When John Henry was a little boy
Sitting on his father's knee
Said the Big Bend Tunnel on the B.&O.
Is going to be the death of me.
Bringing Americans together is one of the things we do best.

American Airlines is proud to support a Bicentennial project that's also about bringing Americans together — the Festival of American Folklife.

Different people coming together for a common purpose — to live, to work and to play — is a magnificent human enterprise.

It's at the heart of our heritage, and it's the reason why we have faith for the future.

We, the more than 35,000 people of American Airlines, will be doing our best by helping the Festival get around the country. And by encouraging Americans everywhere to visit it.
Foreword

The living art that the American people make of their own experience is not taught in our educational institutions, performed in our concert halls or housed in our museums. Folk songs and dances may be taught in schools and interpreted by professionals in concerts; material culture appears in museum exhibitions and collections, but living folkways are drenched with the rich, vital style which only the living tradition bearers themselves can impart to the performance of a song, to the execution of a complex craft technique, to the telling of a tale. The Festival celebrates folk cultures as they persist in thousands of styles among millions of people who inherited folkways as part of their life styles.

The Festival was established in 1967 by Secretary Ripley with the phrase: "Take the instruments out of the cases and make them sing." The Smithsonian had the objects; the mandate was to find the people who create and use them.

Our quest has been neither demographic nor ethnographic. The search is to locate people who are strong living practitioners of music, food, dance and craft traditions.

Much of the material demonstrated and performed at the Festival is heard regularly in homes and backyards, community halls and churches across the country. Most of the material is performed unreflectively, some is taken for granted by the participants themselves, and some is treasured.

Among communities of sacred harp singers everyone can lead the singing and read the shape notes, even youngsters. But each group has one leader who can lead and read better than the rest. The Karpathos Greeks in Baltimore may have good lyra players and pipers of their own, but they may send to Canada for a virtuoso when a big wedding is in the offing.

Each community has its own values, recognizes its own cultural leaders and living treasurers. It takes a bit of cultural detective work for us to identify the community values and reflect them accurately. More than 50 field surveyors have helped bring together this year's 900 participants. The role of the Festival is to find, encourage and celebrate the cultural minorities that make up the American majority.

The separate programs are convenient but overlapping groupings: we are all Working, Regional and Ethnic Americans who have participated in family and children's folklore. The Festival is the place for you to meet the champions of these traditions but also to contribute. The National Park Service and the Smithsonian Institution invite you to participate in this event bringing to it your own songs, stories, dances, recipes, superstitions and jokes at the same time that you come prepared to learn those of others.

James R. Morris
Director, Division of Performing Arts
Ralph Rinzler
Director, Festival of American Folklife

The Cover

For a century and a half the train has been a powerful symbol. Its impact on folk creativity has been as dynamic as has its effect on the transportation industry. At this year's Festival it serves as an appropriate symbol, unifying the six program themes. It is a folklore image that originates in Working American's area, but affects us all. Regional Americans are descendants of some who came to this country to build "the iron road." As a unifying force, the train joined the two coasts bringing people together. As a dividing force, it cleaved the prairies, decimating the buffalo, pushing Native Americans from ancestral lands to narrowly defined reservations. The train was a passage to freedom for Blacks, the source of song and lore for poets and bards. At the Festival Mrs. Elizabeth Cotten, the 82-year old singer-guitarist will sing her childhood composition, "Freight Train," a beloved folk song now heard round the world. Other songs of transportation will be shared in the Working Americans area where railroaders will also tell stories and demonstrate skills. The train is a focus, generating heroes, heroines and dreams.

Cover photo by Lightworks.
Foreword

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The Festival: Theater of Action

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

I venture to think that there is a close relationship between what our Festival (June 25-26 and July 2-6) has been seeking to express and some of the newly recognized strivings encompassed in the terms “cultural diversity” or “pluralism.” In the Folklife Festival we rejoice in the annual recognition of the persistence of “Old Ways in the New World,” as we call it—the perpetuation of national and family folkways, whether they belong to so-called minorities or are transmitted customs from all over the world.

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

There is in mankind today a fear of the loss of identity. We fear that union of megastates and megacorporations
which for efficiency's sake would mold us all—our thoughts as well as our actions—to a new life where differences between groups would be smoothed out. Communications, education and international economics would gradually wipe out group differences.

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

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

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

S. Dillon Ripley
Secretary, Smithsonian Institution

The Festival: Living History

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

Throughout the nation appropriate activities will be staged in 1976 to commemorate the people and events that made our history. Obviously, not all Americans will be able to visit all these sites. However, millions of Americans will visit our nation's capital this year and next. The estimates on the number expected during the Bicentennial reach as high as 35 million.

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

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

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

Gary Everhardt
Director, National Park Service
Whenever people or goods are moved from one place to another, transportation workers load it, haul it, tow it, truck it, fuel it, service it, and keep it rolling. Towboat deckhands don work vests and prepare the rigging for a midnight turn of grain and coal-filled barges coming up-river from Cairo bound for St. Louis; air traffic controllers carefully plot alpha-numeric readouts of traffic above D.C.'s National Airport; the yard engine at a midwest classification yard "shoves" a train of boxcars toward the hump as a brakeman cuts cars bound for several eastern destinations; a commissary cook fries sixty steaks for a flight from Kansas City to Los Angeles, while an inspector cautiously reads the oil on a 747 wing strut before buying the work of the day crew; and a sleeper team stops at White's for a cup of hun­dred mile coffee before making the South Charleston terminal with a load of 84 bills.

This year the Working Americans section of the Festival will have three areas in which to share the occupational folklore and skills of workers in transportation. The first presents simulated work sites which will include areas for bulk freight trucking, maritime skills, airline maintenance, and railroad maintenance of way. The second will be devoted to the performance of stories, jokes, personal experiences and other narrative expressions of transportation workers. The Working Americans stage will feature the performance of songs and music growing out of the work experience. The third area is the Learning Center. Here photographs of skills in the work environments, videotapes and sound recordings taken on-the-job can be experienced by the Festival visitor. By presenting the sights and sounds of work not simulated or transportable to the Mall, such as the scale of a 747 overhaul bay, the massive weight and power of a modern towboat, the complexities of a railroad classification yard and the ordered confusion of an aircraft factory, a more complete understanding of the other Working Americans areas will be possible. Regular workshops and scheduled discussions will deal with such topics as the safety considerations in these occupations, the twenty-four hour work rhythm of transportation workers and the similarities and differences found in the movement of people and goods by various transportation occupations.

Air Traffic Controllers

Air traffic controllers regulate the flow of vehicles through the roadways of the skies. Their work place is a dimly-lit room filled with radar screens and electronic communications equipment, but their actual area of responsibility is a three-dimensional piece of airspace. Each controller watches a particular volume of air, located geographically by map coordinates, bounded at the top and bottom by specific altitudes and continually changing due to the complexities of moving aircraft and weather conditions. A controller tracks and advises the pilot in his sector and then "hands him off" to a fellow controller as the plane passes into another area. Visitors will see demonstrations of this three-dimensional chess game and hear accounts of the interesting and dramatic events arising from the occupation.

Commercial Aircraft Machinists and Maintenance Workers

There are two basic kinds of passenger-carrying aircraft being manufactured and flown in this country—the smaller corporate and private planes produced by the general aviation industry, and the large commercial jets operated and maintained by the major airlines. This portion of the Working Americans section seeks to explore the general aviation field by presenting the skills involved in the fabrication of a single-engine airplane's nose piece on the spinning lathe, the sub-assembly of fuselage and control panel sections and the machining of aluminum gears and parts. The commercial aircraft presentation will present repair and maintenance of an engine pylon section from a 727 aircraft, the recycling of parts which are taken down and rebuilt by hand by a "junkman" and the constellation of skills involved in the repair and maintenance of the small jet engine now found on most 727's and 747's—the auxiliary power unit (APU). Workers in both the general aviation and commercial fields will also share their unique occupational lore—one which combines the excitement and mystery of airplanes with a distinct pride and confidence in their work.
Railroad Workers

One of the most pervasive occupational and cultural symbols in America, the railroads and the people who work on them, will also be featured in this year's Festival. A four car display, track laying and maintenance of way skills area, signaling area and a mock-up locomotive engine will become staging areas for skill demonstrations, storytelling and singing sessions by contemporary railroad workers.

Workers in Trucking

Although the truck driver recently has captured the attention of the popular media, his or her relationship to the dispatcher, dockworker, yardman and mechanic in the loading of freight has been less clearly understood. To elaborate on the interrelationships of contemporary trucking a working break bulk loading dock is a staging area for dockworkers, drivers, dispatchers and mechanics to display and discuss their skills. A mock truck stop, complete with 100 mile coffee, stories of jack-knifed rigs, narrow escapes and a jukebox filled with truckers' music is another demonstration area. At both the skill area and the Working Americans stage, truckers will sing the songs of the dock and the road. A feature presentation will be a truckers Roadeo on June 28 and 29 performed by members of the Washington, D.C. Trucking Association. Since its inception in 1937, the Roadeo has served the trucking industry by spotlighting the skills of the professional truck driver. Drivers compete on written safety tests, inspections for equipment defects and the most exacting test—the obstacle course.

Deep Sea and Inland Boatmen

The past experiences of inland boatmen and deep sea sailors have generated a lively repertoire of folklore. Today, however, the size of supertankers and line boats pushing bulk cargoes through inland waterways has added a dramatically increased scale to the work environments of these men and women. Consequently, it has not been possible to bring actual working vessels to the Festival. However, timbers, cavis, and buttons can and have been placed on the Mall to illustrate rigging, tying off, knot tying, and splicing skills. Storytelling sessions, monitoring of boat-to-boat communications, singing, and signaling will also be offered in appropriate skill areas and on the Working Americans stages.

Smithsonian Museum Exhibits

There are also many permanent and temporary exhibits in the Smithsonian's Museums of History and Technology and Air and Space that provide visitors with an opportunity to increase their knowledge of the people and equipment involved in transportation—both past and present. The first floor of the Museum of History and Technology contains permanent exhibits of farm machinery, road vehicles (including a 1930 Mack Truck Bulldog and a rare 1912 Knox tractor), American merchant shipping, and a railroad hall that includes a PS 4 Pacific type locomotive, the Southern Railway's No. 1401. The North hall of the Arts and Industries Building and the quonset hut on Independence Avenue feature aircraft and air technology from the first flying machines to the sophisticated equipment used in our space program and will be open through September 1, 1975.

Participants

Members from—
Air Traffic Control Association
President: Joseph P. O'Brien
Brotherhood of Locomotive Engineers
President: Burrell N. Whitmire
Brotherhood of Maintenance of Way Employees
President: Harold C. Crotty
Brotherhood of Railroad Signalmen of America
President: Charles J. Chamberlain
International Association of Machinists and Aerospace Workers
President: Floyd E. Smith
International Brotherhood of Teamsters, Chauffeurs, Warehousemen and Helpers of America
President: Frank E. Fitzsimmons
Seafarers International Union of North America
President: Paul Hall
United Transportation Union
President: Al H. Chesser
District of Columbia Truck Roadeo
Chairman: Gerald F. McCully

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.
John Benson: Singer, fiddler
Saul Broudy: Singer, guitarist, harmonica player
Mickey Clark: Singer, guitarist
Elizabeth Cotten: Singer, guitarist
John Jackson: Singer, guitarist
Louis Killen: Singer, concertina player
Lewis London: Singer, dobroist
Bruce Phillips: Singer, guitarist
Jim Ringer: Singer, guitarist
Bodie Wagner: Singer, guitarist
Gerret Warner: Singer, guitarist, banjo player
Jeff Warner: Singer, guitarist, banjo player

The skills of the seafarers—"Tying off" a hawser on the bow of a towboat—are demonstrated by Working Americans.
Rail Lore by Archie Green

For a century and a half American railroad workers have created folklore—songs, stories, styles—to cloak their lives. These on-the-job expressions by hoggers, snakes, and tallowpots as well as by baggage smashers, brass pounders, and car knockers were natural extensions of work, much like greasy overalls or telegrapher’s green eyeshades. In the most direct sense, a spikedriver’s chant or a fireman’s elegy to his dead engineer was a verbal or musical form which helped members of a distinct occupational group define their social and economic roles.

Rail craftsmen see locomotives, cabooses, roundhouses, or track-sections as other mechanics view their personal work sites. Simply stated, one earns a living at the throttle or on the section. All human work is decorated by some artistic embroidery and railroading is richer than most kinds of work in this decoration.

Had rail lore remained the esoteric possession of only a special work force, it would have resembled the hidden culture of ironworkers or shipwrights—known chiefly within tight vocational bounds. But the lore of trains spread beyond the industry.

America has carried on a fifteen-decade love affair with iron horses and long steel rails. Obviously, train folklore was not the limited creation of railroad workers, for it was also formed and extended by individuals within other callings. Indeed, no other vocational lore, including that of cowboys and sailors, is as etched into the American character as rail lore.

For most non-railroaders the train is

Dr. Archie Green, a member of the executive board of the American Folklore Society, is the author of "Only a Miner." He will be teaching in the graduate program at the University of Texas in the fall.

"No other vocational lore including that of cowboys and sailors is as etched into the American character as rail lore."

an omnipresent emblem. Further, it is a multi-faceted symbol: power, conquest, love, loneliness, resignation, escape, adventure. Not everyone knows the deafening clang of the roundhouse boilermaker’s hammer; not everyone understands the beckoning callboy’s ritualistic duty. Yet all have been touched by rail lore. To live outside the railroad craftsman’s domain does not make one immune to his expressive life. Plainly, the “Orange Blossom Special” is not an instrumental piece played only for railroaders.

To hear and see the folklore of others requires some probing, some analysis as a prelude to appreciation. Perhaps the best handle in dealing with rail lore is to appreciate the dual nature of the material—functional and symbolic. Directly, the simplest figures of technical speech such as “flagging” and “highballing” served to pace work. Traditional slang is a tool to facilitate work itself; job talk also sets old-timers apart from apprentices, and both from non-initiated outsiders.

When those in other callings respond to a rail composition it is largely because of the train’s symbolic purpose. Two stanzas describing similar physical movement make the point effectively:

I’m a walkin’ down the track,
I’ve got tears in my eyes,
Tryin’ to read a letter from my home.
I’m goin’ home on the mornin’ train,
I’m goin’ home on the mornin’ train.
I’m goin’ home, I’m goin’ home,
I’m goin’ home on the mornin’ train.

The first, part of a bluesy lament, deals with earthly love and deep alienation. Although this lyric folksong is often titled “Nine Hundred Miles” it is as much a comment on social as it is on spatial distance. The second opens an old spiritual concerned with the metaphoric journey after death.

The iron horse’s trail across the United States is marked in cartographer’s signs. Cross ties are a few inches apart, while trestles and tunnels may be hundreds of miles apart and an S.P. reefer on a Maine siding is a continent away from home. But our nation’s span is also found in the imagination, not measurable by geographic codes. It is when we non-railroaders are caught up by a trainman’s story that we begin to measure it against our experience, our personal sense of time and place. Here, of course, we try to assimilate rail lore and give it non-occupational meaning. To some extent we all identify with Casey Jones’ heroism or John Henry’s vitality. Likewise, we are amused when we first learn that trains have nicknames: The Richmond, Fredricksburg and Potomac is also the Run, Friends and Push. We enjoy incorporating train talk into casual speech. “Sidetrack,” “doubleheader,” and “cannonball” are fluid words widely used today in many contexts.

In our travels it is still fun to find “Kilroy Was Here” scrawled on rocks and signposts. It is also pleasurable to know that Kilroy’s hoary predecessor was a fancy calligraphic figure. J. B. King, chalked onto boxcar walls:

Tryin’ to read a letter from my home.
I’m goin’ home on the mornin’ train,
I’m goin’ home on the mornin’ train.

I’m goin’ home, I’m goin’ home,
I’m goin’ home on the mornin’ train.

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In our travels it is still fun to find “Kilroy Was Here” scrawled on rocks and signposts. It is also pleasurable to know that Kilroy’s hoary predecessor was a fancy calligraphic figure. J. B. King, chalked onto boxcar walls:
Who in the h----is J. B. King?
You see his name on everything!
On boxcar high, and flatcar low,
You see his name wherever you go.

Within the limited scope of a festival booklet, one can note but a few examples of the innumerable types of railroad superstitions, beliefs about ghostly trains, watertank graffiti, craft initiation pranks, mournful ballads exercising grief from accidental deaths, language of flags, lights, and hands to supplement speech. The list is endless but two customary practices demand attention.

Industrial folklore does not gloss over work trauma. When freight cars were coupled by hand with link-and-pin devices, boomers would directly ask yardmasters for work. These bosses, in turn, asked brakemen and switchmen to hold up their hands in a boarding house was but one backdrop where a conductor could hone a savory anecdote into a traditional tale. Whose no memory of depot crews sitting on their baggage cards, “taking five” to pass along jests while waiting for the train’s arrival?

When rough-handed construction stilts of every color and nation laid America’s rails, they also fused the noise and pulse of their work into folklore. Whistle moans, wheel clicks, metallic screeches, and engine roars were all humanized by warm emotion. We still hear these transformed sounds when harmonica and fiddle wizards grace the concert stage or festival platform.

The Festival of American Folklife is but one kind of a presentation that draws on work-centered culture. Ideally, the Smithsonian Institution provides for interaction between carriers of tradition and members of the larger society. Specifically, our Festival sets a particular scene where citizens from all walks can closely watch other working people. In such an arena we begin to comprehend industrial folklore. As we hear men and women at work we pull their speech patterns into our own experience, and we relate their zeal to our personal aspirations.

Many years ago, Pullman porters between runs would lay over in bleak company dormitories. Talk fested filled in time and established brotherhood. These sessions were not identified by the name of the terminal-point dorm, but, rather, by the term “Baker Heater League,” named after a long-obsolete Pullman car-heating apparatus.

Figuratively, the Festival of American Folklife is an extended “Baker Heater League” in which we all relive each other’s excitement in work well done, or attempt to accommodate some of the pain also found on the job. Hopefully, as we see and hear ephemeral rail lore on the National Mall, we will perceive it both as a functional badge of craft skill and as a symbolic signal light in the American imagination.

Books

Records

Rodgers, Jimmie. Train Whistle Blues. RCA Victor LPM-1640.
Sovine, Red, or More and Napier. Best of the Truck Driver Songs. Starday 454.
Songs and Sounds of the Sea. National Geographic Album 07705.

Railroad yardmen prepare a coal car for freight classification. Their occupation generates skills, songs, jokes, customs and costumes shared at the Festival.
Regional Americans

Americans have traditionally drawn a large share of their identity from the regions in which they live and work. For the past seven years the Festival of American Folklife has featured the traditions of a single state. This year we expand on this format by presenting a multi-state region on the one hand and an intrastate region on the other: The traditional crafts, music, dance and cooking that distinguish the Northern Plains and the California Heartland will be featured.

Well in advance of the Festival visitors working with folklorists in the featured regions covered thousands of miles and interviewed hundreds of potential participants to identify the most articulate spokesmen and genuine traditional performers.

Northern Plains

The first week of this Festival focuses on the people of the Northern Plains (North Dakota, South Dakota, Nebraska and Kansas), particularly on the occupational life-styles related to agriculture and livestock. This is the region that is called the "breadbasket" and includes the beautiful but lonely prairie. The economy of the area is based on grain crops, feed crops, and livestock production. The geography of the area is wide, flat expanses blanketed by long, deep winters. The settlers of this region learned to be self-sufficient, skilled users of every shred of available material; e.g. they constructed houses from prairie sod and bailed hay as substitutes for conventional building materials unavailable to them. They were original re-cyclers, particularly in food preparations and crafts.

The Festival presentation will represent the agriculture of the area by growing on site wheat, the principal grain crop, alfalfa, a principal feed crop, and some typical plains grasses as well as sorghum and sun flowers. Livestock will be grazing on the Mall and will be used in demonstrations of herding techniques.

Visitors will see varieties of threshing from individual manual techniques to modern mechanical combines. A daily tractor pull contest will demonstrate not only the skills of the farmers in operating equipment, but also the pride they take in the power of their own carefully maintained machinery.

As much as possible the music, cooking or crafts are presented in the contexts in which they are normally performed. The idea is to make the Festival as much a celebration as an educational experience by providing a scene where musicians, craftsmen and cooks can share what they do by simply doing it.

Crafts presented are associated occupational and domestic crafts. For example, livestock-related crafts are those involved with maintenance, auctioneering, leatherworking, blacksmithing, wagonmaking and repair and metal working. Regular roundups, never 9 to 5 operations, are a typical part of the way of life on the Plains. Key occupational skills related to livestock include horse handling, sheep shearing, and ropework.

The domestic crafts that flourish in this region can be characterized as functional but decorative: piece quilts, braided and rag rugs, corn husk and rag dolls, toys carved from chips, noise-makers, whimmy diddles. The prevailing objective of Plains craftsmanship is to create something beautiful and useful out of left-over or found objects.

Northern Plains cooks became distinguished for their ability to stretch a seasonal crop into a year's food supply. The Festival cookbook features such regional specialties as blood pudding, sauerkraut and fruit preserves. Cooking will be demonstrated and sampled daily.

Dances were the primary way of bringing people together in the region. Stories are told of couples traveling hundreds of miles to attend a social dance. Festival visitors can see and participate in a variety of folk dancing by different ethnic groups, German, Scandinavian, Ukrainian and Czech, who settled in the Plains.

Northern Plains music is characterizedly performed on instruments practiced in isolation. The fiddle is the principal instrument in addition to the saw and harmonica. These are usually played solo, but at the Festival they will also be performed in combination.
California Heartland

"I suppose the whole country has something in common, but about every hundred miles or so there is a change. The terrain itself changes, and the crops, weeds, grasses and trees, and the way of the water maybe. Not to mention the people, and how they stand, and walk, and talk, and what they think they're doing." The quote is by William Saroyan, a writer who came out of the California heartland that is the featured region for the second week of the '75 Festival. The character of his region is expressed by its flamboyant image, diverse landscape, and—of utmost importance—a 'Mediterranean' climate that makes outdoor living so joyously possible. It is also an area rich in ethnic communities and many of those comprising the population of the heartland will be featured.

Mexican-American muralists from the East Los Angeles community will complete a mural depicting their contribution to the Festival. Paper flower making and pifiata making will be demonstrated and taught to visitors, as will masa grinding, tortilla and tamale making. Chinese-Americans from the San Francisco area will perform a shadow puppet play twice daily. Included in the performance is a demonstration and explanation of the puppet figures. Various crafts including kite-making and the construction of paper ribbon fish will invite audience participation. Three traditional games, an early form of yoyo, shuttlecock and cat's cradle will also be demonstrated and taught.

From the Portuguese-American community of California comes Joseph Silva, prominent tuna boat designer, who will demonstrate boat design and illustrate model testing methods in the reflecting pool. Portuguese-American fishermen will demonstrate net and lure making accompanied by traditional sea chanteys. A highlight of the Portuguese community is the "Festa da Espirito Santu" a celebration involving a parade of decorated cows, ceremonial milking, a milk and bread feast and a traditional contest between solo singers who improvise verses. On July 2, 3, and 4 Portuguese sweet bread preparation, paper flower decoration, milking demonstrations and rehearsals of the chamaritas, the traditional Portuguese square dance, will be demonstrated and taught.

Unique to San Francisco is the tradition of cable car bell ringing. Cable car gripmen will announce each session at the main California stage and dance floor, and will compete for the bell ringing championship.

From the Mediterranean-American community a Greek father and son will demonstrate traditional woven straw beehive construction and will give information on bee-keeping and the agricultural use of bees. There will also be Armenians who will weave rugs and spin wool.

Cable car bell ringing has become a San Francisco tradition. Al Davison, the reigning champion and other experts will demonstrate their skills July 2-6.

The joys of sociable dancing will be shared by square dances, Portuguese chamaritas, Philippine tinakling and an evening of waltzes.

Visitors to the Festival will be able to sample Chinese, Mexican, and Portuguese cuisine. There will also be examples of solo singing by Portuguese, Anglos, French, and Black singers and group singing by Molokans, Anglos, Chicanos and Blacks.

The basic human urge to sing and dance is expressed in the various song and dance traditions found throughout the region from San Francisco to Los Angeles to the San Joaquin Valley, the area we call the heartland.
Lewis Caldwell, a resident of South Dakota, will demonstrate the technique of breaking workhorses in the Regional American area.

**California Heartland**

Leslie Alamsha: Dancer
Juan Alvarado: Pregonero, guitarist, jaranero
Manuel Azevedo: Caller, dancer, singer

Douglas D. Weber: Musician
Gene Weisbeck: Musician
Donna Wilkie: Dancer, cook
Edward Wilkie: Dancer
Helen Wilkinson: Quilter
Hugo Wuebben: Carver
Alice Yellow Wolf: Beadworker
Bert Yellow Wolf: Singer
Joe Zacharias: Accordion
Marie Zaste: Dancer, cook
Donna Kordon: Dancer

Nora Bogdanoff: Molokan Singers
David Botello: Muralist
Jane Botello: Molokan Singers
William J. Botello: Molokan Singers
Alfonso Chavez: Charro
Kate Chernekoff: Molokan Singers
Peter Chernekoff: Molokan Singers
Jeffrey Chiang: Special Chinese Consultant
Vivian Chiang: Co-Ordinator
Richard Ching: Chinese Yo-Yo, Shuttlecock, Cat’s Cradle
Dai T. Chung: Musician, Shadow player
Marilyn Cunningham Cleary: Fiddler
Earl Colline: Fiddler
Nemo Concepcion: Yo-Yo demonstrator
Danny Cruz: Charro
Jack Cunningham: Fiddler
Van Cunningham: Fiddler
Antonio Garcia Da Rosa: Mandolin player
Leonel Garcia Da Rosa: Mandolin player
Al Figueroa: Singer/guitarist
Carmela Figueroa: Singer
Alex A. Galkin: Molokan Singers
Juan Gandara: Charro
Vice President, La Altena
Alicia Gonzalez: Paper Crafts
Guadalupe D. Gonzalez: Paper Crafts, cook
Jose Luis Gonzalez: Muralist
Rebecca Gonzalez: Paper Crafts, cook
Blanche Gonzalez: Crafts, cook
Kenneth M. Hall: Mandolin Player
Marta Louise Hall: Musician Assistant
Fermin Herrera: Harpista
Jorge Herrera: Jaranero
Maria Isabel Herrera: Jaranera, requintera, dancer
Chi-mei Kao Hwang: Chinese Craft Assistant
Hubert Isaac: Drummer
Rinold Isaac: Dancer
Andrea Ja: Shadow player
Robert Ernest, Lee Jeffery: Blues pianist
Kate Kalpakoff: Molokan Singers
Craig Ernest Kodros: Bee hive maker
Gergeo Harry Kodros: Bee hive maker
Anna Koh: Northern Chinese cook
David Koh: Assistant Northern Chinese cook
Jim A. Kornell: Molokan Singers
Julia Lazar: Baker, spinner
Robert Lazar: Dancer
Calvin E. Long: Tinker
Pauline Loo: Chinese craft assistant
Francisco Macias: Charro

Eddie Martinez: Muralist
Heli Medeiros: Singer
nellie Melosardo: Molokan Singers
Anna Mendrin: Molokan Singers
John Mendrin: Molokan Singers
Jonnie Kay Neavill: Fiddler
David Page: Uilleann Bagpiper
Sara J. Patapoff: Molokan Singers
Jack Pavloff: Molokan Singers Director
Mary J. Pavloff: Molokan Singers
Dolores Pequeno: Singer
George M. Prohwoff: Molokan Singers
Pamella Ramsing: Shadow player
Rigoberto Rincon: Charro
President, La Alteña
Victor Romero: Guitarrista, vihuelo
Juanita Saludado: Singer
Paul Saludado: Singer, guitarist
Roy J. Samarín: Molokan Singers
Don Jesus Sanchez: Violinist
Surma D’Mar Shimun: Dancer
Joe L. Silva: Festa Coordinator, dairyman
José V. Silva: Tuna Boat Designer
Manuel Silva: Guitarrista
Mary Silva: Cook, flower maker
Julia Silveira: Guitarrista
Rafael Forteado: Violinist
Rosa Maria Simas: Dancer, baker
João Soares: Singer
Shirley Sun: Presenter
Araks Talbert: Baker, spinner
Anna Tarnoff: Molokan Singers
Smith Tester: Banjo player
Eugene Ung: Assistant Southern Chinese Cook
Maizie Ung: Kite Making, paper folding, ribbon fish demonstration
Agostinho Valim: Singer
Laurindo Valim: Dancer
Moses A. Volkoff: Molokan composer
Ossie White: Guitarist
Roscoe White: Fiddler
Margaret L. Wong: Southern Chinese cook
Judy Woo: Assistant Shadow player
Jesse Wright: Singer
Jimmy Wright: Singer
Walter Wright: Singer
William Wright: Singer
Kani Zolnekoff: Molokan Singers
Paul Zolnekoff: Molokan Singers
Francisco Carrillo: Guitarrista
Manuel Vasquez: Requintero
The Regions of the United States: An Inevitable Approach by Mack McCormick

There is, at Anaconda, Montana, a great towering smokestack that pokes up from the snow-covered hills. It can be seen for miles, a thick blunt mark against the big sky. They say around there that their smokestack is so big the Washington Monument would fit inside it.

That giant artifact plus the copper mines and smelter it represents, when seen in combination with the miles of wire-fenced and rail-fenced fields of wheat, offer even the most casual tourist an overwhelming sense of the region. At a local restaurant the menu lists a Cornish "Cousin Jack" meat pie; the counter is lined with working cattlemen; a poster at the cash register announces next weekend's timber carnival and logging contest close by in Idaho.

Moving from one part of the nation to another the observer is aware of the changing regions. The physical terrain varies, the climate, the crops, the look of the cities is different. The spoken word changes markedly. The passerby becomes aware that in each area he is witnessing a distinctive combination of human textures set against the land. The mosaic is, in part, due to the land itself—the use made of it, the wealth it offers, the response it evokes.

And, too, it is many subtle things: the way people greet a stranger, the kind of jabs told, the local games, the foods that prevail and countless other characteristics that combine to give one a sense of the region. The passerby observes it, the native and resident are part of it.

We are all aware of the regions, yet it is a troubling matter to attempt to define what a region is.

There are many sets of facts from which to generalize a definition: settlement patterns and the distribution of barn types; centers of musical style or clusters of traditional craftsmen offer sets of facts. The natural features, the manufacturing districts, the agricultural regions, the urban belts offer yet other sets of facts.

Cultural geographers often work with large regions, providing broad generalities about the cultural landscape that give us as few as four or five regions for the entire nation. On the other hand, the folklorist tends to think in terms of specific communities: the Little Dixie area in Missouri, the Cajun people of the Louisiana bayous and rice prairies, the Vanderpools of northeastern Pennsylvania.

We can focus on a particular trait—the folkways of the Sea Islands or the persisting tradition of Sacred Harp singing in a few places—or we can generalize about the human character of the entire Tidewater South.

What results then is a series of overlapping regions, each formed and shaped by different concepts. They are not in agreement, but there are harmonies that tend to occur as one leaves through what seem at first contradictory sets of facts. There are recurrent patterns, consonances as well as contrasts, and from this stream comes our chief sense of regionality.

II

The members of the Sons of Columbus Hall at Aliquippa, Pennsylvania are culturally linked with the Italian community at Tontitown, Arkansas. Yet, at the same time each group is part of its region. The game of bocce they play on weekends may be identical, but the style of dress, the kind of work they do, even the shadings in the Italian they speak have to do with the place where they live. One is steel town, the other a community of gentle hills filled with vineyards.

Aliquippa is part of the industrial belt that runs through the Ohio River Valley; an unmelted, unhomogenized region, almost southern hill country but part of those northern towns where people are steel workers and glass blowers. Lullabies are heard in at least ten languages.

Tontitown is in the Ozarks; the people are farmers. Signs in the grocery store tell about dances where country rock bands vie with a vigorous string band tradition. On occasion, poke salad is part of the diet. In good weather the congregation of a nearby church will hold a brush arbor "sing."

III

Next year, in a summer-long sequence, the Festival of American Folk-life will look at all the regions of the United States with programs that touch upon the uniqueness of each major region, the human textures that characterize it and set it apart.

For our definition of what makes a region we are contemplating a fresh yet inevitable approach. As opinions and
theories from folklore, geography, the agrarian and urban and physical sciences are brought together, each must face a test:

It must ultimately offer us a concept of a region which the people who live there would agree with—either by overt action or by subjective attitude that reveals their sense of place. We have, therefore, no regions with firm and fixed boundaries, but a sense of areas separated by transition zones. There are no sharp division points, but only a subtle merging of one place into the next, one cultural landscape fading into its neighbor, overlapping, unbounded, unhomogenized.

In making program decisions about the regions—this year treating two major regions in a two-week festival—we listen to the people in each place, striving to learn what sets their life apart from those who live around that giant smokestack in Montana.

What they offer us—the people themselves, their special ways of life, their foods and tools and music, will next year become a 12-week-long event through the Bicentennial summer.

After 200 years, we can genuinely celebrate the fact that we remain a diversified people. In that lies the chief potential of a nation.

A Community Rodeo: Kendleton, Texas

Photo by Mack McCormick

Northern Plains
Books—


Coastal California
Books—


Clark, Margaret. Health in the Mexican-American Culture: A Community Study.
Children’s Folklore

Western Folklore is a quarterly journal published by the California Folklore Society that is devoted to international folklore scholarship. However, many articles on California folklore appear in its pages. Persons interested in subscribing can do so by contacting the Secretary-Treasurer. California Folklore Society, University of California Press, Berkeley, California, 94720. The Society also publishes a newsletter titled From the Sourdough Crock.

Records
Kenny Hall. Philo 1006.
Kenny Hall and the Sweets Mill String Band. Bay 727.

Yarn and Ray. Sounds from the Ozarks. Old Homestead 10001.

Several of the Library of Congress Archive of American Folk Song recordings contain material collected in California, some of it indigenous and some by informants from outside the region who were taped in California. The following albums all have one or more numbers by traditional musicians from California.
American Fiddle Tunes. AAFS L62.
American Sea Songs and Shanties I. AAFS L26.
American Sea Songs and Shanties II. AAFS L27.
Anglo-American Shanties, Lyric Songs, Dance Tunes and Spirituals. AAFS L2.
Anglo-American Songs and Ballads. AAFS L12.
Anglo-American Songs and Ballads. AAFS L20.
Anglo-American Songs and Ballads. AAFS L21.

Child Ballads Traditional in the United States I. AAFS L57.
Child Ballads Traditional in the United States II. AAFS L58.

Railroad Songs and Ballads. AAFS L61.

Songs and Ballads of American History and of the Assassination of Presidents. AAFS L29.

Songs of the Mormons and Songs of the West. AAFS L30.

Versions and Variants of Barbara Allen. AAFS L54.

The children’s area was created to celebrate children’s folk life—those things that children teach each other and pass from one generation to the next through friends and siblings. Some of these traditions are demonstrably hundreds of years old. Some are fairly recent and are spreading voraciously.

To demonstrate children’s folklore, young participants have been selected in cooperation with schools, scout troops and camps from the District of Columbia, Maryland and Virginia. Festival visitors are invited to join participants in presentations in the crafts tent, game ring, hill and sand area and around the stage.

Crafts Tent
Children’s folklore includes aspects of material culture: not only items which are made like slingshots, dolls and paper airplanes, but also items which are collected, traded, bought or won like comics, trading cards, toys, rocks, stamps and coins and other precious possessions like records, transistor radios, bicycles, jump-ropes, balls and favorite clothes. Money is also important and children have many ways of acquiring and spending it. In the Crafts Tent participants can make cootie catchers, water bombs, airplanes; dolls from corn husks, yarn, paper, clothespins and material; carve, whittle, draw, and learn crafts from other areas of the Festival. Folk artists who specialize in drawing stories about their heroes, battles, games, and other aspects of their lives will participate.

Games
Games tend to predominate among children’s activities. They take many

Volunteer, Sophie Ripley (left) teaches corn shuck doll making in the Children’s crafts tent.
forms and are subject to seasonal use and constant change. Mable Hillary will lead visitors in ring games, superstitions, stories and other aspects of Black culture. Stu Jamieson will be teaching Southern "play party" games involving dance sets and circles, typical of the rural south. Paul Ofori-Ansah, a Ghanaian participant will teach traditional games of Ghana. Iroquois children will share their games. Tree house activities, ball games, Hide and Seek, Kick the Can, Red Rover, Tag and Mother May I will be played in the game ring.

Stage

On the children's stage, children will demonstrate jump rope rhymes, ring games, clap games, drumming, dancing, singing, play parties, cheer leading and sparring.

Children's lore, like games, takes many forms and serves many purposes. Children pass on superstitions, cures, ways of divining, game rhymes, TV and movie plots, songs, parodies, gossip, secrets and humor. Assisted by specialists in children's folklore from the University of Texas, participants in the Folk Swap Tent will tell elephant jokes, "knock-knocks," "mother-mothers," moral stories, parodies, riddles, secret languages, tongue twisters, ghost stories, and other special areas of lore. One of the participants from Washington, D.C., known among his peers as an electrifying storyteller, will demonstrate his art.

No children's folklore area would be accurate if it did not reflect the reality that children's folklore is not all sweetness and light. Children have feared and forbidden places, a caste system, secrets and taboos. Two distinct areas are disapproved of by adults. First, there is the folklore that turns classrooms into battle grounds: stealing, making weapons and toys; unauthorized reading such as notes, comic books, slam-books; harassing substitutes. Second, there is the folklore of taboos, a large repertoire of gross jokes, riddles, stories, ranking, toasts and dozens; games like "doctor" and the activities of courting which explore, detail and celebrate the taboos of our society. In the Folk Swap tent parents, teachers and children can discuss their concerns about disapproved behavior.

The children's area is not for babysitting but rather a place where adults may learn from children and where children may have a good time.

Books


Films


Records

Family Folklore

Every person’s life contains at least one great novel, or so the saying goes. Be it the lady sitting next to you on the bus whose wallet unfolds into 120 photographs, or the man on the park bench whose memory is so good he doesn’t need the photographs, everyone has a story to tell.

There is a touch of the friendly stranger in each interviewer at the Family Folklore tent. But unlike that friendly stranger, the interviews heard in the tent amount to more than scattered reminiscences. At last summer’s Festival, we heard of human experiences in forms which best express them—family stories, family names and expressions, family jokes and traditions. Taken together, this material often becomes the stuff around which a family celebrates itself. As one of last year’s festival-goers put it, family folklore is a kind of glue.

“You remember things that you did together,” the same informant had said. “I think it’s an attempt to dust off, get rid of the cobwebs on memories which were pleasant. It isn’t a particular story or a particular event so much as an attempt to get everybody on the same wavelength.”

“We’ve always had dogs in our family,” he went on. “And a lot of the things we do seem to get back to, ‘do you remember when such and such a dog did this.’”

He was not the only festival-goer to talk with us about the relationship between the dog and family folklore: “When I was 12 or 13 I got a dog and his name was Snoopy. And my sister and I had always fought with each other a lot—she’s 5 years younger than me. But somehow when the dog came, we became friends through the dog.”

Another new kind of material which brings the past to bear upon the present is perhaps best called “reminiscent history.” The self-imaging of families, both in stories and photographs, is concerned with the events of the personal experiences of family members. A portion of these personal experiences, however, is shared cultural experience. This kind of story might include reminiscences about one’s grandfather in the Civil War, or of one’s father having eaten one of the first ice cream cones at the 1904 World’s Fair, or of one’s self having attended Woodstock. In photographs they might include home movies of Dwight D. Eisenhower in a motorcade, a photo of an old snow plow, or, as one family wrote to us, a photo of “the first Third Avenue Elevated train leaving the northernmost 241st Street station in the Bronx.”

In the Family Folklore tent, festival-goers share stories, names and expressions, heroes, and holiday traditions. Visitors find themselves celebrated as “folk.”

Some of the stories seems to portray their notorious past. As many times as there were heroes, there were anti-heroes. A person who did not realize the amount of imagination that mixes with fact to produce an item of folklore, might think it was a veritable gallery of rogues that “great-grandfather and grandmothered” those interviewed at Family Folklore—horse thieves, cowards, courtmartialed generals. “I should probably tell you about my great-great grandfather being killed by the Indians,” one informant explained. “There were about 11 Texas Rangers—and he was one of the Rangers—and one Indian. And the Indian got about six or seven of them before they finally got him. So that’s one of the not-so-brave things in the family.”

Whereas family stories represent one way in which families “image” themselves verbally, family photographs represent the way this is done visually. But while family stories seem to portray events as they were or indeed as worse than they were, family photographs seem to portray them as they should have been. Family photograph albums preserve the best of life—the birth of the baby, his first steps, birthdays, graduations, weddings, golden wedding anniversaries. . . .

It is in the nature of human experience, of the interplay of time and human life, to bring the past to bear upon the present and to make the present memorable for the future.

This year the Family Folklore Program is expanding to include home photography as a form of folklore. In addition to interviewing festival-goers, we are presenting a chronicle of the American life cycle as it is depicted in home movies and family albums.

In the Family Folklore tent, festival-goers are invited to share stories, names and expressions, heroes, and holiday traditions. Visitors find themselves celebrated as “folk.”
Program information about the Festival of American Folklife is listed by day and by area on the following schedule pages. General information may be obtained at six information kiosks across the Festival grounds. Detailed listings can be found daily on callboards adjacent to each performance area and learning center.

**Programs**

**Hours** of the Festival are 11 a.m. to 5 p.m. in the Native Americans, Regional Americans, African Diaspora and Old Ways in the New World areas. Traditional food preparations appropriate to the theme area will be featured and sold. Among these: marakout bread, khubz, corn soup, mochitsuki, sushi, zeppole, bratwurst, fry bread, tortillas, pasta and more.

**Learning Centers** are located in the African Diaspora, Old Ways in the New World, Native Americans and Working Americans areas. Visitors can learn more about presentations through films, photos, videotapes, books, records and workshops. Learning Center events are listed daily on the callboards adjacent to each Center.

**Festival Theaters** offer film and live presentations in addition to those on stages. The Family Folklore area will have continuous showings of the film “Home Movies—the American Folk Art” compiled from the film clips of three different families. Regional Americans will present Chinese Shadow Puppets in shows at 11 a.m. and 2:30 p.m., July 2-6, and a film on California folk traditions at 12 and 3:30. In the Old Ways in Regional Americans area will feature tractor pulls daily at noon and 3 p.m., June 25-29; Charros, Mexican cowboys, will demonstrate their skills daily at 11 and 4, July 2-6. Events in the California heartland area will be signalled by the ringing of the cable car bells.

**Concessions** are representative of the spirit and diversity of the Festival, and offer ethnic foods, crafts, books, phonograph records and children’s ethnic toys for sale. Ethnic food concessions are located mainly in the Old Ways in the New World and African Diaspora areas; books and records are available in some Learning Centers and at main sales areas centrally located. Toys are available in the Children’s area. Hay rides and pony carts make the scenic trip along the northside of the Reflecting Pool. The Native Americans area features Indian foods and crafts for sale.

**Family Folklore** will be interviewing festival-goers about family stories, family names and expressions, personal heroes, stories parents make up for their children, and special holiday traditions.

**Children's Folklore** is presented daily in the Children’s area. Continuous activities include the games ring, folk swap tent, crafts areas, hill and sand castle building, hay ring, dancing, drumming, jump rope rhymes, ring games, and dancing on the Children’s area stage.

**Festival Broadcasts**—June 30 through July 6 National Public Radio will be airing concerts live each evening over its 179 stations. Check local listings for the NPR member station in your area for broadcast times.

**Special Program Information:** The
# June 25 Highlights

For detailed information consult call-boards at each stage.
c., concert; d., discussion; w., workshop

<table>
<thead>
<tr>
<th>Time</th>
<th>German Event</th>
<th>Lebanese Event</th>
<th>African Diaspora</th>
<th>Children's Folklore</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Freistadt Brass Band</td>
<td>c. Village Dances from Hátein and Marjayoun</td>
<td>Black Sacred Music (U.S., Jamaica, Ghana) * Street Sounds **</td>
<td>Brent Elementary School ** Stu Jamison—Play Party Games</td>
</tr>
<tr>
<td>11:30</td>
<td>Scottsbluff Dance Band with Hackbrett</td>
<td></td>
<td>Afro-American Stories ***</td>
<td>Paul Ofori-Ansah—Ghanaian Games **</td>
</tr>
<tr>
<td>12:00</td>
<td>Fredericksburg Dance Band</td>
<td>c. Kaslik Group: Liturgical Music</td>
<td></td>
<td>Brent Elementary School ** Edmonds Elementary School ***</td>
</tr>
<tr>
<td>12:30</td>
<td>Langenschiltach Brass Band</td>
<td>c. Music and Dances of Lebanese-Americans</td>
<td></td>
<td>Bessie Jones *</td>
</tr>
<tr>
<td>1:00</td>
<td>Die Holsteiner Dance Band Freistadt Brass Band and Dancers *</td>
<td></td>
<td></td>
<td>Landon Camp for Boys **, *** Stu Jamison ***</td>
</tr>
<tr>
<td>1:30</td>
<td>Münchener Hackbrettmusik</td>
<td></td>
<td>Black Dance Workshop **</td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td>Hackbrett Workshop Fredericksburg Dance Band; Dancers *</td>
<td>w. Arab Solo Dance</td>
<td>Instrument Making ***</td>
<td>Bells Mill Elementary School * Bessie Jones—Songs and Tales ***</td>
</tr>
<tr>
<td>3:00</td>
<td>Fredericksburg Dance Band</td>
<td></td>
<td>&quot;Sweet Honey in the Rock&quot; ***</td>
<td>Bells Mill Elementary School **</td>
</tr>
<tr>
<td>3:30</td>
<td>Scottsbluff Dance Band with Hackbrett</td>
<td>c. Cabaret: Music, Song, Improvisational Dance</td>
<td></td>
<td></td>
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<tr>
<td>4:00</td>
<td>Münchener Hackbrettmusik</td>
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<td></td>
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<tr>
<td>4:30</td>
<td>Die Holsteiner Dance Band</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evening</td>
<td>Evening Concert on Festival Stage</td>
<td>Evening Concert on Festival Stage</td>
<td>5:00 Song Fest ***</td>
<td>* Stage ** Game Ring *** Folk Swap</td>
</tr>
</tbody>
</table>

* Plaza

* Church ** Market *** House
<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>REGIONAL AMERICANS</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>**Get A Load of This! **</td>
<td></td>
<td></td>
<td>11:30</td>
</tr>
<tr>
<td>c. Railroad Song Swap *&lt;br&gt;c. John Jackson ***</td>
<td>c. Goertzen Brothers</td>
<td>w. Lacrosse Game ****</td>
<td>c. Musical Instruments&lt;br&gt;12:00</td>
</tr>
<tr>
<td></td>
<td>c. w. Schwab Brothers—German Social Music from the Northern Plains</td>
<td>w. Stone Carver ***&lt;br&gt;d. Coalition of Eastern Native Americans **</td>
<td>12:30</td>
</tr>
<tr>
<td>c., w. Working on the Railroad *</td>
<td></td>
<td></td>
<td>c. Sacred Offering&lt;br&gt;1:00</td>
</tr>
<tr>
<td>c. Saul Broudy ***</td>
<td>c. String Music from the Northern Plains</td>
<td></td>
<td>c. Sacred Offering&lt;br&gt;1:30</td>
</tr>
<tr>
<td>c. Trucking Heroes—Song Swap *</td>
<td>d. Catawba Tribe **&lt;br&gt;W. Basket Weaving ***</td>
<td>w. Rhythm&lt;br&gt;2:00</td>
<td></td>
</tr>
<tr>
<td>c. Air Transportation Songs *&lt;br&gt;Get A Load of This! ***</td>
<td>c. Nasl Tamburashi—Serbo-Croatian Music</td>
<td>d. Six Nations: Iroquois **</td>
<td>2:30</td>
</tr>
<tr>
<td>c., w. Hoboes and Hoboing—Utah Phillips *</td>
<td>c. George German—Cowboy Songs</td>
<td>c. Historical and Topical Songs&lt;br&gt;3:00</td>
<td></td>
</tr>
<tr>
<td>c. Jim Ringer ***</td>
<td>c. Solo Instrumentalists</td>
<td>c. Songs and Dancers *&lt;br&gt;3:30</td>
<td></td>
</tr>
<tr>
<td>c. Truckers and Lovers *</td>
<td>c. Ukrainian Religious and Secular Music</td>
<td>c. Dance and Social Music&lt;br&gt;4:00</td>
<td></td>
</tr>
<tr>
<td></td>
<td>w. Ukrainian Dancers</td>
<td>w. Lacrosse Game ****&lt;br&gt;4:30</td>
<td></td>
</tr>
</tbody>
</table>
| | | | **CONCERT**<br>**Old Ways in the New World**<br>**6:30-8:30**

* Working Americans Stage<br>** Railroad Flatcar<br>*** Truck Dock<br>**** Sports & Games<br>--- Stage<br>--- Learning Center<br>--- Craft Area
**June 26 Highlights**

For detailed information consult call-boards at each stage.
c., concert; d., discussion; w., workshop

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
<th>OLD WAYS IN THE NEW WORLD</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN’S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Freistadt Brass Band</td>
<td>c. Village Dances from Mtein and Marjayoun</td>
<td>Street Sounds ** Afro-American Stories ***</td>
<td>Brent Elementary School ** Camp Greenway ***</td>
</tr>
<tr>
<td>11:30</td>
<td>Scottsbluff Dance Band with Hackbrett</td>
<td></td>
<td>Black Sacred Music (U.S., Jamaica, Ghana) *</td>
<td>Paul Ofori-Ansah—Ghanaian Games *</td>
</tr>
<tr>
<td>12:00</td>
<td>Fredericksburg Dance Band</td>
<td>c. Kaslik Group: Liturgical Music</td>
<td></td>
<td>Camp Greenway ** Edmonds Elementary School *</td>
</tr>
<tr>
<td>12:30</td>
<td>Langenschiltach Brass Band</td>
<td>c. Music and Dances of Lebanese-Americans</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>Die Holsteiner Dance Band Freistadt Brass Band and Dancers *</td>
<td></td>
<td></td>
<td>Edmonds Elementary School ** Friendship House Center *</td>
</tr>
<tr>
<td>1:30</td>
<td>Münchener Hackbrettmusik</td>
<td>c. Village Dances from Mtein and Marjayoun</td>
<td>Black Dance Workshop **</td>
<td>Bessie Jones *</td>
</tr>
<tr>
<td>2:00</td>
<td>Hackbrett Workshop Fredericksburg Dance Band; Dancers *</td>
<td>w. Arab Solo Dance</td>
<td>Instrument Making ***</td>
<td>Roseville, Michigan Girl Scouts ** Bells Mill Elementary School *</td>
</tr>
<tr>
<td>2:30</td>
<td>Langenschiltach Brass Band</td>
<td>c. Kaslik Group: Secular Music Hai lhah: Dabke Instruction, Open Dancing *</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td>Fredericksburg Dance Band</td>
<td></td>
<td>Nite Life Music Concert **</td>
<td>Friendship House Center ** Bells Mill Elementary School *</td>
</tr>
<tr>
<td>3:30</td>
<td>Scottsbluff Dance Band with Hackbrett</td>
<td>c. Cabaret: Music, Song, Improvisational Dance</td>
<td>“Sweet Honey in the Rock”</td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td>Münchener Hackbrettmusik Freistadt Brass Band and Dancers *</td>
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<tr>
<td>4:30</td>
<td>Die Holsteiner Dance Band</td>
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</table>

**Evening**

5:00 Ghana **

* Plaza

* Church
** Market
*** House
* Stage
** Game Ring
*** Folk Swap
<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>REGIONAL AMERICANS</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
</table>
| c. Railroad Song Swap *  
  c. John Jackson ** | c. Joe Zacharias | d. Lacrosse-stick Maker ***  
  d. Narragansett Tribe ** | c. Marriage, Courtship, and Love  
  11:00 |
| Get A Load of This! *** | c. Goertzen Brothers | | 11:30 |
| c. Trucking Song Swap * | c. Ukrainian Music and Dance | w. Lacrosse Game **** | c. Musical Instruments  
  12:00 |
| c. Utah Phillips ** | d. Ukrainian Traditions from the Northern Plains | d. The Adult Motivational Education Project ** | 12:30 |
| c. Famous Trains * | c. George German—Cowboy Songs | | w. Music as Heritage  
  1:00 |
| | c. Instrumental Music | c. Dancers * | 1:30 |
| c., w. Country Music and Truckers * | | | 2:00 |
| c. New Train Songs * | c. Schwab Brothers—German Music and Dance | | c. Street Sounds  
  3:00 |
| c. Lewis London ** | | d. Six Nations Treaties ** | 3:30 |
| c., w. Perils of the Road * | c. Mitchifs—Music and Dance | | c. Dance and Social Music  
  4:00 |
| | | c. Songs and Dancers * | 4:30 |
| | | | | ** Evening Concert on Festival Stage **
| | | | CONCERT 6:30-8:30 Regional Americans Northern Plains |

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* Working Americans Stage  
** Railroad Flatcar  
*** Truck Dock  

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* Stage  
** Learning Center  
*** Art Area  
**** Sports & Games
June 27 Highlights

For detailed information consult call-boards at each stage.
c., concert; d., discussion; w., workshop

<table>
<thead>
<tr>
<th>Time</th>
<th>OLD WAYS IN THE NEW WORLD</th>
<th>CHILDREN'S FOLKLORE</th>
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<tr>
<td>11:00</td>
<td>Freistadt Brass Band</td>
<td>Street Sounds **</td>
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<tr>
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<td></td>
<td>Afro-American Stories ***</td>
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<td></td>
<td>Scottsbluff Dance Band with Hackbrett</td>
<td>Boys Club #14 and Paul Ofori-Ansah **</td>
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<tr>
<td>11:30</td>
<td></td>
<td>Bessie Jones ***</td>
</tr>
<tr>
<td>12:00</td>
<td>Fredericksburg Dance Band</td>
<td>Black Sacred Music</td>
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<tr>
<td></td>
<td></td>
<td>(U.S., Jamaica, Ghana) *</td>
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<tr>
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<td>Langenschiltach Brass Band</td>
<td>Boys Club #10 **</td>
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<td>Brent Elementary School *</td>
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<tr>
<td>12:30</td>
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<td>Stu Jamison *</td>
</tr>
<tr>
<td>1:00</td>
<td>Die Holsteiner Dance Band</td>
<td>Edmonds Elementary School and Stu Jamison *</td>
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<tr>
<td></td>
<td>Freistadt Brass Band and Dancers *</td>
<td>Meadowbrook Camp ***</td>
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<tr>
<td>1:30</td>
<td>Münchener Hackbrettmusik</td>
<td>Black Dance Workshop **</td>
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<tr>
<td>2:00</td>
<td>Hackbrett Workshop</td>
<td>Instrument Making ***</td>
</tr>
<tr>
<td></td>
<td>Fredericksburg Dance Band; Dancers *</td>
<td>Meadowbrook Camp **</td>
</tr>
<tr>
<td></td>
<td>w. Arab Solo Dance</td>
<td>Lafayette Recreation Center *</td>
</tr>
<tr>
<td>2:30</td>
<td>Langenschiltach Brass Band</td>
<td>Paul Ofori-Ansah and Bessie Jones *</td>
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<tr>
<td></td>
<td>c. Kaslik Group: Secular Music</td>
<td>Haflah: Dabke Instruction, Open Dancing *</td>
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<tr>
<td>3:00</td>
<td>Fredericksburg Dance Band</td>
<td>Night Life Music **</td>
</tr>
<tr>
<td>3:30</td>
<td>Scottsbluff Dance Band with Hackbrett</td>
<td>“Sweet Honey in the Rock” ***</td>
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<tr>
<td>4:00</td>
<td>Münchener Hackbrettmusik</td>
<td>Parkland Junior High School **</td>
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<tr>
<td></td>
<td>Freistadt Brass Band and Dancers *</td>
<td>Lafayette Recreation Center ***</td>
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<tr>
<td>4:30</td>
<td>Die Holsteiner Dance Band</td>
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<tr>
<td>Evening</td>
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* Plaza
* Plaza
* Church
** Market
*** House
* Stage
** Game Ring
*** Folk Swap
<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>REGIONAL AMERICANS</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>c. Trucking Song Swap *</td>
<td>c. Nasi Tamburashi—Serbo-Croatian Music</td>
<td>d. Indian Mountain Lookout **</td>
<td>c. Historical and Topical Songs 11:00</td>
</tr>
<tr>
<td>c. Utah Phillips ***</td>
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<tr>
<td>Get A Load of This! **</td>
<td></td>
<td>w. Silver Smith Work **</td>
<td>11:30</td>
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<tr>
<td>c. Railroad Song Swap *</td>
<td>c., d. Scandinavian Traditions from the Northern Plains</td>
<td>c. Singing *</td>
<td>c. Musical Instruments 12:00</td>
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<tr>
<td>c. Jim Ringer ***</td>
<td></td>
<td>d. Economic Development Program **</td>
<td>12:30</td>
</tr>
<tr>
<td>c. Wagonners and Truckers * Get A Load of This! ***</td>
<td>c. Mitchifs—Music and Dance</td>
<td>c. Dance Contest * Presentation of Prizes</td>
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<tr>
<td>c. Air Transportation Songs *</td>
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<tr>
<td>c. w. The Train As A Symbol *</td>
<td>c. Instrumental Music</td>
<td>d. Lumbee Tribe **</td>
<td>c. Sacred Offering 2:00</td>
</tr>
<tr>
<td>c. Lewis London ***</td>
<td>c. George German—Cowboy Songs</td>
<td>d. Six Nations: Iroquois **</td>
<td>2:30</td>
</tr>
<tr>
<td>c. Truckers and Lovers * Get A Load of This! **</td>
<td>c. Ukrainian Music and Dance</td>
<td>w. Lacrosse Game ****</td>
<td>w. Family Music 3:00</td>
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<tr>
<td>c. w. Railroad Wrecks *</td>
<td>c. Schwab Brothers—German Music from the Northern Plains</td>
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<td>c. w. Railroad Wrecks *</td>
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<td>w. Corn Husk Doll Maker ***</td>
<td>4:00</td>
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<td>Evening Concert on Festival Stage</td>
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<tr>
<td>CONCERT 6:30-8:30 Working Americans</td>
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* Working Americans Stage
** Railroad Flatcar
*** Truck Dock

* Stage
** Learning Center
*** Craft Area
**** Sports & Games
### June 28 Highlights

For detailed information consult call-boards at each stage.

c., concert; d., discussion; w., workshop

<table>
<thead>
<tr>
<th>Time</th>
<th>OLD WAYS IN THE NEW WORLD</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN’S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Freistadt Brass Band</td>
<td>Village Dances from Mtein and Marjayoun</td>
<td>Whether a Yam Festival in Ghana, or Junkanoo Festival in Jamaica, or an Emancipation Day Celebration in the United States, African and African derived holidays and carnivals feature special foods, special costuming, singing, dancing and parading. The African Diaspora area today features all of these activities. All participants will conduct small sessions all over the area where they can meet their audiences in more intimate exchanges. Sligo Junior High School ***</td>
</tr>
<tr>
<td>11:30</td>
<td>Scottsbluff Dance Band with Hackbrett</td>
<td></td>
<td>Ross Elementary School **</td>
</tr>
<tr>
<td>12:00</td>
<td>Fredericksburg Dance Band</td>
<td>Kaslik Group: Liturgical Music</td>
<td>Sligo Junior High School *</td>
</tr>
<tr>
<td>12:30</td>
<td>Langenschiltach Brass Band</td>
<td>Music and Dances of Lebanese-Americans</td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>Die Holsteiner Dance Band</td>
<td>Village Dances from Mtein and Marjayoun</td>
<td>Port Byron, Illinois Girl Scouts **, ***</td>
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<tr>
<td></td>
<td>Freistadt Brass Band and Dancers *</td>
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<tr>
<td>1:30</td>
<td>Münchener Hackbrettmusik</td>
<td>Village Dances from Mtein and Marjayoun</td>
<td>Girl Scout Troop 2533 **</td>
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<td>Parkland Junior High School ***</td>
</tr>
<tr>
<td>2:00</td>
<td>Hackbrett Workshop</td>
<td>Arab Solo Dance</td>
<td>Stu Jamison *</td>
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<tr>
<td></td>
<td>Fredericksburg Dance Band; Dancers *</td>
<td></td>
<td>Parkland Junior High School **</td>
</tr>
<tr>
<td>2:30</td>
<td>Langenschiltach Brass Band</td>
<td>Kaslik Group: Secular Music Hafifah: Dabke Instruction, Open Dancing *</td>
<td>Girl Scout Troop 2533 ***</td>
</tr>
<tr>
<td>3:00</td>
<td>Fredericksburg Dance Band</td>
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<tr>
<td>3:30</td>
<td>Scottsbluff Dance Band with Hackbrett</td>
<td>Cabaret: Music, Song, Improvisational Dance</td>
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<tr>
<td>4:00</td>
<td>Münchener Hackbrettmusik</td>
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<td>Freistadt Brass Band and Dancers *</td>
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<td>4:30</td>
<td>Die Holsteiner Dance Band</td>
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<tr>
<td>Evening</td>
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</tr>
</tbody>
</table>

* Plaza

* Church
** Market
*** House
* Stage
** Game Ring
*** Folk Swap
<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
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<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>c. Railroad Song Swap *</td>
<td>c. Instrumental Music</td>
<td>d. Aroostook Tribe **</td>
<td>w. Music as Work</td>
</tr>
<tr>
<td>c. John Jackson **</td>
<td></td>
<td>c. Dancing *</td>
<td></td>
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<tr>
<td>Get A Load of This! **</td>
<td></td>
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<td>11:00</td>
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<tr>
<td>c. Trucking Song Swap *</td>
<td>c. Mitchifs—Music and Dance</td>
<td>w. Woodwork (Cradleboards and Beadwork) ***</td>
<td>c. Musical Instruments</td>
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<td>d. Office of Native American Programs **</td>
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<tr>
<td>c., w. Riding the Rods *</td>
<td>c., d. German Traditions from the Northern Plains</td>
<td>w. Hoop and Dart Game ****</td>
<td>c. Marriage, Courtship, and Love</td>
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<tr>
<td>Get A Load of This! ***</td>
<td></td>
<td>d. Six Nations: Iroquois **</td>
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<tr>
<td>c., w. Railroad Heroes *</td>
<td>c. Margaret Anderson—Swedish Songs</td>
<td>c. Songs to Sing</td>
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<tr>
<td>c. Jimmie Rodgers Songs **</td>
<td>c. Goertzen Brothers</td>
<td>w. Lacrosse Game ****</td>
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<td>c. Dance and Social Music</td>
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<td>w. Bone Carver ***</td>
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<td>c. Perils of the Road *</td>
<td>c. Ukrainian Music and Dance</td>
<td>c. Dance and Social Music</td>
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<td>w. Bone Carver ***</td>
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* Working Americans Stage
** Railroad Flatcar
*** Truck Dock
* Stage
** Learning Center
*** Craft Area
**** Sports & Games
### June 29 Highlights

For detailed information consult call-boards at each stage.

**c.**, concert; **d.**, discussion; **w.**, workshop

<table>
<thead>
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<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tr>
<td>11:00</td>
<td>Freistadt Brass Band</td>
<td><strong>OLD WAYS IN THE NEW WORLD</strong></td>
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<tr>
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<td><strong>LEBANESE</strong></td>
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<td></td>
<td>c. Village Dances from Mtein and Marjayoun</td>
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<tr>
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<td><strong>AFRICAN DIA SPORA</strong></td>
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<td>AFRICAN DIA SPORA Sacred and Ceremonial Services</td>
<td><strong>CHILDREN'S FOLKLORE</strong></td>
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<tr>
<td></td>
<td>Sligo Junior High School **</td>
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<td>Girl Scout Troop 1466 **</td>
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<tr>
<td>11:30</td>
<td>Scottsbluff Dance Band with Hackbrett</td>
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<td>c. Kaslik Group: Liturgical Music</td>
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<td>Ghanaian Presentation</td>
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<td>c. Music and Dances of Lebanese-Americans</td>
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<td>Jamaican Presentation (KUMINA)</td>
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<td>(Local Black Congregation)</td>
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<td>Die Holsteiner Dance Band Freistadt Brass Band and Dancers *</td>
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<td>1:30</td>
<td>Münchenener Hackbrettmusik</td>
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<td>2:00</td>
<td>Hackbrett Workshop Fredericksburg Dance Band; Dancers *</td>
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<td></td>
<td>w. Arab Solo Dance</td>
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<td>c. Kaslik Group: Secular Music Haflah: Dabke Instruction, Open Dancing</td>
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<td>3:00</td>
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<td>Ghanian *</td>
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<td><strong>AFRICAN DIA SPORA</strong></td>
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<tr>
<td></td>
<td>Paul Ofori-Ansam-Ghanian Games *</td>
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<td>Parkland Junior High School **</td>
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<tr>
<td>3:30</td>
<td>Scottsbluff Dance Band with Hackbrett</td>
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<tr>
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<td><strong>LEBANESE</strong></td>
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<tr>
<td></td>
<td>c. Cabaret: Music, Song, Improvisational Dance</td>
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<td>4:00</td>
<td>Münchenener Hackbrettmusik</td>
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<td>Freistadt Brass Band and Dancers *</td>
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<td>4:30</td>
<td>Die Holsteiner Dance Band</td>
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* Plaza: * Church ** Market *** House
** Market: ** Game Ring *** Folk Swap
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<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
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| c. The Road to Heaven *  
  c. Bodie Wagner *** | c. Ukrainian Religious Music | d. Longhouse Life *  
  d. Chippewa Tribe ** | c. Songs of Celebration |
| Get A Load of This! *** | | | 11:00 |
| c. The Other Road * | c. Goertzen Brothers | | 11:30 |
| c. Air Transportation Songs * | c. Fiddle Styles of the Northern Plains | d. Comprehensive Employment Training Act **  
  c. Dance * | c. Musical Instruments |
| | | | 12:00 |
| c. Truckers and Lovers * | | | 12:30 |
| | | | 1:00 |
| c., w. Railroad Wrecks * | c. Nasi Tamburashi—Serbo-Croatian Music and Dance | d. Powhatan Confederacy ** | w. Music as Heritage |
| | | | 2:00 |
| | | w. Lacrosse Game *****  
  d. Potawatomi Tribe ** | |
| c., w. Country Music, Railroading & Trucking *  
  Get A Load of This! ** | c. Mitchifs—Music and Dance | w. Indian Food ***  
  d. Six Nations: Iroquois ** | c. Sacred Offering |
| c. Jim Ringer *** | | | 3:00 |
| c. Hoboes & Hoboing: Riding the Rods * | c. Waltz Workshop | | 3:30 |
| | | c. Dance and Social Music | 4:00 |
| | | d. Dance * | 4:30 |
| | | | |
| | | | CONCERT 6:30-8:30 Festival Concert |

* Working Americans Stage  
** Railroad Flatcar  
*** Truck Dock  
* Stage  
** Learning Center  
*** Craft Area  
**** Sports & Games  
Evening

27
June 25-29
Lebanese
Germans
Northern Plains

July 2-6
Mexicans
Italians
Japanese
Coastal California
Truck Roadeo (June 28 & 29)
Fiddler's Convention (July 5)

Information/Programs
Restrooms
Food Sales
July 2 Highlights

For detailed information consult call-boards at each stage.
c., concert; d., discussion; w., workshop

<table>
<thead>
<tr>
<th>Time</th>
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<th>MEXICAN</th>
<th>AFRICAN DIASPORA</th>
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<td>11:00</td>
<td>Tachibana Dancers</td>
<td>Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans</td>
<td>c. Huichol Group</td>
<td>Street Sounds **</td>
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<td>Afro-American Stories ***</td>
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<td>11:30</td>
<td>Taiko Drumming</td>
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<td>w. Mexican Song-styles</td>
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<tr>
<td>12:00</td>
<td>Minyo Dancers</td>
<td>Informal Musicale</td>
<td>c. Mariachi Contemporary Music</td>
<td>Black Sacred Music (U.S., Haiti, Ghana) *</td>
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<td>Japanese Folk Song and Dance</td>
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<td>w. Tradition of the Harp in Mexican Music</td>
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<td>Tea Ceremony, Koto Music</td>
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<td>c. Spotlight Concert *</td>
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<td>c. Jarocho Ensemble</td>
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<td>Japanese Folk Song and Dance</td>
<td>w. Musical Styles and Social Contexts</td>
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<td>w. Mexican Songs and Song-styles</td>
<td>&quot;Sweet Honey in the Rock&quot; ***</td>
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<td>c., w. Themes of Italian Life and Music *</td>
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<td>c. Jarocho Ensemble</td>
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<tbody>
<tr>
<td>c., w. Songs of the Sea *</td>
<td>Old-Time Fiddler’s Jamboree &amp; Dancing *</td>
<td>c. Dancing *</td>
<td>c. Songs of Celebration 11:00</td>
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<tr>
<td>c. Jim Ringer **</td>
<td>c. Wright Brothers; Black Gospel Quartet **</td>
<td>d. Wampanoag Tribe **</td>
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<td>w. Old-Time Country Music ***</td>
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<td>w. Farm Workers’ Songs **</td>
<td>w. Lacrosse Game ****</td>
<td>w. Musical Instruments 12:00</td>
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<td>c. Saul Broudy &amp; Lewis London **</td>
<td>d. Coalition of Eastern Native Americans **</td>
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<td>c. Portuguese Music and Dancing *</td>
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<td>w. David Page: Ulleann Bagpiper ***</td>
<td>w. Stone Carver ***</td>
<td>c. Sacred Offering 1:00</td>
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<td>c. Sacred Music: Molokans Singers **</td>
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<td>c. Trucking Song Swap *</td>
<td>c. Mexican Music: Jarochito &amp; Mariachi *</td>
<td>w. Vocal Styles 2:00</td>
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<td>w. Assyrian Music and Storytelling ***</td>
<td>w. Basket Weaving ***</td>
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<td>d. Haliwa Tribe **</td>
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<td>w. Irish Music **</td>
<td>d. Six Nations: Iroquois **</td>
<td>c. Dance and Social Music 3:00</td>
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<td>Blues Piano: Robert Jeffery ***</td>
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<td>c. Sea Shanties</td>
<td>w. Assyrian Dancing and Teaching *</td>
<td>c. Dancers * 4:00</td>
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<td></td>
<td>c. Hoboes Songs **</td>
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<td>w. Chinese Games *</td>
<td>c. Sacred Music: Molokans Singers **</td>
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<td>c. Perils of the Road, Rail, &amp; Sky *</td>
<td>w. Lacrosse Game ****</td>
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<td>5:00 Working Americans: Sea Shanties</td>
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<td>6:00 California Waltz Party *</td>
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* Working Americans Stage  ** Railroad Flatcar  *** Truck Dock
* California Stage  ** Workshop Area 1  *** Workshop Area 2
* Stage  ** Learning Center  *** Craft Area  *** Sports & Games

CONCERT
6:30-8:30 Old Ways in the New World
**July 3 Highlights**

For detailed information consult call-boards at each stage.
c., concert; d., discussion; w., workshop

### OLD WAYS IN THE NEW WORLD

<table>
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<tr>
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<tr>
<td>11:00</td>
<td>Tachibana Dancers</td>
<td>Trattoria Party with Regional Italian</td>
<td>c. Huichol Group</td>
<td>Street Sounds **</td>
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<td>Music: North Italians or South Italian</td>
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<td>Afro-American Stories ***</td>
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<td>Countrymen or Neapolitans</td>
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<td>11:30</td>
<td>Taiko Drumming</td>
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<td>12:00</td>
<td>Minyo Dancers</td>
<td>Informal Musicale</td>
<td>c. Mariachi Contemporary Music</td>
<td>Black Sacred Music (U.S., Haiti, Ghana) *</td>
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<td>12:30</td>
<td>Japanese Folk Song and Dance</td>
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<td>w. Tradition of the Harp in Mexican Music</td>
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<td>1:00</td>
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<td>Papa' Manteo Marionette Show</td>
<td>c. Jarocho Ensemble</td>
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<td></td>
<td>w. Old-Time Country Music ***</td>
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<td>c., w. Sea Shanties Get A Load of This! **</td>
<td>w. Farm Workers’ Songs * c. Portuguese Music **</td>
<td>w. Lacrosse Game ****</td>
<td>c. Musical Instruments 12:00</td>
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<td>d. Adult Motivational Education Project **</td>
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<td>w. Old-Time Fiddling **</td>
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<td>c. Famous Ships *</td>
<td>w. Portuguese Chamarritas: Square Dancing * w. Assyrian Music and Storytelling ***</td>
<td>d. Lumbee Tribe ** c. Song Making</td>
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<td>c., w. Truckers and Lovers *</td>
<td>c. Kenny Hall ** c. Blues Piano: Robert Jeffery ***</td>
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<td>CONCERT 6:30-8:30 Regional Americans-California Heartland</td>
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## July 4 Highlights

For detailed information consult call-boards at each stage.
c., concert; d., discussion; w., workshop

### OLD WAYS IN THE NEW WORLD

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<th>AFRICAN DIASPORA</th>
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</table>
| 11:00 | Tachibana Dancers |          | Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans | c. Huichol Group | Street Sounds **
|       |                   |          |         |         | Afro-American Stories *** |
| 11:30 | Taiko Drumming    |          | w. Mexican Song-styles |         |                   |
| 12:00 | Minyo Dancers     | Informal Musicale | w. Tradition of the Harp in Mexican Music | Black Sacred Music (U.S., Haiti, Ghana) * |
| 12:30 | Japanese Folk Song and Dance | | w. String Instruments in Mexican Music |         |                   |
| 1:00  |                   | Papa' Manteo Marionette Show c. Spotlight Concert * | c. Jarocho Ensemble |         |                   |
| 1:30  | Tea Ceremony, Koto Music Judo Demonstration * | Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans | Black Dance Workshop ** |
| 2:00  |                   | w. String Instruments in Mexican Music | Instrument Making *** |
| 2:30  | Japanese Folk Song and Dance Minyo Dancers * | w. Musical Styles and Social Contexts | c. Norteno Ensemble |         |
| 3:00  |                   | Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans | Nite Life Music Workshop ** |
| 3:30  | Taiko Drumming    | w. Mexican Songs and Song-styles | "Sweet Honey in the Rock" *** |
| 4:00  | Tachibana Dance Workshop | Pap'a Manteo Marionette Show/Workshop c., w. Themes of Italian Life and Music * | c. Jarocho Ensemble |         |
| 4:30  | Mexican Dance Workshop | | Mexican Dance Workshop |         |
|       |                   |          |         |         | Haiti ** |

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<tr>
<td>c. Transportation Song Swap *</td>
<td>c. Mexican Music: —Jaroch, Corridos *</td>
<td>w. Silver Smith Work ***</td>
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<td>c. Sacred Music: Molokans Singers **</td>
<td>d. Aroostook Tribe **</td>
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<td>c. Historical and Topical Songs</td>
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<td>Get A Load of This! ***</td>
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<td>w. Old-Time Country Music ***</td>
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<td>c. Utah Phillips **</td>
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<td>w. Irish Music **</td>
<td>c. Singing *</td>
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<td>c., w. Sea Shanteys</td>
<td>c. Portuguese Music: Desafio, Fados *</td>
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<td>c. Wright Brothers: Black Gospel Quartet **</td>
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<td>w. Assyrain Music and Storytelling **</td>
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<td>d. Economic Development Program **</td>
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<td>c. Sacred Offering</td>
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<td>d. Dance Contest *</td>
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<td>w. Sacred Music: Molokans Singers **</td>
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<td>Get A Load of This! **</td>
<td>c. Truck Stops, Truckers &amp; Music *</td>
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<td>c. Truck Stops, Truckers &amp; Music *</td>
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<td>w. David Page: Uilleann Bagpiper **</td>
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<td>c. Sailors and Their True Loves *</td>
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<td>w. Chinese Games *</td>
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<td>w. Fiddle Workshop: Cunningham Family **</td>
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<td>w. Assyrain Music and Storytelling **</td>
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<td>c. Dance and Social Music</td>
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<td>c. Saul Broudy and Lewis London **</td>
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<td>c. Sea Heroes and Pirates *</td>
<td>c. Sacred Music: Molokans Singers **</td>
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<td>d. Corn Husk Doll Making ***</td>
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<td>c. Sea Heroes and Pirates *</td>
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</table>

* Working Americans Stage
** Railroad Flatcar
*** Truck Dock

* California Stage
** Workshop Area 1
*** Workshop Area 2

* Stage
** Learning Center
*** Craft Area
**** Sports & Games
### July 5 Highlights

For detailed information consult call-boards at each stage.
c., concert; d., discussion; w., workshop

<table>
<thead>
<tr>
<th>Time</th>
<th>JAPANESE</th>
<th>ITALIAN</th>
<th>MEXICAN</th>
<th>AFRICAN DIASPORA</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans</td>
<td>c. Huichol Group</td>
<td>w. Mexican Song-styles</td>
<td>Whether a Yam Festival in Ghana, or carnival in Haiti, or an Emancipation Day Celebration in the United States, African and African derived holidays and carnivals feature special foods, special costuming, singing, dancing and parading. The African Diaspora area today features all of these activities. All participants will conduct small sessions all over the area, where they can meet their audiences in more intimate exchanges.</td>
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<tr>
<td>11:30</td>
<td>Informal Musicale</td>
<td>c. Mariachi Contemporary Music</td>
<td>w. Tradition of the Harp in Mexican Music</td>
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<tr>
<td>12:00</td>
<td>Bon Festival and Dance Plaza Stage All Day</td>
<td>Papa' Manteo Marionette Show</td>
<td>c. Jarocho Ensemble</td>
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<tr>
<td>1:00</td>
<td>Trattoria Party with Regional Italian Music: North Italians or South Italian Countrymen or Neapolitans</td>
<td>w. String Instruments in Mexican Music</td>
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<td>1:30</td>
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<td>w. Musical Styles and Social Contexts</td>
<td>c. Norteno Ensemble</td>
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<td>w. Mexican Songs and Song-styles</td>
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<td>4:00</td>
<td>Papa' Manteo Marionette Show/Workshop</td>
<td>c. Jarocho Ensemble</td>
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<td>4:30</td>
<td></td>
<td>Mexican Dance Workshop</td>
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<td>Evening</td>
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<table>
<thead>
<tr>
<th>SATURDAY AFTERNOON CONCERT</th>
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<td>* Plaza</td>
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* Church
** Market
*** House
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<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>REGIONAL AMERICANS</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
</table>
| c. Transportation Song Swap * | w. Chinese Games *  
c. Portuguese Music ** | c. Dancing *  
d. Narragansett Tribe ** | FIDDLERS' CONVENTION AND CONTEST 11:00 |
| w. Old-Time Country Music *** | | | 11:30 |
| c. Saul Broudy *** | w. Farm Workers' Songs * | w. Woodwork (Cradleboards and Beadwork) *** | Registration 11:00 am 12:00 |
| c. Louis Killen * | | d. Office of Native American Programs ** | Convention begins 11:00 am 12:30 |
| c., w. Country Music and Truckers *  
Get A Load of This! *** | w. Mexican Music: Jarocho **  
w. David Page: Uilleann Bagpiper *** | w. Hoop and Dart Game **** | Contest begins 1:00 pm 1:00 |
| w. Sacred Music: Molokans Singers *  
w. Irish Music ** | w. Assyrian Music and Storytelling *** | d. Tunica-Biloxi Tribe ** | 1:30 |
| w. Chinese Games *  
c. Wright Brothers; Black Gospel Quartet ** | w. Assyrian Dancing *  
c. Sacred Music: Molokans Singers ** | w. Lacrosse Game **** | 2:00 |
| c. Air Transportation Songs * | c. Blues Piano: Robert Jeffery *** | | 2:30 |
| c. Bodie Wagner & Lewis London ***  
c. Sea Shanties | w. Assyrian Dancing *  
c. Sacred Music: Molokans Singers ** | w. Bone Carver *** | 3:00 |
| c. Hoboes * | | | 3:30 |
| 5:00 Portuguese Festa: Boda da Leite *  
Parade, concert, and dancing | | | 4:00 |

* Working Americans Stage  
** Railroad Flatcar  
*** Truck Dock  
* California Stage  
** Workshop Area 1  
*** Workshop Area 2  
* Stage  
** Learning Center  
*** Craft Area  
*** Sports & Games

<table>
<thead>
<tr>
<th>July 5</th>
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</table>
| ** CONCERT **  
6:30-8:30 Fidddlers Contest Awards  
Square Dance |
| Evening |

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**July 6 Highlights**

For detailed information consult call-boards at each stage.
c., concert; d., discussion; w., workshop

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
<th>Location</th>
<th>Notes</th>
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<tbody>
<tr>
<td>11:00</td>
<td>Tachibana Dancers</td>
<td>JAPANESE</td>
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<tr>
<td>11:30</td>
<td>Taiko Drumming</td>
<td>ITALIAN</td>
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<tr>
<td>12:00</td>
<td>Minyo Dancers</td>
<td>MEXICAN</td>
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<tr>
<td>12:30</td>
<td>Japanese Folk Song and Dance</td>
<td>OLD WAYS IN THE NEW WORLD</td>
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<tr>
<td>1:00</td>
<td>Tea Ceremony, Koto Music Judo Demonstration *</td>
<td>AFRICAN DIASPORA</td>
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<td>Japanese Folk Song and Dance</td>
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<td>Taiko Drumming</td>
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<td>Evening</td>
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* Plaza

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**AFRICAN DIASPORA**

Sacred and Ceremonial Services *

Ghanaian Presentation

Haitian Presentation (Voodoo)

U.S.A. (Black Congregation)

Mexican Dance Workshop

5:00 Gospel Music Concert *
<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>REGIONAL AMERICANS</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
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<tbody>
<tr>
<td>c. w. Songs of the Sea*</td>
<td>Sacred Music *</td>
<td>d. Longhouse Life *</td>
<td>c. Historical and Topical Songs 11:00</td>
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<tr>
<td>c. Bodie Wagner **</td>
<td>featuring all performers</td>
<td>d. Potowatomi Tribe **</td>
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<td>c. w. Working on the Railroad * Get A Load of This! ***</td>
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<tr>
<td>c. w. Sheets, Rigging &amp; Shanteys</td>
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<td>c. Railroading and Hoboing **</td>
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<td>d. Comprehensive Employment Training Act **</td>
<td>w. Musical Instruments 11:30</td>
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<tr>
<td>c. Perils of the Road * Get A Load of This! **</td>
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<td>c. Dance *</td>
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<tr>
<td>c. Gerret and Jeff Warner: Sea Songs * Train Sounds Contest **</td>
<td>California Piano: Robert Jeffery ***</td>
<td>w. Chinese Games *</td>
<td>w. Occupational Songs 12:00</td>
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<tr>
<td>c. Mexican Music **</td>
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<td>c. Blues Piano: Robert Jeffery ***</td>
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<td>d. Passamaquoddy Tribe **</td>
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<tr>
<td>c. Transportation Song Swap * Get A Load of This! ***</td>
<td>c. Wright Brothers: Black Gospel Quartet **</td>
<td>w. Indian Food ***</td>
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<td>c. Sacred Offering</td>
<td>c. Sacred Offering</td>
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<td>c. Six Nations Panel *</td>
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<td>c. Dance</td>
<td>c. Street Sounds</td>
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* Working Americans Stage
** Railroad Flatcar
*** Truck Dock

* California Stage
** Workshop Area 1
*** Workshop Area 2

* Stage
** Learning Center
*** Craft Area
**** Sports & Games
Special Transportation  Electric vehicular transportation will be available for use by elderly and handicapped people along a fixed route of the Festival. Check with route maps at Information kiosks.

Parking  There will be no public parking provided at the Festival site. The use of bus transportation is recommended.

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.

Lost Children  Lost children will be taken to the area operated by the U.S. Park Police and the American Red Cross. Parents should call for them there. National Park Service technicians and rangers will assist. There will be no paging on Public Address Systems. The lost children area will be in the vicinity of the Administration tent.

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.

Rest Rooms  There is a permanent rest room facility located near 17th Street at the east end of the activity area. Other facilities are located at strategic points throughout the Festival site.

Bicycle Racks  Bicycle racks are located on French Drive. Bike owners must provide their own locks and/or chains to secure their bikes.

Park and Ride Services:
• Soldiers’ Home Parking Lot—Monday through Saturday take bus #80. Buses run every 20 minutes. Use stop at 19th & Virginia Avenues, N.W. Sundays take #81 to 19th & G Streets, N.W.
• Carter Barron Parking Lot—Buses run every 10 minutes. Take bus #B-9 to 13th & Pennsylvania Avenues, N.W. (Valid Monday through Friday)
• Columbia Island—(off George Washington Parkway near 14th Street Bridge). Buses run Monday through Friday. Take bus #11B; it leaves every hour on the hour.
• R.F.K. Stadium—Buses run every 10 minutes. Take bus #40 or #42 to 14th & H Streets N.W. Transfer to #80 (runs every 20 minutes) and continue to stop at 19th & Virginia Avenues, N.W.

Shuttle  Shuttle bus service from the North Parking Lot of the Pentagon is scheduled. For specific times call the National Park Service, 426-6700.

Instrument-making, a traditional skill demonstrated at the Festival. This year a Mexican harp-maker and German Hackbrett-maker will carry on their skills in the Old Ways in the New World area. A fiddle-maker from the Northern Plains will be at work in Regional America. At right are photos of a Mexican guitar-maker as (top) he studies the plan; (middle) he bends the sides against a heater into the typical curves and studies an elegant motif; (below) the interior of the guitar before the back is put on showing sound hole and details of construction, and final touches put to bridge.

Photos by Toshi Seeger.
Old Ways in the New World

“Human beings are movers and wanderers. Spanning oceans, crossing continents, they search always for that better place to be. And as they go, they carry with them not just clothing, not just furniture, but memories, habits, songs, customs, ways of doing things—all the storehouse of shared knowledge that will help make their new homes familiar and comfortable. These, then, are the Old Ways in the New World: the hand, heart and mind skills that people from a hundred parts of the globe have brought with them as their gift to a new homeland.”

More than 90 percent of all Americans recognize themselves as heirs to cultural traditions brought to this country from other parts of the world. This year the Festival features six of the many ethnic and nationality groups that have enriched the American mosaic of culture. In the Bicentennial celebration, more than 30 will participate.

The central theme of these presentations is celebration. Individuals and groups who serve their communities through singing, dancing, providing instrumental music, telling stories, or preparing food for these gatherings are brought to the Festival from ethnic communities in the United States and from their parent nations overseas.

The 1975 presentations feature German and Lebanese traditions June 25-29, and Japanese, Mexican and Italian traditions July 2-6.

Germany—Weddings

The German presentation focuses on the music, dance and foodways associated with weddings—a celebration that involves whole communities in customs that have been practiced for hundreds of years.

German-American musicians from a German-Russian community in Scotts-bluff, Nebraska, play traditional wedding music on a combination of instruments: a hammered dulcimer or Hackbrett, accordion, trombone, and bass guitar. Other music will be performed by a German-American brass band from Freistadt, Wisconsin, and an eight-piece band from Fredericksburg, Texas.

From Schleswig-Holstein in northern Germany a six-piece band will perform wedding dance music. Bavarian wedding music will be played by three musicians from Munich who use Hack-brett, Zither and guitar. Blaskapelle (brass band) musicians and dancers from Baden-Wurttemburg will perform wedding music from their region and will display a traditional wedding crown worn by their village brides.

Wedding foods will be demonstrated; bratwurst and other traditional German foods will be prepared for sale.

Lebanon—Haflah

Lebanese “Old Ways in the New World” will reflect the diversity of traditional music and dance, urban and village, sacred and secular. Two urban cabaret orchestras, one from Lebanon, one from the United States, will play nay, ‘ud, rebab, qanun, and darbukkah to accompany singing and solo dancing that have made the nightlife of Beirut famous. Cabaret performers will draw upon the more traditional parts of their repertoires to demonstrate ties with other styles of Lebanese music on the program.

Each day’s activities will resemble a haflah, or Lebanese party with music, song, food and dance. Dancers from Marjayoun and Mtein, Lebanon, and Springfield, Massachusetts will teach Festival visitors the dabke and other village group dances that are a basic part of haflahs in both the Old and New Worlds.

The sacred dimension of Lebanese music will be shown by vocalists singing choral songs sacred to Lebanese Christians.

Festive foods including kibbe, taboon-leh, and ma’moul will be cooked and available for sale, along with a cookbook of traditional recipes.
Italian puppeteer Michael Manteo will perform the medieval epic, Orlando Furioso daily at 2 and 4 p.m. in the Old Ways in the New World area, July 2-6.

Japan — Summer Festival

A Natsu Matsuri, or summer festival, provides the frame within which Japanese music, dance, crafts and foods are presented. Japanese-Americans from communities in Seabrook, New Jersey, New York, Philadelphia, Chicago, and Washington, D.C., together with folk artists from Tokyo and Mihara, a small seacoast city in Hiroshima Prefecture, will create festive and colorful celebrations daily, culminating in a major Obon Odori in the Plaza on July 5.

Folk dancing including Minzoku-Buyo (folkloric dance) and regional Bon-odori (dances for the Lantern Festival) from Japan will be demonstrated daily.

Of special interest are the traditional Japanese instruments, taiko, flute, small brass gong and samisen, that will be used to accompany the singers and dancers. Japanese-American musicians will perform on the koto, a traditional stringed instrument.

Crafts related to festivities, Ikebana (flower arranging) and origami (paper folding) will be demonstrated, as will calligraphy, kimono-making, zabuton-making and kite-making. Judo, the art of self-defense, will be demonstrated by men and women.

At Japanese festivities food is not only delicious but attractive as well. Artistic food arrangement, sushi-making and mochi-tsuki (the traditional preparation of mochi) are part of the presentation. Japanese foods are for sale as well as a traditional Japanese cookbook, which will enable visitors to practice at home what they learn here.

Italy — Festa

Italian-Americans from neighborhoods in the New York metropolitan area will join counterpart participants from Italy in activities traditionally associated with saint’s day celebrations, scampagnate, carnivale and other special occasions.

Music is of special importance in these presentations, as it has been in the immigration experience. An Italian ballata, “Mother, mother give me my dowry/For to America I want to go,” was a refrain heard from one end of the Italian Peninsula to the other. It speaks of the dreams of social and economic fulfillment that motivated emigration and together with its hundreds of variations is known as “the emigration song.” Performers from Northern and Southern Italy will sing Calabrian ballads and serenades in harmony; robust osteria songs of Trento; tralaleri from Luguria; canzonette Napolitane from Naples.

Visitors will hear the cries of street vendors and the sounds of tambourines, bagpipes, scrapers and accordions, instruments native to many regions of Italy. A Sicilian family from Brooklyn will operate marionettes in dramas based on the Song of Roland (Orlando Furioso) epic. A Neapolitan burattinaio will present simpler hand puppet dramas.

Visitors are invited to play and watch Italian games including bocce and morra; to exchange jokes, riddles, stories and proverbs in the special discussion center; and to sample pasta, polenta, pastries, breads, sausages and the other traditional Italian foods which will be demonstrated and sold.

The Mexican Plaza, traditional center of social activity moves to the Festival.
Mexico – The ‘Plaza’

Mexicans and Mexican-Americans will share the Hispanic-American stage the second week of the Festival in a program that attempts to seek out the roots of those music traditions most popular among Mexican-Americans in the United States.

Visitors to the Festival of American Folklife will be able to compare the styles of the mariachi music that now thrives in Mexico and in the United States. Of the mariachi styles performed, two groups, one from California and another from Jalisco, Mexico, will play the contemporary styles enjoyed on both sides of the border. A third group, Huichol Indians, will present an indigenous version.

The norteño style, a lively, rustic sound that flourished in Texas and spread

Mexico - The second week of the Festival will include a program that attempts to seek out the roots of those music traditions most popular among Mexican-Americans and present an indigenous version.

A musical tradition gaining in popularity among Mexican-Americans is the jarrocho of Southern Vera Cruz. An ensemble of five performers from Mexico will play the harp-dominated music and execute the complex footwork of the dances.

Participants

German
Gretel Gross Trio:
Hans Eibl: Zither player
Margarete Gross: Hackbrett player
Gottfried Kack: Guitar player
Die Holsteiner:
Gregor Otto: Leader
Karl-Heinz Kler, Musician
Hans-Joachim Knoff, Musician
Rüdiger König, Musician
Walter Siwek, Musician
Paul Gottfried Zulauf, Musician
Langenschiltach Blaskapelle:
G. F. Weber-Benzing: Band leader
Gudrun Epting: Dancer
Hans Epting: Dancer
Margot Epting: Dancer
Walter Epting: Dancer
Mathias Hildbrandt: Bass tuba player
Mathias Kieninger: Horn player
Andreas Muller: Dancer
Bernd Muller: Dancer
Doris Muller: Dancer
Alfred Weisser: Tenorhorn player
Gerd Weisser: Clarinet player
Walter Weisser: Trumpet player
Mrs. Waltraud Weisser: Dancer
Konrad Kostin: Folklorist
Ulrich Tolkadort: Folklorist

German American
Alte Kameraden Band, Freistadt, Wisc:
David Baumann: Baritone, trumpet player
Donald Boehlke: Drummer
Norman Boehlke: Trombone player
Roland Braun: Clarinet, zither player
Mervin Browne: Clarinet player
Kari Ebenhoch: Dancer
Elroy Ernst: Trombone player
Franklin Evens: Drummer
Earl Hilgendort: Baritone, trumpet, fliegel horn player
Franklin Klug: Bass tuba player
David Balsiger: Trumpet player
Harold Fipkorn: Baritone horn
Louis Rittschot: Clarinet player
Harold Schoessolz: Trombone player
Elmer Schreiber: Trombone player, singer
Donald Silldorff: Trumpet player
Wilmer Wetzel: Trumpet player

Polka Play Boys:
Albert Fahlbusch: Hammered dulcimer player
Roger Fahlbusch: Bass guitar player
Andrew M. Gentry: Trombone player
Robert H. Schmer, Accordion player

Lebanese American
Antoinette Aida: Dancer
Radie Bonemery: Dancer
Edward Denny: Dancer
Ali Elhage: Dancer
Ethyl Anna Habib: Dancer
Joseph George Habib: Dancer
Baha Issa: Dancer
Hugo Klaerner:
Edmond Lahage: Dancer
S. Kweilin Nassar (Ms.): Dancer
Laurence Peters: Singer
Jihad Racy: Oud, Buzuk, Nay & Rebab player
Ray Rashid: Darbukkah player
Louis Shelby: Violinist
James Soffan: Dancer
Khazma Soffan: Dancer
Mr. & Mrs. Mohammed Soffan: Dancers
Samara Hadad Tamer: Dancer
Ahmad Zebian: Dancer
Samir Zebian: Dancer
Nazih Zebian: Dancer

Japanese American
Minyo Dance Group:
Susan Matsumoto Brown: Minyo dancer
Donna Endo: Minyo dancer
Doris Endo: Minyo dancer
Toshiko Heshima: Minyo dancer
Elaine Ichikawa: Minyo dancer
Michi Ichikawa: Minyo dancer
Grace Kono: Minyo dancer
Kiyoko Kunisada: Minyo dancer
Sharon Matsumoto: Minyo dancer
Violet Mizuki: Minyo dancer
Shizuko Ogawa: Minyo dancer
Phyllis Taketa: Minyo dancer
Tachibana Dance Group:
Sahomi Tachibana: Minzoku-Buyo dancer
Toyo Kikuchi: Minzoku-Buyo dancer
Ellen Kubo: Minzoku-Buyo dancer
Taeo Okada: Minzoku-Buyo dancer
Fusako Akahoshi (Ms.): Zabuton maker
Shingetsu Akahoshi: Calligraphy demonstrator
Iddy Asada: Mochi-tsuiki demonstrator and organizer
Kimie Bond: Koto player
Tamae Brockman: Koto player
Takeno Dodohara: Zabuton maker
Sarah Setsuko Hecht: Koto player
Katsuko Lee: Ikebana demonstrator
Kyomi Nakamura: Mochi-tsuiki demonstrator & organizer
Noriko Nakamura: Cha No Yu performer
Mitsuko Nakashita: Clothing customs demonstrator
Midor Nata: Zabuton maker
Kyoko Okamoto: Koto player
Yasuko Sudo: Koto player
Kimi Sugiyama: Cha No Yu performer
Chizu Takaoka: Narrator
Karen Takata: Origami & Ribbon folding demonstrator
James Takemori: Judo demonstrator
Harumi Taniguchi: Zabuton demonstrator
Hisano Tazumi: Zabuton demonstrator
Mrs. Sus Uyeda: Ikebana demonstrator

Japanese
Yasuto Adachi: Dancer
Shiro Chiba: Dancer
Tsukasa Ezaki: Dancer
Katsutoshi Hibi: Dancer
Tadao Kagami: Dancer
Takaki Kagawa: Flute, drum player
Setsuko Konishi: Dancer
Sachio Kuramoto: Shamisen player
Eiko Kurata: Dancer
Hideko Mamiya: Dancer
Kenjiro Maru: Flutist
Shigeo Mase: Dancer
Makiko Nakanishi: Dancer
Miyoko Nozawa: Dancer
Takae Ohmoto: Dancer
Mitsuo Ohshita: Dancer
Kinuko Sakakibara: Dancer
Kimio Sugawara: Singer, shamisen player
Akio Takahashi: Dancer
Kozo Yamaji: Stage director
Hisae Yamamoto: Dancer

Italian American
Siciliani
Sisto Cominotto: Puppeteer
Angelo Grillo: Puppeteer
Ida Grillo: Puppeteer
Joanna Lauria: Puppeteer
Vincent Lauria: Puppeteer
Ann Manteo: Puppeteer
Denise Manteo: Puppeteer
Michael Manteo: Puppeteer
Miguel Manteo: Puppeteer

Napolitana
Giuseppina D’Andrea: Percussionist, singer

A German wedding crown will be worn during workshops on traditional wedding dress June 25-29 in the "Old Ways" area.

Calabrese
Angelo Azzinari: Singer
Anunnunziata Chimenti (Ms.): Tamborine player and singer
Anunnunziato Chimenti: Castanet player and singer
Mr. Giuseppe DeFranco: Accordion player
Francesca Feraco: Tamborine player and singer
Angelo Gabriele: Accordion player and singer
Angelo Gencarelli: Singer
Vincenzo DeLuca: Bagpipe player

Molisani
Antonio David: Drum, castanet player and singer
Vincenzo David: Friction drum player

Trentini
Mario Dellao: Singer
Guido Endrizzi: Singer
Cornello Facinelli: Singer
Simone Fellin: Singer
Louis Flaim: Singer
Umberto Flaim: Singer

Mexican
Hermanos Fierro:
Alejandro Fierro Samuyo: Harpist
Daniel Ramos Palacio: Jarana player
Hermo Solis Portela: Jarana player

La Danza Azteca:
Juan Narranjo González: Dancer
Julio Narranjo González: Violinist
Mariachi Udabe:
Ezekiel Hernández: Violinist
Rafael Hernández: Violinist
Antonio Macías: Trumpet player
Felix Macias: Trumpet player
José María Morales: Violinist
Ramiro Morales: Guitarist
Adana Udave: Violinist
Filamont Udave: Guitarron player

Huicholes:
Mariano Rios Díaz: Guitarist
Rufino Rios Díaz: Violinist
Santos González Rios: Dancer, craftsperson
Crescencio Pérez Robles: Dancer
Carlos Rios Rosas: Violinist,
Encarnación Martínez Leguizamo: Dancer

Giuseppina D'Andrea: Percussionist, singer

A German wedding crown will be worn during workshops on traditional wedding dress June 25-29 in the "Old Ways" area.

Instruments featured in Old Ways in the New World

German: Hackbrett; zither; guitar; double bass; bass, baritone, tenor, and alto horns; clarinet; trumpet; trombone; saxophone; accordion; snare and bass drums.

Japanese: samisen; koto; flute; taiko drum; small brass gong.

Italian: guitar; accordion; zambouna; tamborelli; friction drum; scrapers; castanets.

Lebanese: qanun; 'ud; nay; rebab; darbukkah.

Mexican: Huichol drum; violin; harp; guitar; jarana; guitarra de golpe; vihuela; trumpet.

Ghana: gonje.
Books

Italians

Lebanese

Mexicans

Salisu Mahama, Dagboni musician of Northern Ghana, will play the “Gonje” in the African Diaspora area.

Japanese

Germans

Records
Italians
Lomax, Alan. Folk Music of Northern and Central Italy. Columbia Special Products #91A02023.
Lomax, Alan. Folk Music of Southern Italy and the Islands. Columbia Special Products #91A02025.

Japanese

Mexicans
Chávez, Lino. Recordings of the jarocho tradition. RCA Camden (Cam 28, Cam 53 and Cam 108).
Lo mejor de Los Alegres de Teran. Falcon Records.
Vargas de Tecalitlan, Silvestre. El Mejor Mariachi del Mundo. RCA (MKL 1156).

The “African Diaspora” concept explores the roots of the Black experience from Africa, the Caribbean and the United States.
African Diaspora

Arabbers or street vendors from Baltimore have been an important part of the Festival for several years as much for their fresh fruit and gayly decorated carts, as for their significance as living folklore.

Photo © Roland Freeman

The term "African Diaspora" refers to dispersion through the slave trade of African peoples and cultures. In its second year, the Festival's "African Diaspora" program continues to emphasize the strengths of one of America's most vital ethnic groups, the Black Americans. The organizing principle is to document those aspects of culture that link Black Americans to Africa, the mother continent, via the Caribbean Islands and Latin America.

Artists and craftspeople were invited to this Festival from the African nation of Ghana, the Caribbean nations of Jamaica and Haiti, and from cities across the United States.

Presentations represent basic societal activities—worship, family, and trade. Worship activities by all participants take place on an altar setting that is a prototype of a rural U.S. church. Trade activities take place in a typical Caribbean market place. An African house, the traditional center of family activities, becomes the setting for small group presentations which allow for intimate interchange between participants and visitors.

Workshops will establish the family of cultural experiences linked by common origins. For example, a music workshop on the Black American blues form will present the urban blues of "Hounddog" Taylor, the country blues of Bukka White, and the comparable African music of Salisu Mahama from northern Ghana. The vocal and instrumental continuum heard in these forms will be strengthened by the music of a group of Black Cajuns from southwestern Louisiana. Mahama's instrument, the gonje, is of the violin or fiddle family; Fontenot of the Cajuns plays the fiddle; the guitar sounds of Bukka White and "Hounddog" Taylor represent a change in string instrument, but not in use or quality of musical sound.

Craft presentations will demonstrate a direct link between traditions in the U.S., the Caribbean and Africa. Hair preparations have carried over without change from Africa. Cornrowing or hair-braiding and hair threading, part of a rich revival presence sweeping Black American communities, will be demonstrated by a Black American and a Ghanaian hair dresser. Basketweavers from Mt. Pleasant, South Carolina, working with sea grass and split palmetto in woven coils, will sit beside craftspeople from Ghana and Jamaica as they use comparable materials and techniques to produce similar baskets.

In the garden behind the African house, foodstuffs common to the Black community such as okra, turnips, and root vegetables will be growing. In the food demonstration area many of these foodstuffs will be used in versions of recipes prepared by cooks from Chicago, Ill., Accra, Ghana, and Kingston, Jamaica.

Cultural presentations, children's games, cooking, and sacred ceremonies, will express the commonality of experiences of Black people. The languages heard throughout the area—English, French, Spanish, and the African languages of Twi, Ga, and Dagboni—reflect aspects of the historical dispersion of Black people.

To supplement the live presentations movies, filmstrips, photographic exhibits, lectures, books and records will be used.

The performing artists and craftspeople of the African Diaspora express the unity within diversity that characterizes African culture wherever it exists. Musicians, dancers, cooks, woodcarvers, hairdressers, basketweavers and fishnet makers from three continents represent urban and rural, secular and sacred, home and community activities of Black people.
Participants

DOMESTIC
Juliet Amoah: Ghanaian cook
Elizabeth and Beatrice Coakley: Basket weavers
Ardoin Brothers: Cajun musicians
Alphonse Ardoin: Accordianist, singer
Laurence Ardoin: Drummer
Morris Ardoin: Guitarist
Russell Ardoin: Bassist
Canray Fontenot: Fiddler, singer
BibleWay Church World Wide Congregation: Gospel singers
D. C. Black Repertory Vocal Workshop Sonny Digs: Arabber (fruit vendor)
Rev. William E. Faulkner: Storyteller
George Ferrell, Jr.: Metal sculptor, woodcarver
George Ferrell, Sr.: Woodcarver
Freelows Express: Black American dancers
Charles Freeney: Cook
Anna Fuller: Hairbraider
Linda Goss: Storyteller
William Hines: Streetsinger
Walter Kelly: Arabber (fruit vendor)
Flora Molton: Streetsinger
Rufus Pinckney: Fishnet maker
Rev. Leon Pinson: Gospel singer, guitarist
Rising Star Fife and Drum Band:
Napoleon Strickland: Fife player
Bernice Turner: Drummer
Otha Turner: Drummer
G. D. Young: Drummer
Charles Sayles: Streetsinger, Blues harpist
Sweet Honey in the Rock: Acapella female vocal group
Evelyn Harris: Singer
Pat Johnson: Singer
Carol Maillard: Singer
Bernice Reagon: Singer
Louise Robinson: Singer
Randy Weston: Jazz pianist
Wiregrass Sacred Harp Singers: Black American Sacred harp musicians
Freelows Express: Black American dancers
Theodric Erskine
Lester Brooks
Morris Hardy
Joseph Lewis
Michael McKinstry
Hulie Reynold
Big Walter Horton and his Blues Band:
Chicago urban blues band
Walter Horton: harmonica player
S. P. Levy: drummer
Richard Molina: bass player
Bo Tunestam: guitarist
St. Helens Island Community Center Singers: Black American traditional sacred musicians
Harold Lawrence
Ezekiel Cohen
Roberta Simmons
Henry Simmons
Carol Bowles
Joe Bostic
Elise Hamilton
Caroline Bowles
John Shine: blues guitarist

FOREIGN
Jamaica
Kumina Group:
Elizabeth Alexander
Beatrice Bonner
Donald Carty
Maureen Ellis:
Clifford Flemmings
Roy Francis
Bertram Kelly
Clinton Kennedy
Imogene Kennedy
Maroons:
George Sterling
Marie Harris
Charles Aarons
Josephine DaCosta
Mento Band:
Theodore Miller: Violinist
Gerald Miller: Thumb piano
Jocelyn Power: Drummer
Adam Roach: Banjo player, guitarist
Joseph Salmon: Drummer, cow horn player
Craftspeople:
Claudia Nelson: Basket weaver
Una Griffith: Cook
Celeste Robinson: Cook
Zachaeus Powell: Woodcarver
Peggy Warmington: Chaperone
Haiti
Yvonne Dorlette: Dancer
Marie Helene Gerbier: Dancer
Jean Edner Guerrier: Dancer
Helene Jeanis: Dancer
Andre Jeanty: Dancer
Fritz Jolicoeur: Dancer
Aline Jules: Dancer
Herve Maxi: Dancer
Anne Alourdes Murat: Dancer
Jean Alphonse: Drummer
Edner Cherisme: Drummer
Andre Duplan: Drummer
Julien Nemorin: Drummer
Altemat Ulysse: Drummer
Marie Bastianie LaGu erre: Singer
Marie Ernicia LaGu erre: Singer
Antalckidas Murat: Singer
Claudette Pierre-Louis: Singer
Ensemble Meringue:
Dieujuste Dorlette: Contrebasse
Eddy Dorlette: Saxophone
Lehem Biral Felix: Saxophone
Adonis Joseph: Trompette
Roland C. Montreuil: Accordeon
Dr. Michael Lamartiniere Honorat:
Cultural Representative
Andre Narcisse: Group leader
The bottleneck style guitar playing and the powerful voice of Flora Molton, Lady Streetsinger, have been heard on the streets of Washington, D. C. since the 1940's.
The World Family of Stringed Instruments by Tom Vennum

Students of music as well as Festival visitors have the opportunity to hear a number of the world's musical instruments performed here, many of which will be new to them. Of particular interest is the wide variety of stringed instruments. As a group they are called chordophones (from the Greek words for string and sound) to distinguish them from other principal divisions of musical instruments: membranophones (drums with skin heads), idiophones (most other percussion), aerophones (winds and reeds), and electrophones (electronic instruments).

By definition, a chordophone has at least one and usually several strings stretched parallel to each other between two points on the body of the instrument. Often, one or two bridges are used to raise the strings from the instrument, allowing them to vibrate freely. These bridges may be fixed near the ends of the strings, as on the guitar, or are occasionally moveable for tuning purposes, as on the Japanese koto.

The tonal range of a chordophone, how high or low it can play, depends on the number of strings and their various lengths, thicknesses, and degrees of tension. So that each string may be adjusted to the proper tension, it is attached to some sort of tuning peg, or pin, which is turned until the string sounds the correct pitch. Performers of chordophones may be seen adjusting these pegs and testing the strings' pitches before playing. If the instrument has only a few strings, as does a violin or guitar, the tuning pegs are usually of wood and can be turned easily by hand, but instruments which have a large number of strings under greater tension may require a metal key, like a clock or rollerskate key, to turn the tuning pins, or even a special wrench in the case of the piano.

The body of a chordophone serves to amplify the sound of the strings when they are made to vibrate. The shape of this resonating body, which is often determined by the number and length of the strings, further decides the classification of a chordophone, as does the location of the strings in relation to the instrument.

Chordophones whose strings are perpendicular to the soundboard are classified as Harps. The Mexican arpa, as featured in the jaracho ensemble from Vera Cruz, is the Festival's only representative from the harp family.

Because strings may be made to sound in one of three principal ways, the manner in which they are set into vibration is yet another means of determining a chordophone's classification. The strings may be bowed (the Japanese koto, the German Zither and Japanese koto players wear picks formed into rings on one hand, etc.) Thus among the Board Zithers one distinguishes between those which are plucked, called psalteries (the Lebanese qanun, the German Zither) and those which are hammered, called Dulcimers (the German Hackbrett). Interestingly enough, popular names for string instruments sometimes ignore such distinctions in manner of performance. Because the American Appalachian "dulcimer" is usually plucked, not hammered, it is not really a dulcimer, but rather a psaltery, just as an English horn is not really a horn but a double-reed instrument belonging to the oboe family.

The world family of chordophones, unified by a common means of sound production — the vibrating string — is nevertheless capable of many different sounds, from the robust strumming of the rhythm guitars in the Mexican mariachi sound to the quieter sounds of the plucked zither. The Festival is a good time to compare these.

Mr. Vennum is an ethnomusicologist who wrote his dissertation on American Indian music at Harvard University. He is a consultant on musical presentations in the Old Ways in the New World area of the Festival.

Lebanese instrument-maker plucks an 'ud in a workshop filled with stringed instruments: 'ud (lute family), guitar, ganun (zither family), kemange (violin family). For listing of instruments found in Old Ways area see page 44. Photo courtesy National Geographic Society.

When the strings stretch fully across a surface, called a soundboard, the chordophone belongs to the family of zithers. If the soundboard surface is flat, such as on the German Zither and Hackbrett, the instrument is a Board Zither; if long and slightly curved, such as on the Japanese koto, the chordophone is a Long Zither.

Stringed instruments with necks projecting from their bodies belong to the Lute family. Among the lutes in this year's Festival are the Panamanian mejorana, the Japanese samisen, the Lebanese rebab and 'ud, the large number of guitar types performed by the Mexican mariachi band, and violins and fiddles of several sizes, including the double bass of the German bands, and the Huichol Indian fiddle.

Chordophones whose strings are perpendicular to the soundboard are classified as Harps. The Mexican arpa, as featured in the jaracho ensemble from Vera Cruz, is the Festival's only representative from the harp family.
Old Ways in the New World: On Tour

Following their participation in the Festival in Washington, performers from eight foreign countries are scheduled to tour to 40 cities across the United States through the Smithsonian's Touring Performance Service.

"Old Ways in the New World: On Tour" began in 1973 with the participation of 49 Tamburashi singers, dancers, and musicians from Yugoslavia. Serbo-Croatian Americans joined with the touring performers in a unique cultural exchange that involved five communities on both a personal and an artistic level.

The enthusiastic response generated by the pilot tour resulted in an extended program during the summer of 1974, when participants from seven countries traveled to eleven states. A welcome reception by the Mayor of Cleveland, informal festivals and workshops in Spokane, a formal presentation at the United Nations are some of the activities that took place on that tour. Letters of enthusiasm followed each community's participation in the program. A spokesperson from Katherine Dunham's Performing Arts Training Center in East St. Louis, Illinois said, "For our community, it was something of a miraculous and wonderful event. The interchange possible with children, adults and families was of tremendous value to East St. Louis."

Requests for participation in the 1975 "Old Ways" tour program have come from a variety of sources: Bicentennial commissions, parks and recreation departments, human resources committees, museums, and the ethnic communities themselves. Exciting activities await the arrival of the foreign folk performers. In some cities the "Old Ways" participants will be incorporated into existing festivals, as in the case of "Summerfest" in Milwaukee. Other cities have created festivals around the "Old Ways" presentation; two city-wide festivals in Philadelphia will feature performances by the touring groups. A festival in Lincoln, Nebraska has been planned for the German performers, as well as picnics and dances in small neighboring communities. Italians will join in the festivities at an outdoor celebration held in their honor by the town of Hempstead, New York. In Wichita, Kansas, students from Ghana have joined the Bicentennial Commission in planning the Ghanaian participation in the Black Arts and Heritage Festival. St George Orthodox Church will serve as the focal point for the community activities when the Lebanese folk performers travel to El Paso, Texas.

Since its beginning in 1973, the "Old Ways in the New World: On Tour" has involved an expanding number of foreign countries and American communities. Forty engagements in 1975 and 200 in 1976 as part of America's Bicentennial celebrations will reacquaint thousands of Americans with their cultural cousins and will give even more Americans a basis for an understanding of the ethnic heritage of their neighbors.

1975 Tour Schedule

**Lebanon:**
Toledo/Cleveland, July 1-4; Kalamazoo, July 8-10; Philadelphia, July 11-12; Denver, July 13-15; Los Angeles, July 16-17; El Paso, July 18-20.

**Ghana:**
Buffalo, July 8-10; Philadelphia, July 11-13; Oakland, July 15-17; Los Angeles, July 18-20; Hawaii, July 22-24; St. Louis, July 25-27; Peoria, July 29-31; Wichita, Aug. 1-3.

**Mexico:**
Indianapolis, July 8-10; Louisville, July 11-13; St. Louis, July 15-17; Philadelphia, July 18-20; Salt Lake City, July 22-24; Los Angeles, July 25-27; Albuquerque, July 29-31; El Paso, Aug. 1-3.

**Japan:**
Milwaukee, July 8-10; Middleburg, Vt., July 11-13; Baltimore, July 15-17; Philadelphia, July 18-20; Los Angeles, July 22-24; San Francisco, July 25-27.

**Italy:**
Los Angeles, July 8-10; New Orleans, July 15-17; Hempstead, July 18-20; White Plains, July 22-24; Baltimore, July 25-27.

**Germany:**
Lincoln, Neb., July 1-3; Hettinger, N. Dak., July 4-6; Baltimore, July 8-10; Philadelphia, July 11-13; Montgomery, Ala., July 15-17; Louisville, July 18-20.

**Jamaica/Haiti:**
Atlanta, July 8-10; Milwaukee, July 11-13; Staten Island, July 15-17; Philadelphia, July 18-20; St. Louis, July 22-24; Benton Harbor, Mich., July 25-27.

*Tour schedule subject to change.

In a national outreach program the Smithsonian Institution tours participants from foreign countries to American cities following the Festival. This year 40 cities will be on the tour. Yugoslavian participants view Niagara Falls, during the 1973 tour.
Never before has the Native American Festival presentation been so closely interrelated to American history. The focus for the 1975 presentations is the Six Nations of the Iroquois Confederacy: the Mohawk, Cayuga, Oneida, Onondaga, Seneca, and Tuscarora, tribal groups whose government has been in effect for hundreds of years and served as a model for our federal system. The Grand Council directly influenced the creation of the Articles of Confederation and the Constitution of the U. S. Canasatego, Chief of the Iroquois, is recorded as advising the Colonial Governors meeting in Lancaster in 1744:

“Our Wise Forefathers established Union and Amity between five nations. This has made us formidable; this has given us great Weight and Authority with our neighboring Nations. We are a powerful Confederacy; and by your observing the same Methods our Wise Forefathers have taken, you will acquire such Strength and Power. Therefore, whatever befalls you, never fall out with one another.”

Benjamin Franklin did not miss the point. “It would be a strange thing,” he advised the Albany Congress in 1754, “if Six Nations of ignorant savages should be capable of forming a scheme for such an union, and be able to execute it in such a manner as that it has subsisted ages and appears indissoluble; and yet that a like union should be impracticable for ten or a dozen English colonies, to whom it is more necessary and must be more advantageous, and who cannot be supposed to want an equal understanding of their interest.”

The Grand Council of the Iroquois Confederacy will be discussed in workshops in the Learning Center where a history in photographs is on display. Among other areas, agriculture, architecture, crafts, members of the Iroquois are a major force in the lacrosse industry—from creating sticks to providing the athletes. Lacrosse will be played in competition in the Native Americans area daily. A championship tournament is scheduled for Sunday, July 6 at 2:30 pm. Lacrosse stick making will be part of the crafts demonstrations along with silver smithing, wood and bone carving, basketry and beadwork. Crafts will be available for purchase in the crafts sales area.

Singing and dancing will take place daily. Friday evenings visitors are invited to participate in social dancing. The Friendship dance, round dance, rabbit dance and stomp dance will be demonstrated.

Native American food to be demonstrated and sampled include fry bread, corn and sassafrass tea.

Iroquois orators such as Irving Powless, Sr., Irving Powless, Jr., Huron Miller (whose prayer appears below), Elwood Green, Oren Lyons and Rick Hill will be discussing the clans and nations, the formation of the Confederacy, wampum, food, sports and games.

In the Learning Center will be participants from various other Eastern Indian tribes who will relate their influence on Corn Husk is used in many of the crafts of the Iroquois. Here braids of corn husk are sewn together into a mask.
of Wisconsin and Potowatomi of Michigan. These participants are all members of the Coalition of Eastern Native Americans (CENA) an organization whose purpose is to identify and assist in the socio-economic and organizational development of Eastern Native Americans. CENA includes nonreservation, urban and federally recognized tribes and groups.

NORTH AMERICAN INDIAN PRAYER
Creator of earth whose voice I hear in the wind
Whose breath gives life to all the world—hear me.
I have and many of my people have become lost in the turmoil of this world.
So humbly I appeal to you for help for I need your guidance, I need your strength and wisdom.
Oh Creator of earth—Teach me to walk along the narrow path.
Open my eyes—so that I may behold a red and purple sunset.
Teach me to respect many things you have created
And make my ears eversharp so to hear your voice.
Help me to learn again all the wonderful things you have taught to my great grandfathers
And the lessons you have hidden in every flower, in every leaf and rock.
Oh Creator of the earth, I seek your strength—not to be superior to my brother, but to be able to fight my greatest enemy, the evil within myself.
Help me to be forever ready to come to the land of heaven with clean hands and steady eyes.
So that when my life fades away from this earth—that I walk on like a beautiful sunset.
The heart that you have given me may come back to you without shame or fear.

DANAEHO '1968'
"Chief Hiawatha" Huron S. Miller

Elwood Green, Canadian Mohawk, is one of a long line of Iroquois Silversmiths which began before the American Revolution.
Participants

Six Nations: Iroquois participants

Cayuga
Sam Crogan: Lacrosse player
Alisa Mike: Dancer
Nancy Poodry: Beadworker
Bill Printup: Lacrosse player
Dean Printup: Lacrosse player
Elwood Printup: Lacrosse player
Gene Printup: Lacrosse player
Elizabeth Silversmith: Cook

Mohawk
Mary Adams: Basket maker
Mike Adams: Basket maker
Elwood Greene: Silversmith
David Hill: Lacrosse player
Stanley Hill: Bone carver
Woody Hill: Dancer
Allan Jock: Dancer
Marshall Joseph: Wood carver
Isabelle Skye: Cornhusk worker
Beatrice Thomas: Dancer
Russell Thomas: Dancer
Margaret Terrence: Basket maker
Cam Wilson: Bone carver
Marge Wilson: Cook
Wanda Wilson: Dancer

Oneida
Irving Chrisjohn: Cornhusk worker
Mrs. Chrisjohn: Cornhusk worker

Onondaga
Paula Babcock: Dancer
Kevin Hill: Lacrosse player
Martin Jimmerson: Dancer
Angie Miller: Dancer
Huron Miller: Singer, discussant
Barry Powless: Dancer
Irving Powless, Sr.: Discussant
Irving Powless, Jr.: Discussant
Nancy Powless: Dancer
Jacob Skye: Dancer
Perry Williams: Dancer
Debbie Williams: Dancer
Ruby Williams: Dancer
Guy Williams: Dancer
Tim Williams: Dancer

Seneca
Herbert Buck: Singer
Lydia Buck: Dancer
Sadie Buck: Dancer

Coalition of Eastern Native Americans Participants

Aroostook Association
Terry Polchies: Discussant

Catawba
Roger Trimmel: Discussant

Chippewa
Dalores Baimbridge: Discussant
Elizabeth Cadotte: Discussant
What's Your Indian Language I.Q.?

1. On the continent of North America there are about 200 American Indian languages still spoken. True □ False □
2. One American Indian language has more than 100,000 speakers. True □ False □
3. Most American Indian languages have a very limited number of words and communications must be helped along by sign language and gestures. True □ False □
4. In Arkansas and Texas in the 1880's a higher percentage of Western Cherokee than of whites were literate in English. True □ False □
5. American Indian languages have no literature. True □ False □

Answers

1. True. This is an estimate based on a survey made in the early 1960's.
2. True. The Navajo language has more than 100,000 speakers.
3. False. No native speaker of any human language has to "eke out his limited vocabulary with gestures or sign language." The Plains Indian sign-language was a system developed to be used in contact with those who spoke other languages, just as various trade languages are used (one such among American Indians was the Chinook jargon).
4. True. By 1819 a Cherokee named Sequoyah had perfected a syllabic writing system for his language and by 1830 about 90 percent of the Cherokee were literate. Reading and writing became highly valued among Cherokee, so it is not surprising that many of them should have learned to read English as they learned to speak it. At the same time the settlers often had no opportunity to learn to write.
5. False. Even if literature is limited to written materials this would not be true as many groups have now collected their myths and songs in written form. The major literature of the American Indian lies in the rich and vast body of myths, orations and songs. This oral literature is very much alive.

Answers to questions 1 and 2 are taken from Chafe, Wallace "Estimates Regarding the Present Speakers of American Indian Languages" International Journal of American Linguistics.


Books


Tamarin, Alan. We Have Not Vanished. Follet, 1974.


Records

Iroquois Social Dance Songs 1, 2, 3. Irocrafts: Ontario, Canada, 1969.

Komi Haynes

One of the younger and historically conscious participants at the Festival is Komi Oweant Haynes, the seventeen year old daughter of Shirley Dawson Haynes and Tesquantum (Wild Horse) Haynes. Squanto Haynes is the son of the late Chief Tesquantum of the Wampanoag Indians and Daisy Mingo Haynes, who is now 82 years old and who attended Carlisle Indian School with Jim Thorpe.

The Haynes family has resided continuously in the Massachusetts area since the 1600's when the earlier Chief Squanto played such an important role in the survival of the Pilgrims.

Tesquantum has taught his daughter, Komi many of the traditional Wampanoag chants and dances that have been handed down from generation to generation, as well as many interesting Indian legends, some of which will be retold in the Learning Center in the Native American area on Wednesday, July 2 at 11 a.m.

The menus served in the Haynes family continue to be basically the same as those of 300 years ago: corn, beans, sea food, oysters, clams, crabs, lobsters and all types of fish.
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