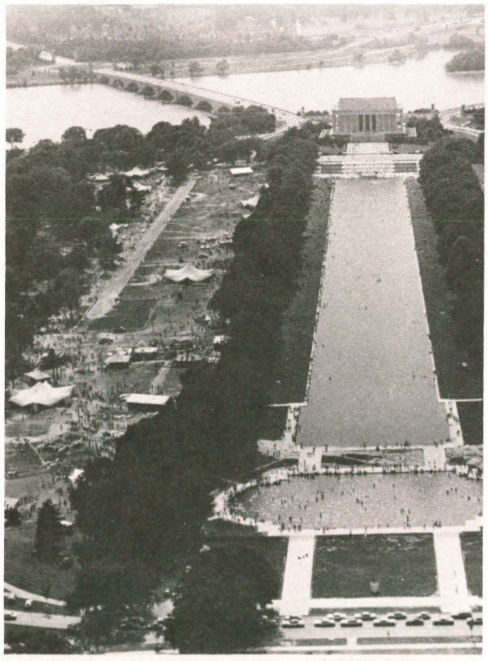
Add seasonings and olive oil to taste. Mix well, adding capers and the juice of lemon. Arrange on individual salad plates and garnish with olives, pieces of drained tuna and hardcooked egg halves. Serve with unleavened bread that has been heated.

Habib recommends eating the salad in the Tunisian manner: scooping it up with small wedges of the bread.

(Mississippi—from page 1)
Elbert R. Hilliard and Byrle A. Kynerd. The Mississippi Agriculture and Industrial Board, Mississippi Authority for Educational Television, the State Department of Agriculture and Commerce, and the Mississippi Arts Commission are cooperating and the entire presentation has been endorsed by the Mississippi American Revolutionary Bicentennial Commission.

Environmental Protection on Festival Site

The National Park Service, co-sponsor of the Festival, has introduced a number of approaches to conserve the grounds. Woodchip has been used extensively to provide turf and tree root protection from foot traffic. Pathways have been provided between major festival activities. All surfaces below the large bank of elm trees that line the Reflecting Pool walks are woodchipped and confined by low, permanent steel edging. Much of this protective sub-canopy will remain a permanent installation for all-year protection of the trees. Considerable grading work has been done to eliminate ponding of water during rainstorms. A new program of handling and delivery introduces the use of all-electric vehicles to the Mall. Operating noiselessly and leaving no tracks, electric vehicles offer little distraction and eliminate damage to the turf.



The 50-acre site between the Lincoln Memorial and the Washington Monument, is the home of the Festival of American Folklife. Called the "Axis of the Nation" by Pierre L'Enfant, the greensward will host 700 participants and draw a projected 1.3 million visitors to the Festival of the Common Man.

Hand Clap Songs

Rebecca Claire Stack—age 10, 5th grade student at Shepherd School in the District

Hand-clap songs from Mississippi, the District of Columbia, and elsewhere are part of the folklore of young people in the new Children's Area of the Festival.

I would like to tell you some of the hand clapping songs we sing. Hand clap songs are songs that are given a certain rhythm and then we sing a song to the rhythm we are clapping. Some of the best are:

"Miss Sue"
"Miss Mary Mack"
"Mr. Ned"

and many more. The three titles I just wrote down are the ones I will write the words to. I'll take "Miss Sue" first:

Miss Sue

(Together Miss Sue, Miss Sue, Miss Sue from Alabama. Let's get a move on, shake a boo, shake a boo, shake a boo-boo-boo, my mother's got the measles, my pop's got flu, I ain't lyin' and neither are you. (One person) Hey (one person's name) someone's callin' your name, hey (one person's name) someone's playing your game, hey (one person's name) someone wants you on the telephone. (then the other person says:) If it ain't my lover say I ain't home. (Then they say together:) Sittin' at the table peelin' white potatoes, waitin' for the clock to go boom tick, to whala whala boom tick, to whala whala boom tick to whala!!
Pow!

The next hand clap song I will tell you is going to be "Miss Mary Mack."

Miss Mary Mack

Miss Mary Mack, all dressed in black, with silver buttons up and down her back. She asked her mother for 15¢ to see the elephant jump over the fence, well he jumped the fence, well he jumped the fence, and he touched the sky, and he touched the sky, and he didn't come back, and he didn't come back, 'till the fourth of July, 'till the fourth of July! Another one of our favorites is "Mr. Ned."

Mr. Ned

Oh! Mr. Ned he bumped his head on a piece o' cornbread and the doctor said to stay in bed, but (again). Oh! Mr. Ned he bumped his head on a piece o' cornbread so that's the end of Mr. Ned
the piece o' cornbread
the head in the bed
and the doctor who said: "Stay in bed."

1974 festival of american folklife

SMITHSONIAN INSTITUTION
NATIONAL PARK SERVICE

Thursday, July 4

Some highlights of today's events. This is a partial list. For complete schedule use the activities guide in the Festival Program book.

11:00 AM
Working Americans Hootenanny, featuring Hazel Dickens, Jim Garland, Sara Gunning
12:00 Noon
Eskimo Olympics, Native American Sports and Games
2:00 PM
Fiddler's Procession, Scandinavians, Old Ways in the New World
2:30 PM
Trinidad and Tobago Dance Demonstration, Old Ways in the New World
3:00 PM
Cakewalk, Festival Stage
3:30 PM
Dress up for Parade and Stomp Dance, Children's Area
4:30 PM
Finnish Folk Dance, Old Ways in the New World
6:00-8:00 PM
Evening Concert, Mississippi Music, Festival Stage

Communications Workers From High-wire to Underground

Workers in Communications from letter carriers to high wire cable rescue teams will be featured in the Working Americans section of the Festival of American Folklife.

Nine participating groups, including representatives of six unions, have prepared exhibits in cooperation with the U. S. Department of Labor and the AFL-CIO.

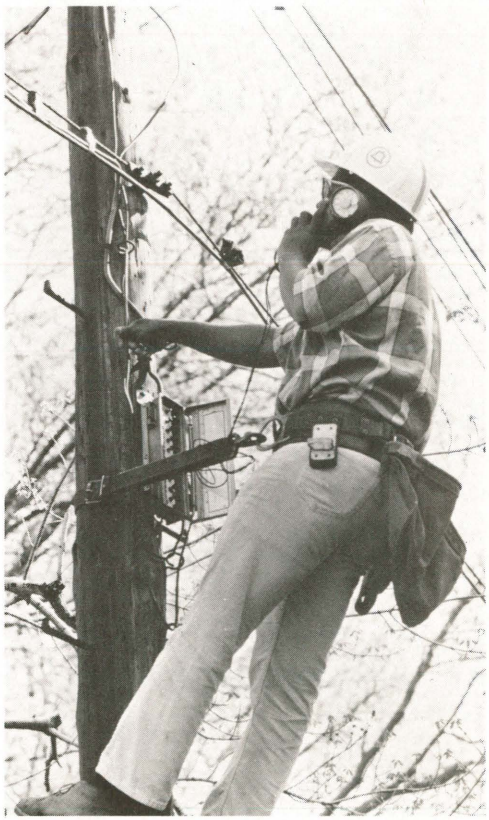
Visitors will be invited to participate in various forms of communications from sending ham radio broadcasts, to placing a visible phone call, or experimenting in lithography.

At the 17th Street entrance to the Working Americans site, visitors will be greeted by a prototype exhibit prepared as a pilot project for the Bicentennial. Stories, the sounds of specific eras, and photos will be used to tell the history of workers in three industrial categories: textiles, iron and steel, and communications.

In the graphic communications section, workers will demonstrate papermaking, ink milling and testing. Contrasts between old and new methods of type composition, bookbinding and lithography are part of the exhibit. A festival newspaper will be published daily on presses at the site. A major exhibit will be manned by workers in Postal communications. A fully operational post office will be located on the mall showing mail sorters, stamp buying and mail processing. Also a special Festival cachet will be issued. Rural and urban letter carriers will deliver mail along Festival routes. In workshops conducted by folklorists stories will be exchanged about universal mailmen adventures involving dogs, dead-letters and delivery.

The commercial radio communications area will feature nationally known radio personalities in a simulated broadcast studio, designed to exhibit the skills of the studio engineer, technician and announcer. The broadcast day will begin as it does in stations across the country with a check/test of equipment by engineers. At the top

(continued on page 4)



The skills and lore of the American working man and woman are a feature of the Festival. This year, Workers in Communications have prepared exhibits and workshops to wow you.

Celebrating America's Workers in 1976

A Nation of Builders, A Nation of Doers

At last year's Festival of American Folklife, a young Norwegian Boy Scout stood amidst a swirl of spinning Serbian dancers, foot-tapping Kentucky fiddlers, hand-clapping Southern Gospel singers, hammer-swinging Virginia carpenters, bell-shaking Indians, and asked: "Are all these people from the United States? Do all these people call themselves Americans?

To someone from a nation where people share common traditions, history and religion, this cacophony of traditions, songs, costumes, and stories seems almost unblendable. Yet this unique national heritage, this incredible variety of lifestyles and histories, is what the Smithsonian Institution would like the entire nation to celebrate during the Bicentennial in 1976.

One way to do this is to examine the point where these various traditions meet and develop into national folkways. The workplace is such a point.

This year, with a grant from the U. S. Department of Labor and with the cooperation of the AFL-CIO and its affiliates, the Smithsonian Institution has mounted an exhibit presenting the history of American workers in three occupations—textile, iron and steel, and communications. The exhibit forms a backdrop against which visitors to the Festival can better understand the living workers' demonstrations in the communications field.

The standing exhibit is a prototype of one which will be expanded in 1975 and 1976 to include such other major occupational groupings—construction, shipping, food processing, mining and lumbering, retailing and clerical occupations, railroading and transportation, garment manufacturing, and the arts and entertainment.

Festival of American Folklife

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This living exhibit of the printer's art has been made possible through the courtesy of The Graphic Arts International Union and craftsmen of the Washington, D. C. locals.

Moving towards the Bicentennial the "Working Americans" presentation this year includes a prototype exhibit telling the 300 year history and success of workers in three industries. This represents a national outreach program to inspire similar festivals across the country.

This year's exhibit will use photographs, early woodcuts and engravings—which were really an early form of what we now call news photography—to show American workers on the job, in their homes, and communities.

It will show the changing industrial processes which affected the workers' daily lives as well as the workplace. Visitors can see and hear enough moments from the lives of these early workers so to know what it felt like to be an eight-year old doffer in a textile mill or a young and courageous telephone line man on what was still the frontier, or a resident of a company town owned by an iron and steel company.

By 1976, the Smithsonian Institution would like to send replicas of this exhibition in its present form, or as slides and posters, to communities all over our nation. Community coalitions of museums, universities, the Labor Department, and organized labor would join together to present this exhibit to the community coupled with *living worker* demonstrations.

In this way, the Smithsonian Institution, the Department of Labor and the AFL-CIO hopes to tell something about the skills and vitality of the working people who built our cities and our towns. We hope also to give Americans a greater sense of their own occupational traditions and the history which links them to workers of the past and workers still to come.

What's an American Pressman?

or Who's That Guy with the Funny Hat?

Mr. Flaherty is a Boston printer who began as an apprentice about 50 years ago. Now 65 he has worked at other jobs from teacher to undertaker, but always returns to the printer's craft. He is a home-owner who lives in Milton, Mass. Neither of his two sons have followed in his profession. He earns around $15,000 per year and, with no mandatory retirement, he may continue to work as long as he likes. His typical work clothes begin with long-johns, over which he wears dark grey chino cloth pants and shirt and a square hat made of newsprint—the traditional outfit in American press rooms. Following are his ideas about his craft which he shared during a recent interview in Boston.

"I'm proud of my business . . . we're in a process that goes back to the Gutenberg, back to the education of the world. We are proud to be the ones that actually put the ink on the paper that the people read . . . that could educate them if they read . . . We go from the size of a common pin to a roll of paper that weighs 2,000 pounds. And, it's in the touch, it's all in the touch of our fingers . . . That's why we know they can't do without us. We *know* they can't do without us."

A pressman is a craftsman who is knowledgeable about and proud of the history and traditions of his craft. He is concerned with the First Amendment to our Constitution and the American peoples' right to educate themselves. But above all, he is a craftsman.

Americans of Kindred Origin Perform in "Old Ways"

The lively accordion music you hear coming from the "Old Ways in the New World" Scandinavian area may be Elsie Nevala, the accordionist from Ironwood, Michigan, who provides the old Finnish folk tunes for a group of eight Finnish-Americans dancing the lipuli Kukko, the Lantii, or perhaps the Kükuri Kaakuri. Mrs. Nevala and the dancers are from an area in the Midwest where one can still hear Finnish spoken.

Hurley, Wisconsin and Ironwood, Michigan, are two small cities situated on either side of the boundary between Michigan's Upper Peninsula, which pokes into Lake Superior, and Wisconsin's lake and pine-filled Northern reaches. Over 100,000 Finns settled in Michigan, most in its isolated Upper Peninsula. Suomi College, the nation's only Finnish college, is at Hancock, near the Lake Superior shore. Ninety-three thousand more Finnish immigrants moved a little further west to Minnesota, and simi-

lar large numbers chose Wisconsin.

Early Finnish immigrants came to work in the iron mines and lumber camps of this area and then stayed to farm and to settle in the small towns, running Chevrolet garages and serving as County Court House officials, among other occupations. They are mostly second and third generation now but many of their traditions have been retained, some almost intact and others greatly changed by cross-fertilization with Norwegian, Swedish, Croatian and Italian traditions.

The National Finnish Festival has its own building, in early Finnish style, in Hurley. Among other activities there is a Finnish choir, and a thriving group of about 24 folk dancers whose ages range from approximately 35 to 55. They dance together frequently, often at Festivals but at community celebrations like weddings as well.

Fiddlers From Dalarna Meet American Counterparts at Festival

Most of the Swedish fiddlers who are here this week in the "Old Ways in the New World" Scandinavian area come from the Dalarna province of Sweden where, for hundreds of years, music and dance have been a vital part of community life. A noted traveler wrote that in 1757 he witnessed a Midsommar dance in Dalarna which lasted from early evening to six o'clock the following morning. He reported: "The merriment became somewhat more intense toward the end and the dust (from the dancing) was as smoke in the air."

Among the fiddlers of Dalarna, written scores are never used; the tunes are passed on "by ear" from generation to generation. Thus an ancient playing technique has survived, varying markedly among parishes. Such variations in style are referred to by the fiddlers as musical "dialect."

Also participating in this year's Festival is a Swedish-American trio of fiddlers from the Midwest. Edwin Johnson, born in Rattvik in the Dalarnaprovince, now lives in the vicinity of Hayward, a small city in Northern Wisconsin's lakes and woods area. He learned to fiddle in Sweden and has taught his son, Bruce, and his grandson, Paul Dahlin, aged 20, both of whom live in Minneapolis. Paul has been playing fiddle with his grandfather since he was eight years old.

This three-generation trio plays traditional Swedish music, including Gånglåt (walking songs) and appears frequently at Scandinavian gatherings in the area where they live. Edwin Johnson has made all of their fiddles, matched for tone, by an interesting lamination process. He will be demonstrating fiddle-building while he is here.

Sulamiyyah (religious singing), one of the presentations in the Old Ways in the New World area of the Festival.

Sulamiyyah

Visitors to the Tunisian stage in the "Old Ways in the New World" Area will hear a singing tradition known as sulamiyyah.

Sulamiyyah is a form of Tunisian religious folk music performed exclusively by men, with each region of the country having its own group and its own style.

In Tunis, the sulamiyyah group gathers once a week in the religious meeting hall, in the Medina, or old town section of the city, to conduct their weekly spiritual concert.

The mystical chants of the group are accompanied by rhythms played on a variety of drums. During the session, as the music rises in tempo and spirit, the entire group becomes more and more animated.

The members of a sulamiyyah group may come from any social or economic class—from laborer to professor—and few have had any formal musical training.

The musical text of sulamiyyah is religious, sung in the classic or poetic Arabic, but the musical line is similar to the ma'louf, a tradition of lively songs devoted to themes of work, love, and life.

One of the important men in the sulamiyyah group may be the drum heater. Like an American batboy, it is his job to take care of the equipment; that is, to heat and reheat the drums so that the drum heads will become taut, producing greater resonance and higher pitch.

Village fiddlers from Leksand, Dalarna Province, in Sweden are participants in the Old Ways in the New World area of the Festival.

(Communications—from page 1)
of the day the announcer will sign on and begin the first broadcasts. The format will include music, weather, commercials and round-table talk shows. National Public Radio will be broadcasting live to 164 stations in 42 states during the Festival.

Also participating the first week of the Festival will be workers in Telephonic communications. This exhibit will explore the skills and folklore of a number of distinct occupations: cable splicers, telephone operators, installers, linespeople and rescue crews. Visitors will be invited to trace the path of a phone call by using phones installed by installers in one exhibit area; linespeople will be working on poles at the center of the area. Visitors' calls will take the path from phones through lines on the poles to telephone operators, demonstrating both older and newer systems. Operators will receive and monitor visitors' calls and put them through to phones installed on the opposite side of the exhibit site.

Cable splicers will demonstrate skills from an unusual manhole exhibit. Cable splicing normally takes place under the streets as well as on telephone poles. On the Festival site, a simulated situation will be reconstructed by the use of a demonstration manhole. Festival visitors will be able to view the exhibit from the sides as if they were in a typical street manhole with the cable splicers.

Other workers atop the poles will perform a pole-top rescue assisted by specially trained pole rescue men who are called in when a linesperson is in trouble.

For the second week of the Festival, visitors will be able to participate in multifaceted aspects of Amateur Radio Communications or "ham" radio. The ham exhibit will feature DX or international communications, FM repeater communications, and actual working exhibits focused on some of the newer ideas in ham radio-communications via satellite, and ham TV. Exhibits will be operated by members of the Foundation for Amateur Radio, a metropolitan D. C. ham radio organization.

Since 1971 the Festival of American Folklife has broadened the scope of traditional folklore by including exhibits featuring the American working man and woman. The premise is that folklore is a continuing process and that occupations generate individual styles, superstitions, language, initiations that unite those workers within one occupation across the country and around the world. Festival presentations are the product of an unusual coalition of the AFL-CIO, the U. S. Department of Labor and the Smithsonian and its folklife scholars.

Presentations are being developed toward the major Festival of American Folklife planned for the Bicentennial which will include as many as 90 occupational groups.

The Natchez Trace—

Heartline of Early Mississippi

The Natchez Trace grew from a series of unconnected trails between Indian Villages to become the main route between Nashville, Tennessee and Natchez, Mississippi, capital of the Mississippi Territory and the Old Southwest. In between there was, from any civilized point of view, nothing. As travel increased the road was cleared and widened by explorers, by boatmen returning overland after carrying cargo down the Mississippi River, by the military as the area achieved strategic significance during the War of 1812, and by settlers opening up a new empire. The Trace was infested by highwaymen and land pirates, like the legendary Harpes, and traveling it was frequently high adventure in the most romantic sense.

Then came the steamboat, making overland travel unnecessary for many who used the road. New and better roads were built and much of the Trace returned to nature, remembered in the folklore and stories of the early migrants who traveled the road and came to settle around it.

In the early part of this century, a movement began to commemorate the Natchez Trace and the history connected with it. Monuments and markers sprung up all along the old road and in the 1930's Congress voted to create the Natchez Trace Parkway as part of the National Park System.

Today the modern road is three-quarters completed, stretching from mid-Tennessee, across northwestern Alabama and diagonally across the state of Mississippi from Tupelo to Natchez. All along the way are points of interest, ranging from undisturbed sections of the old trace to prehistoric Indian mounds to early inns and forges.

And there are people whose ancestors settled along the Trace when it was but a remembered thing of the past. Crafts fairs are held several times a year with participants coming from most of the counties through which the road passes. As you enter the Visitor Center at Tupelo, run by the National Park Service, the first thing that meets your eye is a quilting frame with a pieced top and needles waiting for you to try your hand at quilting. And chances are that someone will be on hand to show you how to do it—the old way.

Natchez Trace
Photo by Dan Guravich

Pastry Feasts in Finland and America

An invitation to "coffee cups and cake pieces" is the way American Finns customarily extend hospitality to friends and neighbors. Any informal gathering is a suitable occasion for coffee and home-baked delicacies made in the traditional Finnish way. Mrs. Beatrice Ojakangas, a Finn from northern Minnesota who is here this week demonstrating Finnish cookery, describes Saturday-night-after *sauna* as a frequent and typically Finnish occasion for "coffee cups and cake pieces."

A more formal culinary event which displays the Finnish zeal for baking is the "coffee table," known today in both Finland and America. To celebrate a special occasion, a long table is loaded with a variety of baked delicacies which custom rules must number exactly seven. The seven sweets must include braided cardomom bread, pound cake, and fancy filled cake; the remaining four items reflect the discretion and talents of the hostess.

Another ritual prescribes the way in which the "coffee table" is enjoyed. The first cup of coffee is served with a piece of cardomon bread, which is the most frequent and popular product of Finnish kitchens. The second cup of coffee should be accompanied by a slice of pound-cake. Guests should choose the filled cake the third time around. Hearty appetities that face the table a fourth time are indulged with samples of the remaining confections, or a second helping of one of the basic three.

Mrs. Ojakangas says that although few Finnish-Americans adhere strictly to the cake and coffee ritual, the tradition is known to all, and often used in jest as an excuse for over-indulging a sweet tooth. The more formal "coffee table" of Finland demands a closer observance of the ritual.

The American version of the ritual differs from its Finnish counterpart in other ways, including the names of the basic pastry components. Braided cardomon bread is *pulla* in Finland; Finns in northern Minnesota reveal their long association with English-speaking neighbors in calling the Finnish staple "biscuit."

1974 festival of american folklife

SMITHSONIAN INSTITUTION
NATIONAL PARK SERVICE

Friday, July 5

Some highlights of today's events. This is a partial list. For complete schedule use the activities guide in the Festival Program book.

11:00 AM
Creek Stickball Game, Native Americans
12:00 Noon
Black Sacred Music, African Diaspora, Old Ways in the New World
1:00 PM
Labor Movement Workshop—Heroines, Scabs and Skunks, Working Americans
2:00 PM
Homemade Music Makers: One String, Mississippi Stage
3:00 PM
Black Repertory Dance Co., Diaspora Market Place, Old Ways in the New World
4:00 PM
Rosin Burnin', Mississippi Fiddle Music and Country Dancing, Regional Americans
6:00-8:00 PM
Evening Concert, Scandinavian Music, Festival Stage

Rose Gonzalez working at the 1972 Festival of American Folklife Native Americans area.

Carl and Carlyle Vicenti, Jicarilla Apaches from New Mexico (now living in Alexandria) will be dancing in pow wows from 7 to 9 p.m. tonight in the Amphitheater of the Native Americans area.

Native Americans

Canoe Races, Crafts and Multi-Media Learning Center

Native Americans from more than 15 tribal groups of California, Nevada, Arizona, Colorado, Utah and Idaho will be represented at the eighth consecutive Festival of American Folklife, July 3 through 7 and 10 through 14 on the Mall in Washington, D. C.

Participation of the Native American people in the Festival recognizes that Indians are an active part of the 20th century, while maintaining values and ways of cultural expression older than the country itself.

Tribes represented include Pomo, Yurok, Hoopa, Karok, Takowa, Luisino, Ute, Choctaw, Paiute, Nez Perce, Shoshone, Bannock, and Washoe, among others.

Presentations will be divided into Sports and Games, Crafts and Food, and a multimedia learning center. Pomo basket makers, Karok netmakers, Yurok canoe carvers, and a Tolowa reed boat weaver, cooks from Yurok, Hoopa, Karok and Cahuilla tribes of California will demonstrate crafts and culinary arts.

In the Sports and Games area, energetic visitors to the Festival will be invited to pit their skills against outstanding Native American athletes. Traditional Indian games, foot races, corn stalk shooting, stick ball and "Eskimo Olympics" will be played along with hand games. The Sports and Games area will feature archery competitions and canoe races in the Reflecting Pool daily. Young Indians, proficient in traditional and modern sports and games will demonstrate through competition the attitudes of Native Americans about physical activities and their role in Indian life.

Of major interest in the Native Americans area will be a Learning Center, a multimedia unit designed as an introduction to the contemporary Indian communities and their traditional backgrounds. Under the category of Community such topics as the Indian Family, Native Community, and Con-

(continued on page 4)

What You Don't See . . . Can Crack You Up

Occupational folklore is, among other things, the kinds of jokes and pranks people play on each other while on the job.

"Cool," "Professional," these are the key words in radio and television announcing. The announcer does not want to blow his or her cool while on the air, and many times, the support crews in the studio are doing anything and everything to try to get him or her to goof.

Many rookie radio newscasters have had to contend with such "folk pranks" as having someone set fire to the piece of news copy that is being read over the air, or, asking for the teletype sheet containing the weather, and being handed the current centerfold from Playboy.

Engineers contribute their fair share to the list of "folk pranks"; the engineer in charge of a broadcast will set up a delay timing in the disc jockey's earphones so that instead of the DJ hearing what he says *as* he says it, he will hear his own voice a split second later, which is enough to cause anyone to go bananas.

On the TV side, there is the story of the live lawnmower announcement, in which the announcer praises the lawnmower for how quietly it runs and how it "starts the first time, everytime." In one case, the crew had removed the gasoline from the mowers' tank after the announcer had primed the machine. Fresh gasoline was left in the carburetor, and the gas tank filled with old crankcase oil. The announcer went into his selling spiel at the allotted time, yanked the starting cord, and the motor roared to life. "And it's only $59.95." His smile suddenly faded as the studio filled with ugly black smoke. The last scene that the audience saw was the announcer wildly waving his arms, imploring the director to cut the video.

Festival of American Folklife

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This living exhibit of the printer's art has been made possible through the courtesy of The Graphic Arts International Union and craftsmen of the Washington, D. C. locals.

Cable splicer works at pairing the cables of a 600-pair cable. (Photo courtesy of AT & T Co.)

Cable Splicers—Tough, Independent, Proud

(Part I)

What cable splicers do may seem to have little in common with folklore on the ground. In big cities, splicers usually work below ground in the depths of manholes. In suburban or rural areas the cable worker is most likely to be found working on telephone cables running between telephone poles high in the air. The dangers of their working conditions have made for an extraordinary group of workers—tough, independent and proud. Every group of people who share traditions have ways of expressing their common heritage; this is folklore. Folklore is not only a part of the life of Appalachian mountain people, it is also a part of labor.

The best way to see folklore in action is in its own environment. At the Festival of American Folklife workers can be seen performing their jobs, while on the job. Here at the Festival you can peek into a manhole, watch high-wire work, attend a workshop, and talk to the workers themselves. You'll get the feeling of the traditions and folklore of these workers as their way of life is demonstrated before your eyes.

First we should know their language. The "aerial" is the telephone cable running between poles; "the modular splicing technique" is the newest and flashiest splicing method; "pairs" refers to the two wires which, when connected, together carry the current and transmit the impulses from telephone to telephone; a "drop" is a group of pairs running from cable to the exterior of a structure. Therefore, two linemen might use modular splicing, place a bridge splice between an old aerial and a new aerial and then splice several pairs which could lead to a drop.

Splicers usually work two together; a splicer assisted by a splicer's helper who acts as an apprentice to the splicer. The teamwork of the splicer and his helper, or "grunt," is a special kind of relationship. It is one of difficult working conditions mixed with learning and humor. It is through the use of these two person teams that the grunt learns the skills and traditions of the job. In their legends and narratives, splicers will emphasize the great deference formerly expected of those in the position of splicer's helper. The splicer's helper is now a student and sometimes the brunt of the splicer's pranks.

To learn more about these pranks and hear tall-tales of Washington manholes, roaches "big enough to carry a phone," and enormous rats and "bad holes," come over and talk to the splicers themselves—they'll be glad to tell you a tale or two.

Everyone Can Spin

The Mississippi presentation of cotton involves an industry that has been significant from the beginning of statehood. Visitors to the Mississippi area can see ¼ acre of

the cotton plants growing on the site, as a background for cotton-related demonstrations—classing, grading, ginning, carding and spinning. The plants were cultivated by the U. S. Department of Agriculture, Experimental Station in Beltsville, Maryland and transplanted to the Mall by the National Park Service.

On special spinning machines, constructed for the Festival by the Smithsonian Machine Shop, the public may discover what it feels like to spin cotton fibers into threads. In addition to having the experience of handling the cotton as it comes from the plant, young visitors are invited to ride in wagons filled with seed cotton. Also, crafts related to the cotton industry will be demonstrated and interviews and workshops will be conducted to draw out aspects of cotton lore not readily apparent. A photographic exhibit will illustrate the more mechanical and bulky processes of manufacturing finished cotton and cottonseed products in the Regional America section of the Festival.

Six electric powered spinning wheels to convert cotton to thread are set up in the Mississippi area. Everyone can learn to spin.

Family Folklore Program Puts the Spotlight On You!

So filled with music and activity is the Annual Folklife Festival, that a bewildered festival-goer looking up at the Washington Monument might imagine it as a kind of center pole for a "big top" spanning a Barnum and Bailey celebration of American life.

But unlike the circus, where the presence of wild animals makes it even more important to separate the performers from the spectators, at the Festival of American Folklife, the visitors are part of the performance. For there is as much of America in the audience as there is on the stages. It is not more traditionally American to hold a fiddle than a hot dog.

At the Festival, performers of different life styles and traditions convey their experiences to the festival-goer. But the festival-goer, too, has traditions and a certain way of life.

Although technology may have reduced the number of community singers and storytellers, in the smaller communities of family and friends, family jokes and anecdotes, nicknames and greetings, and favorite songs are alive—and the "folk" that give them life may be simply "the folks back home"!

The Family Folklore Program has been established to collect family lore from *you,* the festival-goers at the 1974 Festival of American Folklife.

At its tent in the children's area, a group of folklorists are on hand to speak with you about your family lore. They are interested in hearing not only family nicknames and expressions, but also family anecdotes, family experiences and memories.

American life is, after all, nothing more than the lives of the individuals who live in America, and American Folklore means nothing more than the lore of those individuals.

With the hope of putting out a publication on American family lore, the Program hopes, through folklore, to get at some of the flavor of American family life.

Even more important, the Program would hope to convince you—who after reading through this may have thought to yourself, "Family folklore, that's fine, but now that you mention it, I can't think of a single nickname or expression!"—that your life is filled with folklore.

Salmon—Northern California Style

Salmon has always been the staple food of the Indians of Northern California. Every year when the Salmon return to spawn, the Indians are ready with the nets and traps that they have developed to catch the Spring, Cohoe, and Red Salmon. The traditional way of cooking fresh salmon is to roast it over an open fire on the beach. The following recipe was obtained from Joy Sundberg, California Coordinator for the Festival of American Folklife.

Cut Salmon open and bone, leaving the skin along the backbone intact. Place the filet in the cleft of a red cedar stake that has been split lengthwise. The stake should be about four feet long, and split to within nine inches of the end. Wire can be placed around the end of the stake to prevent further splitting.

Between the filet and the stake, place flat cedar sticks to hold the salmon straight in the roasting stake. After placing the filet and support sticks in the cleft, wind wire around the cleft end of the stake and set over a fire.

Place the flesh side of the filet near the fire first for about fifteen minutes to seal in the juices. Then turn the fish to the skin side for the rest of the cooking. For an eight pound fish, about an hour's cooking is needed depending on the heat of the fire. It is done when peach and golden brown colored.

(Native Americans from page 1)
tributions to America will be demonstrated. Photos, videotape and a variety of other materials will be used in conjunction with discussions and workshops. Visitors can attend language classes, learn Indian songs, and find a place to relax while viewing photographs of contemporary and historic Native Americans.

In the Native American area food to buy and sample will include acorn bread, fry bread and California style salmon roasted on open fires.

The program was planned by members of the community represented at the Festival. Joy Sundberg of the Yurok Tribe, Jim Jefferson, Southern Ute, and Matt Wacondo acting as coordinator for the California, Basin and Plateau and Sports and Games respectively. Through field work, research and interviewing, a balanced program, representing the tribes of the Far West has been prepared for the Mall celebration.

Midsommar—Swedish Summer Fest

Children in Sweden, Norway and Finland don't celebrate Fourth of July as we do, but they have another big holiday at almost the same time. It is called Midsommar in Sweden and St. John's Day in Finland and Norway.

It is on the longest day of the year, around June 21. That day really isn't any longer than other days but the sun shines almost all night so there is more daylight. For this reason the northern part of these countries is called "The Land of the Midnight Sun." At this time of year, everyone, even grownups, goes to bed when it's still light outside.

At Midsommar time in Norway and Finland, children help to gather driftwood and other stuff to make a great big bonfire which is lighted in the evening and kept burning right through the night until the sun rises very early the next morning. Everyone dances around the bonfire.

In Sweden, the big bonfire is built in late April on Walpurgis night instead, and Midsommar is welcomed with a big tall Midsommar pole. A tall pole is wrapped with green leafy birch tree branches. Round hoops of more greenery are hung from the top. Then all the children pick clover, daisies and other wildflowers and stick them into the green branches wrapped around the pole. When the Midsommar pole is all covered with wildflowers, everyone makes a big circle and dances around it, but Swedish children think it is the most fun to put the Midsommar pole together and pick the flowers to decorate it.

A Visit with a Mississippi Whittler

One of my notebooks had him listed as "W. L. Barton, whittler"; the other said "Willie Barton, fiddler." The two sets of directions were equally vague, but I thought I had found the right house from the number of carved wooden ornaments—birds, rabbits, whirlygigs—set on posts in the yard, or atop the fence pickets. The old dog, somewhat collie, seemed friendly enough ("He hardly ever bites anybody in the daytime," Willie later reassured me), so I got out and knocked on the door of the country home.

Willie Barton is a friendly, tough, plain-spoken jewel of a man, and for the next hour or two I was kept busy—trying to keep the recorder going, and taking pictures of his miniature Dodge City, and buying some animal carvings, and visiting with his wife and her sister, and listening to a really fine fiddle tune called "Lost Angel," and staying out of the way of the dog, and learning how to beat straws on the fiddle while somebody else plays it. Never a dull moment. So I really hadn't paid much attention to the ornaments in the yard until, as I was packing the equipment and new purchases (a realistic wild pig and a fanciful dinosaur) into the car, I accidentally stepped on one. It was a soggy and sandy but most appealing wooden eagle, almost under the wheels of my car. I hadn't seen any eagles among the carvings in his workshop.

"Did you make this, too?"

"Aw, yeah, that old bird—he was on the fence, but he fell off four or five months ago and I never bothered to put him back."

"What would you take for him?"

"Just go on and take him, 'cause if you don't he'll just lay there and rot anyhow."

So that's how this particular national symbol happened to travel to Washington, D. C. from Union, Mississippi.

American eagle carved by W. L. Barton, Union, Mississippi Photo by Dick Hulan.

Museum Guide

Exhibits at the Festival may peak your interest further. Related exhibits on display at the Smithsonian Museums are: Cotton—Mechanical cotton picker, Hall of Farm Machinery, 1st floor, National Museum of History and Technology. Demonstrations of spinning and weaving, Tues., Wed., Thurs., 10-2; first and third Sundays, 1-4 Hall of Textiles, 1st floor, National Museum of History and Technology.

The Coffee House Tradition

"It's really a Spanish place," says Monji Amara, community leader, "but all the Tunisians meet here."

For Monji and the other members of Montreal's growing Tunisian community, the Casa Pedro, a smoky coffee house on the Avenue Maisonneuve, is the closest thing to home in this cold northern city.

Back in Tunisia, the men sit in similar coffee houses for hours, sipping endless cups of thick sweet drinks and smoking innumerable cigarettes.

The coffee house is as much a part of Tunisian life as the English pub or the French sidewalk café. In fact, all three have similar purposes.

Social center, neighborhood billboard, market place, and business site, the coffee houses of Tunisia provide an atmosphere for communication and interpersonal relationships impossible under other circumstances.

The deep-seated traditions of the Arab world make it difficult, if not impossible, for a man to visit another man's house. Home visits are for women; men meet in the neutral ground of the coffee house.

So strong is this tradition that many Tunisians, now well settled in Canada, still gather nightly at the Casa Pedro to sip coffee, smoke cigarettes and talk.

Just as at home, the coffee house has become the center of community life. Messages can be left here for members of the Tunisian contingent. Addresses of old friends are exchanged with new arrivals.

News of jobs, of changes in immigration laws, of charter flights back to Tunisia, of parties, and of family and friends is passed back and forth in the form of a verbal newspaper.

Visitors are invited to meet Tunisian Festival participants, and enjoy liquid refreshment, music, and congenial atmosphere at the Tunisian coffee house in the "Old Ways in the New World" Area. Tunisian foods and beverages will be sold all day, from 11:00 to 6:00. An informal program of Tunisian music and dance will take place from 3:00 to 5:30 p.m.

1974 festival of american folklife

SMITHSONIAN INSTITUTION
NATIONAL PARK SERVICE

Saturday, July 6

Some highlights of today's events. This is a partial list. For complete schedule use the activities guide in the Festival Program book.

11:00 AM
Ma'luf by musicians from Tunis and Montreal, Tunisian Stage, Old Ways in the New World
12:00 Noon
Fiddler's Convention, Festival Stage
1:00 PM
Children's Ring Games led by Bessie Jones, Children's Area
1:30 PM
Trinidad and Tobago, Carnival Parade, Old Ways in the New World
2:00 PM
Fiddler's Contest, Festival Stage
3:30 PM
Labor Workshop: On the Job—Friendly Wars, Working Americans
4:00 PM
Saturday Night Frolic, Country Blues Dance, Regional Americans
6:00-8:00 AM
Fiddler's Contest Awards, Festival Stage, Square Dance, Festival Stage

Walt Koken of Highwoods String Band, 1st Prize Fiddler, 1972 Festival of American Folklife.

Fiddles Invade Mall Today

Old-time fiddlers have a long-standing tradition of meeting at "conventions" to play and (sometimes) compete. While the origins of this custom probably lie in Ireland or England, records of American fiddlers' conventions go back to the 18th century. This century has seen an increase in popularity of such contests throughout North America. In 1972, at the Festival of American Folklife, the Washington, D. C. area had its first fiddlers' convention in nearly half a century. Today, the third annual Festival Fiddlers' Convention and Competition will take place on the Independence Avenue Festival Stage of the Mall. The events, sponsored by Mississippi, will have two parts: a convention of fiddlers representing regional styles of Mississippi, and a competition open to all old-time fiddlers. Registration for the contest is from 10 to 2 today. The convention begins at noon and the contest at 2.

Prizes

In earlier times it was common practice to offer winning fiddlers prizes of merchandise: hats, handkerchiefs, socks, shoestrings, hams, flour, sugar, pocket knives, razor blades even false teeth. The Festival offers instead:

Best old-time fiddler:

1st Prize	$500
2nd Prize	$250
3rd Prize	$100

Most unique old-time tune $50

Most unique old-time style $50

Best traditional style original tune $50

Fish eye view of Man-Hole

Unusual Working Americans Exhibit

To see teamwork in action by cable splicers, come over to the manhole area of the Working Americans Exhibit. The splicers begin their underground work as they would on the streets of any city.

Being sure to observe all safety precautions, they check for excess gas and then pump out any water which might be in the hole. A safety barricade is established and a high warning mast raised to divert traffic. Finally, before entering the hole, they turn on the MOPECO ventilator and place a wooden platform in the hole to stand on as they work. Now the splice case is "knocked off' and the splicers are set to splice.

Here they use the oldest method of splicing still maintained today—hand-twisting—plus a newer technique known as "pick-a-bond" which uses a gun-like device to twist the pairs to be connected. If the workers haven't finished the splicing at the end of the day, they use a rubber "boot" over the splice to make certain that it is airtight.

If you are lucky and happen to be around when the job is completed, you will see an actual demonstration of a dying art, "wiping the sleeve." This is the process by which a splice is placed in an airtight lead sleeve which in turn is soldered to the cable. A demonstration of "wiping the sleeve" is scheduled throughout the five day period that the splicers will be working at the Festival.

Festival of American Folklife

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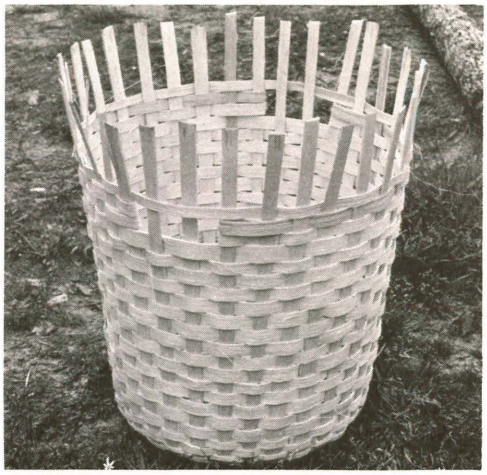
Basket Weaving Traced to Ancient Africa

The tangled threads of the history of basket weaving can be traced to an ancient African handicraft, according to Gregory K. Day, a graduate student in anthropology. He documented the traditional craft for the Office of Western and Ethnic Cultural History at the Smithsonian Institution. Baskets made in the Low-country of South Carolina bear a striking resemblance to authentic African work on display at the American Museum of Natural History in New York.

The art of basket weaving made its appearance in South Carolina during the 19th century with the production of rice winnowing baskets.

These baskets are made by the rural or "Gullah" Negroes of the coastal "Sea Island" regions of South Carolina. They are confined to a small area just north of Charleston.

It is said that the word "Gullah" is a derivation of "Angola" from whence these Negores presumably came. However, documentary evidence indicates that although a few "Ngolas" reached the American markets from Portuguese slaveports, the majority of Afro-Americans came from further North. The slaves of South Carolina included such West Coast peoples from Upper Guinea as the Ibos, Mandingoes, Ashanti and Yoruba as well as the Ngolas. It is even possible that the name derives from the "Gola" tribe in Liberia. Whatever the origin of the name, it is certain that Gullah Negroes brought from Africa many of their customs and skills. On arrival in this country a newly arrived slave would be apprenticed to a "seasoned" or "country born" slave who could interpret his dialect. Any skill the African brought with him would be applied to plantation needs. Sea Island basketry is one of the remnants of these African skills to have survived.



The craft of basket-making is being demonstrated in the Mississippi Area, African Diaspora, and Native Americans area.

Africans are so skillful at basketweaving, their products can even hold water. Sea Island Baskets are identical to coil baskets which continue to be made on the West Coast of Africa, except for the introduction of decorative brown long-leafed pine needles not used in Africa. The other materials are plentiful in the coastal region of South Carolina: Sweet grass for the coil, split palmetto fronds for sewing" and for the heavier baskets, such as rice-fanners, a rush for strength and reinforcement.

The low country's isolation from the other sections of the state enabled the preservation of the art which is predominantly found here.

For additional tracings of the origins of Black culture—visit the African Diaspora section of the Festival.

Mississippi Cattle Traditions

Demonstrated in Regional America

Today Mississippi supplies more calves to finishers than any other eastern state. Seventeen breeds and major crosses are currently produced in the state, and major representative breeds are stabled on the Mall in the Mississippi exhibit.

Like other industries that depend on animals or plants for their basic materials, the breeding, raising of cattle is rich in traditional skills. Informally shared information is often the primary source of knowledge, even when those sharing the knowledge are formally trained professionals.

Events on the Mall include:

- Cattle show
- Rodeo activities like calf-cutting and barrel racing
- Craft demonstrations: saddlery, blacksmithing, the making of ox yokes, hunting horns.
- Photo display
- Folklore workshops

Traditional Fiddling in Mississippi

Through many years of changing fashion and shifting emphasis in Mississippi folk music styles, the instrument that has always been the most widely played and accepted is the fiddle. "Fiddle?"—Mr. Nate at the sawmill said that "a fiddle is a violin that played hooky." In its folk context the fiddle is played because one wants to play it, for the enjoyment of friends, and audiences of many kinds.

The folk musician creates art—but one that operates by different aesthetic rules from the elite, schooled musician. Respect for the tradition matters more than nifty invention. One's commitment is often to the past. There are widely known and predictable fiddle tunes in Mississippi that one may hear in every state, such as "Ragtime Annie," "Old Joe Clark," "Cripple Creek," "Over the Waves," "Fire on the Mountain" and "Sally Goodin." But, also in the repertoire are lovely, deep-rooted local tunes such as "Standing Pine Breakdown," "House of Morgan Blues," "Old Hat," "Pea Ridge Special," "Pea Ridge Blues," "Mississippi Shuffle," "John L. Scopes," "White River Stone," and "Sebastapol Two-Step."

Fiddling styles of Mississippi range from slow single-string religious melodies to rollicking string band music to the creative stylistic combinations of blue grass. Fiddle-playing traditions are strong, lively, and respected. Old Uncle Ed, going on 92, out at Mr. Smith's house for a Saturday evening "get-together" with the Leake County String Band, said, "Oh, boys, that fiddlin's gettin' better all the time!" Amen, Uncle Ed.

Written in Mississippi by Howard Wight Marshall.

Fiddling Takes Over The Mall Today
Photo by Tom Ahrens.

Scandinavian String Music Featured in "Old Ways"

Visitors to the Festival in recent years have become familiar with the Appalachian dulcimer in its various sizes, shapes and forms of plucking or stroking the strings. This year, in the "Old Ways in the New World" Scandinavian area, there will be the opportunity to become acquainted with its Norwegian cousin, the *langeleik.*

Inger Viken, from the Valdres region of Norway, is an accomplished performer on the *langeleik,* which is played while placed on a table rather than in the lap. It is used as a solo instrument or as an accompaniment for singing, just like the Appalachian dulcimer.

The Cajun button accordion has a Norwegian relative, too: the *to-rader durspel* which is a favorite dance music instrument of Norwegian traditional "oldtime" dancers. The two-row double-action accordion played by Sverre Gjevre, also from Valdres, Norway, is the old-fashioned original type which operates on the same principal as the harmonica.

The *to-rader durspel* is difficult to play and many Scandinavian accordion players, particularly in the United States, have shifted to the single-action accordion which is less difficult and more versatile. Mr. Gjevre learned to play the *to-rader durspel* from his father and uncle, in the Valdres style, and he plays regularly for oldtime dances in his home community.

Mississippi Folk Wisdom

Forecasting the weather became a real skill among Mississippi settlers, because they were so dependent upon weather. Following are some common folk wisdom expressions for knowing what the weather will be. They are excerpted from S. G. Thigpen's book "A Boy in Rural Mississippi and Other Stories."

- If the animals on the place grew heavier hair, and the wild things had thicker fur than usual, this was considered a sure sign of a cold winter.
- When frogs croaked more than usual in an old pond near our house, my father would say, "It is going to rain," and it usually did rain.
- When the big sawmills were operating in Picayune with their smoke stacks rearing into the sky, most people would watch the action of the smoke to make their guesses about the weather. If the smoke rose high into the air and gradually disappeared, that was a sure sign of rain. Back out in the country, where I grew up, there were no smoke stacks, but my father would watch the smoke from the chimneys in the winter and the flue from over the kitchen stove in the summer.
- If there was a heavy dew in the early morning, the farmer would figure that it was safe to cut hay, as this was a sign of dry weather, but if there was no dew it was thought the moisture had gone up and would soon come back down—a sign of rain.
- If the buzzards flew high, it was said that these big birds flew high to get above any clouds that might form and to get out of a damp atmosphere—rain. Unusual activity of birds in the trees around the place was considered a sure sign that windy, probably stormy, weather was coming soon.
- My mother watched spider webs, of which there were usually many in the shrubbery around our home. If the webs tightened up and the spiders ran extra braces across the webs to reinforce them, it was going to rain and probably be windy. If the spider webs hung loose and the strands seemed to diminish in size, that was a sign of dry weather.
- Another old sign—maybe old superstition would be a better word—was that there would be a frost in April for every time it thundered in February. While there is some basis for most of these old signs and sayings, I have never heard a reasonable explanation of why thunder in February would cause frost in April.
- Another old weather sign concerns the moon. It is said that when the moon is part full and shows at the bottom so tilted that water will *not* run out of it, this means dry weather. If it shows so tilted that water *will* run out of it this means there will be rain.
- There seems to be a good bit of superstiti-

(Continued on page 4)

(Folk Wisdom from page 3)
tion concerning the chirping of crickets. One was that the outside temperature could be determined by the number of chirps of a cricket. An old woman I knew would start counting as soon as a cricket started chirping.

• There is one sure sign of rain that I have often experienced myself. I have a corn on the little toe of my left foot. A few hours before it rains, that toe will begin to ache. In dry weather it never bothers me.

• Another sign of rain is when the salt shaker will not shake out; however, it is my experience that this occurs after the rain gets here, and is not of much value in foretelling the rain.

• Still another sign of rain is when flies and other insects stick tight to you and maybe bite.

Dalmatian Cooking in Mississippi

Folk cooking, like other folk arts, is a product of both tradition and change. These two recipes collected from Mississippians of Dalmatian descent reflect both a tendency to preserve the ethnic flavor of one's diet and the ability to adapt one's diet to new situations.

The recipe for "Bakalor"—stewed fish which has been cured and dried in snow—comes directly from the Dalmatian coast. Of course, one cannot find much snow on the semi-tropical Mississippi Gulf Coast, so Mississippi Dalmatians must go to special stores in New Orleans to purchase the proper fish for Bakalor. To go to so much trouble for a meal suggests a still strong love of the traditional Yugoslavian food.

"Bigola i Oystrigay," on the other hand, was born in the new Gulf Coast environment. Many Dalmatian immigrants went to work on oyster and shrimp boats and often ate what they caught while at sea. According to Mrs. Jacobina Gilich, oysters were not an important part of the diet in the Old Country. But Biloxi was once surrounded by oyster beds, and the immigrants adopted this local food.

This particular recipe for macaroni and oysters was cooked on the oyster boats. Working on the boats was very strenuous, and the men needed the best meals possible given the limited kitchen facilities available. The only "stove" was a furnace which looked like an inverted bucket with holes in the bottom. The "bucket" was placed on brick supports over a charcoal fire. Since only one cooking surface was available, everything had to be cooked together in one pot. The oysters were gathered on the spot, and the other non-perishable ingredients were brought from home. Although the recipe for "Bigola i Oystrigay" was developed by boatmen out of necessity, it has since become a popular Gulf Coast dish with people of all occupations and ethnic groups.

Dalmatian Recipes from Mississippi (Biloxi) Paige Gutierrez

"Bakalor"
(Stewed Snow-cured and Dried Fish)

1½ lbs. Bakalor (fish)
1 lb. sliced cooking onion
¼ lb. chopped fine garlic
fresh ground pepper and salt
2 lbs. Irish potatoes, sliced
3 sprigs chopped parsley
8 oz. olive oil

Beat fish with hammer day before cooking. Then soak it in a large vessel all day and all night. Next morning skin fish and remove bones. In large cooking kettle pour some of the olive oil. Add one layer of potatoes, then one layer of fish. Cover all with sliced onion, garlic, parsley, salt, and pepper. Repeat layering until all ingredients are used. Add 1 quart water. Cook mixture for 1½ hours. Serve with garlic bread and salad. (Alena Cernich's recipe, given by her sister, Jacobina Gilich.)

"Bigola i Oystrigay"
(macaroni and oysters, oyster boat style)

1 pint raw oysters
8 oz. chopped cooking onions
1 tsp. garlic (minced or powder)
½ cup finely chopped celery
½ green pepper, chopped
1 T. chopped parsley
1 8-oz. can tomato sauce
6 oz. cooking oil
1 8-oz. package macaroni

In oil saute onion, pepper, celery, garlic and parsley. Add tomato sauce. Simmer 45 minutes. Rinse oysters in cold water. Add to sauce. Cook 30 minutes. Add 1 qt. water, let come to boil. Add macaroni which has been broken into three pieces (per stick). Boil until macaroni is tender—about twenty minutes. Serve with garlic bread and tossed salad. (Steve M. Sekul's recipe, passed to Alena Cernich; given her by Mrs. Jacobina Gilich. Steve Sekul was the father of Mrs. Cernich and Mrs. Gilich.)

Museum Guide

Festival-goers whose interest is perked by exhibits on the Mall today are invited to visit the following related exhibits in the Museum buildings of the Smithsonian Institution:

Slide and sound presentation of Appalachian folk music, Hall of Musical Instruments, 3rd floor, National Museum of History and Technology.

19th and 20th century U. S. folk instruments including banjos, dulcimers, fiddles, Hall of Musical Instruments, 3rd floor, National Museum of History and Technology.

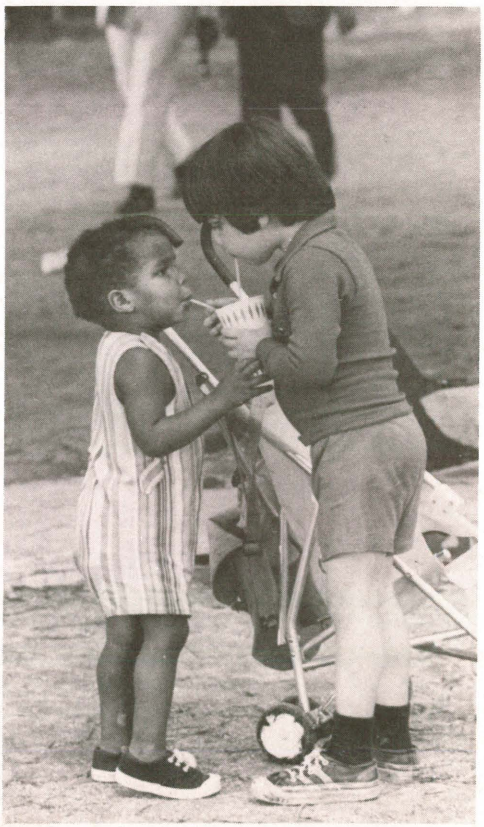
What is Children's Folklore?

Children's Folklore is:

- the clapping games, the ring games, the hide and seek type of games you and your friends play.
- the rhymes, jokes, taunts, the "ecretsay ordsway" you exchange.
- playing house and hospital.
- the collections you gather and won't let your mother throw out, like trading cards, marbles, movie or rock stars, precious stones and rocks, frogs, insects, and other neat animals.
- the beloved things you traded with friends—baseball cards and stamps.
- building a club house and making rules for your gang.
- waging war with earth clods, rocks, or snowballs.
- teaching your younger sister to play double dutch or hop scotch.
- building wondrous sand castles with your family at the beach.
- having your mom teach you how she cross-stitches or knits and then maybe teaching your friends.

Children's Folklore consists of all those things you learned from your friends and relatives and which you some day will pass on to your own children.

Be sure to visit the new Children's Area of the Festival.



Children share games, rhymes and chants and friendship in the new Children's area

1974 festival of american folklife

SMITHSONIAN INSTITUTION
NATIONAL PARK SERVICE

Sunday, July 7

Some highlights of today's events. This is a partial list. For complete schedule use the activities guide in the Festival Program book.

Final day of Mississippi presentation
11:00 AM
Norwegian Music and Dance, Scandinavian Stage, Old Ways in the New World
12:00 Noon
Craft Demonstrations and Food Sales, African Diaspora
1:00 PM
Mississippi Crafts Auction, Crafts Tent
2:00 PM
Sacred Music, Festival Stage
3:00 PM
Pueblo Cross Country Races, Native Americans Area
3:30 PM
Labor Discussion: On the Job—Superstitions, Rituals and Customs, Working Americans
4:00 PM
Picnic on the Grounds

Crafts Auction Today

John Matting of Durant, Mississippi is the broommaker featured in the Regional Americans area, demonstrating his old-time skills. Other craftsmen will demonstrate tanning, woodcarving, whittling, knife-making, basket, net and chairmaking. The crafts on exhibit in the Hospitality Tent represent the vital folk traditions of the State of Mississippi. Many of the objects on exhibit will be auctioned publicly today at 1 p.m. Following the Mississippi presentation at the Festival, the Craft Photo Exhibit will be permanently mounted at the State Historical Museum in Jackson.

Craftsmen's Guild Preserves Heritage of Mississippi Folk Crafts

The Craftsmen's Guild of Mississippi, Inc. is a non-profit corporation open to Mississippi residents interested in the promotion and preservation of the American tradition of craftsmanship.

It has grown from a variety of folk traditions that reflect the many cultural and ethnic groups found in the state today. Through educational and marketing assistance the Guild helps to preserve the heritage of folk crafts while encouraging the contemporary craftsmen to maintain the highest standards of design and workmanship. Currently the Guild has a membership of over 200 craftsmen and 6 craft centers. An up-to-date slide library makes members' work available to architects, interior designers and others interested in commissioned work.

The Guild receives program support from: The National Endowment for the Arts, the Mississippi Arts Commission, the Mississippi Marketing Council, and the Travel and Tourism Department of the Mississippi Agricultural and Industrial Board.

Finnish Treat— May Day Crullers

In the "Old Ways in the New World" Scandinavian area this week, the food demonstration tent is humming with activity and fragrant with cooking odors. One of the reasons for the activity and fragrance is the clusters of bird's nest-shaped fritters being turned out by Beatrice Ojakangas. To the uninitiated, the bird's nests may look like Pennsylvania Dutch funnel cakes, but to a practiced Finnish cook's eye, there is a substantial difference: they are Tippaleivä or May Day Crullers, and the batter is extruded in a thin stream through a pastry bag rather than being poured through a funnel.

Mrs. Ojakangas is a Finnish-American from Duluth, Minnesota, with a greater than usual interest in Finnish culinary traditions. She had eaten Finnish foods as a child growing up in Floodwater, Minnesota, and had learned to cook them from her mother. Many of the recipes were not written down but transmitted orally among friends and relatives and from generation to generation.

Accompanying her husband to Finland for a year's stay on a Fulbright Grant in 1960-61, Mrs. Ojakangas took on a personal project: the collection and eventual publication of heretofore unwritten recipes for traditional Finnish foods still popular among Finnish immigrants to the United States. Mrs. Ojakangas' ability to speak Finnish aided immeasurably in her quest for recipes from Finnish homes along little-traveled byways as well as in urban areas. Her successful search resulted in *The Finnish Cookbook,* first published in 1964 and now in its eighth printing.

A sample of recipes from that cookbook has been selected by Mrs. Ojakangas and is for sale in booklet form.

Festival of American Folklife

James R. Morris
Director, Division of Performing Arts

Ralph Rinzler
Director of Folklife Programs

Douglas Lindsay
Coordinator, Bicentennial Programs
National Capital Parks

Newspaper Staff
Editor: Susanne Roschwalb
Art Director: Janet Stratton

Today's contributors: D. K. Knight, W. H. (Bill) Colvin, R. Daniel Overly, Shirley Cherkasky, Bura Conway Story, Courtesy *Pulpwood Production and Saw Mill Logging.*

This living exhibit of printer's art has been made possible through the courtesy of The Graphic Arts International Union and craftsmen of the Washington, D. C. locals.

Ray Lum—old time auctioneer in action. Photo by Bill Ferris.

Profile of an Auctioneer

"If you find a man that gets his tongue twisted around his eyes and can't see what he is saying, then he makes a good auctioneer."

Such a description would only partially explain the success of old-time Vicksburg, Mississippi auctioneer and muletrader, Ray Lum. His own description of a trader is "a man that trades everything. A real trader don't never find nothing that he can't use."

The eighty-four-year-old Lum, a legend among traders' circles, with a reputation as a "hard bidder and a mean buyer," left home at the age of fourteen, and has never been without a horse or mule since. His shrewd deal was selling a $12.00 horse for $25.00. Cars were coming in by then, but as he explains it: "Horses were going out, but they waddn't going out for me. I went right on with trading those good horses."

It was while working in Texas for a time that the well-known muletrader developed not only "night sales," so that both stock and customers could avoid the daytime heat, but also perfected his "singing" style of auctioneering. Consisting of a constant sing-song chanting pattern in which the price is interspersed with jokes, greetings, and other light chatter, the chant enables Lum to sustain audience interest and command higher prices than an autioneer who merely calls his bids. Customers have been so delighted with Mr. Lum's personal style that for a time the local Vicksburg radio station, WOBC, broadcast his auctions as entertainment.

Livestock auctions are held every Monday night in Vicksburg, and Lum, based in a small shop adjoining his younger brothers' sale barns, has a chance to let loose: "It's a rare mule, boys, a rare mule. Now I've got a hundred-forty. Will you give me five? A hundred forty-five if I never cock another pistol. If you boys want to bid on him, just don't stand there."

In between sales, young and old alike listen to Ray Lum's stories of earlier Mississippi trading times, like the story about Sunshine Davis's stump-sucker. And then there's the one about one of his own first youthful trades, when he swapped for a horse he later discovered "had a tail with a hook and loop. He was an old bobtail horse and they just put the tail back on him, swapped him off and went on."

An old-time, traditional Mississippi auctioneer, Liston Shows, will auction off the crafts exhibited in the Mississippi Hospitality Tent on Sunday, July 7th, at 1:00 p.m.

The Ma'luf Music of Tunisia

Ma'luf is perhaps the most characteristically Tunisian of the musical traditions presented this week in the "Old Ways in the New World" area. Like the Tunisian people themselves, ma'luf is a sophisticated mixture of many influences: Arabic, Berber, Turkish, and European.

One of the strongest influences is Spanish, reflecting the strains of medieval liturgical music absorbed by the Andalusian Moors. When these Moors were driven from Spain, many resettled in areas throughout North Africa. As a result, Western listeners can note the remarkable similarities between ma'luf and early Christian music of the 11th-13th centuries.

Ma'luf developed primarily as a city tradition, with the music performed in the courts of the caliphs and beys as an Arabic equivalent of chamber music.

Later ma'luf was played in public coffee houses in performances exclusively for men. The poetic texts of the songs discussed masculine feelings toward work, love and life.

Today, in cafés throughout Tunisia, one can recapture the old ma'luf tradition. Sitting on low rugs or pillow-covered benches, sipping coffee flavored with rose water, or sweet mint tea, in an atmosphere heavy with the scent of jasmine, one drifts easily into the euphoric state induced by the ma'luf melodies.

Oxen Continue to Play Key Role in Life of Miss. Logger

Bura C. Conway says "There ain't nothin' no purdier anywhere" than the sight of his ox team logging in the Mississippi woods.

Mr. Conway, who lives out of Richton, Mississippi, may very well be the one and only man in the United States who continues to rely on oxen to keep his logging job going. There may be a few who occasionally employ two, three, or even four yokes, but Mr. Conway keeps 10 yokes or 20 animals busy throughout the year. Should any of this number become disabled, another six oxen are maintained on the logger's cattle farm to step in when needed.

"We don't really need this many to do what we're doin,'" he explains, "but I'd rather see 'em work than lay around gettin' too fat and flabby. We rotate 'em so that all animals stay in good shape."

And in good shape they are. Some of the veteran oxen weigh approximately 1300 pounds and stand 5 feet tall at the rump. Many go to 1100 and 1200 pounds. All reflect good care.

According to Mr. Conway, an ox should not go into the woods to join an experienced team until he's 2½-3 years old. When this time rolls around, each yoke is matched as closely as possible according to color, markings, size and temperament. The same pair of oxen are yoked together, and remain together, for an average of 10 years.

Mr. Conway keeps his herd divided into two 10-yoke teams. One handles only saw logs while the other specializes in pulling poles or treelengths.

Mr. Conway's ties to tradition are strong. He was the last of 7 sons born to a man who followed his own father in the log woods with oxen. Bura learned to drive oxen while working on his daddy's logging job. He had a special yoke for a set of calves to be hooked to his wagon. In effect, oxen have always been a part of his life. "Next to my family, I love these oxen more than anything. I love to be around 'em and watch 'em work."

Bura C. Conway and his team—"the purdiest sight anywhere."

Timber Lore, A Mississippi Feature

An estimated 25 percent of Mississippi's economy is provided by forests and the forest industry. An untold amount of the State's folklore is derived from logging and forestry.

Festival-goers will see living exhibits of skills related to forest uses in the Regional Americans section. One of the last users of ox teams in the country is a Mississippi logger, who is demonstrating his ox-powered methods of skidding and loading logs. Craftsmen skilled in ax sharpening, hewing railroad ties, carving ox-yokes and riving boards are demonstrating their skills today. And, a professional folklorist, familiar with materials of the timber industry and its participants is conducting workshops to draw out aspects of lore not readily apparent.

About Blue Logs Mississippi Lumber Product

The mighty Mississippi River is the source of an unusual timber product—the "Blue Log."

The name refers to those trees which have been swallowed up by the bank-caving action of swollen streams, have lain for many years in muddy graves until enough powerful gasses have formed to make the logs buoyant enough to rise.

Commercial fishermen along the Mississippi are usually the ones who "catch" and float the "Blue Logs" to a mill where they bring a good price if they are reasonably sound. Strangely enough, even after a hundred years of being submerged in muddy water the only deterioration that takes place is in a band of sapwood several inches thick on the outside of the log.

The name "Blue Logs" comes from the unusual and beautiful bluish-grey color of the lumber which is cut from them. As the boards come off the saw they are usually a light yellow in color. As the air strikes them, a chemical process, perhaps oxidation, slowly turns the lumber to a bluish-grey shade.

Ameil Earp of Gunnison, Mississippi owns a sawmill which specializes in converting the "Blues" into lumber for office furniture and wall paneling. The mill, located on the East bank of Beulah Lake, just south of Rosedale, Mississippi, cuts about 1½ million board feet of "Blue" cottonwood, gum, sycamore and cypress logs annually.

For more tales of Mississippi's timberlands, visit the Regional Americans area of the Festival.

Popsicle Stick

A 10-year-old girl from Lexington, Mississippi, contributed a hand-clapping game to the Children's Folklore collection:

The chant is said in time to hand-claps with a partner:

"Popsicle Stick, boom, boom, boom
Make me a stick, boom, boom, boom
Movin' and a walkin' in a two by two
If you say six, you out of the game
So one clap, so two clap, so three clap
four clap, five clap, seven clap"

The object is not to say six, sixteen, twenty-six, etc.

She tells us the game originated in School House Bottom, a collection of old houses that stands at the bottom of a hill, around a school, in Lexington. What's new is the Headstart school. What's different is the blacksmith shop. What's fun is making up games.

Old and New Dance Styles Contrasted in "Old Ways"

In the "Old Ways in the New World" Scandinavian area this week, dancers from Norway's Valdres and Sogn regions will represent a variety of dance styles. Scandinavian traditional dancing may be characterized as folk dance or as *gammaldans* (oldtime dance such as the waltz, schottische, mazurka, hambo or polka). *Gammaldans* is yesterday's ballroom couple dances which predated 1900, whereas many folk dances retain the quadrille formation such as in the American square dance.

Norway has a remarkable tradition of regional ethnic dances which include *springar, gangar, pols* and *halling,* a spectacular dance in which one or more men perform an acrobatic solo.

At the Festival is Ola Øraker, leader for the "Valdreslaget" in Oslo, an association of persons from Valdres currently working or studying in the capital city. He learned to dance from his father, a well-known Valdres dancer.

Ola and his partner, Randi Før, have won first place in a number of Norwegian ethnic dance competitions. In 1970, his folkdance team entered the annual International Folkdance Festival at Eistafodd in Wales where, in competition with groups from approximately twenty other nations, they won First Prize. The judges based their decision not only on their dancing ability, but also on the fact that their material was actually a living tradition.

Torstein Hanserud is from Hallingdal, Norway, and dances the *halling,* as does Asbjorn Nordheim, a Norwegian-American from Seattle, Washington. This will provide an opportunity to compare and contrast Old and New World forms.

Canoe Races on the Reflecting Pool

Between July 3 and 14, the Yurok Indians of California will be plying the waters of the Lincoln Memorial Reflecting Pool in search of salmon. Although the chances of a successful catch are limited, the 20 foot long dugout canoes will still be there as part of the Native American area of the 1974 Festival of American Folklife.

Working with Ms. Joy Sundberg, chairperson of the Yurok Tribe of Northern California, the Smithsonian Institution has arranged to have two of the traditional redwood canoes transported to the Festival site, where they will be engaged in races against each other daily at 2:00 p.m. Another 20-foot log, donated by the Louisiana Pacific Redwood Company, will be carved into a canoe by Mr. Walter Lara, a member of the Yurok Tribe and an active fisherman in his canoe.

"Jump-buts" and "Go-devils"— Timber Talk in Miss.

They don't yell "timber" in Mississippi. They don't yell "timber" much anywhere. What the Mississippi sawyer does shout when some reckless mate or zealous folklorist ventures into the path of a falling tree, is **"tree!"** Appropriate enough, and perfectly clear. In opposition to the soapy creations of the Hollywood studio and the spread of fraudulent Paul Bunyan stories, the genuine traditional speech of the Mississippi logger and sawmill man is rich, sensuous, often humorous, and marked by a tough functional nature resulting from long years of linguistic change, growth, and confirmation through selective repetition.

One of the more apparent modern manifestations of tradition is the folk speech of the working man. Each trade has developed a functional and sometimes metaphoric set of terms to describe aspects and activities of its labor. Folk terminology, like language itself, undergoes continual modification and replacement. And yet certain terms, because of their aptness, have remained in the timber lexicon for many generations.

Within the context of the Mississippi timber culture, certain terms have gained acceptance over the years of use and contact among the loggers and sawmill men. Timber talk now in circulation, words that are part of the conversations of participants at this year's Festival include: **Sawyers** (tree cutters, using **cross-cut** or chain saw) **throw** (cut, fell in pre-determined directions) the **headwood** (mature trees). In parts of the state, **ox men** (ox team drivers) using **jump-buts** (special ox whips) still **drive yoke** (teams of oxen) through the forest to the **thrown poles** (felled and trimmed trees). They haul the felled timber on two-wheeled **go-devils** or **loggin' arches,** or hitch the teams to the **poles** with iron **tongs,** thence to be **snaked** (dragged) back to the loading area, and finally to be **cross-hauled** (loaded) onto the waiting truck and **log trailer.** The romantic, the ecologist, and the folklorist all might wish the use of oxen to continue, for in addition to being a significant folklife activity, the oxen move smoothly through the forests without the destruction of immature trees and other flora caused by the ponderous diesel-powered **skidders,** which are now almost universally used to snake logs. A part of the harvested timber goes to the small, marginal local mills— the **peckerwood** or **groundhog mills,** to be transformed into **dressed** lumber, but most trucks head for the large, increasingly automated mills operated by the successful companies, where innovative production techniques and new wood by-products are developed.

The gradual displacement of the neighborhood sawmill and of working oxen signal the loss of once vital elements of the timber industry. But, even as timber talk and folklife will keep changing and refining, they continue to be the irreplaceable oral communication between basically tradition-minded working men.

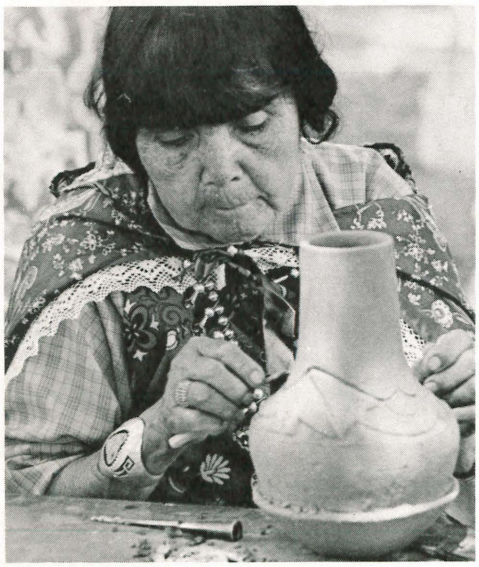
1974 festival of american folklife

SMITHSONIAN INSTITUTION
NATIONAL PARK SERVICE

Wednesday, July 10

Some highlights of today's events. This is a partial list. For complete schedule use the activities guide in the Festival Program book.

11:00 AM
Efxinos Pontos: Pontic Music, Song and Dance from Asia Minor, Greece and America. Greek Stage
12:00 Noon
Street Sounds—Key West Junkanoos, Trinidad and Tobago Troupe
African Diaspora
1:00 PM
Native Americans Discussion.
Dress Rehearsal for "Once Upon a Mattress," Working Americans Stage, courtesy Musical Theater International
2:00 PM
Black Dance Demonstration, African Diaspora
Area
3:00 PM
Traditional Songs, Native Americans
4:00 PM
Late Evening, Black Nitelife Music



Rose Gonzalez working at the 1972 Festival of American Folklife Native Americans area.

Greeks from Baltimore are sharing music and dance traditions with relatives and friends and participants from Karpathos in the "Old Ways in the New World" area today.

Greeks Come to Festival Today

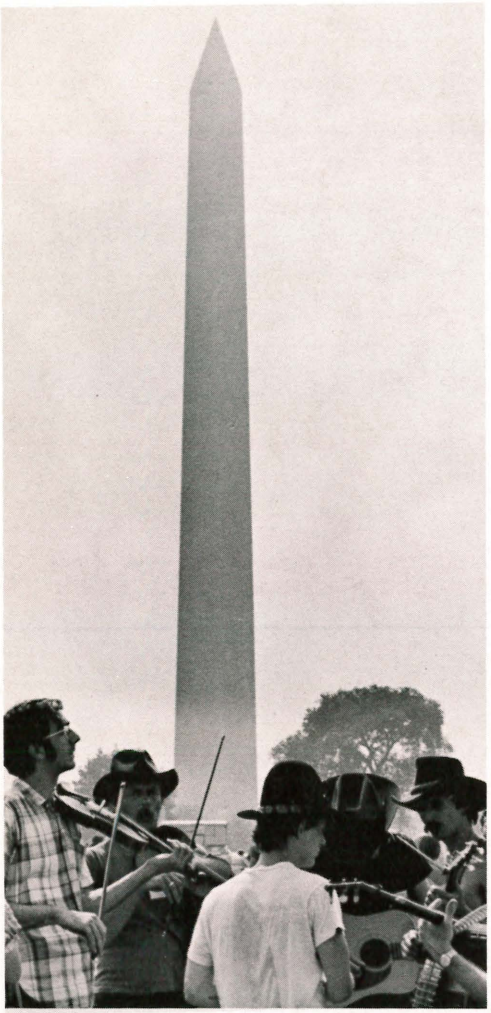
The eighth consecutive Festival of American Folklife continues to explore, in cooperation with foreign governments, America's multi-national heritage of folk traditions.

This week musicians, dancers and singers from two culturally distinct communities will meet their American counterparts on the Mall. Pontic traditions will be represented by performers from Northern Greece and the greater New York City area. Karpathians from Baltimore, New York City and Vancouver will present their traditions along with relatives and friends from the islands of Karpathos and Rhodes and the port of Athens.

Events in this area will include dance, music and song performances, dance and song instruction led by Martin Koenig and Ethel Raim; and thematic workshops. The Pontics' subtle yet powerful dances and music will contrast with the Karpathians' performances, involving tsambouna (bagpipe), lyra and laouta. Concerts are held on the stage, with more intimate programs—offering greater opportunities for audience participation—being held in the kafeneion (cafe) area. Visitors can sample Greek delicacies prepared by members of the American communities. Traditional pastry, bread, meat and vegetable dishes are available.

A special feature of this program is the glendi, the community celebration of feasting, music-making and dancing observed at all festive occasions. Traditional glendi celebrations will be held two days this week (check the program book for exact time).

The research, conceptualization and program direction for the Greek "Old Ways in the New World" presentation are the work of Ethel Raim and Martin Koenig.



Fiddle sounds abound at the Festival. Above, the Highwoods String Band tune up in sight of the Washington Monument.

Festival of American Folklife

James R. Morris
Director, Division of Performing Arts

Ralph Rinzler
Director of Folklife Programs

Douglas Lindsay
Coordinator, Bicentennial Programs
National Capital Parks

Newspaper Staff
Editor: Susanne Roschwalb
Art Director: Janet Stratton
Today's contributors: Kate Rinzler, Bruce E. Nickerson, Carla Borden, Maria Heasly, Gerald Davis.

This living exhibit of the printer's art has been made possible through the courtesy of The Graphic Arts International Union and craftsmen of the Washington, D. C. locals.

Sonny Diggs, Baltimore arabber continues a vendor's tradition with style and flair.

Arabbers Offer Unusual Rides and Persistent Lore

Sonny Diggs, a Baltimore Arabber is plying his trade, a pony and cart with rides for children in the new Children's area of the Festival. He recounts his lore and tradition in the African Diaspora section of "Old Ways in the New World."

According to Sonny, White people use the term "huckster" to describe his fruit-vending activity through the streets of Baltimore, but Black people always refer to vendors and traders who work from a horse or pony-drawn cart as an arab (pronounced ay-rab or an arabber.

Rhymed verse is not unusual for Sonny; it comes as naturally to him as breathing and eating. As he and his pony and cart move along he launches into frequent and extemporaneous recitations that chronicle his feelings and experiences. Sample:

"That's the life of an arabber
If you got that Brother,
Close the book,
Let everybody in the world
Take a good look."

His hawking cry of "bananas ripe tomatoes, good red apples" is heard throughout downtown Baltimore. His call is not an accident, the pitch and the intensity have been painfully developed over the years; inexperienced men grow hoarse within thirty minutes of being on the streets.

His real name is Paul. He has been around arabbing and ponies in Baltimore for 27 of his 35 years. From his own report and from the accounts of his friends he began his apprenticeship when he was 6 years old by watering and feeding the ponies used by older arabbers. By the time he was 9 he was breaking ponies for riding and hauling and was already steeped in the ways of arabbers. In his early years he was working a wagon by himself. A few years ago he left arabbing full-time and went to work for a Government agency. He continues to arab on weekends and has introduced his young son to the trade.

The tradition of arabbing goes back several thousand years to the ancient African kingdoms of Timbuctu and Meroe.

For as long as anyone can remember there were produce and fish vendors in New Orleans, St. Augustine, Charleston, and a handful of major East Coast cities, though recently they have begun to disappear. In 1969 Baltimore's city council tried to legislate arabbers from the streets, but the men have persisted and today 350 to 1000 men are employed as arabbers.

Many arabbers own their own ponies and wagons, and cooperatively stable their teams. However a larger number of arabbers rent their teams on a daily or percentage basis. Photo by Martin Koenig.

A Glendi on Karpathos

(This is the first in a series of 3 articles on the St. John's celebration of Karpathos. Glendis, similar to the one described below, will be held in the "Old Ways in the New World" area of the Festival on July 12 and 14.)

Karpathos is one of the Dodecanese Islands off the southeast coast of Greece. Although the island is extremely rocky, much of the population is engaged in farming and raising livestock. The constant struggle to make the terrain productive caused many of the people to leave the island and settle in Athens, the U. S., Canada, W. Europe and Australia, where opportunities were more promising. Many of them left their families behind. The emigrants lead the kind of lives they had dreamed of in their new homes, although the adjustment to a different lifestyle and separation from family and friends have not always been easy. They remember their island, their villages, and their traditions. This nostalgia and attachment to the life of the island is so strong that members of the Karpathos communities from all over the world try to return to the island every few years.

The women of Karpathos dress as did their forebears who lived in the time of Alexander the Great; most of the men on the island now wear Western clothing. As soon as the emigrant women return to Karpathos, they don their traditional dress, and all enter the style and spirit of village life.

The St. John celebration, or **glendi,** is held at Vroukounda, an ancient merchant port on the north side of the island. Legend has it that an early Greek Christian wanted to build a church there in honor of St. John, the baptizer of Jesus and the most important religious figure after Mary and Jesus. He built the church and placed an icon of St. John in it. The next morning the icon was found in a cave nearby. The man replaced the icon in the church, and the following day it had moved itself again to the cave. This was interpreted as a sign that St. John wanted his church to be in this cave.

(Information on St. John's Day provided by Gus Nicolaides, Baltimore.)

St. John's Day Celebration, Karpathos. Photograph by Martin Koenig.

1974 Post-Festival Tours

Following the 1974 Festival, groups of folk performers from Greece, Scandinavia, Tunisia, Africa and the Caribbean will appear at Expo '74 in Spokane, Washington, and on national tour to major American cities and ethnic communities.

Each of these sponsoring communities will provide home hospitality and an opportunity for sharing on a person-to-person basis with a local ethnic population. Informal celebration, feasting, sightseeing and receptions are planned as well as public concert presentations, emphasizing the cultural bonds between America and other nations of the world. Following is a schedule of these tours:

Scandinavian Tour: Seattle/Spokane, June 18-30; Philadelphia, July 8-10; Minot, North Dakota, July 11-13; Montana, July 14-15.

Tunisian Tour: Expo, July 9-11; Toledo, July 12-14; Boston, July 15-17.

Greek Tour: Baltimore, July 15-16; Philadelphia, July 17-19; Toledo, July 20-22; Detroit, July 23-25; St. Louis, July 26-28.

African Diaspors Tours (two): Nigerians-Toledo, July 9-11; St. Louis, July 12-14; Chicago/Peoria, July 15-18; Detroit, July 19-21; Spokane/Seattle, July 22-24; Philadelphia, July 25-27; Baltimore, July 28-30; Hempstead, August 2-4. Trinidad-New York City, July 16-18; Baltimore, July 19-21; Boston, July 25-27; Miami, July 28-30; Puerto Rico, July 31, August 1-2.

Environmental Protection on Festival Site

The National Park Service, co-sponsor of the Festival, has introduced a number of approaches to conserve the grounds. Woodchip has been used extensively to provide turf and tree root protection from foot traffic. Pathways have been provided between major festival activities. All surfaces below the large bank of elm trees that line the Reflecting Pool walks are woodchipped and confined by low, permanent steel edging. Much of this protective sub-canopy will remain a permanent installation for all-year protection of the trees. Considerable grading work has been done to eliminate ponding of water during rainstorms. A new program of handling and delivery introduces the use of all-electric vehicles to the Mall. Operating noiselessly and leaving no tracks, electric vehicles offer little distraction and eliminate damage to the turf.

The 50-acre site between the Lincoln Memorial and the Washington Monument, is the home of the Festival of American Folklife. Called the "Axis of the Nation" by Pierre L'Enfant, the greensward will host 700 participants and draw a projected 1.3 million visitors to the Festival of the Common Man.

Northern California Indian Style Salmon

Cut the salmon open and bone, leaving the skin along the backbone intact. Place the fillet in the cleft of a red cedar stake that has been split lengthwise. The stake should be about 4 feet long, and split to within 9 inches of the end. Wire can be placed around the end of the stake to prevent further splitting. Between the fillet and the stake, place flat cedar sticks to hold the salmon straight in the roasting stake. After placing the fillet and support sticks in the cleft, wind wire around the cleft end of the stake and set over a fire. Place the flesh side of the fillet near the fire first for about fifteen minutes to seal in the juices. Then turn the fish to the skin side for the rest of the cooking. For an 8 pound fish, about an hour's cooking is needed, depending on the heat of the fire. It is done when peach and golden-brown colored.

Recipe obtained from Joy Sundberg, California Coordinator for the Festival of American Folklife

Printer's Jargon, or What Is That Funny Talk?

Printers talk differently. For instance:

A **linotyper deposited his card** and began work on the **lobster shift.** Being new on the job, he made a lot of **pi** during the first few hours, and threw it all in the **hell box.**

The whole shop was a bit out of whack that day. The printer complained that he was having trouble **bleeding** a page because the plate maker wasn't getting the **gutter** part of the **half tone** just right. The **plate maker** was upset because he had run out of **dragon's blood,** and he just couldn't get the right **bite** on the plates. Possibly if the paper had a different **tooth,** the job would be better.

The press man tried everything, even adjusting the **doctor blade,** but the troubles continued. Then the **hickeys** started. It was that kind of day.

The **lumpers** and **huskies** in the mail room were grumbling. In the press room, the **journeymen** were out of sorts because their boys were cleaning the presses **sunny side up.** It had been different when they had **served their time.**

What are these strange words? Not a different language, but printers' jargon, a kind of occupational shorthand. More than that, this vocabulary gives printers a means of identification with their craft and with others in the printing industry. Know any printers? Find out what these words mean. Talk to the printers in the Working Americans section of the Festival.

Children's Folklore Shared in new Children's Area

Children's folklore consists of such everyday things as ways of finding the initials of the one you love, to hexes, to secret languages, funny and ghoulish rhymes, ways of deciding who's *it,* and hundreds of games constantly being adapted to current taste.

On the borderline of folklore are traditions like sand castle building, and playing school, house or cops and robbers. These might become quite fixed in style and rules, but they are always open to innovation.

In the past many more adults and teenagers played games which are considered solely children's games now. The simpler forms of games survive today. Fewer and simpler counting out rhymes survive as well.

New England Rhyme
Intry mintry cutry corn
Apple seed and apple thorn
Wire briar limber lock
Nine geese in a flock
Olika Bolika goo
And out goes you

Bedtime Rhyme
Good night, sleep tight, don't let the bedbugs bite.

Sidewalk Rhyme
Step on a line, you break your mother's spine,
Step on a crack, you break your father's back.

Making Someone Feel Foolish
A big green caterpillar was creeping across the road. I one it.
Second child says: I two it.
I three it. I four it. I five it. I six it. I seven it (or I jumped over it.) I ate it.

Do you know this one?
Ladies and gentlemen, hobos and tramps
Cross-eyed mosquitoes and bowlegged ants
I am here before you to stand behind you
To tell you something I know nothing about.
One fine day in the middle of the night,
Two dead men got up to fight.
Back to back they faced each other
Drew their swords and shot each other
Two deaf men a mile away
Heard the shots. . . .

Young festival visitors are invited to share their games and sayings, rhymes and jokes at the folkswap in the Children's Area.

1974 festival of american folklife

SMITHSONIAN INSTITUTION
NATIONAL PARK SERVICE

Thursday, July 11

Some highlights of today's events. This is a partial list. For complete schedule use the activities guide in the Festival Program book.

11:00 AM
Indian songs and dances, canoe carver and tule boat maker, Children's Area
12:00 Noon
Food: Form and Function, Daily Diet, Ritual Foods, Foods for Celebration and Healing, Old Ways in the New World
2:00 PM
Music as Communication—Songmaking Working Americans Area
3:00 PM
Greek Bagpipes and Lyras, Greek Stage

4:00 PM
Late in the Evening—Black Nitelife Music
7:00-9:00 PM
Evening Concert Amphitheater, Floyd Westerman, et al. Contemporary Indian Singers

Tommy Cummings, a Lithographer, participated in the 1972 Festival and is back in the Working Americans area again this summer.

Have You Thought of the Graphic Arts Lately?

The term **lithography** actually means stone printing, takes its name from the process invented by Alois Senefelder in 1796, and now commands 40% of the printing and publishing industry. **Letterpress** printing had its beginnings in the process perfected by Gutenberg around 1450 and has grown into the process that provides the splendor of the center pages of some of our slickest magazines. **Gravure,** invented by Karl Kleitsch in 1879, is the sleeping giant of the printing industry and shows signs of rousing. Its extremely high speeds and brilliant inks make the process a candidate for some of the finest printing. **Silk screening,** developed from a system of printing invented by the Japanese, is ink forced through a stencil and screen of silk on a surface to be decorated and imparts a beautiful spread of ink. **Electrostatic** printing is a process by which dry powdered ink is attracted to the electrically charged surface to be printed. It has a highly specialized application in the printing of maps. **Collotype,** a photogelatin printing process, used at first as a system for reproducing art masterpieces, reproduces its illustrations in continuous tone. **Driography,** a revolutionary new process that eliminates the need for water in the traditional offset process, is in its formative stages but promises to eliminate the critical ink-water balance problems in lithography.

The graphic arts industry comprises such segments as papermaking, which includes the foresting and logging that go into the development of the raw materials; the plastics and metal industries that service the printing plate needs; and the refining and milling procedures that go into the manufacture of the inks.

An experiment which you can make to indicate how much printing touches your everyday life is to try identifying the printing products which you come in contact with throughout the day. It would start with

(continued on page 4)

Olympian Baklava

This type of baklava is always served at weddings, christenings and other festive occasions on the island of Karpathos, in Greece; it is the "main dessert." Recipe:

2 lbs. regular flour
½ lb. butter, melted
juice of one orange
2 cups milk
½ tsp. salt
2 eggs (optional)

Knead ingredients at least 10 minutes, into thick dough. (More flour may be added depending on desired consistency.) Separate dough into lemon-sized pieces. Roll each piece to a very thin, round sheet of filo—the thinner the better (at most ⅛" thick). Cut this rolled dough into strips ½" wide and fold the strips until the pastry is the size of an egg, about 2" in diameter.

Then pinch the ends of this folded dough.

Deep fry in oil until golden, Drain, and sprinkle with sugar and cinnamon mixture.

The ingredients should yield 50-75 pieces of baklava.

Maria Nicolaides, from Baltimore, who offered this recipe, will be one of several women demonstrating the preparation of traditional Karpathian dishes in the "Old Ways in the New World" area of the Festival. Come try some!

Festival of American Folklife

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Dancing in the village of Olympos, Karpathos. Photographed by Martin Koenig.

A Glendi on Karpathos—
Part II

(Glendis will be held in the "Old Ways in the New World" area on July 12 and 14.)

On August 28 people arrive at Vroukounda, the site of the St. John's Day celebration. Some older religious women say that St. John wanted them to walk to his celebration, so they hike barefoot for miles, over sharp rocks, to reach Vroukounda. People will feast, sing and dance into the night, and sleep on the rocks, under the stars. Roasted lambs, goats, calves, stuffed grape leaves and pastries cooked outdoors are served to everyone, beginning with strangers. There is a committee of four men voted by the islanders who organize the festivities and recruit others to prepare and serve the food. The money and foodstuffs for the feast are donated by those islanders who, during the year, have experienced hardships of one sort or another; they have prayed to St. John for assistance, and pledged to him money, livestock or other items—and their attendance at his celebration if he helps them through their troubles.

August 29 is a day of fast; only fish, rice, beans and special bread are eaten. Divine liturgy begins at 7 a.m., with priests from neighboring Rhodes and villages of Karpathos conducting the mass 40 feet inside the cave, the place chosen by St. John for his church. Two hundred people celebrate the liturgy there, by candlelight, and a thousand more—men, women and children—stand on the rocks outside. After the two-to-three-hour mass, a special space is reserved for dancing, which will last until late in the day. The dancing is done in tightly held lines. One's position in the line is significant: if a boy stands next to a girl, this may mean that he is courting her or would like to. On the other hand, young men and women who bear some affection for one another may place themselves apart, so as not to arouse speculations on their secret feelings.

The sea is always rough on the day of St. John's death, those from Karpathos say, but no one ever drowns in it. Also, within memory, it has never rained on August 29.

To be continued July 12.

(Information on St. John's Day provided by Gus Nicolaides, Baltimore.)

The Port-a-pac

(excerpted from *Introducing the Single-Camera VTR System,* Grayson Mattingly and Welby Smith, Smith-Mattingly Productions, Alexandria, Va. *Advanced VTR Techniques,* by the same authors is forthcoming.)

The port-a-pac, or portable single-camera VTR system in the EIAJ standard format, is complete within itself—it not only records, it also allows you to play back your tapes, viewing them in the magnified, 1-inch viewfinder in the camera. You can also wire for sound during record and playback, using the tiny earphone that comes with the system. A single 1200-foot roll of tape provides approximately 30 minutes of recording time. The camera can be handheld or tripod mounted. In either case, camera extension cables are available and advisable. The camera comes with zoom lens, the newer models having a 12.5 to 50mm (4 to 1) zoom lens, fl.9, and a built-in, omnidirectional microphone. Portable systems weigh approximately 18 pounds and have a 40-minute record/playback capability using standard batteries. Longer-playing batteries can be purchased which allow 3 hours of record/playback. The system can also be operated from 110-volt house current by using the AC to DC inverter incorporated into the batter charger. The batteries require charging overnight.

Although the VTR weighs only 15 pounds, it does get heavy. . . . Enter the 2-man team. We have found that the best method is to have one person carry or backpac the VTR and the other to man the camera. This is another good argument for some additional camera cable. It's expensive, but does give you maximum flexibility in moving around. Also, it is good practice to have the VTR as stable as possible when taping, since even relatively small movements can cause tape flutter and distortion. The person wearing the VTR can manage the camera cable and monitor the sound.

The built-in microphone works fine indoors, but isn't so hot outside. If the mike is on the camera, it naturally picks up sounds you make while operating the camera, and any talking you do. If you are taping in a relatively good acoustic situation, the camera and mike can be as far as eight feet from the speaker. Most of the time you will want to be no further than four feet away to get good sound. The port-a-pac has an external input for a microphone which kills the integral mike on the camera. This is a low-impedance input which means that you can have nice long mike cable runs if you want to. Thus you can use a mike of higher quality, designed for specific uses (such as a lavalier or shotgun mike).

For more information about Video-tape Communications, visit the Working Americans Area of the Festival.

Festival Tapes Available

Six edited tapes from last year's Festival have been released by the Smithsonian Institution and the National Park Service. The tapes may be purchased or rented by writing or calling Smith-Mattingly Productions, 310 South Fairfax Street, Alexandria, Virginia, phone 836-3583.

- **Festival Overview**—a 28-minute videotape covering the four theme areas of the Festival.
- **Tribute to Tamburashi**—a 17-minute tape of the dance and music of Yugoslavia.
- **Curtis Bearchum Cheyenne**—a 12-minute tape about a young Indian dancer from the Cheyenne tribe.
- **Working Americans**—a 28-minute tape featuring Union workers, their lifestyles and philosophies. Especially useful for vocational education and social study courses.
- **Boys of the Lough**—a 28-minute tape of an English folk singing group, singing, playing and discussing folk music.
- **Blues**—a 28-minute tape of folk blues in the persons of Houston Stackhouse, Sleeply John Estes and Hammy Nixon; modern urban blues in the persons of Jimmy Dawkins, Carey Bell, and Leftie Diaz. Tape includes interviews with the musicians.

A Nation of Builders, A Nation of Doers

Celebrating America's Workers in 1976

At last year's Festival of American Folklife, a young Norwegian Boy Scout stood amidst a swirl of spinning Serbian dancers, foot-tapping Kentucky fiddlers, hand-clapping Southern Gospen singers, hammer-swinging Virginia carpenters, bell-shaking Indians, and asked: "Are all these people from the United States? Do all these people call themselves Americans?

To someone from a nation where people share common traditions, history and religion, this cacophony of traditions, songs, costumes, and stories seems almost unblendable. Yet this unique national heritage, this incredible variety of lifestyles and histories, is what the Smithsonian Institution would like the entire nation to celebrate during the Bicentennial in 1976.

One way to do this is to examine the point where these various traditions meet and develop into national folkways. The workplace is such a point.

This year, with a grant from the U. S. Department of Labor and with the cooperation of the AFL-CIO and its affiliates, the Smithsonian Institution has mounted an exhibit presenting the history of American workers in three occupations—textile, iron and steel, and communications. The exhibit forms a backdrop against which visitors to the Festival can better understand the living workers' demonstrations in the communications field.

The standing exhibit is a prototype of one which will be expanded in 1975 and 1976 to include such other major occupational groupings—construction, shipping, food processing, mining and lumbering, retailing and clerical occupations, railroading and transportation, garmet manufacturing, and the arts and entertainment.

This year's exhibit will use photographs, early woodcuts and engravings—which were really an early form of what we now call news photography—to show American workers on the job, in their homes, and communities.

It will show the changing industrial processes which affected the workers' daily lives as well as the workplace. Visitors can see and hear enough moments from the lives of these early workers so to know what it felt like to be an eight-year old doffer in a textile mill or a young and courageous telephone line man on what was still the frontier, or a resident of a company town owned by an iron and steel company.

By 1976, the Smithsonian Institution would like to send replicas of this exhibition in its present form, or as slides and posters, to communities all over our nation. Community coalitions of museums, universities, the Labor Department, and organized labor would join together to present this exhibit to the community coupled with *iving worker* demonstrations.

In this way, the Smithsonian Institution, the Department of Labor and the AFL-CIO hopes to tell something about the skills and vitality of the working people who built our cities and our towns. We hope also to give Americans a greater sense of their own occupational traditions and the history which links them to workers of the past and workers still to come.

You are "Folk" Too

This year the Festival features a new Family Folklore program which focuses on festival-goers.

The idea is that the family unit is a culture in the same way that a country, ethnic or regional group represents a culture. And like them, its folklore can be demonstrated.

Whenever human beings enter into personal relationships and begin to communicate on a personal level, they send the shuttle of a loom back and forth weaving in greetings, private jokes, retold experiences and nicknames, the fabric of folklore.

To find out more—visit the Family Folklore booth on the Mall.

(Graphic Arts from page 1)
the face of your alarm clock, and your toothpaste tube, and might end with the paperback book that you read at bedtime. In between you would have come in contact with hundreds (thousands if you are active in your search) of printed items that would include such processes as lithography, (your beer or soda pop can), silk screen, (the huge road signs that you pass on the way to work), gravure, (the wood grained paneling in your recreation room), flexography, (your potato chip bag), electrostatics, (the advertisement on your breakfast egg shell), ink jet printing, (the label on the mail that calls you occupant), and letterpress, (an engraved invitation). Most of these products are bound, stitched, bonded, embossed, die-stamped, cut or padded by the myriad skills of the bookbinders. You are invited to talk with the skilled workers participating in the Festival.

The graphic arts is a highly organized industry with members in a number of national and international unions, including the Graphic Arts International Union, the International Typographical Union, the International Printing and Graphic Communications Union, the Newspaper Guild, the International Mailers Union, the International Stereotypers and Electrotypers Union, the Paper Pulp and Sulphite Workers, and the International Union of Siderographers.

John Stagg,
Director of Education, GAIU

Invisible "Ink"

Did you ever think about how it would be if there was no such thing as **ink?** You wouldn't be able to read the funnies on Sunday, or schoolbooks, or Winnie the Pooh, or a letter from your grandparents, or even this article. Dollar bills would be blank, birthday cards would only be plain white sheets of paper, and coloring books would have no lines in them.

Many hundreds of years ago, people used water mixed with red clay, or the juice of berries and plants, and the bark and roots of trees to make inks, dyes, and paints.

The inkmakers of today use substances called pigments for making inks of many colors. Also they use chemicals called "solvents" which "carry" the ink or thin it so it can be used in pens and machines.

We have talked about how blank everything would be without ink. Suppose we had a secret ink, an ink which we could see only when we did something special to it? There is such an "invisible ink," and you can make it right at home and send a secret message to your friends.

To write with, you can either use a **clean** fountain pen, or what is known as an "artist's *nib*"—a nib is a single point like that in a fountain pen, but different because the fountain pen has a built-in storage space to store the ink. If you use an "artist's nib" you must keep dipping the point in the ink because the nib has no storage space. Check these things out with your parents or teachers.

Once you have the pen, the "ink" is simple. Take your **clean** fountain pen and carefully fill it with lemon juice. Or if you have a nib, pour some lemon juice in a small cup so that you can dip into it. Then write out your message on a clean sheet of white paper. Allow this to dry. You will see the message when you write it, but as it dries, it will disappear.

To get your message to re-appear, simply take your piece of paper and rub it on a warm lightbulb—try not to rub too quickly or too slowly. Just **use nice, easy strokes** as you rub it on the lightbulb.

Remember, if you write a message to your friends with "invisible ink," it's a good idea to tell them how they can read the message when it arrives. After all, isn't being able to read and to learn something the most important thing about ink?

Environmental Protection on Festival Site

The National Park Service, co-sponsor of the Festival, has introduced a number of approaches to conserve the grounds. Woodchip has been used extensively to provide turf and tree root protection from foot traffic. Pathways have been provided between major festival activities. All surfaces below the large bank of elm trees that line the Reflecting Pool walks are woodchipped and confined by low, permanent steel edging. Much of this protective sub-canopy will remain a permanent installation for all-year protection of the trees. Considerable grading work has been done to eliminate ponding of water during rainstorms. A new program of handling and delivery introduces the use of all-electric vehicles to the Mall. Operating noiselessly and leaving no tracks, electric vehicles offer little distraction and eliminate damage to the turf.

Bessie Jones from the Georgia Sea Islands is sharing her repertoire of ring games at the Festival again this year. Here she is shown teaching "Little Johnny Brown," a children's hankerchief game to festival-goers.

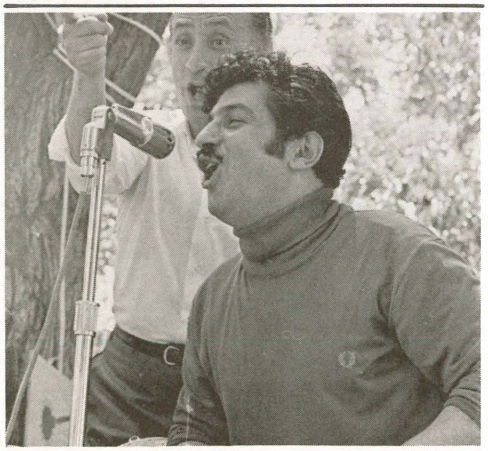
1974 festival of american folklife

SMITHSONIAN INSTITUTION
NATIONAL PARK SERVICE

Friday, July 12

Some highlights of today's events. This is a partial list. For complete schedule use the activities guide in the Festival Program book.

11:00 AM
Hootenanny, Working Americans
11:40 AM
Amateur Radio Satellite Communications, Working Americans
12:00 Noon
Immigration, Emigration and Migration Songs and Stories, Greek Stage
1:00 PM
Evolution of American Folk Music, Cajun Music of Louisiana, Chicano Music of Texas, Western Swing of Oklahoma, Country Music, Festival Stage
2:00 PM
Black Jazz, Leonard Goines Quintet, Market Place, African Diaspora
3:00 PM
Pueblo Cross Country Races, Native Americans Area
4:00 PM
Music for Celebration—Greek Kafeneion, Greek Glendi
6:00-8:00 PM
Evening Concert—Working Americans Hootenanny—Festival Stage



Greeks Featured in Old Ways

Musicians, dancers and singers from two culturally distinct communities are meeting their American counterparts on the Mall during this week at the Old Ways in the New World area of the Festival. Pontic traditions are represented by performers from Northern Greece and the greater New York area. Karpathians from Baltimore, New York City and Vancouver are presenting their traditions along with relatives and friends from the islands of Karpathos and Rhodes and the port of Athens.

Events in the Old Ways area include dance, music and song performances; dance and song instruction, led by Martin Koenig and Ethel Raim; and thematic workshops. The Pontics' subtle yet powerful dances and music contrast with the Karpathians' performances, involving tsambouna (bagpipe), lyra and laouta. Concerts are being held on a large stage. Festival-visitors are invited to participate in treats prepared by the American community and served in the kafaneion (cafe) area.

The research, conceptualization and program direction for the Greek "Old Ways" program are the work of Ethel Raim and Martin Koenig.

Other Festival Programs

- **Native Americans**—More than 15 tribes from California, the Basin and Plateau are presenting Indian Sports and Games, culinary treats and in a multi-media Learning Center—are presenting Indian lifeways.
- **Working Americans**—Workers in Communications are demonstrating the folklore of Ham Radio Operators, Graphic Artists and Lithographers and Workers in Theater.

Photo by Martin Koenig.

- **African Diaspora**—Part of the Old Ways presentation, new to the Festival this year, the African Diaspora represents a tricontinental approach to understanding the historical dispersion, transformation and continuing impact of African culture on the Americas. Visitors to this year's Festival are witnessing dance, song, secular and religious celebrations, crafts and culinary arts from Africa and African-American communities in the Caribbean and the United States.
- **Children's Area**—Jump rope rhymes, song swap, making shell jewelry, building sand castles, pony rides, and singing and dancing along with Festival performers are part of this important new area.

The Festival of American Folklife

The Celebration of the "Common Man"

In 1967 the Smithsonian Institution presented the first edition of what has become a major summertime event on the National Mall in Washington, D. C., the Festival of American Folklife. Over the past six years, more than 2,500 craftsmen, musicians and dancers have performed before some 5 million visitors.

The Festival has presented a variety of folk traditions from the rich resource of our nation's cultural groups to audiences that have grown substantially from year to year. In 1973 the event was greatly aided by the joint sponsorship of the National Park Service and was scheduled by the American Revolutionary Bicentennial Administration as a major event in celebration of the nation's 200th birthday in 1976. Highlights of the experience are as follows:

1967—The first Festival offered an overview of crafts, dance and musical traditions —of Eskimos from King Island, Chinese Dragon Dancers from Washington and urban and rural traditions from 25 states and 13 ethnic origins. Attendance that first year was estimated at 384,000.

1968—Texas was the first featured state. Exhibits presented 150 performers, craftsmen, cooks, musicians and raconteurs from Texas, including people from many origins. Visitors ate Indian bread, Western barbeque and tacos, saw wood carvers and sorghum makers and watched Lummi Indians weave the myth of creation into basketry. Blues and blue-grass, jazz and gospel shared the stage with Cajuns, Basque and Indian dancers, and a host of old-time ballad singers. Attendance was some 425,000.

Festival of American Folklife

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Director, Division of Performing Arts

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National Capital Parks

Newspaper Staff
Editor: Susanne Roschwalb
Art Director: Janet Stratton
Today's Contributors: Warren d'Azevedo, Thomas Kavanagh, Carla Borden, Susan Nahwooksy.
Viola, Martin Koenig, Ethel Raim, and Frank Proschan.

This living exhibit of the printer's art has been made possible through the courtesy of The Graphic Arts International Union and craftsmen of the Washington, D. C. locals.

Photo by Ruri Sakai.

1969—Pennsylvania was the featured state. Visitors enjoyed a typical lumberjack competition, watched shearers, spinners, weavers, and dyers demonstrate wool-processing from sheep to shawl; were introduced to the folklore connected with corn, from whiskey making and numerous bread preparations to the making of pipes, mats, dolls and flowers. French singers from New Hampshire and Louisiana alternated with veteran Grand Old Opry performers and their 'down home' forbears, while workshops on Turkish, Afro-Cuban and Serbian music and dance delighted visitors. Attendance was 550,000.

1970—Arkansas was the featured state. The first comprehensive native American presentation featured Southern Plains Indians, their food, dance, crafts and lore. The folklore of dairy traditions brought five breeds of milk cows and the people who could churn butter, make cheese and prepare traditional dairy dishes. Bagpipers from Spain, Ireland and Scotland were heard along with such legendary country music family groups as the Carter family and the Watsons. A dozen of the renown old-time blues performers from across the south, Sacred Harp singing schools and Portuguese American Fado musicians numbered among participants. Attendance was 650,000.

1971—Ohio was the featured state. Instead of a products presentation, five labor unions under the sponsorship of the AFL-CIO, helped present the American working man and woman and a penetrating look at industrial folklore. Ornamental iron workers, bakers and carpenters showed their skills. Visitors could watch a meat-cutter, glassbottle blower, iron construction worker and farm workers from the Teatro Chicano de Austin. The history of the 5-string banjo back to its African origins was explored in concerts, as were the roots of rock in traditional folksong and the early music of the labor movement. Attendance was 800,000.

1972—Maryland, the featured state, added the waterways as an area of presentation with the last remaining commercial sailing fleet in operation, and a panoramic presentation of the diverse traditions related to horses today, from Baltimore's horsedrawn street-vendors carts through the racking of thoroughbreds, liveried hunters with their hounds and skilled harness-makers and farriers. Visitors saw examples of lifestyles of Pueblo, Navajo and Apache tribes from Arizona and New Mexico. Union workers from the ILGWU showed the complete process of making a garment, lithographers showed a comparison between the old and new skills. A typical Glendi celebration with 150 members of a Baltimore Greek community invited participants to a feast which involved hundreds of festival visitors learning Greek dances. Young Chicago blues men performed with old-time country blues men and played Italian, Greek and Turkish music. There was an all-day Gospel sing and the First Annual Fiddlers' convention. Attendance was 800,000.

1973—The Festival moved to a new site, the 50 acre National Mall between the Lincoln Memorial and the Washington monument. Four themes crystalized for presentation and development through the Bicentennial: Old Ways in the New World, involving the first participation by a foreign government; Working Americans, establishing a coalition of Smithsonian field research, AFL-CIO and U. S, Department of Labor expertise towards the presentation of occupational lore; Native Americans presenting the traditions and lore of that part of the population here before the founding of the country; Regional Americans bringing the crafts, music, and culinary skills of an area of the country in focus. Attendance was 1.3 million.

The purpose of the Festival is to increase public appreciation of the richness and viability of American grassroots creativity. The Festival stresses the fact that American cultures are varied and that this is a pluralistic society.

The African Diaspora, offering a comprehensive statement about black culture as it has evolved on three continents is new to the Festival this year.

The Trail of the Missing Basket

On March 28, 1914, members of the Washoe Tribe of Nevada sent a petition and an Indian basket to the Congress in Washington. The basket, was a special curio worked for this occasion by Sarah Jim, youngest daughter of Chief Jim, who died in 1865. It took her more than two years to complete.

The inscription on the basket read:

NEVADA AND CALIFORNIA
CAPTAIN JAMES FIRST CHIEF
OF WASHOE TRIBE
SARAH I AM HIS DAUGHTER
THIS BASKET IS A SPECIAL CURIO 1914

"The committee presenting this memento desires that it be kept at the White House as a lasting token of the friendship of the Washoe Tribe towards the whites, and as a reminder of a tribe now becoming extinct."

Photographs taken in 1914 show the basket to be an extraordinary example of the best of Washoe basketmaking. Washoe baskets, made world famous by the work of Datsolali are collectors items. The 1914 basket is unusual because it contains the only known use of figures and text in early Washoe baskets.

The petition and gift of 1914 are almost forgotten in Washoe history. In the 1950 attempts to locate the basket as part of an Indian Claims case were futile. Nothing more was learned until 1973 when Warren d'Azevedo happened to mention the matter to Tom Kavanagh of the Smithsonian who was immediately intrigued. After an extensive search of Washington, including the White House, Smithsonian, Bureau of Indian Affairs, and the Woodrow Wilson collections in Princeton, nothing was found. There was no record that the basket had even reached its destination.

By a great stroke of fortune, a letter was found in the Woodrow Wilson papers at the Library of Congress acknowledging the receipt of the basket to Senator Key Pittman of Nevada. The basket had made it to Washington. But where is it?

With the revival of interest among the Washoe people in their history, these questions will be answered. It is hoped that this article will bring about a clarification of this one small facet of their history. There may be among the people who read it, persons who know of the "Missing White House Basket", who have heard of the incident and can offer more information about it.

Information from interested persons would be welcomed by either of the above authors, or by Mr. Robert Frank, Chairman of the Washoe Tribal Council, Box 284 Stewart, Nevada 89437

Captain Pete Mayo, Sarah Jim Mayo (The Maker of the Basket), Agnes Jim Pete, and Captain Pete—Principal signers of the petition to Washington in 1914.

Village woman. Village of Olympus, Karpathos. Photograph by Martin Koenig.

A Glendi on Karpathos

Part III

(Glendis will be held in the "Old Ways in the New World" area on July 12 and 14.)

At the St. John's Day *glendi,* or celebration, singing to the accompaniment of the *lyra, laouta* and *tsambouna* is spontaneous. People improvise words to many standard tunes, but each individual has a favorite, which the *lyra* player knows. (Often, to encourage a person to sing, the *lyra* player will play his special song.) Songs are composed for people who have died within the preceding year (their families will not attend the glendi), people who have married, people who have emigrated and those who have returned. And the words of these songs must rhyme.

Being able to sing well, improvise original, rhyming lyrics and dance are talents which greatly enhance a person's desirability as a mate and his prestige in the community. One of the criteria for judging a person is his ability in these performing, expressive arts. People want to sing, to demonstrate their skill, but at the same time are careful not to perform unless they are inspired, so that no one will have reason to laugh at them. Folk songs, lyric and historical, are also sung.

Late in the afternoon of August 29 people begin to leave Vroukounda, the site of the celebration, by boat, on mule or on foot. They may stop en route to their village at a farm, where they will continue to dance and sing and spend the night. When they reach their village, they will celebrate for several days. In total, then, the St. John's Day *glendi* lasts for 3-5 days.

This celebration never changes; it has not changed for centuries, and no one wants it to be any different. Karpathians settled and content in other lands make plans to return to Greece with their families whenever they have the resources, and especially for the month of August, so that they can go to St. John. They will spend hundreds of dollars just to be in Vroukounda and lie on its rocks, as their ancestors did.

(Information on St. John's Day provided by Gus Nicolaides. Baltimore.)

The Choctaw Reservation

(Susan Nahwooksy is the daughter of Clydia Nahwooksy, former Director of the Native Americans area of the Festival. Susan accompanied her mother on a fieldwork trip to the Chocktaw Reservation in April, 1974. Susan is Comanche Indian from Oklahoma.)

I would like you to know about the Choctaw Indian Reservation near Philadelphia, Mississippi. Philadelphia is about 90 miles east of Jackson, Mississippi.

There are seven different communities that make up the Choctaw Reservation. They are Pearl River, Conehatta, Bogue Chitto, Bogue Homa, Tucker, Red Water, and Standing Pine.

Each community has an elementary school. When the children pass the seventh grade, they go on to Choctaw Central High School at Pearl River. All the children speak Choctaw and English. They are urged to speak Choctaw though some of the teachers are non-Indian so the children must answer questions in English. The children, no matter what age, know enough to be proud that they are Choctaw and want it to be known.

The people on the reservation are working very hard to improve it. They are trying to reduce the poverty rate among themselves and find jobs for the people.

For recreation during the summer the Choctaw have a fair in which everyone takes part. At fair time, different craft items are sold, such as baskets, blowguns, sticks used to play stick ball, beadwork, and featherwork.

I recently had the pleasure of visiting the homes of some of the more traditional Choctaws.

I enjoyed learning how to make baskets, what materials are used in making them, and what they are used for.

I believe you would enjoy a visit there, or to the Native Americans area of the Festival.

Saturday, July 13

Some highlights of today's events. This is a partial list. For complete schedule use the activities guide in the Festival Program book.

11:00 AM
Evolution of American Folk Music, Mexican-American, Western Swing, Country Music. Festival Stage
12 Noon
Occupational Lore—Theater, Dress Rehearsal for "Once Upon a Mattress," Working Americans
1:30 PM
Carnival Parade, African Diaspora Area
2:00 PM
Archery Events, Native Americans
3:00 PM
Traditional Songs—California Plank House, Native Americans
4:00 PM
Participatory Dance, Greek Stage, Old Ways in the New World
6:00-8:00 PM
Evening Concert—Traditional Songs and Dances from Pontic and Karpathian Communities

Highwoods String Band playing at the 1972 Festival of American Folklife.

1974 festival of american folklife

SMITHSONIAN INSTITUTION
NATIONAL PARK SERVICE

The Lore of the Greasepaint —Today

Workers in theater will be sharing their occupational lore and skills in the Working Americans area of the Festival today. Endorsed by Actors Equity and funded by a grant from the Shubert Foundation, the presentation will display the *skills* of theater workers—designers, directors, actors, choreographers, costumers, painters, etc., as well as the *folklore,* the traditions, stories, beliefs, and customs that the practice of these skills in the process of theater art has given rise to over the years.

Did you know: It is bad luck to use trunks with rounded lids.

If you should drop a comb in the dressing room, don't pick it up until someone steps on it.

Never re-do your hair, nails, etc., between the last dress rehearsal and the opening performance.

It is bad luck to throw one's hat or script on the bed of a hotel room.

Never whistle in the theater or the dressing room. It will bring the worst kind of luck, and will fall, first of all, on the person sitting closest to the door. A way for that person to avert bad luck is to exit, make a circle on the floor, mark a cross in the circle, shut his eyes, turn around three times, spit and utter an epitaph.

When a production is to be performed outside, always stick pins in the leaves of surrounding trees to keep the rain from falling. A practice learned from the Cherokees, tradition has it.

Bad luck will come to the person who kicks a cat.

Recent field surveys indicate that, while a number of theater traditions have changed drastically since the advent of radio, moving pictures, and TV, beliefs such as these still flourish.

Workshops in such theater lore will be held from noon until 1 p.m. today in the Working Americans area. Covering the entire range of experiences, superstitions, customs, rituals, jokes and pranks, the workshops will be moderated by Robert Porter, Acting Chairman of the Theater Department of Swarthmore College.

In the performance area on two stages, visitors are invited to rehearsals for the popular musical "Once Upon a Mattress," written by Jay Thompson, Marshall Beran, Dean Fuller and Mary Rodgers. The musical is performed courtesy of Music Theater International. Actors will be working with a director, a musical director, and a choreographer. Some of the songs, dances and scenes will be in the early stages of rehearsal; some are "performed" under conditions simulating the final phases of preparation. In the design booths, scenic artists will work with sketches, paintings, and models to transform design ideas into physical reality. Costumers will explain the processes of their art, from color sketches to the finished product.

Throughout the day, participants will share the experiences, stories, and customs associated with their life in the American theater. Next to one of the open stages, a callboard will detail the schedule.

Since 1971 the Festival of American Folklife has broadened the scope of traditional folklore by including exhibits featuring the American working man and woman. The premise is that folklore is a continuing process and that occupations generate individual styles, language and initiations that unite those workers within one occupation, across the country and around the world.

The National Anthropological Archives

The National Anthropological Archives is part of the Smithsonian Institution's Department of Anthropology of the National Museum of Natural History, and is the successor to the former Bureau of American Ethnology. Since the Bureau of American Ethnology was primarily interested in the North American Indians, the Archives' collections represent one of the world's greatest resources for the study of American Indians. Along with its broader worldwide interests, the National Anthropological Archives continues to have a special interest in materials relating to these peoples.

The greatest part of the collections of the National Anthropological archives is its photographic holdings. These are estimated at 90,000 items, dated between 1860 and 1930. The general file of black and white prints of North American Indians includes portraits of individuals and groups, as well as pictures illustrating dwellings, clothing, domestic activities, industries, and the arts. Copies of the photographs are available for sale to the public. The charge is $2.00 for each 8 x 10 inch black and white glossy or matte print ordered.

Photographs and other records in the archives can be examined between 9 a.m. and 5 p.m., Monday through Friday, national holidays excepted. Since the material is diverse and extensive in some areas, it is advisable to contact the Archives well in advance of a visit in order to obtain information about specific material. The address is: National Anthropological Archives, National Museum of Natural History, Smithsonian Institution, 10th Street and Constitution Avenue, N.W., Washington, D.C. The telephone number is (202) 381-6527.

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Hupa or Yurok girl in native dress photographed prior to 1903 from the National Anthropological Archives collection.

Songs of Working Amercans

"With flaming hope, their vision
thrilled to light—
Song on their lips, and every
heart aglow."

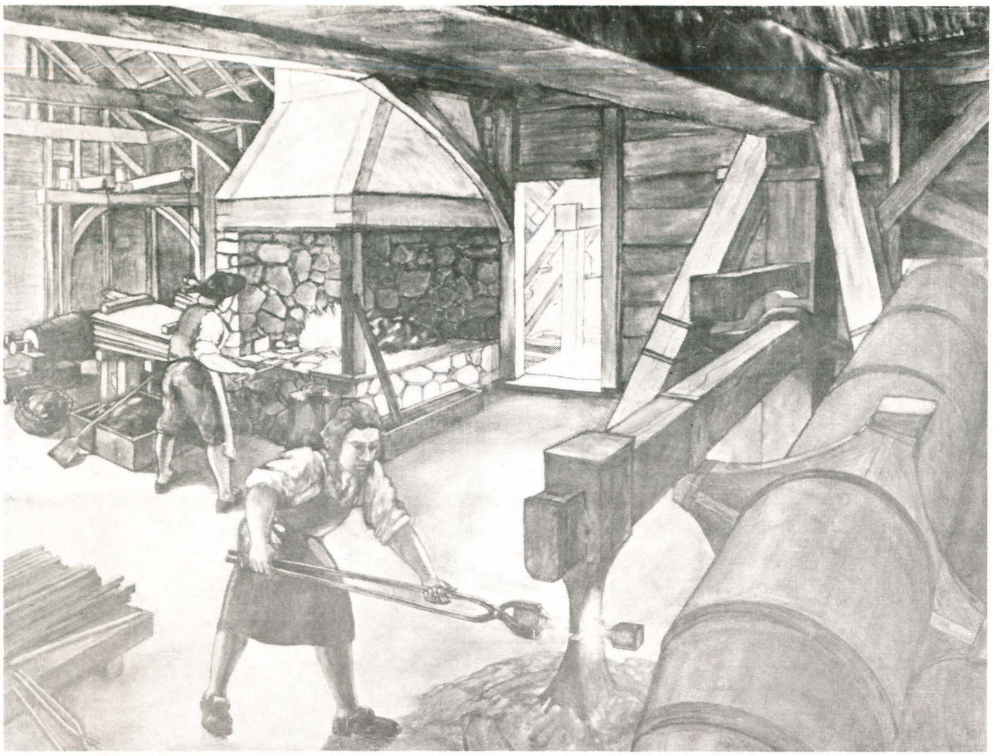
When the union's inspiration is felt most strongly by working people, they often turn to song. Since the middle of the nineteenth century, many of the efforts to organize working men and women into labor unions have been accompanied and inspired by music. At union meetings, rallies, sit-ins, and picket lines, labor songs have served to unify disparate groups of people and to solidify their unionism.

After the Civil War, in the earliest period of union singing, workers in the large industrial cities of the North banded together in choruses and singing groups. These choruses were modeled after the choruses of European labor unions, and sang labor songs composed in classical style.

At the beginning of this century, there was a great expansion of union organizing among workers who had not been previously organized, among them western miners, lumberjacks, coal miners, and immigrant workers in the mills and factories of the Northeast. Out of this second spurt of union activity came many new unions and many new songs. When soapbox organizers found their rallies and meetings being drowned out by Salvation Army bands, they took the tunes of the Salvation Army spirituals and fitted them with new words. When they printed up a few of their parodies in a pamphlet, they began the most important tradition of union songs—new words fitted to the tunes of popular and spiritual songs that were familiar to all the working people. Most of the songs found in today's union songbooks and sung by union groups are these parodies of well-known songs. That process has continued to this day, among the United Farm Workers, for example, who are writing Spanish lyrics to the classic labor ballads.

As Ralph Chaplin said in "Solidarity Forever", perhaps the anthem of the American labor movement, "When the Union's inspiration through the workers' blood shall run, there can be no power greater anywhere beneath the sun." And when voices are raised together in song, on the picket line or in the union hall, there is no better cement to hold together the dreams of working people who band together for their common benefit.

The Roots of American Folk Music are explored in concerts during the second week of the Festival. The country music sound heard everywhere today is derived from older forms of traditional Anglo-American folk music, ballads of Appalachia and fiddle tunes which are found in every part of the country.



How it was in factories way back when-a new exhibit in the Working Americans area of the Festival. Above, ironworkers producing flats and rods at the Saugus Ironworks of 1650, "birthplace" of America's iron and steel industry.

American Working Man and Woman in Textiles

New exhibit in Working Americans Area

As part of a national outreach plan to involve the story of American working men and women in the national Bicentennial, the Smithsonian's Division of Performing Arts has prepared a historic exhibit about workers in Communications, Textiles and Iron and Steel, in the Working Americans presentation at the Festival.

Through photos, sounds, and text, the line of progress is traced from early colonial days to the present. Following are excerpts from the Exhibit on Textiles. For the complete story, visit the Working Americans area.

• Spinning and weaving in the American colonies during the 1600s and early 1700s were survival skills confined to homes and households.

• The spinning wheels and looms in colonial homes occupied nearly all members of the family. The colonist bartered their fabrics for vegetables or cattle.

• As the years went on, the textile craftsman moved out of his home and into a nearby shop. Expanding production, he hired assistants or apprentices. By 1776 the majority of weavers were no longer working for themselves but working for wages. Gradually simple spinning and weaving machinery was introduced, and soon the small shops became small mills.

• A famous British woman writer described mill life in the early 1800s: "The girls earn $2 and sometimes $3 a week beside their board. The little children earn $1 a week." New England textile towns became company towns for much of the 1800s with whole families working, eating, and sleeping in company—owned structures. All members of the family worked 11 and 12 hours a day. The year 1825 was marked by a history-making development: the first trade union of women on the continent—the United Tailoresses of New York, composed of textile and garment workers, for women only.

• In the 1840's three states passed laws banning employment of children more than 10 hours a day. A fourth, Pennsylvania, set minimum work age at 12. In 1852 Ohio passed the first law limiting the working hours of women to 10 hours a day. Fifty years later Massachusetts adopted the first minimum wage law for women and children. When Congress finally passed two federal child labor laws, they were ruled unconstitutional in 1918 and 1922. A child labor amendment offered in 1924, failed because only 28 of the necessary 36 states ratified.

• More than one million Americans are textile production workers today. They are employed in the world's most completely automated textile industry.

Musical Instruments of the Pontic Community

The more popular type of Greek orchestra is composed of clarinet, accordion and drums; in Pontic communities, the traditional *lyra* is added. In the villages, the drum is a large *daoul* type strapped over the shoulder of the drummer to make it easily portable for processions, and it has a cymbal on the top. In orchestras in the towns and cities there might be both a large and small drum, set on the ground.

The Pontic *lyra* has a distinctive shape, which makes it the only one of its kind in Greece. There, and in Pontic communities in the U.S., the *lyra* is played at all occasions: social gatherings in the home, *kafeneion,* banquet hall; weddings, holidays and dances. Lately the sound of the *lyra* has been electrically amplified. Although there may be four or five *lyra* players at any of these events, only one will play and interpret his music at any given time.

In some villages in N. Greece the *angion,* or bagpipe, is found. However, this instrument is neither as popular nor common as the other Pontic instruments.

Participants will be playing and demonstrating these instruments in the "Old Ways in the New World" area of the Festival.

Eftathios Karamanlidis, Pontic Greek Lyra Player. Photo by Martin Koenig.

Hand Clap Songs

Rebecca Claire Stack—age 10, 5th grade student at Shepherd School in the District

I would like to tell you some of the hand clapping songs we sing. Hand clap songs are songs that are given a certain rhythm and then we sing a song to the rhythm we are clapping. Some of the best are:

"Miss Sue"
"Miss Mary Mack"
"Mr. Ned"

and many more. The three titles I just wrote down are the ones I will write the words to. I'll take "Miss Sue" first:

Miss Sue

(Together Miss Sue, Miss Sue, Miss Sue from Alabama. Let's get a move on, shake a boo, shake a boo, shake a boo-boo-boo, my mother's got the measles, my pop's got flu, I ain't lyin' and neither are you. (One person) Hey (one person's name) someone's callin' your name, hey (one person's name) someone's playing your game, hey (one person's name) someone wants you on the telephone. (then the other person says:) If it ain't my lover say I ain't home. (Then they say together:) Sittin' at the table peelin' white potatoes, waitin' for the clock to go boom tick, to whala whala boom tick, to whala whala boom tick to whala!!

Pow!

The next hand clap song I will tell you is going to be "Miss Mary Mack."

Miss Mary Mack

Miss Mary Mack, all dressed in black, with silver buttons up and down her back. She asked her mother for 15¢ to see the elephant jump over the fence, well he jumped the fence, well he jumped the fence, and he touched the sky, and he touched the sky, and he didn't come back, and he didn't come back, 'till the fourth of July, 'till the fourth of July! Another one of our favorites is "Mr. Ned."

Mr. Ned

Oh! Mr. Ned he bumped his head on a piece o' cornbread and the doctor said to stay in bed, but (again). Oh! Mr. Ned he bumped his head on a piece o' cornbread so that's the end of Mr. Ned
the piece o' cornbread
the head in the bed
and the doctor who said: "Stay in bed."

Hand-clap songs from Mississippi, the District of Columbia, and elsewhere are part of the folk-lore of young people in the new Children's Area of the Festival.

King's X

Everybody likes to be safe and children have a lot of ways of ensuring their safety. There was one little girl who had a special ritual to make her bed safe at night. First she closed the closet door. Then she made a cross on each corner of her bed and put her toy rabbit under the pillow. Her bear was always kept under the bed in a shoe box. That was her way of protecting herself against robbers, kidnappers, ghosts and witches. There was a little boy with his own private protection too. He just imagined a little star that belonged to him and protected him from night.

Children's folklife is full of ways of keeping yourself and other people safe. When we were children we sometimes avoided walking on lines and cracks in the sidewalk. We chanted 'If you step on a crack you break your mother's back.' 'If you step on a line you break your mother's spine.' We held up one hand when driving through a tunnel so it wouldn't cave in. And 'Tap on Wood' was good for ensuring that things would happen the way you wanted them. We said that rabbits' paws and four leafed clovers were good luck and a broken mirror was seven years of bad luck—and that you should throw a pinch of salt over your left shoulder if you spilt some but nobody really believed any of it, so it was just fun. Another trick was to cross your fingers when you were lying. And if you wanted to make sure your friend wasn't lying you said 'Cross your heart and hope to die if you should ever tell a lie.' We usually took that seriously but sometimes someone would say 'My hair was crossed.'

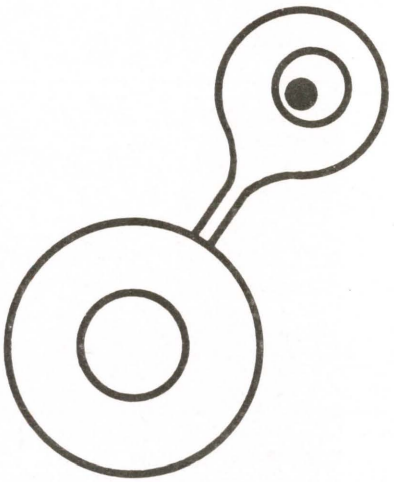
Do you have special ways of being safe? Come and tell them at the Children's Folk Swap, at the Children's area of the Festival.

Museum Guide

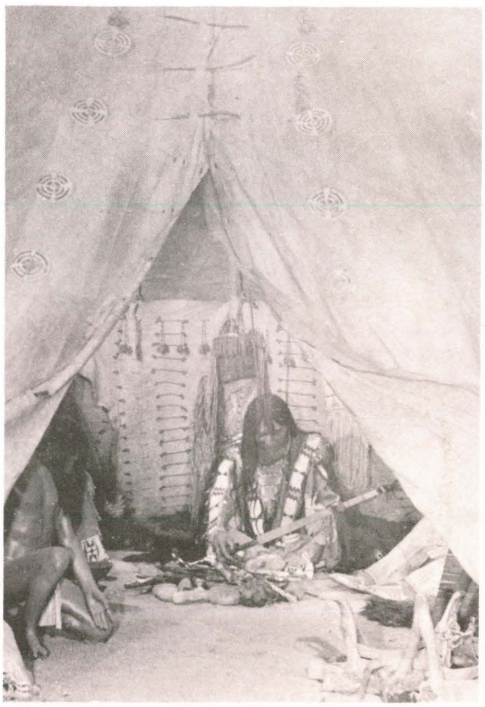
Native Americans at the Festival are from tribes of California and the Basin and Plateau. Related exhibits are in the two **Halls of Native Peoples of the Americas,** first floor, National Museum of Natural History. On exhibit in life-size settings are California Indian women turning acorn into bread, preparing Indian foods from field, stream and the hunt, different styles of California Indian homes and California Indian money (shell money). Also on display are California Indian baskets as headgear, cooking utensils, cradle, gambling tray and fish trap, and ceremonial costumes and accessories. There is one exhibit devoted to games similar to ones played at this Festival: La Crosse with Eastern Sioux and Creek sticks and ball; the "Ball Game" played with deerskin-covered ball and rawhide netted sticks and in a life-size setting around the Plains Indian Tipi, children demonstrate play with hoop and pole.

Pencil & Paper Folklore

Everyone learned Tic Tac Toe from some friend, but did you learn hangman or the game of drawing lines between rows of dots until you have squares in which you put your initials as a claim? There are other drawing games that children pass on too: drawing monsters with bloodshot eyes, and comic strips, and drawing pictures out of numbers or meaningless scribbles. Another game played by two or more is to draw a face and fold it backwards. The next person must draw a neck and fold it and so forth down the body to the feet. What with freckles, hair, warts, bow legs, and funny clothes you always come out with a strange looker. Then there are riddle pictures. Do you know what this is?



a cowboy trying an egg!



Sunday, July 14

Some highlights of today's events. This is a partial list. For complete schedule use the activities guide in the Festival Program book.

11:00 AM
Singalong with Jim Garland, Sara Gunning, Mary McCaslin, Jim Ringer, in Children's Area
12:00 Noon
Black Religious Ceremonies, African Diaspora Church
12:30 PM
Evolution of American Folk Music, Concert and Workshop with Chicano Music from Texas, Western Swing of Oklahoma, Country Music, on Festival Stage
1:00 PM
Native Americans Workshop—Reservations
2:00 PM
Greek Bagpipes and Lyras, Old Ways Stage
3:00 PM
Dress up for Parade and Stomp Dance, Children's Area
4:30 PM
Hootenanny, Working Americans Area

1974 festival of american folklife

SMITHSONIAN INSTITUTION
NATIONAL PARK SERVICE

A wood carving of the Yoruba people of Nigeria, from the African Art and Motion exhibition at the National Gallery through September 22.

New Area of Festival

African Diaspora

This year the Festival of American Folklife presents a pilot program, "The African Diaspora," which pays tribute to the widely varied cultural contributions of the Black American community while depicting the historical and cultural continuum that links Black Americans to their African roots via the Caribbean Islands and Latin America. The term "African Diaspora" characterizes the dispersion of African peoples and cultures to many areas of the world. "African Diaspora 1974" is a survey statement which emphasizes the strength and vitality of one of America's strongest ethnic groups and marks the beginning of a new Festival thrust toward a comprehensive presentation of Black cultural materials.

In some geographical areas the contact of African culture with other world cultures has produced a synthesis of forms. In other areas, holistic forms and functions of African culture have remained intact. Musicians, dancers, cooks, woodcarvers, hairdressers, basket weavers, and fishnet makers from the three continents exhibit the unity within diversity which characterizes African culture wherever it exists in the world today.

Performances covering urban and rural Black experiences, secular and sacred life, home and community activities validate the story of evolution of a people whose art forms change constantly to reflect their everyday life. Black Americans can trace back to Africa this characteristic of art changing to reflect culture. Black cultural development in the United States continues to manifest the new forms and functions in music, dance and material culture.

(continued on page 3)

Migrations of the Pontic Greeks

The Pontics are Greeks who emigrated from Greece to the Black Sea Coast of Asia Minor, establishing settlements there some 2,000 years ago. They named their area *Efxinos Pontos*—hospitable sea—as a psychological edge over a sea that was anything but hospitable to them. When times were difficult they emigrated to southern Russia and the Caucasus, where they became active merchants and businessmen.

World War I and the subsequent war between Greece and Turkey led to the transfer of populations agreements. Whereas Russia would have been the traditional place of refuge for these Orthodox communities, the Bolshevik Revolution eliminated this alternative. As of 1923, over one million Greeks from Asia Minor, including Pontics, were returned to a Greece that neither they nor their fathers had ever seen. Most were resettled in northern Greece, to fulfill their traditional role of *akritas*—defenders of the border. The first wave of immigrants entered the U. S. at this time, settling in Akron, Boston, New York and Philadelphia. A second wave came following World War II, particularly in the past 10 years.

What distinguishes this group from other Greeks? They came from living in Asia Minor, with a dialect very different from other Greeks and a costume more similar to that of local inhabitants on the Black Sea coast than to any group on mainland Greece. They have unique music. And their dances, with frenetic and warrior-like qualities, at once driving, strong and subtle, are in a class by themselves in modern-day Greece.

Festival of American Folklife

James R. Morris
Director, Division of Performing Arts

Ralph Rinzler
Director of Folklife Programs

Douglas Lindsay
Coordinator, Bicentennial Programs
National Capital Parks

Newspaper Staff
Editor: Susanne Roschwalb
Art Director: Janet Stratton
Today's Contributors: Warren d'Azevedo, Thomas Kavanagh, Carla Borden, Bernice Reagon, Maria Heasly, Joy Sundberg.

This living exhibit of the printer's art has been made possible through the courtesy of The Graphic Arts International Union and craftsmen of the Washington, D. C. locals.

Popular Beliefs of Theater People

The precariousness of the actor's trade, (supplemented by the ill repute in which actors were held for centuries), the dependence upon fickle audiences, the risks of constant travel, and the lack of security, generated among actors a tremendous number of beliefs and practices to bring about good fortune and avert bad. The following are some of these beliefs:

1. It is bad luck to use trunks with rounded lids.
2. If one should drop a comb in the dressing room, don't pick it up until someone steps on it.
3. Never re-do one's hair, nails, etc., between the last dress rehearsal and the opening performance.
4. It is bad luck to throw one's hat or script on the bed in the hotel room.
5. Never whistle in the theater or the dressing room. It will bring the worst kind of luck, and will fall, first of all, on the person sitting closest to the door. A way for that person to avert bad luck is to go out of the room, disrobe, make a circle on the floor, mark a cross in the circle, shut the eyes and turn around 3 times.
6. When a production is to be performed outside, always stick pins in the leaves of surrounding trees to keep the rain from falling. A practice learned from the Cherokees, tradition has it.
7. Bad luck will come to the person who kicks a cat.

Recent field surveys indicate that, while a number of theater traditions have changed drastically since the advent of radio, moving pictures, and TV, beliefs such as these still flourish. Learn more about these traditions in the Working Americans section of the Festival.

Salmon—Northern California Style

Salmon has always been the staple food of the Indians of Northern California. Every year when the Salmon return to spawn, the Indians are ready with the nets and traps that they have developed to catch the Spring, Cohoe, and Red Salmon. The traditional way of cooking fresh salmon is to roast it over an open fire on the beach. The following recipe was obtained from Joy Sundberg, California Coordinator for the Festival of American Folklife.

Cut Salmon open and bone, leaving the skin along the backbone intact. Place the filet in the cleft of a red cedar stake that has been split lengthwise. The stake should be about four feet long, and split to within nine inches of the end. Wire can be placed around the end of the stake to prevent further splitting.

Between the filet and the stake, place flat cedar sticks to hold the salmon straight in the roasting stake. After placing the filet and support sticks in the cleft, wind wire around the cleft end of the stake and set over a fire.

Place the flesh side of the filet near the fire first for about fifteen minutes to seal in the juices. Then turn the fish to the skin side for the rest of the cooking. For an eight pound fish, about an hour's cooking is needed depending on the heat of the fire. It is done when peach and golden brown colored.

Workers in Theater offer an insider's glimpse of a professional production team preparing a production—in the Working Americans section of the Festival. Sara Croft, Philip Charles Mackenzie and Barbara Lester perform skillfully in Relatively Speaking, *at Arena Stage's Kreeger Theater.*

(Africa from page 1)

Visitors to this year's Festival will witness rural lifestyles as reflected in basket making from South Carolina, Mississippi, and Trinidad and Tobago. In the culinary arts area one will find the use of such foods as okra, in collard greens and okra from the pot of Charles Freeny of Chicago, callalou stew from the pot of Mr. Bishop of "Diana's," a Washington based West Indian restaurant, and the third pot will hold a Ghanaian dish of a similar blend of greens and okra. Demonstrations of the cooking of beans and/or peas and rice combinations and fish and gumbo or stews will also be featured.

Children's games and story-telling will be represented from Trinidad and Tobago, Washington, D. C. and Ghana.

In the music area, sacred and secular forms are brought together from West Africa, the Caribbean and the U. S. In Trinidad and Tobago the continuum is manifested in the Shango cult, the creation of steel bands, and calypso song. Black music of the U.S. illustrates the movement from rural country blues and spirituals to gospel, urban blues and jazz.

U. S. Black dance, one of the most rapidly changing cultural forms (when seen against the African and West Indian backdrop), reflects the evolution of the Black experience in America while showing the consistency in the line of the body, and the importance of emphasizing certain body positions, and in many instances, the same body steps. Examples of the continuation of traditional African use of the body in their high festival days and religious ceremonies are found in the jerk, cha cha, mambo, black bottom, the lindy, and the jitterbug. Similar utilizations of the body can be seen in the songs and ceremonies of the traditional Black church: rural Baptist, urban holiness and congregational.

Each of the performance and craft forms are demonstrated or exhibited through the use of three structures: the church, the market place, and a traditional African house.

African Diaspora

Religious Services from 3 Areas Today

Beginning at 11 a.m. there will be three religious ceremonies from each of the geographical areas represented by the African Diaspora section of "Old Ways in the New World." Among these will be the "Shango" ritual from Trinidad and Tobago. Shango cult is a religious syncretic form based on a blending of West African and Christian practices. Other ceremonies will include a communion from a local D. C. Black church, commemorating the crucifixion and resurrection of Christ, and an African religious ceremony.

Sonny Diggs, Baltimore arabber continues a vendor's tradition with style and flair.

Arabbers Offer Unusual Rides and Persistent Lore

Sonny Diggs, a Baltimore Arabber is plying his trade, a pony and cart with rides for children in the new Children's area of the Festival. He recounts his lore and tradition in the African Diaspora section of "Old Ways in the New World."

According to Sonny, White people use the term "huckster" to describe his fruit-vending activity through the streets of Baltimore, but Black people always refer to vendors and traders who work from a horse or pony-drawn cart as an arab (pronounced ay-rab or an arabber.

Rhymed verse is not unusual for Sonny; it comes as naturally to him as breathing and eating. As he and his pony and cart move along he launches into frequent and extemporaneous recitations that chronicle his feelings and experiences. Sample:

"That's the life of an arabber
If you got that Brother,
Close the book,
Let everybody in the world
Take a good look."

His hawking cry of "bananas ripe tomatoes, good red apples" is heard throughout downtown Baltimore. His call is not an accident, the pitch and the intensity have been painfully developed over the years; inexperienced men grow hoarse within thirty minutes of being on the streets.

His real name is Paul. He has been around arabbing and ponies in Baltimore for 27 of his 35 years. From his own report and from the accounts of his friends he began his apprenticeship when he was 6 years old by watering and feeding the ponies used by older arabbers. By the time he was 9 he was breaking ponies for riding and hauling and was already steeped in the ways of arabbers. In his early years he was working a wagon by himself. A few years ago he left arabbing full-time and went to work for a Government agency. He continues to arab on weekends and has introduced his young son to the trade.

The tradition of arabbing goes back several thousand years to the ancient African kingdoms of Timbuctu and Meroe.

For as long as anyone can remember there were produce and fish vendors in New Orleans, St. Augustine, Charleston, and a handful of major East Coast cities, though recently they have begun to disappear. In 1969 Baltimore's city council tried to legislate arabbers from the streets, but the men have persisted and today 350 to 1000 men are employed as arabbers.

U. S. String Instrument—"Bukka" White, Memphis, Tenn. blues, guitarist-singer playing a National steel-bodied 6-string guitar.

Museum Guide

Related exhibits to the presentations and demonstrations at the Festival may be found in the Museum Buildings of the Smithsonian.

Festival-goers who want to follow-up their visit to the Working Americans area and are interested in Printers are invited to visit the **Hall of Printing and Graphic Arts,** 3rd Floor Museum of History and Technology. Four print shops typical of their times are on exhibit.

- A replica of Benjamin Franklin's printshop/post office.
- A combination small newspaper—"Dispatch"—and job printing shop with steam printing typical of the 19th century.
- A foundry, representative of a mid-19th century U. S. works.
- Clapboard reproduction of a 19th century commercial printshop.

A multi-media history of American journalism is in **The Luce Hall of News Reporting,** 3rd Floor, National Museum of History and Technology.

- The Luce Hall contains working teletypes that send out live copy from major wire services.
- Newspaper cartoons from Thomas Nasts' of Tammany Hall in the 1870's to Herblock's views of today's news.
- Paul Revere's newspaper drawing "Boston Massacre," of 1770.
- A Trans-Lux Newsreel Theater with free daily continuous showings of news reels of the 1930's.
- Vintage radios broadcasting news of their time.
- H. V. Kaltenborn's news reports from an Emerson radio of 1938.
- News of Pearl Harbor broadcast on an RCA portable radio of 1940.
- NBC newscast of the 1930's or radio news of the 1950's over a Zenith transistor radio of 1955.

Other Working Americans exhibits from "Workers in Communications" include:

- Early radio inventions of Edwin Howard Armstrong, FM pioneer in the Hall of Electricity, first floor, National Museum of History and Technology.
- Intelsat II, communications satellite which served 1967-71, Air and Space Building.
- Intelsat III, engineering model of communications satellite which linked the entire world, Air and Space Building, National Museum of Air and Space.

Single Jumprope Songs D. C. Children Sing

Rebecca Claire Stack—age 10, a fifth grade student at the Shepherd School in the District.

One of the favorite jumprope songs we sing is called "Charlie Chaplin went to France," and these are the words to it:

Charlie Chaplin Went to France

Charlie Chaplin went to France to teach the girls the hula-hula dance, with a heel and a toe around we go! Salute to the captain, curtsy to the queen. I wish I had a nickle, I wish I had a dime, I wish I had a sweetheart, to love all the time. I'd make her wash the dishes, I'd make her scrub the floor, and when she finishes, I'd kick her out the door!

We have lots more top songs but I can only tell you a couple. Here's my favorite one; it's called "Apple On The Stick."

Apple On The Stick

Apple on the stick makes me sick, makes my heart go to forty-six, not 'cause I'm dirty, not 'cause I'm clean, just 'cause I kiss a boy behind a magazine! So come girls let's have some fun, here comes (person's name that's jumping) with the short skirt on, she can wiggle, she can wobble, she can do the split, but I bet you five dollars she can't do this: close her eyes and count to ten, and if she misses she's a big fat hen! (Then the person who's jumping closes her eyes and counts to ten, and if she misses we all call her a *"Big Fat Hen!"*.

These are only a couple of the songs we sing. Come share your songs with us in the new Children's area of the Festival.

"Me and My Overalls Jumping Rope" Illustration by Julie Adams, Takoma School.