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.
Working Americans
Occupational Folklife:
An Introduction—Robert S. McCarl
The Folk Heroes of Occupational Groups—Jack Santino
Transportation
Railroad Men Tell Stories
Together—Luis S. Kemnitzer
Flat Switching—David Plowden
Festival Map
1976 Festival Schedule
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The Cover—Stitched Story

The story of the cover begins September 1975 when Festival Designer Janet Stratton traveled to Belzoni, Mississippi, home of Mrs. Ethel Wright Mohamed to commission a tapestry to represent the Bicentennial Festival.

Mrs. Mohamed had been a much admired participant during the 1974 Mississippi presentations at the Festival and following that experience created a work that now hangs in the State Archives in Jackson. She became an artist only over the past 10 years while looking for something to do after the death of her husband, Hassan, a Lebanese who became a drygoods store owner in Mississippi. Her work tells the story of her life through needlework. It is an unusual cultural combination of America’s Mid-South, her home in Webster County, and the world’s Mideast. Her elaborately detailed creations range from one showing her husband riding the blue bird of happiness after they were married, looking for a pot of gold at the end of the rainbow (the pot they found was full of children, no money) to a massive work telling the story of the Third Crusade with knights and Moslem warriors and horses.

During two sun-filled days when cotton was in bloom, Ms. Stratton, and Mrs. Mohamed, working on a 6 foot section of butcher paper, and using actual glossies of the Festival, laid out the details of each area conforming to the site. “We worked over such details as headdresses, footwear, types of musical instruments and interaction of participant and audience during the past nine years, it seems to me that some are still pertinent and that, in this period of recollection and determination that we call the Bicentennial, some are perhaps worth saying again.

... Folk culture, transmitted orally or by imitation, supplies the raw material and energy from which fine arts culture takes its nourishment; yet, we in America know relatively little about this culture .... As late as the 1930s, there was a common belief that America had no aesthetic tradition of its own and that this country had never produced a culture in which the arts could flourish. We know today that such a culture has been our heritage. We hope that this Festival will serve to bring American people more fully in touch with their own creative heritage, and that from this acquaintance the way may be pointed towards a richer life for some and a more meaningful understanding of the roots of our society. ... (1968)

... A museum should be an open experience. People should be flowing in and out of the buildings, experiencing a sense of connection between their own lives and the
history of their culture. And so, when they come into the Smithsonian museums, rather than feeling that they have walked through some invisible barrier into the past, they should enter without any sense of a barrier, carrying the present with them and realizing that the past is alive, that the past is a part of them, and that the past has messages for them. . . " (1971)

" . . . We are a conservation organization, and it seems to us that conservation extends to human cultural practices. The possibility of using a museum that is essentially a historical documentary museum as a theater of live performance where people actually show that the objects in cases were made by human hands, and are still being made, practiced on, worked with, is a very valuable asset for our role as a preserver and conservatory of living cultural forms, and it should be understood in those terms. It is not a kind of razzle-dazzle, a vaudeville show that we put on. It is, rather, a demonstration of the vitality of those cultural roots which surround us and are so often overlooked. . . . It is worthwhile being proud, not fiercely proud, but gently and happily proud, of the continuance of these cultural roots and their observances and practices which we celebrate. . . " (1973)

The Smithsonian Institution, in its presentation of the Festival of American Folklife, has been attempting for ten years to demonstrate some of the possible ways to interpret these ideas. Our Festival is only one. What we have hoped—and have seen come to pass in many places—is that our Festival would illustrate the many roads to the better understanding of our varied cultures, that our visitors would return home to create their own celebrations out of their own cultural resources in their own local museums and schools. In the summer of the Bicentennial, may you find at our Festival not only a shared delight in the beauty of craft, music and dance, but a deeper commitment to the creative energies which everywhere inform the human spirit.

Of Our National Heritage . . .
by Gary Everhardt
Director, National Park Service

The story of America is the story of many people who settled a new land, helped it grow, and fought to keep it free. Some of these people are well known to everyone—heroes like Washington and Lincoln whose monuments overlook this Festival. Others, who developed the homely skills that we celebrate here, will forever be anonymous. All were guided by the same beliefs: that each person is entitled to pursue the lifestyle of his choice.

The Festival of American Folklife is an expression of these beliefs that we are different in many ways, but we are still one nation, one people whose individual differences have helped shape a great nation.

The National Park Service is pleased to combine our resources and talent again with the Smithsonian Institution in bringing to the National Mall this Bicentennial edition of the Festival of American Folklife. A major celebration for the nation's 200th birthday, this year's program is the culmination of nine years of Festivals on the Mall.

You will find here 200 years of music and dance, crafts and food, based on rituals and traditions in some cases even older than the nation itself. You will find here people who out of their daily till weave a unique pattern of living which has become our cherished heritage. Everywhere you look there will be America—even in the performances of our friends from abroad, whose national traditions have contributed so much to the richness of our own culture.

As you think about our heritage during visits with the many participants in this year's Festival, we hope you will enjoy the familiar beauty of its setting, the National Mall and the adjoining new Bicentennial Gardens.

The Mall has a unique history of its own and has been the site of many events of significance in our history.

In recent years it has taken on a new importance as we become more environmentally aware of our beautiful parklands and concerned about protecting them from overuse and pollution. The millions of Festival-goers and others who gather at the Reflecting Pool each year make the area a natural laboratory for testing ways of making mass use compatible with environmental preservation. You will see only lightweight, non-polluting electric vehicles used on this site. Their practicality was demonstrated here in past Festivals, and their use is now being adapted to other parks. Your seats at the main stage are recycled logs, and the grass you walk on is being maintained with new methods to help it recover from millions of footsteps.

And so we have a beautiful setting for this depiction of our colorful and durable national heritage.

Welcome to the National Mall and to this three-month tribute to the skills and accomplishments of the ordinary people who have made our 200th birthday a true cause for celebration.

The Spirit of '76
by George Meany
President, AFL-CIO

In 1976 America celebrates its bicentennial—the 200th anniversary of the birth of freedom on this continent. One hundred years ago, when America celebrated its centennial, the theme was the industrial revolution—the machines that run the country, not the people who built it.

This time it is going to be different. Machines, buildings, monuments are not what makes America great. It is her people—the workers who build, clothe, feed, communicate, entertain and transport us.

Present at the birth of this country were the craft workers of Boston, who refused to work for the British troops and demanded the same rights as landed English gentry. Prominent in the building of America were the mechanics of Philadelphia who formed a workingman's party to fight for free public education and an end to debtors prison.

It was precisely that free public education, secured by working people in the early 19th Century, that freed American workers from the tyranny of ignorance and permitted full development of this country's precious
OF PEOPLE AND THEIR CULTURE
...And the Pursuit of Happiness...

by Alan Lomax

How can we maintain the varied artistic styles which help to make this nation an agreeable place to live? One senses on every hand the oppressive dullness and the psychic distress of those areas where centralized music industries, exploiting the star system and controlling the communication networks, have put the local musician out of work and silenced folk song, tribal ritual, local popular festivities and regional culture.

Scientific study of cultures, notably of their languages and their music, shows that all are equally valuable: first, because they enrich the lives of the people who use them and whose very morale is threatened when they are impoverished or destroyed; second, because each communicative system (whether verbal, visual, musical, or even culinary) holds important discoveries about the natural and human environment; third, because each is a treasure of unknown potential, a collective creation in which some branch of the human species invested its genius across the centuries.

The only way to halt the loss of our national cultural heritage is to commit ourselves to the principle of cultural equity, as we have committed ourselves to the principles of political and social equity. Thomas Jefferson was certainly thinking of cultural equity when he wrote in the Declaration of Independence “that all men are created equal and endowed with the inalienable right to life, liberty and the pursuit of happiness.” We now understand that Jefferson’s luminous phrase means more than the right of the individual to “do his thing.” It means the right of every community or ethnic group to its own way of life, its own culture—the group heritage, customs, art and language that gives every human group its sense of identity, continuity and satisfaction.

The importance given to national unity and quick communication has caused this nation to forget or devalue these all-important cultural differences, which are, in the Jeffersonian phrase, inalienable human rights. The rich variety of accent, of posture, of song, and of local custom has too often been sacrificed to mainstream conformity. Our ethnic heritage has not been melted down, but it has been degraded. Indeed, the pace of reduction of cultural differences has so accelerated that many assume their total disappearance. Yet there is another trend afoot. Culture pattern is tough, because it is both invisible and omnipresent.

We can retain our varied ways of pursuing happiness if we take pains now. A first move against cultural pollution is to give all cultures a) a fair share of time on the airwaves and b) time in the classroom. When country folk, urban ethnics, or tribal peoples hear or view their own traditions, projected with the authority generally reserved for the output of Madison Avenue, and when they hear their traditions taught to their own children in school, something magical occurs. They see that their expressive styles are as good as that of others and, if they are permitted, they will continue them.

During the 1920’s a few southern radio stations began to broadcast the music of the Appalachian mountains. Local audiences bought the products advertised on the programs, so that other southern stations followed suit, and today we have a vigorous modern southern rural musical tradition with several indigenous forms of orchestration that match in virtuosity the storied orchestras of Spain and central Europe. This occurred because talented carriers of a folk tradition were allowed to have their share of broadcast time.

Another instance—the flowering of Black orchestral musical in New Orleans—came about because Black musicians found steady, high-paying jobs and prestige in the amusement district, and they had time to rehearse and then record this local music for export to the whole world.

The Festival of American Folklife marks a further step forward. Our folk artists and craftsmen—the fiddlers, the blues guitarists, the blanket weavers, the cooks, the Mariachi musicians, the telephone linemen—brought from all over the United States and set down in the midst of the most powerful national symbols, step out onto the middle of the stage to receive the attention they deserve. They return home, stronger in their own eyes and more respected in their own communities. The principal effect of the Festival seems to be...
Our 200th Birthday: What We Have to Celebrate
by Margaret Mead

The best thing about a summer festival is that we can celebrate out of doors in green places where many people can come together—men and women, young people and old people and very little children, families and friends and strangers, echoing one another's pleasure in the event. That is the style we set long ago for the annual celebration of our country's birthday. The Fourth of July is pre-eminently an outdoor holiday—a day for family picnics, a day for celebrations on the greens and commons and plazas of villages and small towns, a day for outdoor games and for fireworks at dusk, a day on which people gather to enjoy themselves and one another.

So it is especially appropriate that one of the principal ways we have chosen to celebrate this year of America's 200th birthday is with outdoor, summertime festivals. And it is even more appropriate that in these festivals we celebrate ourselves as a people—as Americans—in all the extraordinary diversity of our inheritance, our present-day lifestyles, the kinds of work we do and the entertainments we have kept alive out of our so-varied past or have newly fashioned for ourselves in every region of our land. As people holding these festivals we are at one and the same time the celebrators, the audience and the objects of celebration.

Yet almost everything to do with celebrating the Bicentennial this year has aroused criticism from many people. This is not a time to celebrate, these people say. We have seen a President resign. The tragedy of the Vietnam war continues to haunt us. We are in the midst of an economic recession. To give ourselves over to celebration and enjoyment, even on our 200th birthday, say the critics, is callous and heartless.

It is quite true we are living through difficult times. But life does not stop for difficult times. The celebration of our 100th anniversary as a nation also took place in a time of trouble. In 1876, the country was still struggling to recover from the devastation and deep division of the Civil War. In addition, Americans were faced with problems of political corruption and with the effects of a disastrous recession. It was not a good time. But taking pride was a good thing. We gained strength and looked to the future.

The celebration of our country's 100th birthday, in 1876, which reached its climax in the Philadelphia Centennial Exposition, was very different from our Bicentennial in its central emphasis and in the part played by everyday Americans. More than 8 million people—foreign visitors as well as Americans—flew into Philadelphia between May and November of 1876. But they had no active part to play. They came as spectators, to marvel.

One of the high points of that exposition was a magnificent display of paintings and sculpture, porcelain and textiles from Europe and the Orient. For most Americans this was their first opportunity to enjoy great art, including the work of living artists. It was also the first national occasion at which American artists and sculptors could exhibit within a brilliant international context. For the great American museums of fine arts were still in the making, and began to open their doors to the public only in the decade after the centennial exposition.

Equally memorable—and probably far more exciting for a great many Americans—was a tremendous display of every kind of industrial and commercial technology, brought to the exposition from all over the industrialized world of the 19th century. In this display Americans shone as experts who were as innovative and accomplished as any in the contemporary world. In the application of science to technology we were already finding our place among the leaders.

The Centennial Exposition gave us a chance to be proud—justifiably proud. As we can now see, looking back, a principal aim of the exposition was to display our accomplishments in the production of objects, both in the fine arts and in industry and technology. What we particularly wanted to demonstrate to ourselves and to the world was that the United States, after only 100 years of nationhood on a new continent, could stand alongside the greatest European industrial nations.

Today we have become critical of technology. And if we compare our 1976 festival celebrations with the festivities of the Centennial Exposition, what is most striking is the change in emphasis from material objects to human beings. Then the celebration focused on the marvels of the things Americans had made and the new objects and processes that were still in an embryonic stage of development. Today we are celebrating people.

The Festival of American Folklife is a case in point. This Festival is taking place on the Mall during the summer of 1976, in the green and open space between the Washington Monument and the Lincoln Memorial. The Mall has been called the "axis of the nation." In a sense this national festival also is an axis. For the people taking part in it are gathering from all over our country and many foreign lands, and, once it is over, they will stream away to other festive celebrations.

In the year of 1976, Native Americans are coming to Washington from every area of the country, celebrating their ways of living both in the lost past and in the modern world. Ethnic Americans of the most diverse cultural heritages are joining together with their contemporaries from the lands of their cultural origin. Black Americans are celebrating with their cultural cousins from Africa and the New World. Working Ameri-
Dr. Margaret Mead, world-renowned anthropologist whose 75th birthday coincides with the Bicentennial year, shown with her daughter and granddaughter. Photo by Robert Levin, Black Star.

cans focus on the pride, the skills and the traditions particular to the countless occupations which support and make productive our land. In other sections of the Festival families and children explore their games, their rituals, their pastimes, their celebrations—all the customs and folkways that both decorate life and make it meaningful. In still another part of the grounds, Regional America examines the features of life that make a geographic area seem home to the people who live there—the crops, the special occupations, the buildings, the sounds of speech and music.

Clearly this national festival is a people-to-people celebration in which all of us are participants—now as organizers, now as celebrators, now as audience, as hosts and as guests, as friends and neighbors or as strangers finding that we can speak the same language of mutual enjoyment. And so the tide of celebration flows, now to the center and now to the most distant parts of the country and new links are created between past and present, between Americans and their contemporary cultural cousins in many lands, between working Americans in many occupations, and between families and children who find that, though different, they are also alike.

Comparing the Centennial and the Bicentennial, we can also see a deep, pervasive change in our relations with the rest of the world. A hundred years ago we were passionately eager to let the whole world know that we are fast becoming one of the giants of the earth and that we could already compete with the best in many fields.

Today we have invited people from many countries and from every continent to come celebrate with us.

In a way, it seems to me, this means that while we are celebrating the different kinds of people who are Americans and the different things that Americans have done with song and dance and food, workways and playways, old traditions and new social inventions, we also are celebrating the diversity of human beings everywhere in the world. This is so new a commitment that it comes and goes fleetingly in our awareness, but it is there.

Now, as in 1876, we are living through difficult times. Famine, war, recession—these we cannot and must not put out of our minds. And for the very reason that we are celebrating people, not things, we cannot escape from recognizing the complexity of our unsolved problems of living together as a nation and of acting with responsibility in the world. Nor can we fail to recognize how slowly and, at times, how very unwillingly we Americans move in the very directions in which, ideally, we want to go.

But I believe that what we have been learning about our heritage—individually, as families, as communities and as a people who belong together—can clarify our view of ourselves and give us a more realistic understanding of what our capacities as a people are. And I am convinced that if we can enjoy—really, deeply enjoy—an enriched experience of other Americans and so, too, of peoples elsewhere in the world, we shall be able to take heart in facing problems that are unsolved and otherwise may seem insoluble.

A festival that celebrates people in their extraordinary diversity needs no justification. What it requires of us is that we extend and expand our capacity to enjoy one another and to live responsibly with one another. This we can build on for another hundred years.


Celebrating on the Mall—Serbian and Croatian American participants join cultural cousins from Yugoslavia in holiday singing, dancing and feasting at the first Old Ways presentation in 1973.
A Festival to Cherish Our Differences

by Ralph Rinzler

In 20th Century America, Christmas and New Year along with a super-bowl game, a department store production, and a t.v. run of Bogart films are all called "festival." The word is used so loosely we tend to overlook the serious regenerative function of festivals in early civilizations.

Festivals developed to strengthen people's sense of community by ritualizing common experience. The word itself comes to us from two related Latin words, festus, joyful and festum, feast. Some contemporary festivals continue this dual tradition of joyful celebration and feast, offering many venerable traits and haps of our most ancient seasonal holidays.

The universally shared contemporary festivals, Christmas and New Year, have roots in pre-Christian Syria, Persia, Greece and Rome. The very date, December 25th, has endured for thousands of years. Originally this Roman holiday was the Saturnalia stretching from December 14th to the 27th. Then masters and slaves were granted temporary equality, gifts exchanged, possessions held, all labor except cooking and baking was suspended. Within a week followed the Kalends, or New Year Festival, sporting many of the symbolic traditions we continue to observe today: evergreens, fires and tapers, banquet and gifts. Because it fulfills basic human needs, this mid-winter festival has endured for thousands of years. In the darkest and coldest season of the year, evergreens signify the continuity of life; fires and tapers bring the reassurance of warmth and light; gifts and banquets bring people together to reaffirm their shared beliefs in the sun, but more significantly in each other—in their unity as a family or, on a larger scale, a political unit.

We may feel that the commercialization of seasonal celebrations overshadows their original purposes. But today, religious and secular festivals with songs, dances, processions, costumes and masks, and special foods and structures, sustain people spiritually on every part of the globe. Internationally, Mardi Gras, like the Roman Saturnalia, levels caste and social barriers. Strangers come together in a framework which encourages socialitivity, stresses common heritage and interests. As one sociologist noted: "Society is able to revivify the sentiment it has of itself only by assembling."

From time immemorial, then, the world's peoples have learned the importance of setting aside work for seasonal recreations. The Folklife Festival continues this ancient tradition of festival. It is recreation in two senses of the word. First, as refreshment, it is recreation for visitors and participants who leave off regular work and join in celebration. But in the second, more interesting sense, we re-create the encouraging atmosphere of social and personal interchange. Processions, costumes, old recipes, songs, dances and stories are re-created anew in a situation where all can join together to learn, share and exchange.

Unique to this Festival is the work of the professional staff of folklorists. They have studied the context of many traditions on their field trips in order to re-create an environment on the National Mall which suggests the familiar surroundings of the performer's home or community. This encourages workers, story-tellers, musicians, and dancers to present their most precious traditions in the relaxed manner associated with home or work sites. As visitors, you contribute to this re-creation of context, particularly if you share the cultural background of the performers. You may know the language, dialect, songs, dances and familiar ways of relating to the performance. For example, when a Black preacher is "born up" by a congregation in a church setting on the Mall the hymns are sung by hundreds instead of dozens. If you know a song or dance, join in and the barrier between audience and performer will disappear. Others who don't know, will learn and join. The artistic level of performance rises as the audience demonstrates through participation that two-way communication has been established. The event forges a community out of a passel of strangers. As a festival should, it affirms a sense of communities. Formerly, this experience of sharing and participating in traditional celebrations or work practices of an in-group has been the privilege of field workers in the social sciences. The Festival, avoiding an entertainment approach to culture, seeks to serve as a window into community.

We tend to think of the Festival's effect on the public and overlook its impact on participants and their communities. The Smithsonian, as the national cultural institution, is an arbiter of taste and through the Festival acts as the cultural advocate of participants and cultures presented on the Mall. In our nation, where commercially dominated media determine the direction and accelerate the rate of cultural change, this cultural activist role of the national museum is decisive.

Today, after nine years of Festivals, individuals, groups and entire areas of culture which had been unrecognized are more actively appreciated and supported by local, state, and federal grants and programs. As a consequence, the growth and development of creativity as well as scholarship are fostered. Since the inception of the Festival musicians and craftsmen presented at the Smithsonian have received national and international acclaim. Edgar Tolson's carvings were never seen outside of his native Kentucky before his 1968 appearance at the Smithsonian; he is now represented in many museums including the Smithsonian and the Whitney. Cajun French is now being taught in Southwestern Louisiana schools and the musicians from the area have visited Mexico, Canada, France and major U.S. cities and university campuses. State festivals and folklore programs have been established in most of the states featured at the Festival over the years and "Old Ways in the New World" appeared as a course offered in the University of Pennsylvania's Department of Folklore and Folklife immediately after its introduction to the Festival in 1973. The AFL-CIO Labor Studies Center is planning a pilot project in the collection of occupational folklore like that presented at the Festival, and a variation of our Family Folklore Program is being established this year at Philadelphia '76, that city's Bicentennial Folk Festival. The National Endowment for the Arts has instituted two granting programs in folk culture and Congress, whose increasing awareness of the richness of our folk culture grew directly out of exposure to the Festival, has passed legislation establishing a National Folklife Center at the Library of Congress. Through these few examples of Festival spin-off it is clear that we must first understand how our differences strengthen us. Then we can actively pursue means for benefitting from our differences rather than overlooking or eradicating them.

In the fashion of the ancient festivals, we Americans gather on nationally sacred turf at the base of our 19th century obelisk between a neo-classic obelisk and a doric columned temple for an important reunion. As we face the serious world problems of energy, the environment, economic and international tensions, it is the more crucial that we reaffirm our pluralism and cherish our differences while singing each others' songs.

Ralph Rinzler, Director of the Folklife Festival since its inception in 1967, came to the Smithsonian from the Newport Folk Foundation where he served as Director and fieldworker. He has worked as a performer and fieldworker throughout the U.S. and in many parts of the world.
LOOKING AHEAD

A Challenge for the Future

by James R. Morris

In 1967 the Smithsonian Institution established a Division of Performing Arts for the purpose of bringing life to the collections of the National Museums and to present programs that explored the American aesthetic experience. In those Spring days ten years ago, I remembered historian Constance Rourke who had reminded us that, as late as the 1930s there was a common belief that America had no aesthetic tradition of its own, and that this country had never produced a culture in which the arts could flourish.

Ms. Rourke was not referring to a commonly held belief about the urban enclaves where theater, music, dance and graphic arts flourished, but to a belief about the nation as a whole, and to a state of mind and spirit that was representative of American society.

We as a nation had developed a pattern of behavior toward the arts which reflected the cogency of Ms. Rourke’s observation. We had accepted the idea that we had no aesthetic tradition of our own, and had developed the habit of importing our art. To be sure, we are part of the western world, but because of our insecurity we had become its captive.

This insecurity had caused us to contrive an intricate array of labels which severely conditioned our way of looking at ourselves. A place called a cultural center defines, by the nature of its programming, what culture is. An arts organization has defined, by the pattern of its support and programs, what art is.

Throughout our educational system, courses titled Art History or Music Appreciation ignore all but a narrow strip of the nation’s art and music.

A local radio station whose programming was primarily symphonic, operatic and chamber music used to identify itself as “the good music station,” as though to imply that other stations were playing bad music.

Other media contribute to this attitude, transmitting their notions about culture in their reporting and criticism.

In 1967 the Smithsonian began to explore and present American folk culture, to investigate our own aesthetic traditions, and, by implication to embark on a period of examination of the cultural establishment as a whole. We called our presentation the Festival of American Folklife, and through the years it has grown until now, in the Bicentennial summer, the Festival will run for 12 weeks and will have some 5,000 participants. Thus, the Bicentennial Festival is the largest cultural event of its kind in our nation’s history.

When we present live folk artists on the Mall in Washington under the sponsorship of the National Museum, we attempt to challenge a narrowness of cultural outlook and provide for public examination the forms of expression that are diverse and complex, as well as simple and well known. We place a value on the participating folk artist by the act of our invitation. By recognizing creativity as a human force, we take the first step in providing an access to art for all people.

What have we accomplished in this decade of exploration? Well, we have paid tribute to tradition, not just as the ties that bind, but as the wellspring of art. We have compiled a primary catalogue, a sampler of the expressive forms which emerge unselfconsciously from the home, the places of work and the centers of community life. I hope we have caused people to reconsider their concept of creativity. I believe we have begun a long delayed redefinition of our understanding of culture.

If this is true, and if there is a new, emerging definition of culture, then this definition will recognize that to be creative is a natural human urge, and thus we may see art as a comfortable and logical extension of our own personal experience, and not some exotic facade or acquired taste. Once we have all been included in the experience of creativity, we can recognize the role that art plays by providing us a way of making sense out of our experience, and of reaffirming our value as human beings.

Taken a step further we may personally experience an age old phenomena, the interdependence of the artist and his world. One of the strongest and most discernable models of this interdependence is found in the relationship which exists between a folk artist and his community.

We are not silly enough to imply that all creativity is art, but by recognition of the creative forces within all, we associate the most natural and basic of human forces with the same life force that occasionally produces great art.

During the nine years in which the Folklife Festival has developed, we have seen a substantial rise in public awareness and appreciation of our traditional music and crafts; the formation of a Folk Arts program in the National Endowment for the Arts; the establishment by Congress of an American Folklife Center in the Library of Congress and a substantial growth in academic programs in folk culture.

So perhaps our Folklife Festivals have shown that America does have an aesthetic tradition of its own, one which is incredibly rich and diverse. But if we are to produce a national culture in which the arts can flourish, then we have barely begun. In the coming years, I hope we can develop a national cultural policy which includes all the people, and thus breaks away from the operative policy of 1976.

The present policy is expressed in the priorities of government and foundation grant programs and in arts-in-education formulae, the majority of which are designed to develop a greater body of consumers. These policies are determined by the few for the many, are basically patronizing in attitude, and are uncoordinated and largely unevaluated.

The Folklife Festival may have provided access to the cultural system through the Smithsonian, but now we need to provide access to the policy making procedures by which we will sustain a culture in which the arts can flourish.
Indian Education
by Helen Attaquin, Wampanoag

In June, 1744, the Governor of the colony of Pennsylvania arranged a council of delegates from Pennsylvania, Virginia, and Maryland to meet with sachems of the Five Nations of the Iroquois Indians in Lancaster, Pennsylvania. The meeting opened with the colonial representatives offering to send eight or ten young Indians, selected by the Five Nations, to Williamsburg, in order to give them a good education. Canassatego, the principal Iroquois chief, rose to speak for the Indians. He said that Indians had already had experience with the white man’s schools and that their young men had returned to their tribes neither white men nor Indians. He said that if the whites would choose one or two dozen of their boys, the Indians would send them to Onondaga, where the great council of the Iroquois would take care of their education and would rear them in the best manner to make men of them.

Therefore, it is obvious that even in colonial times Indians have felt that there was something lacking in the white man’s idea of education. This quality that is missing is the Indian’s intuitive feeling, as contrasted with the white man’s intellectual curiosity, about nature and life. The white man approaches life through his head, developing a materialistic outlook; whereas, the Indian approaches life through his heart. For example, white men would never say that the animals are their brothers, that the beans, the corn and the squash are the three sisters, or that the earth is their mother. Yet, the Indian says it and means it. In becoming civilized, intellectual and scientific, the white man has become increasingly aware of himself. However, in order to see the world as it really is, one must sometimes be able to forget oneself, one’s wants, one’s biases, even one’s intellectual pretensions. Only then can the world of intuition and inspiration speak directly to one, as it did, and does, to the Indian.

The Indian way of life (his method of observing the world and thinking) is different from the white man’s way. It is vitally important that white men, especially teachers and educators of young people, understand this. If our youth could realize this difference, and if they could learn to develop intellectually (like the white man), and still develop intuitively (like the Indian), they would be enabled to balance and harmonize their own lives as well as the lives of others. In this manner, they would become complete people.

Although Native Americans number less than 900,000 (less than one-half of one percent of the entire population of the United States), their problems are legion. Outstanding among these problems is that of Indian education.

One report on the status of Indians in the United States:
- In 1966, more than 16,000 Indian children of school age were not attending any school at all.
- The average educational level for all Indians under federal supervision is five school years.
- Dropout rates are twice the national average.
- Indian children score consistently lower than white children at every grade level.
level, in both verbal and non-verbal skills according to national tests, administered in 1965. The longer the Indian child stays in school, the further behind he gets.

These alarming results are caused by many factors, admittedly. Some of these are: language barriers, lack of Indian teachers and counselors, the use of culturally biased tests, the generally poor quality of teachers, and the lack of bilingual and bicultural programs. At present these factors are in the process of changing, especially in the bilingual and bicultural areas. The Navajo language is an excellent example.

Since it is a very subtle, very beautiful language. There are more than 20 ways to say "honor" and as many ways to say respect. But until recently the language has only been spoken. The ancient stories and ceremonies were passed from generation to generation for 1,500 years by word of mouth. But a culture, to continue to survive, must be more than written in the minds of people. It must be written on paper. It must have its own writers, its own literature.

Regardless of the central focus that a people's language and literature have, for more than a century, schools serving Navajo children imposed on them a different language, a different set of values—physically removing children from parents on reservation schools, stressing the value judgment that the old ways had to die if assimilation could take place. Because of these influences, no doubt, the lustre of the oral tradition suffered. To preserve their heritage it would be necessary to compete with written texts in English.

Ironically enough it was World War II that served to develop a pride among the Navajo for their linguistic mastery and subtleties. The most successful code used was the Navajo language; used in the Pacific theater, the Navajo code was never broken.

Ninety five percent of the children on the Rough Rock reservation were monolingual Navajo speakers at the first grade level. At all other reservations education programs started with English as the only language of instruction. At Rough Rock, the first Indian-controlled school, parents fought for the right to have a bi-lingual program where content material could be taught in Navajo. Weavers and silversmiths and moccasin-makers from the community served as models for the children. A model program of apprentice medicine men, singers, chanters, shamans was initiated as a joint effort between the U.S. Public Health Service and Navajos. The old ways and the new were taught together.

In January 1975, the new IBM Navajo typing element went on the market. In the last year the increase in the number of typewriters with a capability of typing in Navajo had gone from 12 to 150. A little ball with 88 characters on it. So simple, but now Navajo children are reading and writing about their land and their country in Navajo. Because of this type of advancement, I believe that there exists much hope for the future education of Indians. Herein, exists a unique opportunity for the Indian to revive religious awareness in their culture and education, and to emerge the victor, at last.


We gratefully acknowledge assistance provided by Cam Pfeiffer, president of 'AKE'ELCH'H1161, Inc. a Navajo literacy organization in Albuquerque, New Mexico.

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Walter Denny, Gourd Dancer at the 1973 Festival of American Folklife.
The Comanche Today:
The Use of Crafts as Social Clues
by Tom Kavanagh

Anthropologists tell us that people make and use objects for three important purposes: economic, social, and spiritual. In the first group are tools, houses, everyday clothing—all those things we need to cope with the environment. In the second, we find objects which identify individuals within a society—a king’s crown, coup sticks, convention badges. In the third are such symbolic articles as altars or icons. The total assemblage of these three types of objects made and used by a particular group can provide particular insight, into the economic, social, and spiritual life of that group.

The Comanche Indian community of Oklahoma numbers about 7500 people living on lands spread throughout the southwestern part of the state. Comanche farms and ranches are physically separated from each other by non-Indian land holdings, but it is still possible to talk of a “Comanche community” since there are numerous and frequent social gatherings and meetings.

Comanche homes are relatively old, mostly built in the 1920’s. They reflect the growing prosperity of the Comanches, most of them with newer additions added on as families and incomes have grown. The furnishings are typical of rural Oklahomans: TV sets, freezers, air conditioners, etc. Comanche farmers rely on tractors and other non-Indian made equipment; furniture, clothing, photographs, dishes are all purchased from non-Comanches.

In other words, if we look at only the things made for economic purposes, we would see few differences between the Comanche and their neighbors. However, if we look at the objects made for social or religious purposes, we can see some strong differences.

Many Comanches spend their free time making things generally referred to as “Indian crafts.” Exact figures on the number of full-time craftsmen are unavailable; however, almost everyone is a part-time producer of Indian crafts of some kind. These can be divided into four categories:

1. Crafts made for use almost exclusively within the Comanche community, such as Comanche traditional dance clothing or for the Native American Church.
2. Crafts made for sale primarily to the Comanche community identifying the wearer as Indian—such as applique vests, shawls and beaded hair ties.
3. Crafts made for sale primarily to the non-Indian community, based on traditional crafts which have become too expensive for most members of the Indian community to afford, such as silver and turquoise jewelry (a style borrowed from Navajo and Pueblo Indians).
4. Crafts made for sale almost exclusively to the non-Indian community which have little basis in tradition but for which there is a great demand by tourists. Such objects include beaded cigarette lighters, beaded daisy chain necklaces, “Indian bric-a-brac” and the like; their value rests on being “Indian made” rather than on any intrinsic value.

These four categories of objects made by modern Comanches can be further grouped into two: articles made for Comanche use (1 and 2) and for outsiders (3 and 4). There is considerable distinction between these two classes, not only in orientation but in the designs and materials chosen by the craftsmen and the value placed on the items by the craftsmen as well as by their potential customers.

For example, beadwork is made for both internal use and external sale; however the aesthetic values demonstrated in the two types are different. Faceted “cut” beads, size 13/0, are the most popular beads among the Comanches, but they must be imported from Europe and are becoming extremely hard to get. Thus “cut” beads are used only on the most important items while beaded goods for general tourist sale are usually made of large, plain beads, size 11/0 or 10/0.

Another case in point are the articles made for the Gourd Dance, a social occasion based on the traditional Warrior’s Society dances of the pre-reservation life. Perhaps 50% of the Comanches in Oklahoma are Gourd Dancers organized into one club or another, such as the Little Pony Gourd Clan, reactivated in the 1950’s by World War II veterans.

A special “uniform” is worn by Comanche men at a Gourd Dance and on no other occasion. It consists of a gourd rattle held in the right hand, a feather fan in the left. A velveteen sash is worn around the waist and tied on the right side, in addition a “bandolier” of red mescal beans over the left shoulder. A red and blue trade cloth blanket is worn over both shoulders.

The rattle, sash, fan, bandolier and blanket are the marks of a Gourd dancer. In visiting stores that feature Indian crafts in both Oklahoma and Washington, D.C., Gourd Dance items were offered for sale in both areas in good variety. However, a store in the District of Columbia, patronized largely by non-Indians, has had a Gourd Dance sash and fan for sale for over a year. The average shelf life of the same item in Oklahoma would be a month or less. Thus, it is clear that Gourd Dance equipment falls into class 1—that is, it is essentially made, purchased and used by Comanches. A move into Class 3 is theoretically possible, should non-Indians begin to identify with Gourd Dance paraphernalia and begin to buy it. However, at present one can say that the presence and variety of such Class 1 items indicates the presence of an underlying social and symbolic system among Comanches that is different from that of their non-Indian neighbors.

Despite pressures to become more like non-Indians, Comanches demonstrate in the articles they make for their own use a separate system of strictly Comanche values. Today, Comanche culture is a combination of non-Indian technology with native social and symbolic systems. The articles that the Comanche make for themselves are the dynamic, creative expressions of an active system of social and ideological values.

The Comanche Today Bibliography
Old Ways in the New World

Since the people now called Native Americans crossed the Bering Straits into an empty continent thousands of years ago, we have always been a country of immigrants and, thus, the proud inheritors of the artistic styles of many different peoples. The section of the Festival that focuses on this particular feature of United States culture is called "Old Ways in the New World." Here we bring together the sons and daughters of people who immigrated to the United States from various parts of the world and their cultural cousins who stayed at home. These two groups join together in the practice of their culture is always a source of pride for them. The Festival of American Folklife is interested in certain kinds of "gifts" the various immigrants brought with them, particularly those that fall under the rubric of folklore or folklife. At the Festival held in Washington during the summer of 1975, we invited a family from New York to share with us and the Festival visitors a tradition of nearly life size marionettes which had been in their family for five generations. The Manteo marionette show, presenting a part of the saga of Orlando (Roland), was an immense favorite with the crowds who came to see the "Old Ways in the New World" section of the Festival.

On a bitter cold Sunday, in January this year, in a church hall on Bleeker Street, a number of the Mantoses met and shared with me their knowledge of and feelings about the marionettes and the part they have played in the life of the family. Michael Manteo, whom I will call Papa, introduced himself with these words: "I am Michael—they call me Papa—Manteo; I live after my father's name. I'll carry his name until as far as I can do it." His son, Mike, also carries the grandfather's name, Agrippino Michael Manteo, Jr. Papa's older sister, Ida Manteo Grillo, and her daughter, Susie, were the other two family members who speak most frequently in the edited transcript that follows. I would like to thank all the family, and especially these four, for sharing their story and for the warmth they showed me.

Susan Kalcik

PAPA—Why do I know these things about the puppets? I'll tell you why. Because when I was a little boy, the first thing I did, when I started to walk, I got on stage, right. And I sit by a sash of sand, (you know you got to get on the bridge. And then you gather all this and you gather the language too. The same thing with my sister. My sister at the age of, not even fifteen, already she started to throw voices through my father's tuition.

And there I'm looking at my sister; I'll follow her. And then I was envying those people up there that manipulated those heavy marionettes. And that's how you become a puppeteer. Because you cannot, especially these kind of marionettes, you cannot teach. You've got to learn yourself. You have to go every night, every night. Then as I got old, I got promoted. I was allowed to get on the bridge. And then I was privileged to hold a marionette. And the professor would take it and make him walk,

Gifts to America

Susan Kalcik, editor

The Festival of American Folklife is interested in certain kinds of "gifts" the various immigrants brought with them, particularly those that fall under the rubric of folklore or folklife. At the Festival held in Washington during the summer of 1975, we invited a family from New York to share with us and the Festival visitors a tradition of nearly life size marionettes which had been in their family for five generations. The Manteo marionette show, presenting a part of the saga of Orlando (Roland), was an immense favorite with the crowds who came to see the "Old Ways in the New World" section of the Festival.

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Susan Kalcik

PAPA—Well, the family came from Sicily, there's a town called—
IDA—Catania
PAPA—Where my father was born, and his

Susan Kalcik is a Doctoral candidate at the University of Texas for a degree in Anthropology-Folklore. She completed her dissertation fieldwork on Polish Americans in San Antonio. For other journals she has written on ethnic-American lore and women's lore.

father, my grandfather.

We came to this country in 1919, 1920, something like that. First we had the marionette show and then we closed up and opened up a movie house, but we weren't so happy about the movie house. We went right back again and opened up a theatre on Mulberry Street in 1928. That's when we started the real performances, at 109 Mulberry Street.

SUSIE—They stopped giving regular performances in 1939 when my uncle died. Right? My grandpa closed down the theatre.

MIKE—My grandfather became an electrician in the 20's. Because many times the marionettes didn't pay. My grandfather started the business and he passed it on to my father, my father passed it on to me, and my Uncle Bill [Ida's husband] got caught in the family and, whether he liked it or not, he was a puppeteer and an electrician.

PAPA—Why do I know these things about the puppets? I'll tell you why. Because when I was a little boy, the first thing I do, when I started to walk, I get on stage, right. And I sit by a sash of sand, (you know you got the fire department rules), and I sit there and I look. I'm just about seven, eight years old. And I look at my father, and I look at the men that were working on the bridge and you gather all this and you gather the language too. The same thing with my sister. My sister at the age of, not even fifteen, already she started to throw voices through my father's tuition.

And there I'm looking at my sister; I'll follow her. And then I was envying those people up there that manipulated those heavy marionettes. And that's how you become a puppeteer. Because you cannot, especially these kind of marionettes, you cannot teach. You've got to learn yourself. You have to go every night, every night. Then as I got old, I got promoted. I was allowed to get on the bridge. And then I was privileged to hold a marionette. And the professor would take it and make him walk,
The paint is powdered form, right? And then he'd turn it around and get it ready for me and he'd hold me. "All right, you hold it this way and be attentive. When your father speaks his words, you look at your father and when he talks for the king, you just move the arm this way." And then I was a nervous wreck. This was my first time. And I graduated, slowly, slowly, they allow me. It's something like, if you aren't of age, you can't drink. That's how you learn. Because if you teach them, they take it for granted.

MIKE—We've got about 120 marionettes now.

PAPA—When I was in production with my father, back in the thirties—500. The kind of shows I ran, the stories involved, I would say, about 150 different marionettes coming in and out. I have five puppets just about 97 years old. They were made by my grandfather and my father. There are pieces that my father did in Italy.

IDA—Some from the 1800's, more than a hundred years old.

PAPA—I have original marionettes from my grandfather and then the ones that the whole family built when we were in New York. But when we came here we really made more. The show called for more marionettes. The last one my father built was in 1937. A beautiful suit of armor. When I was not in production anymore, I destroyed quite a few. But I don't worry because if I was in production again I would build again. The newest one I've got is four months old. And if you put this marionette that is four months old with the one that is about ninety-seven years old, you will not know the difference.

MIKE—Except you made the armor out of stainless steel. You thought of your son, because it's much lighter, this new marionette. The other ones weigh like eighty pounds. The giant weighs a hundred pounds.

PAPA—The bodies are made out of—some of it pine, some of it oak. The pine is lighter, but sometimes you have to use oak for the feet and the fist. The fist has to be strong because that takes so much punishment, when they use the sword to fight. The left hand has to be opened up like that to show that it's holding a fist. Then we drill a hole through it to put the sword in. And the head is made out of pine; the rest of the body's out of pine. And then we've got excelsior and canvas. And with the excelsior I keep on putting it on the frame of two by two lumber, and I keep on turning my hand with twine and shaping up the excelsior, shaping up the leg. And the same thing, I shape up the whole torso. And then when it comes to sculpturing, you've got to have real Italian sculpturing chisels, because they are homemade. You have to make them. And I have a few only. But I don't do any more sculpturing like I used to.

MIKE—Well, now you're doing a lot of the armor work.

PAPA—Yes, I'm practicing more on the armor. You know, you can call me a very good tailor, but not textile. Metall! And I can make a beautiful suit. Ida makes the ladies' dresses, costumes.

IDA—See, my mother used to make them and I used to help her. I used to design the dress and then she used to get an idea—After she died, I took over. And also, I paint the scenery too.

PAPA—She does all the painting on all the drops. And it doesn't take her long to do it. All watercolor, no oil.

MIKE—The paint is powdery, right Dad?

PAPA—Powdered. You have to have powder.

MIKE—And it's very pliable.

PAPA—I can't find powder like I used to years ago. We have to go out of the way to see where we can find powdered paints. And we mix it up with some water and some glue; we say one part glue, four parts water. Mike also works on the puppets.

MIKE—Whatever he wants me to do. Dad does the sculpting, painting the armor—PAPA—I manufacture a marionette completely.

MIKE—But I've seen the way he's done it and when the time comes to jump in, I'll jump in.

PAPA—The whole story (in the show) takes 3, 3½ years. There are about fifteen generations with the show.

MIKE—There's a multitude of stories.

PAPA—I don't know if you ever read medieval stories, about Constantine the Great. He started the Christian faith; and then, generation, generation, it came to Charlemagne. From Charlemagne came his son and two more generations. That ends the story. Then the sequel.

IDA—It's like the Bible, just like the Bible.

PAPA—See the end of the Palladin, then the sequel; there's the story of Guido Santo. Then how long does Guido Santo last?

IDA—About three months.

PAPA—So Guido Santo dies. Now we have another sequel which is two brothers, Do­lores and Strenero. That lasts about three months. This story has two brothers unknown to each other. So after that comes, what my sister says, the Crusaders. That's just the last. So by the time that finished, then we start all over again and people start coming in again, the same people, and we repeat the story again.

MIKE—If the audience was interested in and tended towards dialogue, then the story would be mostly dialogue. If they wanted fighting, there'd be more fighting. They would go with the audience; it was a very flexible show.

SUSIE—Think of it like the serials you have on the TV soap operas.

MIKE—A medieval soap opera, this is what it was.

IDA—The people would get very involved. Once, when the hero, Orlando, he is put in chains, about twelve o'clock, somebody came and knocked at the door. Because we used to live upstairs, and the theatre was downstairs. And he says, "Mr. Mantee, I can't sleep." "What is this, you can't sleep? Why?" He says, "Orlando, he's in chains, he's in prison. Please go downstairs and take the chains off." You would see the people crying over the scene. And we cried too. Because I take the female's part. And those parts, you feel—especially every night you get this character, that you talk for more than three, four months, and then she dies—

SUSIE—You become part of that person.

IDA—and when she dies, we cry and we feel it in our hearts.

PAPA—to me the marionettes are I would call it a priceless possession; we could never sell.

MIKE—It's a part of you; it's a part of the family.

PAPA—if you ask any members of my family here, they've got the same idea—you don't sell. Because you build them yourself. There's something about that you love. It's something, like I said before, priceless.

MIKE—it's a part of your life. It's a part of you as much as your arms. We get together to work on the puppets when we have opportunities to. Everybody pitches in, building, refurbishing the marionettes. Dad puts them together, decides what's supposed to be put together, what's not, what characters we want, to prepare for the eventual show that may come up.

IDA—and I have worked on the bridge too. I had to have the muscles.

PAPA—you'd be surprised. Look, my niece Joany already worked on the bridge. Susan now and then comes up when she has—Of course, she's got kids to take care of, but when she's free, she's up there. We can't keep them away.

IDA—and we have now sons-in-law. So we have one, two, three manipulators, now.

MIKE—My daughters are about ready to go on.

PAPA—My granddaughters. And as these kids grow, we'll have manipulators, plenty of them.

IDA—we have little Joe.

PAPA—he's going to be a good one.

MIKE—Hurry up, Tommy, grow.
Ethnic Foodways: Traditions That Survive
by Suzanne Cox

While music conveys the spirit of a people, food is often the most enduring expression of culture in American ethnic communities. As they adjust to new jobs, new neighbors, and a new language, immigrants ease their lives with the familiar ways of cooking, serving, and sharing the favorite dishes of their Old World homelands. As a result, America is a place of infinitely-varied foodways—the folklorist's word for traditions of cooking, eating, and celebrating with food.

A traditional food is one handed down from generation to generation within the family or community. Because food habits and preferences are learned at an early age, traditional foods are strongly associated with family and memories of childhood.

Suzanne Cox holds a Masters degree in Anthropology from the University of Pennsylvania where she also did a study on substance and symbols of Middle Eastern foods. She has worked in the Old Ways area of the Festival for three years.

Preparing hammentashen for the festival of Purim. Photo courtesy of the Jewish Community Center of Greater Washington.

Making bread in Lebanon and in Detroit, Mich. Traditional ways of preparing ethnic foods survive despite inroads by modern kitchen technology.

In ethnic communities, special occasions are often celebrated with special foods. Sharing the festive foods strengthens ties among family and community members.

An Italian family celebration in New York City.
Different ethnic groups produce foods of strikingly different shapes and textures. Breads and pastries, most made with similar basic ingredients, are good examples of this kind of cultural diversity.

Ethnic grocery stores, restaurants, and bakeries are familiar sights throughout the United States. These businesses help keep ethnic foodways alive by supplying basic foods and the ingredients necessary for traditional cooking.

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The African Diaspora program was developed in 1973-74 to make a comprehensive statement about the dispersal of Black culture. The area pays tribute to the varied cultural contributions of Black American communities and documents how Black peoples and cultures flourish throughout the world.

Exploring those aspects of culture which link Black Americans to Africa, Latin America, and the Caribbean, we center on three activities common to America, and the Caribbean, we center on three activities common to all: homelife, worship, and trade. Each of these is represented on the Mall by an appropriate physical structure: a house, an altar setting and a marketplace. In each structure, the various artistic forms—music, crafts & material culture, dance, and the spoken word—depict Black culture as a dynamic, living force. The evolution of the culture is shown as Black artists of all ages carry out their skills be they traditional, evolved, or revival.

“In The Rapture” by Dr. William H. Wiggins, Jr.

“In the Rapture” is an Afro-American religious drama conceived in a dream some eight years ago by Mrs. Margarine Hatcher of Indianapolis, Indiana, which retains and adapts several elements of West African culture. Structurally, the pageant consists of ten or twelve gospel songs and spirituals strung together on a verbal thread of improvised narration. The play’s drama springs from the character acting out the lyrics of the selected songs. The cast includes: a devil, an imp, a sinner, Jesus, four angels, a mountain climber, a temptress, a narrator, several soloists, a ninety-voice choir and a piano, electric piano, organ, electric guitar and drums musical ensemble.

Mr. William C. Hatcher, the husband of Mrs. Hatcher and producer of the play, has developed highly original props and scenery for the play: a heavenly scene backdrop, angels’ wings, flood lights, a breakable red plywood heart, which is broken by the devil and mended by Jesus during the singing of “Heartaches,” a three-tier mountain, which the devil and the mountain climber fight around as the latter character successfully struggles to reach the top while the choir sings “Lord, Don’t Move That Mountain,” and the mythical ship of Zion, which transports selected members of the audience to heaven while “Stood on the Banks of Jordan” is being sung. Each choir member wears a homemade white robe whose symbolic significance is underscored at the play’s opening by the choir’s fervent singing of the spiritual “Trying to Get Ready” in an AABAB oral formula found in folk songs throughout the African Diaspora:

I'm tryin' to get ready  
Tryin' to get ready  
Tryin' to get ready  
Lord, ready to try on my long white robe.

The music of “In the Rapture” shares several other traits with the traditional music composed and sung by Blacks in America, the West Indies, South America and West Africa. Instrumentally, the ensemble’s drummer plays a role similar to the West Indian and West African Shango drummers and the buzzing tone of his beaded cymbal is also heard in the West Indian gourd rattles and West African gonges. Vocally, the call-response interactions between the soloists and the choir can be heard in the work songs of Black people throughout the world and all African Diaspora peoples make effective creative use of simple repetition like this section of the song “Climbing Up the Mountain”:

You ought to pray sometimes.  
Yes! Yes! Yesyesyes!  

The technique of dramatizing the sung word has parallels in other sections of the African Diaspora. Other Afro-American religious dramas which utilize this dramatic method include “The Old Ship of Zion,” “The Devil’s Play,” “Heaven Bound” and “The Slabtown Convention.” Trinidad Blacks have developed a similar type of drama in their carnival and emancipation day parades, using elaborate costuming and impromptu drama that evolves out of the creative interaction between the parade music, the audience and such folk characters as the devil, Ja Malaise.

It is not unusual for this miming to evolve into dance, a cultural expression found throughout the African Diaspora. The “In the Rapture” soloist who sings “He’ll Understand and Say Well Done” effectively communicates the comforting message of
Devil, Joe Folson, gives sinner, Andy Crim, his staff and convinces him not to enter heaven.

Two members of the congregation step from the "Old Ship of Zion" and are led into heaven by Jesus, Mrs. Hatcher's son, William C. Hatcher. This boat was made by Mr. William C. Hatcher, Mrs. Hatcher's husband. All of this action takes place during the singing of "Stood on the Banks of Jordan."

Jesus, William C. Hatcher, extends his hand to help the struggling mountain climber, Miss Dovie Cunningham, whose hand is held by the devil's, Joe Folson. The soloist for this scene's music, "Lord, Don't Move That Mountain," William "Butch" Hailburton looks on.

A spiritually broken sinner, Andy Crim, walks slowly down the aisle as the choir sings "Heartaches" behind the duet of Mrs. Betty M. Beck and Mr. Charles Anderson.

"In the Rapture" stills are from the documentary film of the same name produced under grants issued by the National Endowment for the Arts and the Indiana Committee for the Humanities. The completed work will be available in the autumn and may be obtained through Dr. Wiggins at Indiana University.

her song by triumphantly dancing up and down the aisle singing her testimony to the congregation. This bouncing movement has given to New World culture the American jitterbug, Charleston, twist, bump and hustle, as well as the West Indian beaguein, calypso and pique. In West Africa it has kept alive the centuries-old traditions of bongo, Shango and the many other dances associated with death, the breaking of the bush school, and marriage.

African Diaspora cultural attitudes are reflected in the actions of "In the Rapture's" devil and Jesus. The former is an extension of the trickster hero extolled in West African and African Diaspora oral literature. The devil is dressed in top hat, sunglasses, black cape with red satin lining, maroon bow tie and cummerbund, white pleated shirt, black shoes and formal pants. He carries a wooden pitch fork and each of his fingers wears a sparkling ring. During the play the devil tricks the sinner with a diamond ring that proves to be less than "pure glass," an expensive car that will not run, a large bundle of money that is counterfeited, and a beautiful woman who turns out to be a tyrant who makes the doped sinner do both the domestic and the bawdrewaring chores. Comparable tricks are revealed in the Brer' Rabbit and John/Efan folktales of Black America, as well as the spider tricks-ter Anansi folktales told in the West Indies, South America and West Africa. The play's devil also closely parallels the actions of Legba, the trickster deity of Yoruba religion.

Jesus' cool demeanor is a continuation of the West African and West Indian mask tradition. Patterned after the Western image of Jesus, the play's barefoot Christ wears a crown of thorns atop his long hair, his face is bearded, his body covered with a floor-length white robe, which is partially covered by a purple stole that covers his chest and back. However, his actions are those of the long-suffering Black American Christ who "never says a rumbling word" nor allows any emotion to register on his face. This masking of emotions is evident in the cool urban black American life-style, the Jamaican John Canoe masked Christmas dancers, as well as the elaborate Nigerian Geleda masks and Liberian devil mask traditions.

The play is firmly based on an improvised oral tradition, a cultural characteristic found throughout the African Diaspora. Utilizing the black preaching techniques of such folk preaching heroes as the Reverend "Sinkilling Jones," the narrator spins an impromptu thread of narrative between songs that makes her listener cry, laugh, reflect and dream. Similar oral dexterity is evident in the story-telling styles of the West Indian and South American Anansi storyteller, as well as in the cante-fable creations of the West African griot and praise singers, which creatively mix the spoken and sung word in a powerful oral form.

There is also a communal aspect of "In the Rapture"s" artistry which is a part of all African Diaspora oral art. Like most other African Diaspora verbal folk expressions the audience's interaction with the artist determines the length and quality of each play's performance. A "cold" and formally distant audience that gives little verbal encouragement to the cast will cause them to give a performance lacking in emotion and improvisation. But a "warm" audience that consistently encourages the singers, and actors with injections of approving laughter, shouts and "amens" will cause the players to come alive and creatively soar like a soloing jazz musician responding to his listeners' commands to "blow!" This same sort of fragile but necessary creative communal tension must exist between the players and listeners of West Indian reggae. And in West Africa the performances of the storyteller, praise singer, and griot are all based on a similar creative oral audience interaction.

In all areas of the African Diaspora this improvised interaction between the folk artist and his audience often climaxes with both participants being possessed by this creative spirit. Some past performances of "In the Rapture" have ended with both the cast and congregation "caught up" in the spirit. Similar behavior can be seen in the possession of Jamaican Kumina or Haitian voudun dancers who, during the course of their dance ritual, are "ridden" by their patron spirit and the Ghanaian fetish priest who is overcome by the spirit as he dances in search of a cure for an ill member of the tribe. Perhaps, the most misunderstood element of African Diaspora culture, these ejaculations merely demonstrate the high regard in which emotion and intellect are held by Black people throughout the world. In the final analysis the audience and artist cannot emote until their mental, physical and emotional beings have been joined in a creative communal concord. It is only after this union that the Black preacher can "whoop" in traditional cadences and images, the Shango drummer finds his drumming "groove" or the gonge player truly wed his words and music in powerful oral poetry. This African Diaspora wide respect for the creative merger of human intellect and emotion is aptly summed up in the Afro-American saying: "I burned before I learned."

Religion undergirds the traditional cultures of black people in America, the West Indies, South America and West Africa. The Afro-American religious drama "In the Rapture" further underscores the fact that people of African descent who live in these four areas of the world that still share many West African cultural traits.

Bibliography

Hair Styles and Headdresses

A look at Black hair styles and headdress not only reveals a high level of creativity but conveys strong statements of the bearer’s concept of his or her status to the community. Among some groups in Africa, the tradition of hairbraiding (cornrow) can convey messages from a woman to her peers, her husband, her community. This functionality of style is maintained in some regions of the Caribbean. In the United States this level of specificity is lessened but not the need to wear certain styles for certain occasions. In recent years, there has been a resurgence among Black Americans of attributing certain social and political postures to a particular hair style. The affirmation of Black pride coincided with the development of the Afro. The concept of pan-Africanism and more general identification with Africa has seen wide usage of cornrow styles for formal and informal occasions. The hat or headwrap, the position it is placed on the head, announces a certain air and readiness for the world.

Hair Styles

2. a & b African in origin is the cornrow here worn by Black American women.
3. a & b Ghana and South Carolina—close cropped and full Afros.
4. Jamaica—The Rastafarian hairstyle, created by allowing the hair to grow and curl naturally.
5. Ghana—The traditional hairstyle of Ga women.

The photo essay on hairstyles and headdresses was prepared by the staff of the African Diaspora area.
Headdresses

3. Maroons—Jamaica: Woman’s formal head tie—the use of leaves symbolizes the years the Maroons spent in the bush in their successful resistance against slavery.
4. Kuminas—Jamaica: Head tie for public traveling worn by the Queen.
7. Kuminas—Jamaica: Head tie worn by the Queen; two pieces used for performance.
8. Jamaica: Mento band, tam or beret.
9. Senegal—West Africa: Female head wrap sometimes called “gele”—a most ornate use of cloth to cover and dress the head.
10. West Africa: The placement of the headcovering (sometimes called “Fela”) blends in as an extension of this man’s face, attitude and stature.
11. Black America: Caps and caps—the specific slant makes the individual statement without creating discord in the group.
ON TOUR

That's Italian
by Bob Parvin

Last summer El Paso, Texas got a foreign influence it won't forget. Twenty-five folk performers and musicians from villages around Genoa and Naples staged shows in El Paso and Juarez for two days. The group, representing the ancient folkways still practiced in remote northern and southern parts of Italy, stopped in El Paso as part of the On Tour program of the Smithsonian's Festival of American Folklife.

Folk performers from seven other foreign countries participated on such tours in 1975. Such appearances serve the dual purpose of improving our cultural ties with other nations and, perhaps more important, displaying to Americans the customs that time and modern change have not altered.

Most El Pasoans who attended the performances agreed that the Italians were the most spontaneous and eager performers to Italian folk performers, shaded by 10-gallon hats presented by Texas hosts, demonstrate the dance steps used today in Southern and Northern Italy.

be billed in town for a long time. During lunch one afternoon in a Juarez restaurant, someone whispered that it would be nice to see the group do a short number. Before the waiters could clear the tables, the Italians had cordoned off a circle and had begun singing and dancing with gusto.

Formal appearances were held the day after their arrival at "El Corredor," a restored area of old business buildings in downtown El Paso. A stage was set up at a corner plaza and dining tables were arranged so spectators could watch the performance and enjoy Italian food catered from a nearby restaurant. In the evening a two-hour performance was offered at El Paso's plush new Civic Center auditorium.

The Smithsonian makes a special effort to help Americans cultivate ties with the foreign folk. Wherever possible in cities in which the groups are booked, residents of corresponding nationalities are asked to provide after-hour entertainment, room and board in their homes for the performers. The Italian-American societies in El Paso couldn't wait to be hospitable to their kinsmen. For most it was like a trip back to the Old Country without leaving Texas.

Days before the group's arrival the women of DIANA, El Paso's 60-member chapter of the Daughters of Italian Ancestry in North America, a few of whom were recent arrivals in this country themselves, started cooking up a storm for the big welcoming banquet. Caldrons of steaming spaghetti, platter loads of lasagne and great dishes of spicy ravioli were carefully prepared. Gallons of Italian wine and loaves of garlic bread were ordered. And souvenir packages of macramé hanging baskets painted with Bicentennial seals were labeled with the visitors' names.

Troupe members were paired off with their Italian-speaking hosts, and taken on sight-seeing and shopping trips around the city. Relationships developed quickly. Mrs. Ettore De Santis, a first generation Italian Texan who housed three members of the Naples group said, "There were beautiful moments. We recalled songs we had heard and sang the boys some songs they had never heard before and they were so impressed they wrote down the words and used the piece in their performance."

Texas was the place the Italians wanted most to see. "Texas is very popular in Italy, probably because of all the Italian western movies made there," explains Mrs. Norman Haley, who grew up in Florence, married her American husband and immigrated after the war. "I think they were really im-

pressed to find Italian-speaking kinsmen here. They were very interested in everything and were so very appreciative that it was refreshing to us."

Goodbyes at the airport were emotional in the best Italian manner, even to the point of tears, bearhugs and cheek-kissing.

"Italy's a lot closer to us now" said Mrs. Haley. A few days after the group's departure, cards and letters began arriving in El Paso. Mrs. De Santis opened a letter from the three Italian boys she had housed. They had drawn a big heart on it and written warm words of thanks underneath.

Excerpted from Texas Highways Magazine, October 1975.

A special pride went into preparation of foods served to Italian guests which, along with the hospitality dished out by their Texas kinsmen, will leave a lasting impression.
1976 ON TOUR: Schedule*

Austria:
Chicago, Aug. 27-29; Philadelphia, Sept. 2-5.

Brazil:
E. St. Louis, Aug. 3-5; Philadelphia, Aug. 6-9; El Paso, Aug. 10-12; Cleveland, Aug. 19-21.

Denmark/Norway:
Philadelphia, July 5-7; Seattle, July 8-11.

Egypt:
Philadelphia, July 27-30; Detroit, Aug. 5-8.

Finland/Sweden:
Calumet, Mich., June 28-30; Seattle, July 8-11.

France:
New Orleans, July 6-8; Louisville, July 9-11; Philadelphia, July 12-15; Fall River, Mass., July 16-18.

Germany:
Indianapolis, Aug. 6-8; Phoenix, Aug. 9-12; Philadelphia, Aug. 13-15.

Ghana:
Milwaukee, June 29-July 1; Albany, Ga., July 2-4; Memphis, July 5-7; Oakland, July 9-11; E. St. Louis, Ill., July 12-14; Evansville, Ind., July 15-17.

Greece:
Galveston/Houston, Aug. 17-19; Grand Junction, Colo., Aug. 20-22; Baltimore, Aug. 27-29.

Haiti:
Minneapolis, July 16-19; Los Angeles, July 20-22; Philadelphia, July 23-25; E. St. Louis, Ill., July 26-28; Cleveland, July 29-31.

Hungary:
Philadelphia, Sept. 6-9.

India:

Ireland:

Israel:
El Paso, June 22-24; Ft. Worth/Dallas, June 25-28; Los Angeles, June 29-July 1; Springfield, Mass., July 6-8; Philadelphia, July 9-11.

Jamaica:
Philadelphia, June 29-July 1; Oklahoma City, July 2-4; Phoenix, July 5-7; Dallas, July 8-11.

Japan:

Liberia:
Akron, July 27-29; Oklahoma City, July 30-Aug. 1; Philadelphia, Aug. 2-5; Baltimore, Aug. 6-8; E. St. Louis, Ill., Aug. 9-11; Dayton, Aug. 12-14.

Mexico:

Nigeria:

Pakistan:
Philadelphia, Aug. 3-5; Boston, Aug. 6-8; Cleveland, Aug. 12-14.

Poland:

Portugal:

Romania:
Philadelphia, June 22-25.

Senegal:

Surinam:
Philadelphia, Aug. 24-26; Denver, Colo., Sept. 2-4.

Switzerland:
Phoenix, Ariz., Sept. 3-6; Spartanburg, S.C.

Trinidad-Tobago:
Edwardsville, Ill., July 31-Aug. 2; Peoria, Ill., Aug. 6-8.

Yugoslavia:
Los Angeles, July 20-24; Philadelphia, July 31-Aug. 2.

Zaire:

*Tour Schedule subject to change.

ON TOUR: Sponsors

Albany-Dougherty County Bicentennial Commission, Albany, Ga.
American-Austrian Society of the Midwest, Arlington Heights, Ill.
Arab World Festival, Detroit, Mich.
Ballard Scandinavian Community, Seattle, Wash.
Baltimore City Bicentennial Committee, Baltimore, Md.
Black Arts Council, Oklahoma City, Okla.
Black Women For Awareness, Peoria, Ill.
Center for Asian Arts, Seattle, Wash.
City of Fall River, Fall River, Mass.
Cultural Arts Project, Baltimore, Md.
Dayton Monrovia, Sister City, Brooklyn, N.Y.
Faith Lutheran Church, Calumet, Mich.
Fort Dodge Area Arts Council, Fort Dodge, Iowa
Franco Louisianna Festival, New Orleans, La.
General Board of Christian Education and Mid-American Mall, Memphis, Tenn.
Greater Fall River Re-Creation Committee, Inc., Fall River, Mass.
The Greek Community of Grand Junction, Grand Junction, Colo.
The Harambee Committee of Springfield, Springfield, Mass.
Human Relations Commission/Bicentennial Corp., Evansville, Ind.
Inter-African Center, Inc., Brooklyn, N.Y.
The Irish Community of Baltimore, Baltimore, Md.
Jewish Center, Dallas, TX.
The Jewish Community of Culver City, Ca.
The Jewish Community of El Paso, TX.
King County Arts Commission, Seattle, Wash.
Los Angeles Harbor College, Wilmington, Ca.
Los Angeles Southwest College and Pierce College, Los Angeles, Ca.
Marietta Bicentennial Committee, Marietta, Oh.
Mesa County Centennial-Bicentennial Committee, Grand Junction, Colo.
Minneapolis Aquatennial Association, Minneapolis, Minn.
Nordic Festival, Seattle, Wash.
Northeastern Ohio Academy of Dance, Cleveland, Oh.
Norwegian American Sesquicentennial, Seattle, Wash.
Oakland-Africa Sister City, Oakland, Ca.
Oakland Traders Association, Oakland, Ca.
Our Lady of the Rosary Church, Springfield, Mass.
Polish National Alliance, Baltimore, Md.
Portuguese Cultural Society of Greater Fall River, Fall River, Mass.
Portuguese Heritage Foundation, Fall River, Mass.
Southern Illinois University Campus, East St. Louis, Ill.
Southern Illinois University Campus, Edwardsville, Ill.
Southwestern Afro-American Bicentennial Corporation, Dallas, Tex.
Springfield Bicentennial Committee, Springfield, Ill.
Springfield Jewish Federation, Springfield, Mass.
The St. Nicholas Greek Orthodox Community, Baltimore, Md.
St. Peter's Lutheran Church of Arlington Heights, Arlington Heights, Ill.
Summerfest, Milwaukee, Wisc.
Thursday's Community Club, Peoria, Ill.
Urban League/Firestone, Akron, Oh.
West Los Angeles Community College, Culver City, Ca.
Yugoslav American Club, San Pedro, Ca.
Regional Traditions in American Folk Architecture
by John Michael Vlach

How can we measure the spatial limits of a tradition? When a group of people share a similar way of life, political or geographical dividing lines are of little consequence. A clear demonstration of this fact is found in Indiana. The southern third of the state is culturally part of the Upland South. The rest of Indiana follows a midwestern pattern except for the fringe area near Lake Michigan which is northern in orientation. The mighty Ohio river, Indiana's southern boundary, is usually considered the northern limit of the South. Yet, we can find significant elements of southern culture—modes of log cabin construction, agricultural practices, song style—120 miles north of Louisville.

What signs or guides can we then use to show us where one culture ends and another begins? Any item may be used to describe a region if it appears consistently throughout the entire area. The distribution of a folksong or a dialect term, for example, may very likely approximate the limits of a region. Architectural forms can also be used as an index of regionality and have the distinct advantage that houses and barns are not often carried outside of a region in the way that a song or word can be. Buildings are fixed on the land and can be easily mapped. Their distribution patterns are probably the clearest statement we will ever be able to produce of America's folk regions.

Three regions are revealed in the variations of one folk house type alone. Known to scholars as an I-house, this dwelling is, in plan, two-rooms wide, one-room deep, and two-stories high. It was introduced into the United States from England in the colonial period and hence has been known from Maine to Georgia since the 17th century. In New England the house is built with a massive central chimney. The Mid-Atlantic version has its fireplaces set flush with the gable walls, while southern I-houses have gable fire places set completely outside the walls. Southern examples also have large gallery-like front porches. This feature contrasts markedly with New England houses which often have no porches at all. When traveling from Boston to Savannah one needs only to watch for changes in chimney placement to know when he is entering a new cultural region. Other house types eventually became more popular than the I-houses in the coastal and Piedmont areas but by that time the I-house plan had been carried into the then Appalachian frontier. It remains today the most prominent material expression of Upland South culture.

Buildings based on images of Greek temples were initially the height of sophisticated architectural design shortly after American independence, but by the early 1800's the Greek Revival style was having an influence on all levels of architecture. Decorative details were draped over the outside of traditional building plans. Cape Cod houses, for example, were transformed by the addition of the cornice and eaves decoration into "classic cottages." In New England, upstate New York, northern Pennsylvania, and eventually the entire Great Lakes area, the attraction to classically-styled houses was so great that folk builders developed an imitation of high style temple form houses. The folk version typically has a story-and-a-half or two-story central element whose gable faces the front, which is flanked by two smaller wings to either side. A frequently encountered sub-type of the temple form house has a wing added only to one side. This particular variation is commonplace west of the Alleghenies. While Greek revival influences can be found in the folk architecture of every region in the United States, this style clearly had its strongest impact in the North.

Double Pen House of the Lowland South—a legacy of the plantation system and sure sign of the Lowland South.
Earl Collins: 
Hoedown Fiddler Takes the Lead

Barbara LaPan Rahm, editor

He was a man of his generation, of his time, and of his region, and his life story follows a classic pattern.

Earl Collins was born in Douglass County, Missouri in 1911. In 1917 his family moved to Oklahoma, where they share-cropped and Earl augmented their income by playing fiddle at square dances through the bitter early years of the depression. He married in 1931 and he and his wife moved to Los Angeles, California in 1935 where Earl turned his hand to any job he could get: hod carrier, truck driver, trash hauler, machinist, welder, mechanic. He retired in 1969 because of his always fragile health. For years he tried to convert his skill as a fiddler into a money-making occupation. He never made it, and in 1949, he put his fiddle away and did not play again until 1965, when his sons persuaded him to take it up again. Earl’s extraordinary technique and musicianship made him a star on the old time fiddler’s circuit in California; almost every weekend until his death in 1975 he played at one or another local contest or jam session. In the following, Earl tells his story in his own words, which have been excerpted from a series of taped interviews conducted by Barbara LaPan Rahm.

My grandfather fiddled, and his father fiddled. There’s been fiddling through the Collins’s since... I don’t know how far the generation goes back. In the summertime my father always went out on the front porch and sat in a chair. I’ve heard people tell him, “We heard you play fiddle last night, and we could tell just exactly what you were playing.” And they lived two miles away. That’s how far a fiddle would carry. Nice clear climate, you know.

Those springs in Missouri that come out of the hills are colder than the ice cubes you get out of that box. That water is so cold that you can’t walk in it. Clean pure. You know, the water’s so clear down there that it can be 25 feet deep, you can throw a nickel in and tell which is up, heads or tails. But it’s mostly just hills and rocks. Just rolling hills. Just up one hill and down, up another and down. You know, Missouri is made out of rocks. I don’t care what kind of rock you want, what size, you can find it. Rocks seemed to grow up out of the ground. We’d

"It’s a touch on the strings and smooth bowing that makes a fiddler." Load them in the wagon and haul them off so that we could farm the land next year, and next year there’s the rocks back up there again. If you could find five acres that you could put a little corn on or a little wheat or something, why, you were doing pretty good. They don’t farm any more down there.

When I was seven, like I said, we moved to Wynnewood, Oklahoma, stayed there a year and went to Shawnee. Shawnee’s an awful poor country. If it wasn’t for that Tinker Air Base up there, Shawnee would fold up the sidewalks and quit. See, they just farmed Oklahoma to death. Cotton and corn, cotton and corn, cotton and corn. The first thing you knew there was no fertile ground and you couldn’t make cotton or corn either. I picked cotton, hon. I would
of cotton; we'd be drag a sack two foot before I could find a ball of cotton; we'd be lucky if we got ¼ of a bale an acre. That was before Roosevelt—'32. You know how much I got? I got one day a month—$2.40. And that's all the money I could make outside of this old fiddle. I'd play a square dance—play six or eight hours—and make 50 cents. I'd give Dad every bit of it but a dime and I'd go get me a soda pop and a candy bar.

I started trying to play when I was about three or four. But I couldn't reach the fiddle, you know; my arm was too short. So Dad glued up this little old cigar box fiddle and made the little cut-outs, you know. And I played that for four or five years. I guess I was about seven when I got big enough to reach, make a true note. I was making them sharp all the time. And I had a good ear and I could tell I wasn't reaching high enough; my arm wasn't long enough. See, I was a two pound baby. Clark1 was telling you the other day that you could turn a teacup over and catch me on the other side and strop it the other way.)

Mother always watched for him. She'd say, "I see Daddy coming, and you can put the fiddle up." So one day I looked up, and Dad's standing in the door. I was about seven. Oh, I was just fiddling the hell out of "Eighth of January" or something, I don't know what it was. Oh boy, sure going to get it now. He said, "You're playing pretty good; well, come on to dinner." So I was so scared and shaky I could hardly eat, but he started talking to me at the table, said, "You really love that fiddle." He said, "Well, I'm telling you what I'm going to do. I'm going to give it to you if you won't fool it away." And he said, "Why I been spanking you with that razor strop is to get you to play. Usually if you try to make a kid play, he won't. Just like a hog, if he thinks you want him in the pen, he won't go in." And that just the way he put it to me. And that's the way I started playing the fiddle.

I used to hold my Daddy's arm while he fiddled when I was two or three years old. I just kept it loose and tried not to bother him. Oh, he had some of the awfulest bowing you ever heard, he could do licks that no one else could. "Wrassle With A Wild Cat"—Miss Buchanan2 couldn't even write it; he'd make so many notes that she couldn't get them in there and she'd write it just the best she could. He had quit playing for about 25 or 30 years till that WPA project came along and he needed the money. You know, they paid those fellas, they got a check regular; Roosevelt give them a check. They just played, dances or anything that come up. And Miss Buchanan taught them every day, this whole class of about 50 or 60 of them. Each of them, she'd tell them what it was going to be and she had her little motions, you know. And each one of them would turn to that page and she'd give—like Spade Cooley—one, two, three, and everybody'd start. And they'd all play the same thing. Over and over. She taught them to read music, see. My father was the lead of the whole bunch. I'll put him up at the top of the world. Not prejudiced because he was my father, but Clayton McMichen or Tanner or Eck Robertson, Georgia Slim—they couldn't none of them beat him. In fact, I think he had them all topped.

We could have had a family like the Carter Family. There was four girls and five boys, and every one of them musicians. The girls could have played anything they would have tried. They had guitars and sang. Dad used to sing quite a few of those old hoedowns like "Wolves A Howling" when he'd play. I remember one line. Don't you hear those wolves a-howlin'; Howlin' round my pretty little darlin'; Six on the hillside, seven on the holler; And they'll get her, I'll bet you a dollar. But Max2 and I is the two that really teamed up. I set him on an apple box when he was six and showed him "G" chord, and he never made a bobble. He was my guitar man, and right today, I'll take him above anybody.

I stopped fiddling in 1950. I tried everything in the world. I tried every little gimmick that come along. I've been beat out of so much and cheated. Like I played the first television show that ever come to L.A. in the western field—KFI. I played six weeks down there and never got one penny. Rehearsed three or four nights a week and then go down there and play thirty minutes. And a guy collected all the money and run off. And me and my brother, we was both working machine shop six days a week and playing two and three nights a week, sometimes four. We both just quit.

I give both my two boys fiddles—I've had fiddles, guitars, banjos, mandolins—and I wanted one of them, both of them actually, to make a hoedown fiddler, follow in my old Dad's tracks and in my tracks. But neither one of them was interested. Too busy. Running around doing something else, see. But in 1965 they come in to me one afternoon when I got home from work, said, "Dad, we're going to learn to play rhythm on the banjo and the guitar." I said, "Aw no, you don't." They said, "Yes, we do." So that's how it come that I take the fiddle back. I got the banjo and the guitar and the fiddle out, tuned them all up and then I'd play a tune. I'd show them the chords on the banjo and then show them the chords on the guitar. Then we'd pick up all three and we'd The story of Earl Collins, is not only the story of a fiddler, but of a love that has been and continues to be expressed thru music.

Photo by John Melville Bishop
Negro Cowboys. Pointed Them North. Oklahoma:


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Southern Folklore Quarterly—When first published in 1937 this journal was primarily devoted to the folklore of the southern United States but it now deals with folklore internationally. Nevertheless it still contains a great deal of material on southern folklore.

Western Folklore—An international folklore journal based in California. Originally known as California Folklore it has on several occasions since the name change in 1945 devoted issues to the folklore of various western states.

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Publications of the Texas Folklore Society—Unlike other state organizations the Texas Folklore Society issues a yearly book rather than a journal. The first volume appeared in 1916.

The Library of Congress Archive of Folk Song has over the past few decades issued more than sixty LPs of American folk music. In addition to a listing of these recordings—which are available for purchase—lists of state and regional festivals, local folklore organizations, and folk music bibliography are also available FREE upon request. Anyone interested should write the following address: Music Division, Library of Congress, Washington, D.C., 20540.

1Clark Collins, Earl’s older brother
2Old lady Buchanan, Marion Buchanan Thede, Director, Music Project, WPA, Potowatamie County, Oklahoma.
3Max Collins, one of Earl’s younger brothers.

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Bibliography
Family Folklore

The Festival overall is designed to make Americans aware of the beauty and value of the traditions which form so large a part of our national culture. Within this large structure, the Family Folklore program complements the other Festival areas by helping visitors discover and recognize their own particular traditions, the home-based folkways that decorate life and make it meaningful.

In this area, a group of folklorists will interview any interested festival goers about the customs, sayings and stories in their own families. Here you can also examine samples of the many traditional ways in which Americans preserve and remember their past—family photo albums, baby books, scrapbooks, family history quilts, charm bracelets and others. We will show our film that treats home movies as an American folk art, along with another on the ways members of a family relate to each other through folklore. Finally, we will display here our book in progress, a history of America through family stories, to which we hope many Festival goers will contribute their own memories.

Caddy Buffers: Legends of a Middle Class Black Family in Philadelphia
by Kathryn Morgan

Whenever my mother was exasperated with me she would say I was “just like Caddy.” I never let her know that as far as I was concerned this was a most desired compliment. For us, as Black American children, family legends centered around my great-grandmother affectionately known to us as “Caddy.” Caddy legends have served as “buffers” for the children in our family for four generations. From time immemorial, slaves and members of seriously oppressed groups have used such buffers to overcome fear, anxiety and anger. Although there are many similar narratives in folk histories dealing with the ordeals of slavery, they did not belong to us, as did the legends of Caddy. The other narratives finally belonged to the world, but

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Caddy was ours.

Caddy was among the first generation of freed mulatto slaves who, when emancipated, were decidedly underprivileged people. The struggle for survival in the remnants of a slave economy was difficult for her as she was the offspring of a master-slave relationship, illiterate and unskilled. She also had two very young children to care for who had been conceived by former masters. One of the children, Adeline, died at a very early age, but Albert, my grandfather, worked along with Caddy in Lynchburg, Virginia, until he met and married Kate, my grandmother, also the product of a master-slave relationship. Both Kate and Albert were unskilled and could not read but they worked along with Caddy to help buy property and save money so to enable the third generation to go to school. One of their seven children was my mother Marjorie.

My mother is the major tradition bearer in our family. She told me the legends before I was old enough to go to school. I have kept them alive by telling them to my daughter Susan, who in turn has told several of them to her younger cousins.

This was our folklore and it was functional. It was the antidote used by our parents and our grandparents and our great-grandparents to help counteract the poison of self-hate stirred up by contradictions found in the home of the brave and the land of the free.

I cannot truthfully say that I remember the exact circumstances surrounding the first telling of the legends. I know they were often repeated. They were usually told in the kitchen while my mother was performing some other chore. She never sat to tell them and sometimes we would have to follow her from room to room to hear the end of a story. They were never told as a series. I was the most avid listener, as I was the only girl. It was my life’s ambition to be like Caddy when I was a little girl, as Caddy did all the daring things I secretly wanted to do. Frankly, Caddy comes to my rescue even now when some obstacle seems insurmountable to me. I cannot remember the first time I was told about Caddy being sold on the block when she was eight years old, but all during my childhood I remember having a sense of well-being in the knowledge that nobody could sell me.

CADDY

Caddy was only eight years old when she was sold on the block. After that she was always being sold. She was sent from plantation to plantation but she would always run away. She grew to be a beautiful young girl and that made the white women hate her. The white men loved her and sometimes she was taken to live in the big houses. Big houses or not, Caddy didn’t want to be a slave. She would run away. When she was caught, she was usually hung in the barn and whipped across the back with a cat-o-nine-tails. This didn’t stop Caddy from running. She would run and she would be caught and she would be whipped. Do you think she’d cry when they whipped her with a cat-o-nine-tails? Not Caddy. It would take more than a cat-o-nine-tails to make Caddy cry.

Despite severe financial hardship brought about by the long illness of one of my brothers, my mother always managed to put “good shoes on our feet and good food in our stomachs,” and tell us how Caddy made her money and bought property in spite of adverse conditions.

HOW CADDY MADE HER MONEY
AND BOUGHT HER PROPERTY

Caddy couldn’t read or write but she sure could count money. She was never one penny short. Albert and Kate couldn’t read or write either but Caddy taught them how
to work hard and count money too. She said that there was only one way children could learn how to read and write. The grownups had to work hard and save the money. Caddy had all kinds of ways to make money. She was a midwife for the poor whites and the Negroes. She would go around to all the restaurants and good houses on the other side of the tracks, pick out the spotted fruit that had been thrown in the garbage. Then she would come home, cut the spots off and make preserves and pies and go back and sell them to the same folks who had thrown the fruit away!

The next legend stresses the need for respectability and character.

WHY CADDY GOT MR. GORDON OUT OF JAIL

Caddy got married to a Mr. Gordon. Getting married in those days wasn't like getting married today. Caddy never bothered to go to a preacher or anything. It was enough for two people to want to be married. Anyway, Caddy wanted a last name for her children and Mr. Gordon was willing to give them his. It's important for children to have an honest last name. Now Mr. Gordon was not a very good man, but he did have an honest last name and he let Caddy have it for the children. So Caddy put up with his laziness and didn't say too much. Finally, though, he left Caddy and got himself another wife. Caddy got married to a Mr. Rucker. Now Mr. Rucker was a good man, hard working and all but he died early. Caddy worked hard and saved her money. One day she heard that Mr. Gordon had gotten himself in some kind of trouble and was going to be sent to jail. Caddy went to the bank. She marched herself right up to the courthouse, marched right up the middle aisle. Stood before that judge. She reached down under her skirt and put the money on the table. She said, "Judge, I don't want no man with my children's name to go to jail so I'm here to bail him out." Now, everybody respected Caddy, even the judge, so he let Mr. Gordon go. Caddy was that kind of woman. Respectable. Caddy told Mr. Gordon that as long as he had her children's name she didn't want him laying around in jail. Then she gave him money and sent him home to his wife. Caddy was like that. Respected.

The last time Marjorie saw Caddy she was running for the trolley trying to make a train home. She was ninety-six and she said she "was a little bit tired." She wasn't sick a day in her life and she had a very easy death. Before she died she took time to tell Kate to get her in the ground quick. "Kate, don't let a lot of folks pray and speak in the 'unknown tongue' over me." Kate never talked much and she never cried, not even when Caddy died. But nobody questioned Kate. She just buried Caddy with no praying and that was that.

If we ask what is most distinctive in this small contribution to the study of folklore, we must first make clear that there cannot be anything absolutely unique in the experience of any race, any country or any individual. I am sure that Caddy had many counterparts throughout the land and, although I have attempted to relate the essence of the incidents as I remember them, I know that there is much implied wisdom learned and transmitted by the enslaved to their descendants which is missing. Further, to say that internal conflict, race hatred and contempt were destroyed by these accounts would be untrue. They served the purpose of diminishing feelings of racial inferiority imposed on us as children. Analysis of this family lore reveals that it is on the whole essentially impersonal, and it reflects emotion and experience which is deeper, wider and older than the emotion and wisdom of one individual. It is passionate without any loss of serenity and it is in the deepest sense—human.

Reprinted from "New York Folklore Quarterly."
American Windows:
Home Photography as an American Tradition

Imagine a family returning to a house in which they once lived. All the doors are locked and it is impossible to enter the house. They can only look through the windows. Imagine the house as that family’s past, their photographs as windows into that past.

Photographs are windows into one another’s lives but the curtains are opened only on occasion. For the intrigues of daily life, they are pulled tight. On special occasions, they are proudly drawn apart.

"Christmas' birthdays—you hate to see the camera come out! You know it's going to be a picture of the birthday cake, it's going to be a picture of the Christmas tree, it's going to be a picture of everyone gathered around behind the person... you know how it is! Standard family pictures...."—Carol Maas

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The Family Folklore Photos and Essay were prepared by the staff of Family Folklore.

Since we open the 'curtains' only on selected occasions, family photographs are not a random sample of our past. Rather, they are selected glimpses of our past based on how we choose to preserve, remember and be remembered. Certain themes and poses recur in family photograph albums.

It is because photographs represent such a stylized reality that we have come to think of them as a form of folklore. Persons are photographed saying cheese far more often than eating it. For the most part, the smiling faces in these pictures represent a world as it looked for a single moment through a mother's or a father's eye.

"I have the same photograph, only it's a different kid."—Marc Polan
Light streams through the window of the house where the family now lives, frames them in a photograph. Inevitably, time will evict them from the house and they will be forced to look through the windows to find their former selves. "When you take a picture of the present you take it into the future and you have something from the past." (John Clomax)

Looking at photographs may become a personal or a family tradition. This ritual may evoke nostalgia, pride, humor, boredom or the bittersweet.

"I think that my favorite memories are of... looking through the family albums and seeing how we've changed through the years, how the house has changed. Since the time of my eldest brother's Bar Mitzvah, the entire house has changed. We had a portrait done of the five of us. My sister with her tiny little fingers. I remember she was sick as the dickens that day but she looked so pretty anyway. We all look the same, but different... I look at the albums frequently. I'm a real sentimentalist, the most emotional one."—Bruce Elman

"Did you have any photo albums when you were a kid?"
"Yea, yea. I burned mine when I left home."—William Rinhart
Children's Folklore

The Children's Area is a magnet. Sprinkle children through the Festival on a scorching day and they'll gravitate here and it will be hard to pull them away. In our shady place, the Hill and Sand area provides the three essential elements of earth, sand and water, to transform the landscape with castles and forts, quarries and caves, as dreams emerge from the blank sand canvas. In the dirt-floored Marble Ring, parents can teach their children, and children can bring their parents up to date on the ways of aggies, steelies, purs and cats eyes. The Game Ring has a tree club-house and materials for building on additions; games of all sorts are played here too—tug of war, jump rope, squirt gun fights, four square, hop scotch, football.

In the Crafts Tents in our area, the articles useful in play are constructed; we make doll houses and dolls, origami cootie catchers, soap box derby cars, wooden sailboats. The Folk Swap Tent is for the exchange of secret languages and riddles, counting out rhymes and ghost stories. Here, too, we make costumes and puppets for the Stage, where children from local schools and clubs share their performance traditions—clapping games, circuses, stunts and parades. Sometimes grownups teach the traditional games and play-parties that they remember so lovingly from their own childhoods. The best times that we have are those when the most Festival visitors join in, so come and play with us.

Jumping Rhymes

If you stretched a jump rope from Maine to California—somebody said once—all the children along that rope would be jumping to these rhymes:

I told ma
Ma told pa
Johnny got a licking and
Ha ha ha.

How many licks did he get?
1 - 2 - 3 - 4 - 5 - 6 -
(near Maine)
Blue bells
Cockle shells
Eevy ivy o-ver.

(near California)
Blue bells
Taco shells
Eevy ivy o-ver.

Mother, mother
I am ill
Send for the doctor
Over the hill.

In comes the doctor
In comes the nurse
In comes the lady with the alligator purse . . .

Measles, said the doctor
Mumps, said the nurse
Pneumonia said the lady with the alligator purse.

Out goes the doctor
Out goes the nurse
Out goes the lady with the alligator purse.

My mother’s your mother
Live across the way
Sixteen-nineteen
South Broadway
And every night they have a fight and
This is what they say
Akka bakka soda cracker
Akka bakka boo
Akka bakka soda cracker
Out goes you.

Not last night
But the night before
Twenty-four robbers came
Knocking at my door

I went out to
Let them in
They hit me on the head with a
Rolling pin.

How many hits did I get?
1 - 2 - 3 - 4 - 5 - 6 -

Fudge, fudge
Tell the judge
Mama’s got a newborn
Baby.

Wrap in up in tissue paper
Throw it down the elevator
First floor—miss
Second floor—miss
Third floor
Kick it out the door
Mama’s got no newborn
Baby.

City Games
by Fred Ferretti

The day of the empty lot, of the city block unencumbered by parked cars, of the stoop, is over. In the cities there is virtually no empty space and what there is of it is given over to asphalt-paved parking lots and to public parks with carefully delineated fields and playing areas. The automobiles, the delivery trucks, the buses and the taxis pack the streets. What had been empty space is now divided into lots each with its tract house and its lawn. Unbuilt-upon land has been turned into ball fields where organized teams play, into golf courses and tennis courts and fenced-in paddle ball and handball courts. Stoops have been reduced to one step up.

One might expect that with this constriction of open space games peculiar to the streets of such urban centers as New York, Boston, Philadelphia and Chicago, games whose forms, rules and rhymes are part of America’s urban tradition, would become constricted as well, would perhaps die of disuse. But this has not happened. City games, street games, children’s games, dictated largely by the environment in which they were created live on, basically unchanged, though altered slightly by new geography and social alterations.

In cities there are no baseball fields and so baseball becomes stickball, with a sawed-off mop handle replacing the bat, with a high-bouncing pink rubber ball—which I called a “Spaldeen” as a youngster—replacing the baseball, with manhole covers becoming pitching mounds and home plates, and with sewers, auto bumpers and fire hydrants becoming obstacles.


Photos are by Jerry Barvin, from “The Great American Book of Sidewalk, Stoop, Dirt, Curb, and Alley Games” by Fred Ferretti, published by Workman Publishing Company, New York.
bases. Or it becomes stoop ball, wherein the spaldeen is thrown against the point of one of the stoop's steps and each bounce is counted as one base for the "batter."

On city streets games such as Skelly, also called Skelsy, are contrived. This is sort of a billiards game, in which a bottle cap, filled with melted wax, is shot with the fingertip at a succession of boxes within a square court—from one to two to three, and so on, up to 13. Skelly courts were in my time drawn with chalk in the street, or for the more affluent, painted on the tar with white lead. Skelly is not a suburban game. Nor is Box Ball, which must be played within the confines of two or more concrete sidewalk squares, with players slapping the spaldeen on a bounce back and forth in a rudimentary form of tennis. Nor is street hockey, played on roller skates with a role of black electricians' tape used for a puck and with hockey sticks made out of wood handles nailed and taped to boomerang-shaped pieces of wood.

One needs a wall, preferably large and without windows—like the walls around the corner from corner candy stores—to play Russia, because the ball must travel some 27, 28, 29, 30...

distance up against the wall, then arch outward and downward sufficiently long enough to permit the player to execute the difficult hand and feet movements required before catching the rebound.

Some games are both city and urban and are unchanged by their location—Pottsy, also called Hopscotch, Jacks, Jump Rope, (particularly Double Dutch with its intricate rhymes,) baseball card flipping, Mumble-Peg—others change in form as they move from city to country. Touch football, city style, is usually played on concrete courts, often with steel waste baskets—their bottoms ripped out—as hoops, with makeshift backboards made up of discarded wood strips. Basketball in the suburbs is more often than not played on regulation-sized wooden courts. Handball in the city is played in many ways and on many courts and often does not exist away from urban areas, except in athletic clubs.

But only in the city can one find Johnny On A Pony, Ringelevio, or Kick the Can. And it seemed that the best horse Chinese Handball—any wall will do.

chestnuts, the ones that hardened the best and became the best "killers" for games of Buckeye came from city trees. Marbles in the city were largely gambling games using concrete curbs, cigar boxes, sidewalks and alleys, but away from the city marbles was likely to be Ringer or Old Bowler—Abraham Lincoln's favorite marbles game—because in the suburbs there is more dirt.

When I was growing up there was no such distinction as city or country. The basic unit of existence was the block. A block might exist in the city or the suburbs but it was one's personal world.

Except for school the boundaries of my youth and my activities were defined by one block in the city of New York. The middle of the block our touch football field because there were no trees to interfere with forward passes. At my end of the street was the basketball court and the stickball field with first base a telephone pole second a manhole cover and third a fire hydrant. Red Rover was played at the end of the block where thick trees allowed for no games that required throwing a ball, and Boy Scout knife-into-the-dirt games could be played anywhere because everybody's sidewalk was separated from the street by those strips of packed-down dirt that was ideal for such things. It was marbles and stickball in Spring and punchball and handball and slap ball in Summer along with jacks and jumprope; football in the fall and Buckeyes and sleds in the winter.

There is a tendency to believe in our nostalgia that those games don't exist anymore. We are so taken with those overly explicit pastimes sold to us and our children on television that even as we buy them we rue the purchases and long for games that were played with imagination, with rules that changed at whim, with equipment that was makeshift. But they are around. Go into any neighborhood in any American City and you'll see girls jumping rope and playing jacks, boys flipping and swapping baseball cards, children chasing and tagging and hiding from each other, balls being hot with mop handles or with palms and fists, field goals being booted over telephone wires. Stoops still exist in cities and so do curbs and gutters and sidewalks. The kids haven't changed much either and they play now what I remember playing as a boy. The only changes have been in us. Abe Lincoln's marble game.
Law and Order on the Playground

by Bess Lomax Hawes

Traditional children's pastimes rarely disappear completely; they simply change, adapting to varying circumstances. In southern California, for example, where the afternoons are far too hot for vigorous running, "Hide and Go Seek" is rarely played. Instead there is a "new" game, "Marco Polo" in which swimmers try to outwit and outtrace a goal tender guarding a "base" at one end of a swimming pool.

Is this a new game or simply another variation on an age-old theme? Folklorists dealing with traditional children's lore continually confront just this kind of problem, because the double factors of stability and variation that characterize all folklore are stretched to the utmost.

On the one hand, the historical continuity of childlore is one of the most remarkable aspects of the human condition. Revolutions, wars, vast migrations of peoples often seem to have had little or no effect upon the private worlds of the children involved. Some of the counting-out rhymes still chanted on twentieth century playgrounds can be traced to Celtic languages spoken by Britons in pre-Roman times. Spanish-speaking children in the new world still play the singing games that their old-world cousins play, though an ocean and a two-hundred year time span lies between.

Marbles, kites, cats cradle and hopscotch go back before recorded history, and, as a child in Texas, I used to thump on my brother's back in a guessing game mentioned by Petronius.

On the other hand, variation is as obvious a characteristic of childlore as is stability.

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Schoolyard stickball.

One of the perplexing difficulties in dealing with children's lore is that out of a hundred renditions of the "same" counting-out rhyme, for example, almost no two will be exactly identical. The continual co-existence of stability and variation in childlore is indeed so striking one begins to wonder whether they are not perhaps complementary rather than antithetical. Maybe, in other words, you have to have both.

In investigating this notion one summer, I decided to concentrate on watching the actual play of children engaged in those pastimes sometimes called "games of individual skill" such as jacks, ball bouncing and hopscotch. Such games have at least three points in common: they are played mostly by 7-12 year olds; they are generally learned informally; and they operate, like all games, within a framework of rules.

In actual play, however, in spite of the large number of stringent requirements of which agreement is general, (a player may not move any jack except the one in play); (all jacks must be picked up first one at a time, then two at a time and so forth); (a player who doesn't catch the ball after one bounce has "missed"), there are a large number of variables which are free-floating and considered open to discussion.

For example, there are fifteen or more sub-games of jacks—"babies," "pigs in the pen; eggs in the basket; around the world; rolling down Broadway; shooting stars; and the like. Just which of these sub-games are played and in what order has varied with almost every game reported to me.

It is apparently negotiable each time a round of jacks is proposed. Even after the sequence has been agreed upon, a number of points of play remain open to a number of kinds of settlement; "kisses," "haystacks," "cart before the horse," etc. The point is that agreement on all these questions is only short-term; all such rules are in effect only for the duration of the particular play session about to begin. The traditional rules for playing jacks are constructed to include
a variation factor, which, through millions of rounds of play, has successfully resisted all the powerful forces of stabilization.

Observation of other traditional games indicates that many of them contain a similar ratio of stability and variation factors. Even more significantly it appears that in games where the rules have been officially stabilized by adult intervention or decree children counter by inventing their own areas of variation.

In such adult-sponsored games as Chinese handball, four-square and tether ball, the "children's underground" circulates a vast number of variant rules, any of which may be tapped into effect by the magical formulae "I tap..." or "Dibs on..."

Thus, in the life-style of American children, there appears to be a kind of fundamental need, or requirement for a bifurcated game structure: unchangeable rules combined with those aspects of a game which are subject to variation. It is through temporary consensus that the format for both is reached. Pre-play discussion about the "right" rules is sometimes prolonged and vociferous, and it may sometimes even use up the entire time available for play. Floating over our playgrounds are the shrill intense voices of a thousand decision-makers at work—testing, probing, rearranging, counter-posing, adjusting. No wonder the decibel rates of our schoolyards and playgrounds is so high.

For variation is frequently productive of uproar; there is no doubt of that. However, our children appear to have taken their cultural stance; they will cheerfully risk chaos any day in order to preserve a satisfactory degree of group or individual autonomy. On the playground, then, "law" and "order" (in the sense of "ordering") become alternative and complementary processes, twin channels through which the human control of the human destiny may flow. As we observe this more closely we stand to learn much,

Odds, evens, who goes first?

for clearly our children, as they play, are themselves grappling with issues of central importance to a democratic society—the interlock of order and flexibility, group consensus and individual freedom, stability and change.


Bibliography

For some more interesting reading on childlore see:


Working Americans

One of the first things we want to learn about a new acquaintance is how he or she makes a living. Although it seems so important to know whether a person is a cook or a construction worker, a secretary or a bus driver, most of us know very little about the special circumstances of any occupation but our own. The Working Americans section, then, explores and celebrates work-related traditions, looking at Americans not as people from a certain area of the country or from a particular culture, but in terms of how they make their livings and what they must know to do their jobs.

Each occupation has its own traditions and its own body of skills. In the Working Americans section, Festival-goers can meet and talk with members of many unions and organizations while they demonstrate the particular know-how that is essential to their varied tasks and while they share, in the workshop areas, the particular tales and jokes that grow out of the nature of the work they do.

Occupational Folklife: An Introduction
by Robert S. McCarl

The influence of occupations upon the American character stretches from Melville’s Moby Dick to Terkel’s Working, from the development of the clipper ship to the skills involved in the construction of a modern skyscraper. And although we continue to be influenced by and identified through the work that we do, we know very little about the work done by others. By examining the broad categories of occupational “folklife” and the main ways in which it is expressed, it will be possible to gain a better understanding of its impact upon our lives.

Our occupations demand various kinds of skill and knowledge. Even though the basic techniques may be studied in the classroom or read from a textbook, the only realistic way to learn how to do a particular job is through experience. The separation of the work group from the rest of society, its internal cohesion, and the distinctions made between insiders and outsiders, in addition to the passage of work-related information from the experienced to the inexperienced workers defines an occupational “folk” group. The stories told within the work context can be referred to as the folklife of the occupation and together with occupational folklore, dress and the special language of the group, the entire complex comprises the workers’ occupational folklife. This folklife cuts across regional and ethnic lines and it includes among other things beliefs and superstitions arising from the work place, many of which are told as legends with local details added to substantiate their believability. They include stories about dead construction workers or even entire buildings rumored to be encased in concrete bridge supports, the ominous sounds of tommyknockers creaking out impending mine cave-ins, and hitchhikers stopping trucks and either vanishing, or disappearing and taking the driver and truck with them.

Perhaps the most common form of occupational folklife and that most seldom heard outside the work group is the accident or unusual incident story. First or third person accounts of ironworkers being knocked over the side by a swinging beam, or of loggers “buying the farm” when a ton of loose bark suddenly crashes on top of an unwary tree-faller exemplify this form. These stories are often filled with too much jargon for the outsider to understand completely, but within the occupation they reinforce the unity of the group members and (particularly in dangerous or monotonous jobs) act as teaching devices to careless or unthinking workers.

Skill is another aspect of occupational folklife which is passed from one member to another and is closely related to experience. Accumulated years of experience are expressed eloquently in the confident setting up and machining of a “no tolerance” compound die part by an experienced tool and die maker and the delicate maneuvering of a twenty-five barge tow by a Mississippi tow boat captain. These subtle skills are evaluated by other workers through their narratives, jokes and gestures. Through these expressions the work group communicates to the individual its approval, disapproval, respect and ridicule for a work skill well or poorly performed. It is
this interaction between folklore and skill that is the basis of occupational folklife.

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**PLASTERETTES**

When is it too cold for plastering?

When a plasterer has to put on three coats.

When is a plasterer like a bird dog?

When he is pointing.

"The Plasterer," Oct. 1927

In addition to the aspects of occupational folklife cited above, there are many other ways in which workers communicate work-related information. Jokes are an important part of any occupation and they may take the form of xeroxed cartoons depicting an office supervisor in a variety of unfurling poses, or anecdotes concerning the clumsiness of a particular worker. Pranks like welding a lunchbucket to a table or sewing the sleeves of a work shirt together; graffiti on the bathroom walls; particular kinds of dress like the grey flannel suit or the loggers' caulk boots; rituals like topping a skyscraper by placing a tree on the highest structural member and having a ground level party or initiating new pilots by ripping off their shirt-tails when they receive their licenses; and even customs like pouring champagne over the heads of the super bowl or world series winners or going without a bath during finals exam week in college. In the past, occupational songs and music could easily be added to this list, but the impact of popular music coupled with a decline in the communal work tasks and union solidarity that characterized the early trades has diminished the "pure" work music found in such occupations as seafaring, logging and mining. In its place popular country-western music that parallels the concerns and emotions of a wide variety of workers through mass media presentation is also adapted to fit into the repertoires of local bands, combos and single performers. This does not totally deny the importance of music in the work group, it merely makes it a more generalized form and one which is difficult to relate to any one occupational group without considerable research and study.

Although occupational folklife communicates the skills and stories which continue and revitalize the work group, it also expresses the concerns and negative feelings that many of us feel toward our work. These concerns are expressed as stories about impending job loss through automation, excessive noise, division of labor and assembly line monotony that precludes verbal communication and results in production games and intentional sabotage, or repressive office regimes that bind the office worker into a cycle of doing time that retains not even the slightest semblance of purposeful work. Also, folklore expressing positive and negative feelings toward organized labor and management reflects a collective concern about the worker's future in an increasingly automated world.

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**AT A MAIL'S PLACE?**

One of our patrons seems to be a little fed up with his postal service. To show his sentiments he put a note on his package which read: "I am sending you this by U.S. Mail."

—Michael Barket
St. Louis, Missouri

**HI HO**

PO Clerk: I'd like to arrange a loan—and fast.

Banker: Sorry, but the loan arranger is out to lunch.

Clerk: In that case, let me talk to Tonto.

"American Postal Worker"
Feb. 1974

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A few basic aspects of occupational folklife have been discussed in this brief introduction. Most, if not all, of this information is not surprising or new because we all maintain differing yet parallel forms of work-related knowledge. It is important, however, that all segments of the population (not just a small cadre of specialists) take part in the collection, presentation and study of this material. If we all become more sensitive to the influence of our work upon our lives, then in addition to the need for job quantity we can seek the equally important requirement of job quality. Peter Kropotkin in 1899 stated that

... precisely in proportion as the work required from the individual in modern production becomes simpler and easier to be learned, and, therefore, also more monotonous and wearisome—the requirements of the individual for varying his work, for exercising all his capacities, become more and more prominent.


By recognizing the role of occupational folklife in this process we can preserve the richness, humor and rewards of our work experiences and perhaps improve our occupational futures.

The following books will provide the interested reader with a general background in occupational folklife.

**Bibliography**


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**The Folk Heroes of Occupational Groups**

by Jack Santino

"All them lies we tell is the truth!"—a worker participant at the 1975 Festival of American Folklife

The 'lies' this man was referring to are the stories, jokes, and tall tales that he and other workers were swapping at the 1975 Festival of American Folklife narrative center. The 'truth' he was referring to is the values, conditions, and concerns that are expressed in these stories. Inevitably, the stories centered around a central figure, a hero figure, who himself was a symbol of the values and concerns of the worker.

Although most people think immediately of Paul Bunyan as the great American folk hero of the working man, the fact is that Paul enjoyed very little, if any, status as a hero among lumberjacks. His story was not told among the great and the good, it was created by a logging company in Minnesota and lived on the printed page. As a result, Paul, and his lesser known analogues created for other occupations, served as great popular symbols of American economic expansion, but do not accurately reflect the life of the worker.

The true folk heroes of occupational culture are to be found in the folk songs workers sing and in the stories they tell. Two distinct hero types emerge: the ballad hero who is usually tragic, and the hero of tales, who is triumphant.

A ballad is a song that tells a story, often about a legendary hero or event. One striking fact about many worker-hero ballads is that they document the destruction of the hero by the occupational hazards of the particular job. John Henry, the legendary steel-driver, suffered a heart attack and died, after out-performing a drilling machine.

Jack Santino, folklorist from the University of Pennsylvania, is presently working as folklore specialist for the Transportation Project of Working Americans for the Festival of American Folklife. He has taught courses at the University of Pennsylvania on American Folklife and popular culture. His primary research interests include symbolic aspects of heroes as well as popular culture and mythology.
with his ten pound hammer. Casey Jones, the brave engineer, died at the throttle in a train wreck. Among lumberjacks, disaster ballads are legion. The famous "Jam on Gerry's Rocks" tells the story of the successful breaking up of a log jam on a Sunday at the cost of the lives of "six brave youths, and their foreman, young Monroe."

Consider these significant verses from the lumbering ballad "Johnny Stiles":

"Careless and wild..." the tragic hero usually breaks some taboo, either by being careless and wild, like Johnny Stiles, or by going out on Sunday, as did Young Monroe, or by working double shifts, as did Casey Jones, or by simply trying to do too much, like John Henry. These men, although heroes, outstep their bounds, and ultimately lose control over the situation and are destroyed by it.

The ballad heroes are traditional heroes of occupational culture and reflect workers' legitimate concerns. What do they tell us? To think. To use common sense, to avoid unnecessary risks. The ballad heroes are admired as brave men, victims of the dangers of the job, perhaps even as martyrs to some extent. But it is recognized in the songs that the worker put himself in a dangerous position by being wild and reckless, or by flouting a taboo, or by simply trying to do more than a reasonable man should.

It is in the spoken narratives that the workers swap with each other, and which may represent a more personal and direct expression of their concerns and values, that the worker-hero is clever, a thinker. If the popular mass media heroes are represented as supermen whose physical abilities are highly exaggerated and whose mental abilities are secondary and often minimal; and if in the ballads the heroes display a final inability to control their circumstances because of their own overzealousness and thus contribute to their own downfall; then in the workers' spoken narratives the heroes are clever tricksters who, although unsavory and even wild, are not careless. They do not lose control, but ultimately they prove their control over the situation by means of their wit. Their ability is mental ability along with the physical prowess and know-how of their cousins in song and popular publications, who lack this crucial quality.

George Knox, for instance, is a legendary lumberjack from the Maine woods who made good his boasts of clearing great tracts of forest overnight, and of lifting heavy boulders. He had, in fact, made a pact with the devil and was receiving supernatural aid. Thus, he managed to accomplish these tasks without doing any physical labor.

Knox, by procuring supernatural help, is an extreme. A more typical story is one of the trainman named Hoover who was having a lot of trouble with the job, with being on time. He was called before the trainmaster, who told him, "Mr. Hoover, I don't know what I'm going to do with you. You're costing us a lot of money. I mean, put yourself in my place." So he changed seats with the trainmaster, and Mr. Hoover, who is always in trouble, looked over to the trainmaster and said, "Mr. Hoover, I'm going to give you one more chance!"

The trickster heroes of the spoken narratives are on top of every situation. They are workers who are tough, able, and physically strong, and who are mentally alert, active, and capable.

Roy Reed, a conductor with the United Transportation Union, told this one on himself at the 1975 Festival of American Folklife:

"Right before Christmas we had this girl porter. We're going down the road, must've been about Hancock and this girl porter comes back. I was with Pete Ervin on the #8. She said something to him, I went out and, when I came back, Pete's gone. So I go sauntering in through the cars, when I get up to the club car that girl porter says to me you'd better get up there, fellas gonna beat Pete up. So I go on up to the car.

At that time, around Christmas time, I always carry a pocket full of lollipops to give the kids, you know. They get a big charge out of that. So I go up to this car and there's this big fella standing up and, man, he's just cussing everybody. Somebody's stole his ticket. And he said, god damn he said, I'm from West Virginia and he doubled his arm up and he said I'm tough, he said, I'll whip anybody on this damn train. I take my coattail, fold it up nice, you know, double my fist up. I said I'm from West Virginia too, but I guess I'm as tough as you are. I said now sit down, I don't want to hear no more out of you." Now Pete he done sent the message off for the law to pick him up, when the law pick him up, I had him suckin' a lollipopol.

"Sucking a lollipopol!"

Physical power is not enough in dealing with the totality of occupational culture. The hero of workers' tales seems to combine a number of attributes and presents a picture of the idealized worker as both a thinker and doer.

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Fowke, Edith, Lumbering Songs from the Northern Woods, Austin, University of Texas Press, 1970.
Transportation

The Folklife of Transportation Workers Project celebrates the lore, lifestyles, and occupational skills of the American workers who operate, maintain and regulate the nation's transport system. The airline pilot's complex take-off procedure, the flight attendant's responsibility for safety in the cabin, the railroader's ability to calculate and make complicated box-car switches are to be found here; as well as bus and taxi drivers' tales of ways to handle over-demanding passengers, truck driving songs, and seafarers' yarns. Transportation workers keep the nation's economic lifeblood moving. They also harbor a rich lore, replete with heroes, tall tales, and songs.

Folklife celebrates the skills of Transportation Workers found here: as airline pilots' ability to calculate flight paths, the railroader's capacity to keep the nation's economic lifeblood moving, and in most cases he will say that he doesn't know any, "I just can't remember those old stories. I forget them as soon as I hear them." Or, "Oh yes, I've been working for one railroad or another for twenty years, but nothing exciting or interesting ever happened to me." Then, just as you might be leaving him, he says, "Well, there was the time I rode a reefer (refrigerator car) down the side of a mountain after it had jumped the track, but it wasn't much."

If rails (veteran railroad men) "don't know" any stories, then how do railroad stories get told? When do they become full-fledged stories? It seems to me that most rails don't look at their reminiscences as "stories" that can stand alone, but as contributions to bull sessions, which are remembered when something reminds the teller of a personal experience or a story he heard.

Bull sessions take place on and off the job. They are part of the way railroad workers build and maintain an occupational fellowship that eases closely coordinated teamwork, teamwork that is essential to getting a job done safely and efficiently. One retired switchman told of being visited by a fellow worker: "By the time we went to bed there were box cars stacked up all over the room." They had told railroad stories all evening.

We can call such sessions communal oral "anthologies" just as a collection of tales in print is called an anthology. They happen only at the right time and place, and their topics vary even as the session itself goes on. A collector looking for one of these oral anthologies may have to wait for weeks before one starts.

A rail may contribute to bull sessions for years without thinking about the fact that he is participating in a communal creative process. To him, there is a storehouse of stories in his memory, and he remembers and tells them as they become appropriate. He may also tell the same story in different sessions under different topics.

There is a rough division of railroad stories into True Stories (which actually happened to me), Might-be-True Stories (which a fellow told me, but I couldn't be sure it happened this way), and Lies (tall tales told with a straight face that start out sounding real but quickly become fantastic). Some Might-be-True Stories and many Lies are part of an oral tradition that passes from one railroad to another. Even True Stories can become part of communal tradition.

Nobody actually announces the topics of an anthology which may shift as one story reminds somebody of another that changes the subject slightly. But a folklorist could probably answer a rail's question "What did you talk about at beans tonight?" with a phrase that could serve as a topic name, such as Crossing Accidents, or Narrow Escapes, or Faulty Equipment, or Complex Switching Moves, or Famous Characters, or Good and Bad Officials, or How Railroad-ing is Going to Hell.

The stories that follow are part of such an anthology and illustrate some of the categories listed above. I collected these stories and have edited them here to fit the confines of space. The topic of this particular anthology begins as Tying Up Crossings. The teller fits a relevant story to the topic at hand by means of his introduction. This is a True Story.

"We sure had the crossings tied up one day at Schellville. You remember those
close-coupled Mikes where the cab door was so tight you couldn’t look over the train when it was moving around a curve? Well, we had one of those one day on the Schellville Turn, and we were putting the train together after beans to go home. The main line leaves the yard at the pull switch just east of the highway, and then curves around one leg of the wye and crosses the highway again, and we doubled one track to another, which gave us a hundred and twenty-five cars, and put us blocking both crossings and trapping some cars in between. Then we had to make our air test, and that held us some more. It was Sunday morning, and we had been working all night, and everybody in Sonoma County was going from one end to the other, and they were all stopped at this crossing.

The engineer liked to play with his whistle, and when he got the highball from the rear end, he really laid on that whistle cord, and played a tune. Just as he finished whistling off we heard a big whoosh and the fireman yelled, “Hey, we just dropped a plug!” There were no water, both crossings blocked, and cars trapped in three places, and a hundred and twenty-five cars. Luckily the Northwestern Pacific crew was around and able to get around us to cut the crossing. That was one more time we died on the law at Schellville. I don’t know how the hoghead let the water get that low, or whether the boiler was faulty, but it sure gave us all a scare.

The next man picks up one thread of the previous story, and changes the topic to Narrow Escapes. When Dick Murdock told it, it was a True Story, but I can only tell it as a Might-be-True Story, since it didn’t actually happen to me:

Dick Murdock tells about the time he was working on the Whasta Division, in Dunsmuir Yard, where it’s all down hill. One day when he was hostling,16 the roundhouse foreman tried to couple into a flat car with a crane on it, with a high-wheeled Pacific engine, but when he hit it the pin didn’t fall,17 and the car started to roll away. He took another hit at it and the same thing happened again, and the car started rolling a little faster. About that time he whistled and called Dick and his helper, and the helper ran and got on the pilot of the engine and Dick got in the cab,18 the helper gave him a come-along sign and they took off after the flat car, that was now rolling about five or six miles per hour.

There was a herder’s shanty down below there, and he saw the car coming and lined the derail.21—if he had left it alone the car would have jumped the track and stopped, but he didn’t—so with the car on the loose they kept after it. They tried to couple again and failed, but they bumped it and made it go a little faster, and it was all down hill all the way through the yard. The crews down at the yard knew they were coming and had them all lined through the yard, and all the way they kept trying to couple into the car and made it go faster, up to about 30 miles an hour, which is damn fast for yard tracks.

They finally made the joint and flattened all the wheels on that engine as they stopped,22 and finally wound up pretty close to the derail. It was about a mile and a half from the roundhouse to the last derail at the west end of the yard, that’s kept open so anything that gets away goes in the river instead of out on the main line to cause a real catastrophe.

The original telling was embellished much more to recreate the suspense of the actual happening, and included the names of the helper and the roundhouse foreman. The next story could be inspired by the topic of the Narrow Escapes, or, as Ray Levett told it, just out of sheer devilment:

You remember old Henninger, said he was an experienced engineer, turned out he was a correspondence school engineer off the Central of Georgia? He said he was in a wreck back there where the engine derailed and rolled over three times, said, “The only reason I didn’t get fired was I whistled out the flag when she rolled over the third time.”

No need to tell anyone this is a Lie.

With proper embellishments and explanations of detail, some of the stories are meaningful and interesting for outsiders. But most pieces of anthologies have meaning only for the teller and his fellow workers within the context of bull sessions. The stories not only strengthen the bonds of occupational fellowship, they are also teaching aids to inexperienced workers, if they listen. In these sessions, a young rail learns what is valued by his fellow workers: how to act properly around other rails, how to handle emergencies, and how to make complicated switching moves. In addition, the young rail (“student” he is sometimes called) acquires the lore that is part of his identification with the job and its culture; all of this, that is, if he pays attention to what he hears. Even when the old heads are studiously ignoring the younger workers, these stories are meant for them.

1. Railroad crossings, where an automobile road crosses the tracks.
2. Short for Mikados, a type of steam engine.
3. Cab of the locomotive, where the engineer sits.
4. Mikados were coupled to their coal tender cars very.
5. Coupling together strings of boxcars which have been classified in a freight yard according to their destination.
6. After a meal—lunch in this case—to return to the base terminal.
7. The switch between the classification yard and the main track.
8. A track configuration that resembles a Y with its two upper arms connected by a horizontal line (Y).
9. Put two full trainloads of cars together to make one double-length train.
10. Test the air pressure in the breaking system from the locomotive to the cabooses.
11. Signal to proceed.
12. The plug is a safety valve in a steam boiler: if the boiler overheats because of lack of water, the soft metal plug will pop out because of the pressure.
13. The other crew was able to reach the end of the stalled train by way of another track and to use their locomotive to uncouple the cars that blocked the crossings.
14. Ran out of permitted working time according to the Federal Hours of Service Act.
15. Engineer.
16. Moving engine in and around the roundhouse where they are repaired and serviced.
17. The coupling of the cars didn’t happen.
18. Platform on the front end of an engine.
19. The place where the engineer normally sits.
20. A herder works in a yard where switches must be manually thrown. He controls the movements of cars and engines according to the orders of the yardmaster. His shanty is his shelter from the weather when not operating a switch.
21. A moveable device put on the track at places of potential collision to derail cars that might otherwise collide.
22. The locomotive’s brakes had locked the wheels and it slid to a halt.
23. Gave the signal for the flagman to leave the cabooses and guard the rear end of a disabled train from subsequent collisions.
Flat Switching

Photos by David Plowden

The romantic picture of railroading sees a lonely freight rolling through a starlit western prairie or snow-shrouded mountain pass. Train crews do perform the necessary tasks to keep the trains moving through these picturesque surroundings, but much of railroad work also happens in the more functional setting of a freight classification yard.

Work in a classification yard consists of receiving train-lengths of freight cars, classifying them according to their destinations, making up trains from strings of classified cars, and sending the newly made-up trains to their destinations. The most modern kind of classification yard employs computers to sort out the freight cars, a "hump" over which cars are pushed to start them rolling, computer controlled retarders to slow the movement of the cars, and electronically operated switching circuits to channel the rolling car to the appropriate branch of track.

The kind of yard pictured here is a less automated one that requires the closely coordinated teamwork of railroad men sorting, uncoupling, switching and re-coupling, all by hand. When a train pulls in to this kind of yard, a yard clerk, accompanied here by a brakeman, checks over the list of cars that describes the train, making sure that the list matches the actual incoming cars.

David Plowden is a photographer whose work for the Transportation Program documents the occupational culture of railroad men. His photographic essays The Hand of Man on America and Bridges have been exhibited at the Smithsonian Institution. He has written and illustrated a number of book-length collections of documentary photographs including: Farewell to Steam, Lincoln and His America, The Hand of Men on America, The Floor of the Sky, Bridges; The Spans of North America, and Commonplace. His current interests include documenting urban and small town architecture in America.

Incoming train checked by yard clerk and brakeman

Cars are separated and classified according to their listed destination. This is accomplished in a "flat switching yard" by means of a "ladder track," a series of branches off one main connecting track. Each branch contains those cars headed for a single destination.
The process of placing these cars in their proper tracks requires that the brakeman, checking his switch list, signal the engineer to come ahead, slow down, stop or reverse. This allows switches to be thrown in front of freight cars and regulates the tension along the line of cars so that they can be uncoupled.

Uncoupling the cars (called “pulling the pin” after an obsolete form of coupling device) is accomplished by pulling the “cutting lever” before the engineer slows down to let the momentum of the separated car carry it over the switch and into the desired branch track.
Bringing together two cuts of cars to make up a train

Lengths of already-classified cars (called "cuts") are then joined together to make up an outgoing train headed straight for local freight sidings, or first to a distant yard to be reclassified there as local freight.

Flat switching requires skills of handling massive railroad machinery, ability to judge distances of track and movements of ponderous freight cars, and communication and teamwork that coordinate the informed actions of each worker. Railroad skills and knowledge, and the modes of cooperation among workers that enable these to become effective, form the core of an occupational folklore. Surrounding these are stories about incidents and characters, group celebrations, jokes and sayings. They form an occupational folklore that comments on what working on the railroad means to the people who make it run.

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* Program subject to change.

Childrens and Family Folklore activities continuous daily.
General Information Program

Program Information: About the Festival of American Folklife is listed by day and by area in the schedule insert, separately bound, and updated bi-weekly. General information may be obtained at five information kiosks across the Festival grounds. Detailed listings can be found daily on callboards adjacent to each performance area.

Hours of the Festival are 11 a.m. to 5 p.m. with evening concerts. The Festival is not in operation Mondays or Tuesdays to allow for changeover of exhibits.

Crafts Demonstrations: Are held daily 11 a.m. to 5 p.m. in the Native Americans, Regional American, African Diaspora and Old Ways in the New World areas. Traditional crafts appropriate to the theme are featured. Among these: basket making, silver smithing, instrument making, corn husk doll making, lace making, carving, weaving, quilting and many more.

Food Demonstrations: Are held daily 11 a.m. to 5 p.m. in the Regional American, 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: sour dough bread, souvlaki, corn soup, mochi sushi, gumbo, bratwurst, fry bread, struvor and more.

Learning Centers: Are located in the African Diaspora and Native American areas. They are centers where visitors can learn more about presentations through films, photos, videotapes, books, records and workshops. Regularly scheduled Learning Center events are listed 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 two films; one with excerpts from Home Movies, the other about Original Family Traditions. African Diaspora and Native Americans will present films in area Learning Centers.

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. Food concessions are located mainly in the Old Ways in the New World, African Diaspora and Regional America 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. The Native Americans area features Indian foods and crafts.

The banjo embodies the spirit of the Bicentennial Festival of American Folklife. Originally an Old World instrument, it was transplanted from Africa and developed into an instrument distinctively American through its sound, style and shape.

Services

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

Rest Rooms: There is a permanent rest room facility located adjacent to the children's area and another at the French Drive entrance to the Mall. Other facilities are located at strategic points throughout the Festival site.

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.

Lost Children will be taken to the area operated by the U.S. Park Police and the American Red Cross. Parents may call for them there, near the Administrative Compound. National Park Service technicians and Rangers will assist.

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

Parking-Shuttle Buses: A shuttle bus service will provide transportation at a nominal fare to points on Constitution Avenue. About 40 buses each hour from 9 a.m. to 10 p.m. will leave the free fringe parking lots at Robert F. Kennedy Stadium and the Ft. Myer/Pentagon parking lot, stopping at the Lincoln Memorial, easy access to Festival grounds.

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Rice Council for Market Development
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African Diaspora
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Embassy of Brazil
Embassy of Ghana
Embassy of Haiti
Embassy of Jamaica
Embassy of the Republic of Liberia
Embassy of Nigeria
Embassy of the Republic of Senegal
Embassy of Trinidad and Tobago
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Cobey Black, Honolulu Advertiser
Worth Long, Folklorist, Material Culturalist, Miss.

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BFA Educational Media
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Carletox Co.
Coats & Clark Sales Corp.
Crompton Co., Inc.
Roger Culler
Dannemann Fabrics
The Felters Co.
Forster Mfg. Co.
G Street Remnant Shop
Gallagher & Hugely Lumber Co.
W. T. Galliker & Co.
The Hecht Co.
Johnson & Johnson
B. J. Long Co.
Lucile Originals
McDonalds Restaurants, Metropolitan Wash. Area
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Mill End Shop
Mojave Food Corp.
National Geographic Society
Woodward & Lothrop

Native Americans
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H.E.W.—Office of Indian Education
H.E.W.—Office of Native American Programs
U.S. Department of Labor
U.S. Department of Commerce
Indian Desk, Economic Development Administration
Upper Midwest American Indian Center
Canadian Research Center for Anthropology
Michigan Department of State
Michigan State University
Minnesota Historical Society
Milwaukee Public Museum
U.S. Geological Survey

Sioux Indian Museum and Crafts Center
University of Wisconsin
Navajo Community College
Anthony Pareades, Florida State University Dept. of Anthropology
Grand Council of the Six Nations
Dr. Meryl Christiansen, Beltsville Agricultural Station
WETA Channel 26
Public Broadcasting Service

Old Ways in the New World
The Government and Embassy of Austria
The Government and Embassy of Belgium
The Government and Embassy of Canada
The Government and Embassy of Denmark
The Government and Embassy of the Arab Republic of Egypt
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The Honorable Robin Raveles, M.P., Paramaribo, Surinam
Joyce Wong Sang, Office of the Prime Minister, Port-of-Spain, Trinidad & Tobago
The Reprint Bookshop, L’Enfant Plaza
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Olive Lewin, Folklorist

Children’s Folklore
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Rosemary Herring
Ed Houck
Richard Lanyi
Ray Nadeem

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Deutsche Musikrat
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Pro Helvetia, Switzerland
Swissair
Pan Am
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“Awesasne Notes,” Roosevelttown, New York  
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Indian Arts & Crafts Board, BIA  
Craddock Bagshaw, Albuquerque, NM

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Israel Museum, Jerusalem  
Ha’aretz Museum of Ethnography and Folklore, Tel Aviv  
Dov Noy  
Avigdor Herzog  
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Galil Hasan-Rock  
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Museo Nazionale delle Arti e Tradizioni Popolari, Rome  
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Bob Bethke  
Jan Brunvand  
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Family Folklore  
All the families who shared with us their photos, films, traditions, and souvenirs.

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This is the Festival of the Common Man. This is the festival of the Democratic art. This is the art that American people have made out of their experience. All of the people, black and white and brown and red. With all the languages and all of the cultures of the world coming here to make a new country with a new hope. In some ways it seems sometimes that we are about to lose this hope and this dream, and then in affairs like this we realize our strength. We realize how beautiful we are. Black is beautiful and white is beautiful and Appalachia is beautiful and even old tired Washington sometimes is beautiful when the American people gather to sing and fall in love with each other again...

—Alan Lomax
Remarks at closing concert
1968 Festival of American Folklife
The people of General Foods take pride and pleasure in being able to help bring the Festival of American Folklife—a mirror of the strength our nation has in its diversity—to our fellow citizens during the Bicentennial celebration.
1976 Festival of American Folklife

Smithsonian Institution • National Park Service

Program Supplement
Schedule and Participant Information
June 16-20
June 23-27

Sponsored by American Airlines
General Foods
Program

Program Information about the Festival of American Folklife is listed by day and by area in the schedule insert, separately bound, and updated bi-weekly. General information may be obtained at five information kiosks across the Festival grounds. Detailed listings can be found daily on callboards adjacent to each performance area.

Hours of the Festival are 11 a.m. to 5 p.m. with evening concerts. The Festival is not in operation Mondays or Tuesdays to allow for changeover of exhibits.

Crafts Demonstrations are held daily 11 a.m. to 5 p.m. in the Native Americans, Regional American, African Diaspora and Old Ways in the New World areas. Traditional crafts appropriate to the theme are featured. Among these: basket making, silver smithing, instrument making, corn husk doll making, lace making, carving, weaving, quilting and many more.

Food Demonstrations are held daily 11 a.m. to 5 p.m. in the Regional American, 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: sour dough bread, sourvaki, corn soup, mochi sushi, gumbo, bratwurst, fry bread, struvor and more.

Learning Centers are located in the African Diaspora and Native American areas. They are centers where visitors can learn more about presentations through films, photos, videotapes, books, records and workshops. Regularly scheduled Learning Center events are listed 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 two films: one with excerpts from Home Movies, the other about Original Family Traditions. African Diaspora and Native Americans will present films in area Learning Centers.

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. Food concessions are located mainly in the Old Ways in the New World, African Diaspora and Regional America 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. The Native Americans area features Indian foods and crafts.

Food

In the Native American area, fry bread, corn soup, salt pork sandwiches, corn on the cob, mint and sassafras tea will be just some of the foods prepared for sampling and sale. In the Old Ways in the New World area bagels, knishes and noodles will be prepared as part of the presentation of Israeli and American Jews. In addition, such traditional foods as falafel, mandelbrot, and halvah will be available for sale.

During the Romanian presentation, îcere (red caviar salad), salata de vinete (eggplant salad) and minciuni (deep-fried pastry bows) will be prepared for sampling. Icelandic donuts, vinarterta, (prune cake) and piirakka (a rice turn-over) will be made during the week featuring the Scandinavian countries, along with other traditional Scandinavian foods, some of which will be for sale. The African Diaspora area features one traditional dish each day prepared by an African cook, a Latin American or Caribbean cook and a domestic cook. This demonstrates the similarity, and the evolution of traditional foods spanning three continents.

In addition, traditional foods for sale will include: fried chicken, short ribs, ham hocks, beans and collard greens. In Regional America's presentation of the regions of the Northeast and the Great Lakes the preparation of Ukrainian bread, white perch chowder, pierogi, cabbage rolls, traditional cakes and pastries and a Pa. Dutch apple butter boil will be just some of the specialties demonstrated. The first week, Pennsylvania Dutch summer sausage sandwiches, funnel cakes and birch beer will be sold. The second week, traditional African food such as juleh (a kebab sandwich), stuffed grape leaves, and khourabia (a pastry) will be sold.

Crafts

In the Native Americans' area such crafts as basketry, beadwork, cornhusk working, silversmithing and lacrosse stick making will be demonstrated. As part of the Old Ways in the New World presentation of Israeli and American Jews, toymaking, building sukkah (a decorated structure built for the harvest festival), the work of a Torah scribe and paper cutting will be demonstrated. Costume making and woodcarving will be part of the Romanian presentation.

In the second week's Scandinavian presentation there will be demonstrations of wool processing, spinning and knitting, boat building, paper folding, embroidery, backstrap weaving and wood painting. In the African Diaspora area, craftspeople, from Ghana and Jamaica, along with domestic craftspeople will demonstrate weaving, broom making, instrument making, and basketry, in the Caribbean marketplace.

In Regional America's presentation of the Northeast there will be Polish and Ukrainian Americans demonstrating egg decorating, whittlers from Maine, oak splint basketmaking, snowshoe making, lobster trap building, and quilting. In the second week's presentation of the Great Lakes region there will be lace making, needlework, birchbark canoe building, fishnet making and dulcimer construction. In Working Americans there will be glass bottle blowing, glass engraving and horseshoe making as part of the presentation of Workers Who Extract and Shape. And quilting, stitching, doll house making and soap-box car building workshops will be held continuously in the Children's Area.

Food to sample and buy representing traditions from across the country is available throughout the Festival grounds.
For more detailed information on the Festival activities and site see the Festival of American Folklife Program Book available at all Information Kiosks.
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>Israeli &amp; American Jewish</th>
<th>Romanian</th>
<th>African Diaspora</th>
<th>Children's Folklore</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Israel Folk Songs and Dances *</td>
<td>Romania is a country rich in regional diversity, yet with unifying elements. Romanian folk instruments include the cobza, (a four-stringed instrument), the tambal, (a hammered dulcimer), the caival, (a shepherd's flute), violin, and panpipes. Romanian-Americans and their Romanian cultural cousins will share their music, dances, crafts, and foodways with each other and with Festival visitors.</td>
<td>Hair Preparation *** Storytelling: Linda Goss *** Street Sounds *** Flora Molton, Rising Star Fife &amp; Drum Band, Salisu Mahama, Sugar Belly, Abdulal Seidu</td>
<td>Bessie Jones, Petworth D.C. Rec. Center * Paul Ofri-Ansah: Marbles ***</td>
</tr>
<tr>
<td>1:00</td>
<td>Kurdish Jewish Dances, Music, and Epic * w. Yemenite Jewish Dances **</td>
<td>Gonje Craftsman: Salisu Mahama **** Night Life Music ** L. C. Bunk Pippins, Mississippi Delta Blues Band, Sugar Belly, Ko Nimo, Martin, Bogan, &amp; Armstrong</td>
<td></td>
<td>Children's Area closes 4:00 Sand Castle area open until 5:00</td>
</tr>
<tr>
<td>3:00</td>
<td>East &amp; West European Jewish Wedding Music, Folk Songs, and Liturgy * w. Yemenite Jewish Dances **</td>
<td>Street Culture ***</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td>Evening Concert on Festival Stage</td>
<td>** stage ** folk swap tent *** games ring</td>
<td>** folk swap tent ** market stage *** games ring</td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td>Evening Concert on Festival Stage</td>
<td>5:00-6:00 Evening Song: Sweet Honey in the Rock, Linda Goss ***</td>
<td>We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.</td>
<td>** folk swap tent ** market stage *** games ring</td>
</tr>
</tbody>
</table>
### Regional America

The Northeast Region combines the peoples and the traditions of the Atlantic Northeast (Pennsylvania, New York, New Jersey, and Delaware) and those of New England. There will be demonstrations of lobster trap making, whittling, quilting, and snowshoe making, traditional food preparation, and presentations of Anglo, French, and German-American traditional music.

<table>
<thead>
<tr>
<th>Skills Demonstration: Horseshoers **</th>
<th>Skills Demonstration: Flint Glass Workers **</th>
<th>Skills Demonstration: Machinists **</th>
<th>Skills Demonstration: Molders **</th>
<th>Skills Demonstration: Machinists **</th>
<th>Skills Demonstration: Molders **</th>
</tr>
</thead>
</table>

### Native Americans

The Northeast culture area extends from the Canadian Shield south to the Mid-Atlantic states and west to the Great Lakes. Among the Northeast tribes are the Abenaki, Delaware, Iroquois, Miami, Malacite, Micmac, Mohegan, Narragansett, Ojibwa, Passamaquoddy, Penobscot, Pequot, Shinnecock, Wampanoag, and Hassanamisco.

From the day the three Wampanoag Chiefs greeted the Pilgrims at Plymouth Rock, the tribes of the Northeast have figured prominently in the history of the United States. They taught the white colonists many valuable lessons. The corn, beans, and squash planted in the Native Americans area testify to their agriculture. Native hunting, fishing, and trapping methods and tools assisted the struggling settlers, and the powerful Six Nations Confederacy provided an example from which to build a democracy.

The Festival presentations by the Northeast tribes include lectures on these historical contributions, films made by Native Americans about themselves, demonstrations of such familiar games as lacrosse, and a wide variety of native crafts. Corn husk doll making, stone and bone carving, basketry, silverwork, woodwork and beadwork, as well as traditional songs and dances, complete the Native Americans program.

### Festival Stage

<table>
<thead>
<tr>
<th>Event Description</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apple Butter Boil, near food demo tent, all day</td>
<td>11:00</td>
</tr>
<tr>
<td>Northeast Loggers Show, in the corral, 12 noon and 4:00 p.m.</td>
<td>11:30</td>
</tr>
<tr>
<td>Horse Pull, in special events area, 2:00 p.m.</td>
<td>12:00</td>
</tr>
<tr>
<td>Fiddlers' Jamboree, in Assembly Hall, 3:00 p.m.</td>
<td>12:30</td>
</tr>
<tr>
<td>c. Fiddle Styles</td>
<td>1:00</td>
</tr>
<tr>
<td>c. Family Song Traditions</td>
<td>1:30</td>
</tr>
<tr>
<td>w. Song Accompaniment</td>
<td>2:00</td>
</tr>
<tr>
<td>5:00-6:00 Music from New England</td>
<td>2:30</td>
</tr>
</tbody>
</table>

**Skills demonstrations are continuous.**

* narrative center  
** skills exhibit areas

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For detailed information, consult call-boards in each performance area.
## OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Israeli Folk Songs and Dances *</td>
</tr>
<tr>
<td>11:30</td>
<td>Jewish Music: Mediterranean &amp; Mid. East * w. Israeli Dances ** w. Shofer ***</td>
</tr>
<tr>
<td>12:00</td>
<td>Mediterranean &amp; Mid. East * w. Israeli Dances ** w. Shofer ***</td>
</tr>
<tr>
<td>12:30</td>
<td>Cantillation &amp; Prayer Styles: Ashkenazic, Sephardic, Oriental * w. Immigrant Narratives ***</td>
</tr>
<tr>
<td>1:00</td>
<td>Yemenite Jewish Dances and Songs * w. Hasidic Dances for Women **</td>
</tr>
<tr>
<td>1:30</td>
<td>Kurdish Jewish Dances, Music, and Epic *</td>
</tr>
<tr>
<td>2:00</td>
<td>Ashanti Fetish Dancers Fife Making Emery Davis, Otha Turner ****</td>
</tr>
<tr>
<td>2:30</td>
<td>Gonje Craftsman: Salisu Mahama **** Night Life Music ** L. C. Bunk Pippins, Mississippi Delta Blues Band, Sugar Belly, Ko Nimo, Martin, Bogan, &amp; Armstrong</td>
</tr>
<tr>
<td>3:00</td>
<td>Kurdish Jewish Dances, Music, and Epic *</td>
</tr>
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<tr>
<td>4:00</td>
<td>East &amp; West European Jewish Wedding Music, Folk Songs, and Liturgy * w. Yemenite Jewish Dances **</td>
</tr>
<tr>
<td>4:30</td>
<td>Evening Concert on Festival Stage</td>
</tr>
<tr>
<td></td>
<td>** stage ** dance area ** activity center</td>
</tr>
</tbody>
</table>

## AFRICAN DIASPORA

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:00</td>
<td>Hair Preparation **** Storytelling: Linda Goss **** Street Sounds ****</td>
</tr>
<tr>
<td>1:30</td>
<td>Flora Molton, Rising Star File &amp; Drum Band, Salisu Mahama, Sugar Belly, Abdulai Seidu</td>
</tr>
<tr>
<td>2:00</td>
<td>Black Religious Expression * Moving Star Hall Singers, Rev. Leon Pinson, Jackson Singers, Ettu Group, Stu Jamieson, Cub Pack 1584: Play Parties **</td>
</tr>
<tr>
<td>3:00</td>
<td>Gonje Craftsman: Salisu Mahama **** Night Life Music ** L. C. Bunk Pippins, Mississippi Delta Blues Band, Sugar Belly, Ko Nimo, Martin, Bogan, &amp; Armstrong</td>
</tr>
<tr>
<td>3:30</td>
<td>Street Culture *** Powell-Lincoln D.C. Rec. Center ***</td>
</tr>
<tr>
<td>4:00</td>
<td>Children's Area closes 4:00</td>
</tr>
<tr>
<td>4:30</td>
<td>Evening Concert on Festival Stage</td>
</tr>
<tr>
<td>5:00-6:00</td>
<td>Evening Song: Sweet Honey In the Rock, Linda Goss ****</td>
</tr>
</tbody>
</table>

## CHILDREN'S FOLKLORE

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:00</td>
<td>Hair Preparation **** Storytelling: Linda Goss **** Street Sounds ****</td>
</tr>
<tr>
<td>1:30</td>
<td>Flora Molton, Rising Star File &amp; Drum Band, Salisu Mahama, Sugar Belly, Abdulai Seidu</td>
</tr>
<tr>
<td>2:00</td>
<td>Black Religious Expression * Moving Star Hall Singers, Rev. Leon Pinson, Jackson Singers, Ettu Group, Stu Jamieson, Cub Pack 1584: Play Parties **</td>
</tr>
<tr>
<td>3:00</td>
<td>Gonje Craftsman: Salisu Mahama **** Night Life Music ** L. C. Bunk Pippins, Mississippi Delta Blues Band, Sugar Belly, Ko Nimo, Martin, Bogan, &amp; Armstrong</td>
</tr>
<tr>
<td>3:30</td>
<td>Street Culture *** Powell-Lincoln D.C. Rec. Center ***</td>
</tr>
<tr>
<td>4:00</td>
<td>Children's Area closes 4:00</td>
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</tr>
<tr>
<td>5:00-6:00</td>
<td>Evening Song: Sweet Honey In the Rock, Linda Goss ****</td>
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</table>

## FAMILY FOLKLORE

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.

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For detailed information, consult call-boards in each performance area.
c., concert; d., discussion; w., workshop.
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>ISRAELI &amp; AMERICAN JEWISH</th>
<th>ROMANIAN</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN'S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Israeli Folk Songs and Dances *</td>
<td>Romania is a country rich in regional diversity, yet with unifying elements. Romanian folk instruments include the cobra, (a four-stringed instrument), the tambal, (a hammered dulcimer), the cava, (a shepherd's flute), violin, and panpipes. Romanian-Americans and their Romanian cultural cousins will share their music, dances, crafts, and foodways with each other and with Festival visitors.</td>
<td>Hair Preparation ****</td>
<td>Bessie Jones, Raymond D.C. Rec. Center *</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td>Storytelling: Linda Goss ****</td>
<td>Paul Ofori-Ansah: Marbles ***</td>
</tr>
<tr>
<td>12:00</td>
<td>Jewish Music: Mediterranean &amp; Mid. East w. Yemenite Jewish Dances ** w. Tsitsith ***</td>
<td>Romanian participation will feature a folk orchestra, a tambal orchestra, instrumental and vocal soloists, and crafts demonstrations of wood carving and embroidery. Romanian-American participation includes a folk orchestra, folk dancers, and demonstrations of traditional food preparation.</td>
<td>Flora Molton, Rising Star Fife &amp; Drum Band, Salisu Mahama, Sugar Belly, Abdulai Seidu</td>
<td>Girl Scouts 1821 **</td>
</tr>
<tr>
<td>1:00</td>
<td>East &amp; West European Jewish Wedding Music, Folk Songs, and Liturgy * w. Kurdish Jewish Dances **</td>
<td></td>
<td></td>
<td>Stu Jamieson, Cub Pack 1414: Play Parties **</td>
</tr>
<tr>
<td>1:30</td>
<td>Jewish Folk Songs: Yiddish, Judezmo, Neo-Aramaic, Kurmanji, Hebrew, Judeo-Arabic * w. Liturgy *** w. Israeli Dances **</td>
<td></td>
<td></td>
<td>Bessie Jones, Trinidad D.C. Rec. Center * Cub Pack 1414 ***</td>
</tr>
<tr>
<td>2:00</td>
<td>Yemenite Jewish Dances and Songs *</td>
<td></td>
<td>Gonje Craftsman: Salisu Mahama **** Night Life Music ** L. C. Bunk Pippins, Mississippi Delta Blues Band</td>
<td>Logan D.C. Rec. Center ***</td>
</tr>
<tr>
<td>3:00</td>
<td>Kurdish Jewish Dances, Music, and Epic *</td>
<td></td>
<td>Blues Links ** Salisu Mahama, Sugar Belly, Ko Nimo, Martin, Bogan, &amp; Armstrong</td>
<td>Girl Scouts 1980 **</td>
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<tr>
<td>3:30</td>
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<td></td>
<td>Girl Scouts 1980 *</td>
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<tr>
<td>4:00</td>
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<td></td>
<td></td>
<td>Dorothy Stroman ** Children's Area closes 4:00 Sand Castle area open until 5:00</td>
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<tr>
<td>4:30</td>
<td></td>
<td></td>
<td></td>
<td>&quot; stage ** folk swap tent *** games ring</td>
</tr>
<tr>
<td>Evening</td>
<td>Evening Concert on Festival Stage</td>
<td>Evening Song: Sweet Honey In the Rock, Linda Goss ****</td>
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* stage ** dance area *** activity center
WORKING AMERICANS

Song Swap *

Skills Demonstration: Molders **

Skills Demonstration: Machinists **

The Northeast Region combines the peoples and the traditions of the Atlantic Northeast (Pennsylvania, New York, New Jersey, and Delaware) and those of New England. There will be demonstrations of lobster trap making, whittling, quilting, and snowshoe making, traditional food preparation, and presentations of Anglo, French, and German-American traditional music.

Special Events:
Apple Butter Boil, near food demo tent, all day
Northeast Loggers Show, in the corral, 12 noon and 4:00 p.m.
Horse Pull, in special events area, 2:00 p.m.
Fiddlers' Jamboree, in Assembly Hall, 3:00 p.m.

Skills Demonstration: Horseshoers **

Skills Demonstration: Cement, Lime, and Gypsum Workers **

Song Swap *

Skills Demonstration: Flint Glass Workers **

The Union Grievance Procedure In Action *

The Northeast culture area extends from the Canadian Shield south to the Mid-Atlantic states and west to the Great Lakes. Among the Northeast tribes are the Abenaki, Delaware, Iroquois, Miami, Malecite, Micmac, Mohegan, Narragansett, Ojibwa, Passamaquoddy, Penobscot, Pequot, Shinnecock, Wampanoag, and Hassnamisico.

From the day the three Wampanoag Chiefs greeted the Pilgrims at Plymouth Rock, the tribes of the Northeast have figured prominently in the history of the United States. They taught the white colonists many valuable lessons. The corn, beans, and squash planted in the Native Americans area testify to their agriculture. Native hunting, fishing, and trapping methods and tools assisted the struggling settlers, and the powerful Six Nations Confederacy provided an example from which to build a democracy.

The Festival presentations by the Northeast tribes include lectures on these historical contributions, films made by Native Americans about themselves, demonstrations of such familiar games as lacrosse, and a wide variety of native crafts. Corn husk doll making, stone and bone carving, basketry, silverwork, woodworking and beadwork, as well as traditional songs and dances, complete the Native Americans program.

FESTIVAL STAGE

June 18—Friday

For detailed information, consult call-boards in each performance area.
c., concert; d., discussion; w., workshop

** Skills demonstrations are continuous.
* narrative center
** skills exhibit areas

11:00
11:30
12:00
12:30
1:00
1:30
2:00
2:30
3:00
3:30
4:00
4:30
5:00-6:00 Music from the African Diaspora
Evening

Evening CONCERT
6:00-8:00 Old Ways in the New World
For detailed information, consult call-boards in each performance area.

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

<table>
<thead>
<tr>
<th>Time</th>
<th>Old Ways in the New World</th>
<th>Romanian Participation</th>
<th>African Diaspora</th>
<th>Children's Folklore</th>
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<tr>
<td>11:00</td>
<td>The regular program will be suspended today because of Sabbath observances. There may be discussion groups taking place in the Israeli and American Jewish area.</td>
<td>Romania is a country rich in regional diversity, yet with unifying elements. Romanian folk instruments include the cobza, a four-stringed instrument, the tambăl, a hammered dulcimer, the cavał, a shepherd's flute, violin, and panpipes. Romanian-Americans and their Romanian cultural cousins will share their music, dances, crafts, and foodways with each other and with Festival visitors.</td>
<td>Whether a Yam Festival in Ghana, or a 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.</td>
<td><strong>Bessie Jones</strong>&lt;br&gt;Simmons Elementary School ***&lt;br&gt;<strong>Paul Ofori-Ansah, Cub Pack 937:</strong> Marbles **&lt;br&gt;<strong>Stu Jamieson, Bancroft Elementary:</strong> Play Parties *<em>&lt;br&gt;<strong>Bessie Jones, Bancroft Elementary:</strong> Hair Preparation&lt;br&gt;<strong>Dorothy Stroman</strong></em>&lt;br&gt;<strong>Pitch Pack 820</strong>&lt;br&gt;<strong>Stu Jamieson, Takoma Elementary:</strong> Play Parties *<em>&lt;br&gt;Cub Pack 248 <strong>&lt;br&gt;<strong>South East D.C. Children's Football:</strong> Cub Pack 248</strong></em>&lt;br&gt;<strong>Takoma Elementary:</strong> Children's Area closes 4:00&lt;br&gt;Sand Castle area open until 5:00</td>
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<tr>
<td>Evening</td>
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</table>

**Family Folklore**

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
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<tr>
<th>WORKING AMERICANS</th>
<th>REGIONAL AMERICA</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
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</thead>
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<tr>
<td>Skills Demonstration: Horseshoers **</td>
<td>The Northeast Region combines the peoples and the traditions of the Atlantic Northeast (Pennsylvania, New York, New Jersey, and Delaware) and those of New England. There will be demonstrations of lobster trap making, whittling, quilting, and snowshoe making, traditional food preparation, and presentations of Anglo, French, and German-American traditional music.</td>
<td>The Northeast culture area extends from the Canadian Shield south to the Mid-Atlantic states and west to the Great Lakes. Among the Northeast tribes are the Abenaki, Delaware, Iroquois, Miami, Malacite, Micmac, Mohegan, Narragansett, Ojibwa, Passamaquoddy, Penobscot, Pequot, Shinnecock, Wampanoag, and Hassamamisco.</td>
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<td>Special Events:</td>
<td>From the day the three Wampanoag Chiefs greeted the Pilgrims at Plymouth Rock, the tribes of the Northeast have figured prominently in the history of the United States. They taught the white colonists many valuable lessons. The corn, beans, and squash planted in the Native Americans area testify to their agriculture. Native hunting, fishing, and trapping methods and tools assisted the struggling settlers, and the powerful Six Nations Confederacy provided an example from which to build a democracy.</td>
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<tr>
<td>Skills Demonstration: Cement, Lime, and Gypsum Workers **</td>
<td>Apple Butter Boil, near food demo tent, all day</td>
<td>The Festival presentations by the Northeast tribes include lectures on these historical contributions, films made by Native Americans about themselves, demonstrations of such familiar games as lacrosse, and a wide variety of native crafts. Corn husk doll making, stone and bone carving, basketry, silverwork, woodworking and beadwork, as well as traditional songs and dances, complete the Native Americans program.</td>
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<td>Workers' Story Swap: &quot;The Way I See It&quot; *</td>
<td>Northeast Loggers Show, in the corral, 12 noon and 4:00 p.m.</td>
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<td>Horse Pull, in special events area, 2:00 p.m.</td>
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<td>Fiddlers' Jamboree, in Assembly Hall, 3:00 p.m.</td>
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<td>Skills Demonstration: Horseshoers **</td>
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<tr>
<td>Skills Demonstration: Machinists **</td>
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<tr>
<td>Union Organizers' Lore*</td>
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<tr>
<td>6:00-8:00 Northeast Social Dancing</td>
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<tr>
<td>5:00-6:00 Music from Romania</td>
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<tr>
<td>EVENING CONCERT 6:00-8:00 Regional America: North East</td>
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</tbody>
</table>

Skills demonstrations are continuous.

* narrative center
** skills exhibit areas
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<td>Hair Preparation</td>
<td>Paul Ofori-Asah, Cub Pack 937: Marbles **</td>
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<tr>
<td>11:30</td>
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<td>Paul Ofori-Asah, Simmons Elementary: African Games *</td>
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<td>Cub Pack 937 ***</td>
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<tr>
<td>12:00</td>
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<td></td>
<td>Stu Jamieson, Bancroft Elementary: Play Parties **</td>
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<td>12:30</td>
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<td></td>
<td>Bessie Jones, Bancroft Elementary * Dorothy Stroman ***</td>
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<tr>
<td>1:00</td>
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<td>Cub Pack 820 **</td>
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<td>1:30</td>
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<td></td>
<td>Stu Jamieson, Takoma Elementary: Play Parties *</td>
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<td>2:00</td>
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<td>Cub Pack 248 **</td>
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<td>South East D.C. Children's Football * Cub Pack 248 ***</td>
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<td></td>
<td>** stage ** folk swap tent *** games ring</td>
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<td></td>
<td>w. Chordophones (String Instruments) 12:00</td>
<td></td>
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<td>Skills Demonstration: Molders **</td>
<td>Workers' Story Swap: &quot;The Way I See It&quot; *</td>
<td></td>
<td>c. The Blues 1:00</td>
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<tr>
<td>Workers' Story Swap: &quot;The Way I See It&quot; *</td>
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<td>c. Fiddle Styles 2:00</td>
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<tr>
<td>Skills Demonstration: Horseshoers **</td>
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<td>w. Music of Celebration 3:00</td>
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<tr>
<td>Skills Demonstration: Machinists ** Union Organizers' Lore*</td>
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Skills demonstrations are continuous.
* narrative center
** skills exhibit areas

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<td>Bessie Jones, Simmons Elementary *</td>
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<tr>
<td><strong>11:30</strong></td>
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<td></td>
<td>Rituals and Ceremonial Services</td>
</tr>
<tr>
<td><strong>12:00</strong></td>
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</tr>
<tr>
<td>Cantillation &amp; Prayer Styles: Ashkenazic, Sephardic, Oriental *</td>
<td>Romanian participation will feature a folk orchestra, a tambal orchestra, instrumental and vocal soloists, and crafts demonstrations of wood carving and embroidery. Romanian-American participation includes a folk orchestra, folk dancers, and demonstrations of traditional food preparation.</td>
<td>Ashanti Ceremony, Ghana *</td>
<td>Stu Jamieson, Simmons Elementary: Play Parties **</td>
</tr>
<tr>
<td>w. Kurdish Jewish Dances **</td>
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<tr>
<td>w. Yemenite Bride Dressing ***</td>
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<td><strong>12:30</strong></td>
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<td>Rituals and Ceremonial Services</td>
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<td><strong>1:00</strong></td>
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<tr>
<td>Jewish Wedding Traditions: Ashkenazic, Sephardic, Oriental *</td>
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<tr>
<td>w. Hasidic Dances for Men **</td>
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<tr>
<td>w. Yemenite Jewish Dances **</td>
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<tr>
<td><strong>3:30</strong></td>
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<tr>
<td>Jewish Folk Songs: Yiddish, Judezmo, Neo-Aramaic, Kurmanji, Hebrew, Judeo-Arabic *</td>
<td></td>
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</tr>
<tr>
<td>w. Children’s Folklore</td>
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<td><strong>4:00</strong></td>
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<tr>
<td><strong>Evening</strong></td>
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</tr>
</tbody>
</table>

* stage
** dance area
*** activity center

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**AFRICAN DIASPORA**

- **6:00-8:00** Gospel Concert *
  - * altar
  - ** stage
  - ** folk swap tent
  - *** games ring

**FAMILY FOLKLORE**

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>REGIONAL AMERICA</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song Swap *</td>
<td></td>
<td></td>
<td>11:00</td>
</tr>
<tr>
<td>Skills Demonstration: Machinists **</td>
<td></td>
<td></td>
<td>11:30</td>
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<tr>
<td>Skills Demonstration: Horseshoers **</td>
<td></td>
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<tr>
<td>Special Events:</td>
<td></td>
<td></td>
<td>12:00</td>
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<tr>
<td></td>
<td>Apple Butter Boil, near food demo tent, all day</td>
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<tr>
<td></td>
<td>Northeast Loggers Show, in the corral, 12 noon and 4:00 p.m.</td>
<td></td>
<td>12:30</td>
</tr>
<tr>
<td>Horse Pull, in special events area, 2:00 p.m.</td>
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<tr>
<td>Fiddlers' Jamboree, in Assembly Hall, 3:00 p.m.</td>
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<td>1:00</td>
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<tr>
<td>Skills Demonstration: Cement, Lime, and Gypsum Workers **</td>
<td></td>
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<td>1:30</td>
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<tr>
<td>Skills Demonstration: Horseshoers **</td>
<td></td>
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<td>2:00</td>
</tr>
<tr>
<td>Workers' Story Swap: “The Way I See It” *</td>
<td></td>
<td></td>
<td>2:30</td>
</tr>
<tr>
<td>Song Swap *</td>
<td></td>
<td></td>
<td>w. World Dance Traditions 3:00</td>
</tr>
<tr>
<td>The Union Grievance Procedure In Action *</td>
<td></td>
<td></td>
<td>3:30</td>
</tr>
</tbody>
</table>

Skills demonstrations are continuous.  
* narrative center  
** skills exhibit areas

The Northeast culture area extends from the Canadian Shield south to the Mid-Atlantic states and west to the Great Lakes. Among the Northeast tribes are the Abenaki, Delaware, Iroquois, Miami, Malacite, Micmac, Mohegan, Narragansett, Ojibwa, Passamaquoddy, Penobscot, Pequot, Shinnecock, Wampanoag, and Hassanalisco.

From the day the three Wampanoag Chiefs greeted the Pilgrims at Plymouth Rock, the tribes of the Northeast have figured prominently in the history of the United States. They taught the white colonists many valuable lessons. The corn, beans, and squash planted in the Native Americans area testify to their agriculture. Native hunting, fishing, and trapping methods and tools assisted the struggling settlers, and the powerful Six Nations Confederacy provided an example from which to build a democracy.

The Festival presentations by the Northeast tribes include lectures on these historical contributions, films made by Native Americans about themselves, demonstrations of such familiar games as lacrosse, and a wide variety of native crafts. Corn husk doll making, stone and bone carving, basketry, silverwork, woodworking and beadwork, as well as traditional songs and dances, complete the Native Americans program.

FESTIVAL SAMPLER CONCERT continues until 6:00

For detailed information, consult call-boards in each performance area.  
c., concert; d., discussion; w., workshop
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>DANISH - NORWEGIAN</th>
<th>FINNISH - SWEDISH</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN’S FOLKLORE</th>
</tr>
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<tr>
<td>11:00</td>
<td><em>Allspel: Jam Session With Audience Dancing</em></td>
<td><em>Allspel: Jam Session With Audience Dancing</em></td>
<td>Hair Preparation ****</td>
<td>Bessie Jones, Barnard D.C. Rec. Center</td>
</tr>
<tr>
<td></td>
<td>**Norwegian-American Folk Songs ***</td>
<td>**Norwegian-American Folk Songs ***</td>
<td>Storytelling: Linda Goss ****</td>
<td>Paul Ofori-Ansah: Marbles **</td>
</tr>
<tr>
<td>11:30</td>
<td>**Norwegian Ethnic Music &amp; Dances *</td>
<td>**Scandinavian-American Immigrant Songs ***</td>
<td>Street Sounds ***</td>
<td>Dorothy Stroman **</td>
</tr>
<tr>
<td></td>
<td>Scandinavian-American Immigrant Songs ***</td>
<td>**Scandinavian-American Immigrant Songs ***</td>
<td>Moving Star Hall Singers, Rev. Leon Pinson, Jackson Singers, Ettu Group,</td>
<td>African Games *</td>
</tr>
<tr>
<td>1:00</td>
<td>c. Traditional Country Music from Denmark *</td>
<td>**w. Swedish Folk &amp; Old-Time Dances *</td>
<td></td>
<td>Bessie Jones, Ludlow D.C. Rec. Center</td>
</tr>
<tr>
<td></td>
<td>**w. Norwegian-American Folk Songs ***</td>
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<td></td>
<td>D.C. Rec. Center A-9 ***</td>
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<tr>
<td></td>
<td>Scandinavian-American Immigrant Songs ***</td>
<td>**c. Traditional Music of Finland *</td>
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<tr>
<td>3:00</td>
<td>c. Traditional Country Music from Denmark *</td>
<td>**Norwegian-American Folk Songs ***</td>
<td>**Delta Blues Band, Sugar Belly, Ko Nimo, Martin, Bogan, &amp; Armstrong</td>
<td>Monroe D.C. Rec. Center **</td>
</tr>
<tr>
<td></td>
<td>**Norwegian-American Folk Songs ***</td>
<td>**Ceremonies &amp; Rituals *</td>
<td></td>
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<tr>
<td>3:30</td>
<td>**w. Danish Traditional Dances *</td>
<td>**c. Scandinavian-American Immigrant Songs *</td>
<td></td>
<td>Monroe D.C. Rec. Center *</td>
</tr>
<tr>
<td>4:00</td>
<td>**w. Norwegian Folk Dances *</td>
<td>**c. Swedish Folk Fiddling *</td>
<td></td>
<td>Children's Area closes 4:00</td>
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<tr>
<td></td>
<td>d. Scandinavian-American Ethnic Experience ***</td>
<td>**d. Scandinavian-American Ethnic Experience ***</td>
<td></td>
<td>Sand Castle area open until 5:00</td>
</tr>
<tr>
<td></td>
<td>**c. Scandinavian-American Old-Time Music *</td>
<td>**w. Swedish Folk &amp; Old-Time Dances *</td>
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</tr>
</tbody>
</table>

#### FAMILY FOLKLORE

*We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.*
WORKING AMERICANS

Song Swap *

Skills Demonstration: Machinists **

Workers' Story Swap: "The Way I See It" *

Skills Demonstration: Molders **

Song Swap *

Union Organizers' Lore *

Skills Demonstration: Glass Bottle Blowers **

Skills Demonstration: Flint Glass Workers **

The Union Grievance Procedure In Action *

Evening Concert on Festival Stage

REGIONAL AMERICA

The Great Lakes region is a large area consisting of diverse peoples and traditions. Scandinavian, Eastern European, Mediterranean, and Native American music, crafts, and food will include birch bark canoe building, bread baking, and pysanky decorating. From the farming and dairy areas, skills such as shingle making and wood carving will be presented, along with dairy cattle demonstrations of milking, calf feeding, and caring for livestock. Demonstrations of maritime activities will include fish net making, waterfowl decoy carving, dock building, and storytelling. Blues and other transplanted styles of southern music will also be performed.

Skills demonstrations are continuous.

* narrative center
** skills exhibit areas

NATIVE AMERICANS

Great Lakes Native American culture has traditionally been tied to the woodlands and the waterways of the region. Major tribes today are Swampy Cree, Sauk and Fox, Eastern Sioux, Menominee, Oneida, Ottawa, Potawatomi, and Ojibwa (Chippewa). They have maintained their historic dependence on trapping, fishing, lumbering, wild rice, and maple sugar.

Festival presentations include traditional activities of the Great Lakes such as ash basket making, quillwork, beadwork, and the preparation of fried bread and corn soup. Sports, games, and dances round out the Festival outside; while films, slide presentations, and workshops on Great Lakes culture are scheduled daily inside the Native Americans Learning Center and We Speak area.

FESTIVAL STAGE

June 23—Wednesday

For detailed information, consult call-boards in each performance area.
c., concert; d., discussion; w., workshop

<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>REGIONAL AMERICA</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song Swap *</td>
<td>The Great Lakes region is a large area consisting of diverse peoples and traditions. Scandinavian, Eastern European, Mediterranean, and Native American music, crafts, and food will include birch bark canoe building, bread baking, and pysanky decorating. From the farming and dairy areas, skills such as shingle making and wood carving will be presented, along with dairy cattle demonstrations of milking, calf feeding, and caring for livestock. Demonstrations of maritime activities will include fish net making, waterfowl decoy carving, dock building, and storytelling. Blues and other transplanted styles of southern music will also be performed.</td>
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<td>11:00</td>
</tr>
<tr>
<td>Skills Demonstration: Machinists **</td>
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<tr>
<td>Workers' Story Swap: &quot;The Way I See It&quot; *</td>
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<tr>
<td>Skills Demonstration: Molders **</td>
<td>Special Events: Dock Building, in the reflecting pool, all day Dairy Cow Demonstration, in the corral</td>
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<tr>
<td>Song Swap *</td>
<td>Fiddlers' Jamboree, in Assembly Hall, 3:00 p.m.</td>
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<tr>
<td>Union Organizers' Lore *</td>
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<tr>
<td>Skills Demonstration: Glass Bottle Blowers **</td>
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<tr>
<td>Skills Demonstration: Flint Glass Workers **</td>
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<tr>
<td>The Union Grievance Procedure In Action *</td>
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<tr>
<td>Evening Concert on Festival Stage</td>
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</tbody>
</table>

Skills demonstrations are continuous.

* narrative center
** skills exhibit areas
For detailed information, consult call-boards in each performance area.

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>Allspel: Jam Session With Audience Dancing ** Norwegian-American Folk Songs ***</td>
<td>Hair Preparation **** Storytelling: Linda Goss **** Street Sounds ***</td>
<td>Bessie Jones, Hamilton D.C. Rec. Center * Paul Ofori-Ansah: Marbles ***</td>
</tr>
<tr>
<td>1:00</td>
<td>c. Traditional Country Music from Denmark *</td>
<td>w. Swedish Folk &amp; Old-Time Dances *</td>
<td>Bessie Jones, Terrell D.C. Rec. Center * Cub Pack 200 and 87 ***</td>
</tr>
<tr>
<td>1:30</td>
<td>w. Norwegian Folk Dances * Scandinavian-American Immigrant Songs ***</td>
<td>c. Swedish Folk Fiddling * Scandinavian-American Immigrant Songs ***</td>
<td>Girl Scouts 512 and Brownies 2467 **</td>
</tr>
<tr>
<td>3:00</td>
<td>c. Traditional Country Music from Denmark * Norwegian-American Folk Songs ***</td>
<td>Norwegian-American Folk Songs *** Street Culture ***</td>
<td>N.Y. Avenue D.C. Rec. Center ***</td>
</tr>
<tr>
<td>3:30</td>
<td>w. Danish Traditional Dances * c. Scandinavian-American Immigrant Songs *</td>
<td></td>
<td>Children’s Area closes 4:00 Sand Castle area open until 5:00</td>
</tr>
<tr>
<td>4:00</td>
<td>w. Norwegian Folk Dances * d. Scandinavian-American Ethnic Experience ***</td>
<td>c. Swedish Folk Fiddling * d. Scandinavian-American Ethnic Experience ***</td>
<td>* stage ** folk swap tent *** games ring</td>
</tr>
<tr>
<td>4:30</td>
<td>c. Scandinavian-American Old-Time Music * w. Swedish Folk &amp; Old-Time Dances *</td>
<td>5:00-6:00 Evening Song: Sweet Honey In the Rock, Linda Goss ****</td>
<td>* altar ** market stage *** marketplace **** house</td>
</tr>
<tr>
<td>Evening</td>
<td></td>
<td></td>
<td>FAMILY FOLKLORE</td>
</tr>
</tbody>
</table>

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
Skills Demonstration: Cement, Lime, and Gypsum Workers **

Song Swap *

Working's Story Swap:
"The Way I See It" *

Skills Demonstration: Glass Bottle Blowers **

Skills Demonstration: Molders **

Working's Story Swap:
"The Way I See It" *

Song Swap *

Skills demonstrations are continuous.

* narrative center
** skills exhibit areas

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**WORKING AMERICANS**

**REGIONAL AMERICA**

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**FESTIVAL STAGE**

<table>
<thead>
<tr>
<th>Event</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>Dock Building, in the reflecting pool, all day</td>
<td>11:00</td>
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<tr>
<td>Dairy Cow Demonstration, in the corral</td>
<td>11:30</td>
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<tr>
<td>Fiddlers Jamboree, in Assembly Hall, 3:00 p.m.</td>
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<tr>
<td>Evening Concert on Festival Stage</td>
<td>6:00-8:00</td>
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<tr>
<td>Music from Scandinavia</td>
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<tr>
<td>EVENING CONCERT 6:00-8:00 Regional America: Great Lakes</td>
<td></td>
</tr>
</tbody>
</table>

* narrative center
** skills exhibit areas
<table>
<thead>
<tr>
<th>Time</th>
<th>Danish-Norwegian Activities</th>
<th>Finnish-Swedish Activities</th>
<th>African Diaspora</th>
<th>Children's Folklore</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td><em>Allspel: Jam Session With Audience Dancing</em>*&lt;br&gt;<strong>Norwegian-American Folk Songs</strong>*</td>
<td><em>Allspel: Jam Session With Audience Dancing</em>*&lt;br&gt;<strong>Norwegian-American Folk Songs</strong>*</td>
<td>Hair Preparation****&lt;br&gt;<strong>Storytelling: Linda Goss</strong>**&lt;br&gt;Street Sounds**</td>
<td>Bessie Jones, Arlington Recreation Center Staff <em>&lt;br&gt;Paul Ofori-Ansah: Marbles</em>**&lt;br&gt;D.C. Rec. Center A-9**</td>
</tr>
<tr>
<td>1:00</td>
<td>c. Traditional Country Music from Denmark *</td>
<td>w. Swedish Folk &amp; Old-Time Dances *</td>
<td></td>
<td>Bessie Jones, Bertie Bachus D.C. Rec. Center *&lt;br&gt;Wilson D.C. Rec. Center ***</td>
</tr>
<tr>
<td>1:30</td>
<td>w. Norwegian Folk Dances&lt;br&gt;<strong>Scandinavian-American Immigrant Songs</strong>*</td>
<td>c. Swedish Folk Fiddling&lt;br&gt;<strong>Scandinavian-American Immigrant Songs</strong>*</td>
<td></td>
<td>Camp Dawana **</td>
</tr>
<tr>
<td>2:30</td>
<td>c. Norwegian Ethnic Music &amp; Dances&lt;br&gt;<strong>Ethnic Experience</strong>*&lt;br&gt;c. Traditional Music of Finland *</td>
<td></td>
<td>Delta Blues Band&lt;br&gt;<strong>Blues Links</strong>&lt;br&gt;Salisu Mahama, Sugar Belly, Ko Nimo,</td>
<td>Bertie Bachus D.C. Rec. Center **</td>
</tr>
<tr>
<td>3:00</td>
<td>c. Traditional Country Music from Denmark <em>&lt;br&gt;<strong>Norwegian-American Folk Songs</strong></em></td>
<td>Norwegian-American Folk Songs ***</td>
<td>Martin, Bogan, &amp; Armstrong</td>
<td>Wilson D.C. Rec. Center *&lt;br&gt;Sherwood D.C. Rec. Center ***</td>
</tr>
<tr>
<td>3:30</td>
<td>w. Danish Traditional Dances *</td>
<td>c. Scandinavian-American&lt;br&gt;<strong>Immigrant Songs</strong>*</td>
<td></td>
<td>Dorothy Stroman <em><em>&lt;br&gt;Children's Area closes 4:00&lt;br&gt;Sand Castle area open until 5:00&lt;br&gt;</em> stage&lt;br&gt;</em>* folk swap tent&lt;br&gt;*** games ring</td>
</tr>
<tr>
<td>4:00</td>
<td>w. Norwegian Folk Dances&lt;br&gt;d. Scandinavian-American&lt;br&gt;<strong>Ethnic Experience</strong>*</td>
<td>c. Swedish Folk Fiddling&lt;br&gt;<strong>Ethnic Experience</strong>*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td>c. Scandinavian-American&lt;br&gt;<strong>Old-Time Music</strong>*&lt;br&gt;<strong>Norwegian-American Folk Songs</strong>*</td>
<td>w. Swedish Folk &amp; Old-Time Dances *</td>
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**FAMILY FOLKLORE**

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<th>NATIVE AMERICANS</th>
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</thead>
<tbody>
<tr>
<td>Skills Demonstration: Molders **</td>
<td>The Great Lakes region is a large area consisting of diverse peoples and traditions. Scandinavian, Eastern European, Mediterranean, and Native American music, crafts, and food will include birch bark canoe building, bread baking, and pysanky decorating. From the farming and dairy areas, skills such as shingle making and wood carving will be presented, along with dairy cattle demonstrations of milking, calf feeding, and caring for livestock. Demonstrations of maritime activities will include fish net making, waterfowl decoy carving, dock building, and storytelling. Blues and other transplanted styles of southern music will also be performed.</td>
<td>Great Lakes Native American culture has traditionally been tied to the woodlands and the waterways of the region. Major tribes today are Swampy Cree, Sauk and Fox, Eastern Sioux, Menominee, Oneida, Ottawa, Potawatomi, and Ojibwa (Chippewa). They have maintained their historic dependence on trapping, fishing, lumbering, wild rice, and maple sugar.</td>
<td>11:00</td>
</tr>
<tr>
<td>Song Swap *</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Skills Demonstration: Flint Glass Workers **</td>
<td></td>
<td></td>
<td>11:30</td>
</tr>
<tr>
<td>Workers' Story Swap: &quot;The Way I See It&quot; *</td>
<td>Special Events: Dock Building, in the reflecting pool, all day</td>
<td></td>
<td>w. Aerophones (Wind Instruments) 12:00</td>
</tr>
<tr>
<td>Skills Demonstration: Machinists **</td>
<td>Dairy Cow Demonstration, in the corral</td>
<td></td>
<td>12:30</td>
</tr>
<tr>
<td>Song Swap *</td>
<td>Fiddlers' Jamboree, in Assembly Hall, 3:00 p.m.</td>
<td></td>
<td>c. Fiddle Styles 1:00</td>
</tr>
<tr>
<td>Skills Demonstration: Cement, Lime, and Gypsum Workers **</td>
<td></td>
<td></td>
<td>1:30</td>
</tr>
<tr>
<td>The Union Grievance Procedure in Action *</td>
<td></td>
<td></td>
<td>c. Music of Celebration 2:00</td>
</tr>
<tr>
<td>Song Swap *</td>
<td></td>
<td></td>
<td>2:30</td>
</tr>
<tr>
<td>Skills demonstrations are continuous.</td>
<td></td>
<td></td>
<td>w. Vocal Styles 3:00</td>
</tr>
</tbody>
</table>

* narrative center  
** skills exhibit areas

For detailed information, consult call-boards in each performance area.  
c., concert; d., discussion; w., workshop

June 25—Friday

NATIVE FESTIVAL

AMERICANS STAGE

Great Lakes Native American culture has traditionally been tied to the woodlands and the waterways of the region. Major tribes today are Swampy Cree, Sauk and Fox, Eastern Sioux, Menominee, Oneida, Ottawa, Potawatomi, and Ojibwa (Chippewa). They have maintained their historic dependence on trapping, fishing, lumbering, wild rice, and maple sugar.

Festival presentations include traditional activities of the Great Lakes such as ash basket making, quillwork, beadwork, and the preparation of fried bread and corn soup. Sports, games, and dances round out the Festival outside while films, slide presentations, and workshops on Great Lakes culture are scheduled daily inside the Native Americans Learning Center and We Speak area.

Special Events:
- Dock Building, in the reflecting pool, all day
- Dairy Cow Demonstration, in the corral
- Fiddlers' Jamboree, in Assembly Hall, 3:00 p.m.

EVENING CONCERT 6:00-8:00
African Diaspora: Ghana, Jamaica, U.S.
<table>
<thead>
<tr>
<th>Time</th>
<th>OLD WAYS IN THE NEW WORLD</th>
<th>FINNISH - SWEDISH</th>
<th>DANISH - NORWEGIAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td><strong>Allspel: Jam Session With Audience</strong></td>
<td><strong>Allspel: Jam Session With Audience</strong></td>
<td><strong>Norwegian-American Folk Songs</strong>*</td>
</tr>
<tr>
<td></td>
<td><strong>Norwegian-American Folk Songs</strong>*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>c. <strong>Norwegian Ethnic Music &amp; Dances</strong></td>
<td>c. <strong>Traditional Music of Finland</strong></td>
<td><strong>Scandinavian-American Immigrant Songs</strong>*</td>
</tr>
<tr>
<td></td>
<td><strong>Scandinavian-American</strong></td>
<td><strong>Scandinavian-American</strong></td>
<td><strong>Immigrant Songs</strong>*</td>
</tr>
<tr>
<td></td>
<td><strong>Immigrant Songs</strong>*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td>w. <strong>Danish Traditional Dances</strong></td>
<td>d. <strong>Scandinavian-American Ethnic Experience</strong>*</td>
<td><strong>Scandinavian-American Ethnic Experience</strong>*</td>
</tr>
<tr>
<td></td>
<td><strong>Scandinavian-American</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>c. <strong>Traditional Country Music</strong></td>
<td>w. <strong>Swedish Folk &amp; Old-Time Dances</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>from Denmark*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td>w. <strong>Norwegian Folk Dances</strong></td>
<td>c. <strong>Swedish Folk Fiddling</strong></td>
<td><strong>Immigrant Songs</strong>*</td>
</tr>
<tr>
<td></td>
<td><strong>Scandinavian-American</strong></td>
<td><strong>Scandinavian-American</strong></td>
<td><strong>Immigrant Songs</strong>*</td>
</tr>
<tr>
<td></td>
<td><strong>Immigrant Songs</strong>*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td>c. <strong>Norwegian-American Folk Songs</strong></td>
<td>c. <strong>Scandinavian-American</strong></td>
<td><strong>Old-Time Music</strong>*</td>
</tr>
<tr>
<td></td>
<td><strong>Scandinavian-American</strong></td>
<td><strong>Scandinavian-American</strong></td>
<td><strong>Old-Time Music</strong>*</td>
</tr>
<tr>
<td></td>
<td><strong>Ethnic Experience</strong>*</td>
<td><strong>Ethnic Experience</strong>*</td>
<td></td>
</tr>
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<td><strong>Scandinavian-American Ethnic Experience</strong>*</td>
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<td>c. <strong>Traditional Country Music</strong></td>
<td>Norwegian-American Folk Songs***</td>
<td></td>
</tr>
<tr>
<td></td>
<td>from Denmark*</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Norwegian-American Folk Songs</strong>*</td>
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<td></td>
</tr>
<tr>
<td>3:30</td>
<td>w. <strong>Danish Traditional Dances</strong></td>
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<td><strong>Immigrant Songs</strong>*</td>
</tr>
<tr>
<td></td>
<td><strong>Scandinavian-American</strong></td>
<td><strong>Scandinavian-American</strong></td>
<td><strong>Immigrant Songs</strong>*</td>
</tr>
<tr>
<td>4:00</td>
<td>w. <strong>Norwegian Folk Dances</strong></td>
<td>c. <strong>Swedish Folk Fiddling</strong></td>
<td><strong>Scandinavian-American Ethnic Experience</strong>*</td>
</tr>
<tr>
<td></td>
<td><strong>Scandinavian-American</strong></td>
<td><strong>Scandinavian-American</strong></td>
<td><strong>Ethnic Experience</strong>*</td>
</tr>
<tr>
<td>4:30</td>
<td>c. <strong>Scandinavian-American</strong></td>
<td><strong>Scandinavian-American</strong></td>
<td><strong>Old-Time Music</strong>*</td>
</tr>
<tr>
<td></td>
<td><strong>Old-Time Music</strong>*</td>
<td><strong>Old-Time Music</strong>*</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Ethnic Experience</strong>*</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Evening</strong></td>
<td><strong>Evening Concert on Festival Stage</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**AFRICAN DIASPORA**

- Whether a Yam Festival in Ghana, or a 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.

**CHILDREN’S FOLKLORE**

- Bessie Jones, Mott Elementary *
- Paul Ofori-Ansah: Marbles***
- Harrison D.C. Rec. Center **
- Paul Ofori-Ansah, Harrison D.C. Rec. Center: African Games *
- Mott Elementary ***
- Stu Jamieson, Cub Pack 662: Play Parties **
- Bessie Jones, Kennedy D.C. Rec. Center Cub Pack 662 ***
- Girl Scouts 1363 **
- Stu Jamieson, Girl Scouts 1363: Play Parties *
- Kennedy Rec., J. O. Wilson Elementary **
- Cub Pack 1048 **
- J. O. Wilson Elementary *
- Cub Pack 1048 ***
- South East D.C. Children’s Football
- Dorothy Stroman **
- Children’s Area closes 4:00
- Sand Castle area open until 5:00

**FAMILY FOLKLORE**

- We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.

\* stage
** folk swap tent
*** games ring
<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>REGIONAL AMERICA</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Song Swap</strong> *</td>
<td>The Great Lakes region is a large area consisting of diverse peoples and traditions. Scandinavian, Eastern European, Mediterranean, and Native American music, crafts, and food will include birch bark canoe building, bread baking, and pysanky decorating. From the farming and dairy areas, skills such as shingle making and wood carving will be presented, along with dairy cattle demonstrations of milking, calf feeding, and caring for livestock. Demonstrations of maritime activities will include fish net making, waterfowl decoy carving, dock building, and storytelling. Blues and other transplanted styles of southern music will also be performed. Special Events: Dock Building, in the reflecting pool, all day</td>
<td>Great Lakes Native American culture has traditionally been tied to the woodlands and the waterways of the region. Major tribes today are Swampy Cree, Sauk and Fox, Eastern Sioux, Menominee, Oneida, Ottowa, Potawatomi, and Ojibwa (Chippewa). They have maintained their historic dependence on trapping, fishing, lumbering, wild rice, and maple sugar. Festival presentations include traditional activities of the Great Lakes such as ash basket making, quillwork, beadwork, and the preparation of fried bread and corn soup. Sports, games, and dances round out the Festival outside; while films, slide presentations, and workshops on Great Lakes culture are scheduled daily inside the Native Americans Learning Center and We Speak area.</td>
<td></td>
</tr>
<tr>
<td><strong>Workers' Story Swap:</strong> &quot;The Way I See It&quot; *</td>
<td><strong>Skills Demonstration: Molders</strong> ****</td>
<td><strong>Skills Demonstration: Glass Bottle Blowers</strong> ****</td>
<td></td>
</tr>
<tr>
<td><strong>Song Swap</strong> *</td>
<td><strong>Dairy Cow Demonstration, in the corral</strong></td>
<td><strong>Fiddlers' Jamboree, in Assembly Hall, 3:00 p.m.</strong></td>
<td>11:00</td>
</tr>
<tr>
<td><strong>Skills Demonstration: Machinists</strong> <strong>Union Organizers' Lore</strong> *</td>
<td><strong>Skills Demonstration: Cement, Lime, and Gypsum Workers</strong> ****</td>
<td><strong>The Union Grievance Procedure in Action</strong> *</td>
<td>11:30</td>
</tr>
<tr>
<td><strong>Song Swap</strong> *</td>
<td><strong>Skills Demonstrations are continuous.</strong></td>
<td>* narrative center **skills exhibit areas</td>
<td></td>
</tr>
<tr>
<td><strong>6:00-8:00 Great Lakes Social Dancing</strong></td>
<td><strong>5:00-6:00 Urban &amp; Rural Music from the Great Lakes Region</strong></td>
<td><strong>EVENING CONCERT 6:00-8:00 Old Ways in the New World: Scandinavian &amp; Scandinavian-American</strong></td>
<td>12:00</td>
</tr>
</tbody>
</table>

For detailed information, consult call-boards in each performance area. c., concert; d., discussion; w., workshop.
<table>
<thead>
<tr>
<th>Time</th>
<th>OLD WAYS IN THE NEW WORLD</th>
<th>FINNISH - SWEDISH</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN’S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Allspel: Jam Session With Audience Dancing ** Norwegian-American Folk Songs ***</td>
<td>Allspel: Jam Session With Audience Dancing ** Norwegian-American Folk Songs ***</td>
<td>Black American Religious Song Concert *</td>
<td>Bessie Jones, Girl Scouts 1466 * Paul Ofori-Ansah: Marble ***</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td>Mott Elementary School **</td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>c. Traditional Country Music from Denmark *</td>
<td>w. Swedish Folk &amp; Old-Time Dances *</td>
<td></td>
<td>Bessie Jones, J. O. Wilson Elementary * Cub Scouts 621 ***</td>
</tr>
<tr>
<td>1:30</td>
<td>w. Norwegian Folk Dances * Scandinavian-American Immigrant Songs ***</td>
<td>c. Swedish Folk Fiddling * Scandinavian-American Immigrant Songs ***</td>
<td></td>
<td>Dorothy Stroman **</td>
</tr>
<tr>
<td>3:00</td>
<td>c. Traditional Country Music from Denmark * Norwegian-American Folk Songs ***</td>
<td></td>
<td></td>
<td>Cub Pack 114 ***</td>
</tr>
<tr>
<td>3:30</td>
<td>w. Danish Traditional Dances *</td>
<td>c. Scandinavian-American Immigrant Songs *</td>
<td>Wesley Methodist Congregation, Johns Island, South Carolina *</td>
<td>Girl Scouts 1129 ** Children’s Area closes 4:00 Sand Castle area open until 5:00</td>
</tr>
<tr>
<td>4:00</td>
<td>w. Norwegian Folk Dances * d. Scandinavian-American Ethnic Experience ***</td>
<td>c. Swedish Folk Fiddling * d. Scandinavian-American Ethnic Experience ***</td>
<td></td>
<td>* stage ** folk swap tent *** games ring</td>
</tr>
<tr>
<td>4:30</td>
<td>c. Scandinavian-American Old-Time Music *</td>
<td>w. Swedish Folk &amp; Old-Time Dances *</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00-9:00</td>
<td>** stage ** dance area *** activity center</td>
<td>** stage ** dance area *** activity center</td>
<td>6:00-9:00 Gospel Concert *</td>
<td></td>
</tr>
</tbody>
</table>

** stage ** dance area *** activity center

FAMILY FOLKLORE

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
### WORKING AMERICANS

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### NATIVE AMERICANS

| Great Lakes Native American culture has traditionally been tied to the woodlands and the waterways of the region. Major tribes today are Swampy Cree, Sauk and Fox, Eastern Sioux, Menominee, Oneida, Ottawa, Potawatomi, and Ojibwa (Chippewa). They have maintained their historic dependence on trapping, fishing, lumbering, wild rice, and maple sugar. Festival presentations include traditional activities of the Great Lakes such as ash basket making, quillwork, beadwork, and the preparation of fried bread and corn soup. Sports, games, and dances round out the Festival outside; while films, slide presentations, and workshops on Great Lakes culture are scheduled daily inside the Native Americans Learning Center and We Speak area. |

### FESTIVAL STAGE

| 11:00 |
| 11:30 |
| 12:00 |
| 12:30 |
| 1:00 |
| 1:30 |
| 2:00 |
| 2:30 |
| 3:00 |
| 3:30 |
| 4:00 |

### Special Events:

- **Dock Building, in the reflecting pool, all day**
- **Dairy Cow Demonstration, in the corral**
- **Fiddlers' Jamboree, in Assembly Hall, 3:00 p.m.**
- **The Union Grievance Procedure In Action * **

**Skills demonstrations are continuous.**

* narrative center
** skills exhibit areas
Participants

NOTE: Where two states follow a name, the first denotes present residence while the second indicates state of origin.

The Northeast Week 1
Clifford Allen, Pennsylvania
Stevie Axthelm, Virginia
June Barner, Pennsylvania
Shirley Barner, Pennsylvania
Theodore Roosevelt Barrows, Vermont
Lisa Beaudoin, Vermont
Louis Beaudoin, Vermont, Mass.
Wilfred Beaudoin, Vermont, Mass.
Robert Bucher, Pennsylvania
John Buher, Pennsylvania
Edgar Byers, Pennsylvania
Zuzka Cakan, New Jersey
Marshall Case, Pennsylvania
Sara Cleveland, New York
John Coffey, Maryland, Virginia
Addie Daniel, Vermont, N.H.
Margaret Davidson, Pennsylvania
Richard Davidson, Pennsylvania
Earl Day, Massachusetts
Evelyn Deckard, Pennsylvania
Glenn Deckard, Pennsylvania
Archie Edwards, Maryland, Virginia
Lillian Edwards, New Hampshire
Hugh Friedline, Pennsylvania
Leovy Gaines, Washington, D.C., Virginia
Robert Gelnett, Pennsylvania
William Graybeal, Maryland, Pa.
Nick Hudak, New Jersey
Mark Johnson, Washington, D.C.
Mary Ann Kadera, New Jersey
Alex Kellam, Maryland
Colin Kelley, Maine
Ed Kocjanic, Pennsylvania
John Kocjanic, Pennsylvania
Joseph Kocjanic, Pennsylvania
Rudy J. Kocjanic, Pennsylvania
Rudy R. Kocjanic, Pennsylvania
Homer Kriebel, Pennsylvania
Sadie Kriebel, Pennsylvania
Dewey Landon, Maryland

Ernest Link, Virginia
Jerry Lundy, Maryland
Ted Lundy, Delaware, Virginia
Teddy Lundy, Delaware
Barner Lyter, Pennsylvania
Florence Lyter, Pennsylvania
Beatrice McKenrick, Pennsylvania
Ed Mosheim, Pennsylvania
Marilyn Mosheim, Pennsylvania
Leo Murphy, Maine
Sofia Muczchak, Pennsylvania
Charles Nevell, Maine
Bany Nutbrown, Vermont
Joan Nutbrown, Vermont, Quebec, Canada
Nancy Nutbrown, Vermont, Quebec, Canada
Russell Nutbrown, Vermont, Quebec, Canada
Larry Olders, Florida, New York
Martha Olders, Florida, New York
Daniel Paisley, Pennsylvania
Joan Palmer, New York, Vermont
FRED RICHARD, Sr., Maine
Rudney Richard, Jr., Maine
William Richard, Maine, Canada
Grant Rogers, New York
Betsy Rutherford, Maryland, Virginia
Esther Mae "Mother" Scott, Washington, D.C., Missouri
Delores Sernak, Pennsylvania
Flavia Shaw, Maine
Ed Shute, Maine
Roscoc Solley, Pennsylvania
John Starvish, New Hampshire, Massachusetts
Ana Swartz, Massachusetts, Poland
Mary Szala, Massachusetts
Robert Szala, Massachusetts
Sterl Van Arsdale, New York, Pa.
Berle Worster, Maine
Edna Worster, Maine
Leona York, Maine
Walter York, Maine

The Great Lakes Week II
Sue Anderson, Minnesota
Clarence Bailey, Michigan
William Barnard, Wisconsin, New York
Mike Benjamin, Minnesota
Mary Ellen Bowen, Illinois
William Branch, Illinois
Danny Brown, Missouri
Don Brown, Missouri
Don Brown, Jr., Missouri
Boyd Butler, Minnesota
LEROY CANADAY, Missouri
Donald Chesebro, Wisconsin
Jim Cotone, Sr., Wisconsin
Oliver Counter, Jr., Minnesota
Oliver Counter, Jr., Minnesota
Peter Crawford, Illinois, Michigan
Dean Crowe, Missouri
Mabel Darmon, Michigan, Kentucky
Clayle Davis, Michigan, Illinois
Alonzo Day, Illinois
Julia Day, Illinois
Jerold Dunn, Wisconsin
Samuel Dymesich, Wisconsin
Richard Elliker, Wisconsin, Ohio
Rev. Hueston Emerson, Illinois
Leona Erickson, Wisconsin
Esther Feenereb, Indiana
Suse Feenereb, Indiana
Frank Flowers, Missouri
George Foreman, Michigan
Donald Gay, Illinois
Evelyn Gay, Illinois
Geraldine Gay, Illinois
Mildred Gay, Illinois
Missionary Gay, Illinois, Georgia
Ollie Gill, Illinois
Lodge Grant, Illinois
Katya Gregory, Illinois
Eugene Holder, Illinois
Robert Horligrman, Wisconsin, Germany
Suome Jaivi, Minnesota, Finland
Bobo Jenkins, Michigan, Alabama
Lester Johnson, Michigan, Louisiana
Rosalyn Johnson, Pennsylvania
Lucy Karkoc, Minnesota, Ukaine USSR
Maude Kegg, Minnesota

Gene Keith, Missouri
Sadie Keys, Pennsylvania
Henry Kratts, Michigan
Rein Kolu, Minnesota
Halvor Landsverk, Minnesota
Leni Mae Lee, Illinois
Isabelle Marshall, Minnesota
Mickey Martin, Illinois
Doris Mayfield, Illinois
Lyle Sayersfield, Illinois
Charles McCloot, Pennsylvania
Matti McRovers, Pennsylvania
Margaret McGee, Illinois
Robert Milewski, Illinois
Constance Muller, Minnesota, N. Dakota
Karim Muller, Minnesota, Illinois
Nels Nelson, Wisconsin
Arthur Nicholas, Ohio, West Virginia
Evelyn Nicholas, Ohio, West Virginia
General Custer Nicholas, Ohio, W. Va.
Lemna Nicholas, Ohio, W. Va.
Raymond Nichols, Ohio, W. Va.
Lily Nielsen, Minnesota, Denmark
Robert H. Nelson, Minnesota
Kitty Parham, Pennsylvania
John Porter, Kentucky
Yank Rachell, Indiana, Tennessee
Thomas Raykadal, Wisconsin
Josephine Robinson, Minnesota
William Robinson, Minnesota
Norman Ryberg, Wisconsin
Ruth Ryberg, Wisconsin
Alanoz Saal, Michigan
Clemon Shaw, Pennsylvania
Frances Sheeppman, Pennsylvania
William Sheiby, Illinois
Gregory Taylor, Michigan
Marvin Taylor, Michigan
Minnis Taylor, Michigan
Helmer Toyras, Michigan
Jacob Varnes, Wisconsin, Norway
Ruth Vikinsalo, Minnesota, Finland
James Walker, Illinois, Tennessee
Willy Warren, Michigan
Jim Wetzel, Minnesota
Karen Wetzel, Minnesota
George Williamson, Michigan, Kentucky
Mary Williamson, Michigan, Kentucky
Participants

Workers Who Extract and Shape Products

Members of the Following Unions:

United Cement, Lime & Gypsum Workers International Union
Thomas F. Miechur, President

Glass Bottle Blowers Association of the United States and Canada
Harry A. Tulley, President

American Flint Glass Workers Union
George M. Parker, President

International Union of Journeymen Horseshoers of the United States and Canada
Duke Bonde, Jr., President

International Association of Machinists and Aerospace Workers
Floyd E. Smith, President

Molders and Allied Workers Union
Anton J. Trizna, President

American Federation of Musicians
Hal C. Davis, President

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.

Larry Hanks Utah Phillips
Fred Holstein Bodie Wagner

Presenters:
Benny Ambush Debbie Dixon
Toby Beckwith Steve Hagberg
Karen Byme Marta Schley

Glass bottle blowing skills, going back beyond the origins of this country, and demonstrated at an earlier Festival, are part of Working American presentations.

Contributors

Air Technical Industries
Anchor-Hocking Company
Bendix Corporation
Bridgeport Machines
Brown and Sharpe Manufacturing Company
Burson-Marsteller
Cincinnati Milacron Incorporated
Corning Glass Works
Dake Corporation
De Vilbis Company
Diacrow Division
DoAll Company
Dupont Polymar, International Dept.
Elox Division
Equipto
Fostoria Glass Company
Fuller Company
Gallmeyer & Livingston Company
Glass Container Manufacturers Institute
Greenhard Press and Machine Company
G. W. Bliss
Kearney & Trecker Company
Landis Tool Company
LeBlond Incorporated
Lucifer Furnaces
Martin Marietta Corporation
Monarch Machine Tool Company
Moore Special Tool Co., Inc.
Rockwell International
Rosecroft Raceway
Schartumco
Sunbeam Corporation
Wagner Manufacturing Company
Wilson Instruments

Special Thanks To:

S. Arne Carlsson
Richard Conn
Walter Davis
Peter Greenhill
Carolyn Jacobson
Ted Leonard
Edwin M. Schmidt
Dorothy Shields
Arleen Trainor
Matt Witt
Participants

**Israeli**
Mord'chai Abrahamov: singer/dancer
David Levi: dancer
Yosef Gum'ah: drummer
Mord'chai 'Aziz: dancer
Jerold Roschwalb, shofar demonstrator
Theodore Shuster, tailor
Tsirl Waletsky, paper cutter

**Romanian**
Names not available at this time.

**Romanian-American**
Larisa M. Lucaci: food demonstrator
Cornelia Miclau: food demonstrator
Other names not available at time of printing.

**Danish**
Steen Jagd Andersen: fiddler
Morten Bendtsen: fiddler, dancer
Borge Christensen: fiddler, dancer
Elly Christensen: Traditional dancer
Vagn Dahl Hansen: fiddler, singer
Hasse Havgaard: fiddler
Lene Halckov Hansen: fiddler, singer
Ludvig Larsen: fiddler, dancer
Knud Laursen: fiddler
Poul Lendal: fiddler
Keld Norgaard: fiddler
Niels "Brygger" Petersen: flautist
Ewald Thomsen: fiddler
Hardy Thomsen: fiddler, guitar player
Helibert Thomsen: fiddler

**Danish-American**
Marie Portier: cook
Suzanne Bracken: fiddler

**Faroese**
Borgur Jakupsson: traditional singer, etnologist
Hagni Mohr: wool processor, singer
Anna Bertha Mohr: wool processor, singer
Elisabeth in Koltri: wool processor, singer
Niklas in Koltri: boats builder, singer

**Finnish**
Kauhajoki Folk Musicians
Risto Ala-Ikkila: accordion player
Antti Hosioja: accordion player

**Finnish-American**
Lois Mattson: cook
Maria Wirkkala: weaver

**Icelandic**
Thordur Tomansson: horsehair brader
Margret Lindal Jakobsdottir: spinner, knitter
Kristinn Gisladottir: wool processor

**Icelandic-American**
Ingibjorg Scheving: cook

**Norwegian**
Elva Eikas: traditional dancer
Sigmund Eikas: Hardanger fiddler
Kjell Folkestad: traditional dancer
Knut Hamre: Hardanger fiddler
Svein Skjerdal: Hardanger fiddler, dancer
Kari Vethe: traditional dancer

**Norwegian-American**
Ingulf Eldegard: Hardanger fiddler
Edward Erickson: banjo player
Leonard Finseth: fiddler
John Gunderson: rosemaler, chip carver
Sonya Sevig: singer
William Sherburne: fiddler
Harold Sersland: traditional dancer
Carol Sersland: traditional dancer

**Swedish**
Magnus Bacstrom: fiddler
Pontus Berggren: fiddler
Goras Leif: fiddler
Kurt Grallis: fiddler
Per Gudmundsson: fiddler
Bo Isaksson: fiddler
Pelle Jakobsson: fiddler, pastoral horn
Johan Larsson: traditional dancer
Erik Moraeus: fiddler
Kungs Levi Nilsson: fiddler
Anders Sparf: fiddler
Bjorn Stabi: fiddler
Viveka SundstromStabi: traditional dancer
Ceylon Wallin: key fiddler
Henry Wallin: fiddler

**Swedish American**
Ann Bergstrom: fiddler
Paul Dahlin: fiddler
Bruce Johnson: fiddler
Edwin Johnson: fiddler
Olga Nilsen: singer
Henry Person: story teller, singer
Ove Gullin: dancer, folk game leader
June Anderson Evanoff: Dala kurbits
painter, cook
Kathleen Grambsch: accordinist

Three members of the Moraeus family, who presented Swedish fiddling at the 74 Festival will return for week II of the Bicentennial Festival and the On Tour program.
Participants
Juliet Amoah: Ghanaian cook
Amoyewa: designer, seamstress
Bible Way Church World Wide Congregation: gospel singers
D.C. Black Repertory Vocal Workshop
Sonny Diggs: arabber (fruit vendor)
Thomas "Popcorn" Doyle: contemporary Black social dance
George Ferrell, Sr.: woodcarver
JuJu: metal sculptor, woodcarver
Anna Fuller: hairbraider
Linda Goss: storyteller
Jackson Singers: gospel singers
Walter Kelly: arabber (fruit vendor)
Martin, Bogan & The Armstromgs: string band
Winifred McQueen: tie dyer
Mississippi Delta Blues Band: blues band
Moving Star Hall Singers: gospel singers
Rev. Flora Molton: street singer
Rev. Leon Pinson: gospel singer, guitarist
L. C. Bunk Pippens: blues singer
Rising Star Fife & Drum Band:
  Napoleon Strickland: fife player
  Bernice Turner: drummer
  Otha Turner: drummer
  G. D. Young: drummer
Sweet Honey in the Rock: acapella female vocal group
Son Thomas: potter, blues guitarist
Wesley Methodist Church Congregation

Jamaica
Etta Performers: singers, dancers
Basil Reid: broom maker
Samuel Hylton: potter
Roy Nelson: potter
Una Griffith: cook
Celeste Robinson: cook
Ashton "Desmond" Douglas: basket weaver
Nelson Chambers: instrument maker

Ghana
Salisu Mahama & Group
  Salisu Mahama: leader, gonji player, singer, craftsman
  Ashumman Iddrisu: gonji player
  Iddrisu Salisu: rattle player
  Amadu Iddrisu: rattle player
  M. D. Sulley: dancer, interpreter
Gonji Dancers
  Mohamed Abubari
  Mohamadu Zibilim
  Seidu Mbaliba
  Yakubu Musah
Abdulai Seidu & Group
  Abdulai Seidu: brekete drummer, donno drum maker
  Adam Iddi: donno drummer
  Idrisu Salifu: flute player
Ko Nimo & Group
  Danile Ampousah (Ko Nimo): leader, guitarist, drummer, singer
  J. K. Bawnah: singer
  Kwadwo Dummaa: rhythm
  Augustine Nyame: drummer
  R. P. Twunasi: anitar, singer
  Kwadwo (Little Noah): drummer
Dancers
  Kwaku Duah
  Adwoa Olyanku
  Akua Afrizie
  Nana Kwadwo Nketi: fetish dancer, kente weaver, adinkra printer & embroiderer
Craftspeople
  Opoku-Worae: kente weaver, adinkra printer & embroiderer
  Nana Osei Bonsu: Ashanti stool carver, adinkra stamp designer
  Akwasi Attah: fetish house decorator
**Participants**

**Northeast Six Nations: Iroquois**

**Mohawk**
- Mary Adams: basket maker
- Mike Adams: basket maker
- Sally Ann Adams: basket maker
- Richard Hill: headdress maker
- Stan Hill: bone carver
- Tammy Hill: craft sales
- Mary Longboat: cornhusk worker
- Margaret Torrence: basket maker
- Mark Wilson: silversmith
- Richard Hill: headdress maker
- Stan Hill: bone carver
- Sally Ann Adams: basket maker
- Mary Adams: basket maker
- Mike Adams: basket maker

**Oneida**
- Eula Chrisjohn: cornhusk worker
- Irving Chrisjohn: cornhusk worker
- Richard Chrisjohn, Sr.: wood carver
- Richard Chrisjohn, Jr.: wood carver

**Onondaga**
- Andrea Jimerson: dancer
- Marty Jimerson: dancer
- Huron Miller: Project Coordinator
- James Skye: wood carver
- Guy Williams: dancer
- Ruby Williams: dancer
- Tim Williams: dancer

**Seneca**
- Helen Harris: dancer
- Linda Harris: dancer
- Philman Harris: drum and rattle maker
- Steve Harris: dancer
- Hazel Jimerson: dancer
- Lester Jimerson: dancer
- Mamie Jones: dancer
- Paul Jones: dancer
- Kevin Johnny John: dancer
- Mike Johnny John: dancer
- Vera Miller: beadworker
- Rodney Pierce: dancer
- Marlene Thomas: dancer
- Hazel Thompson: dancer
- Phillip Thompson: dancer
- Natie Watt: basket maker
- Ruth Watt: basket maker

**Tuscarora**
- Louise Henry: beadworker
- Oscar Moses: Lacrosse stick maker
- Kevin Patterson: Lacrosse stick maker
- Wes Patterson: Lacrosse stick maker
- Edward Sayer: finger weaving
- Wilmer Wilson: craft sales manager

**Ojibwa**
- Audrey Pawis: quill worker

**Discussants:**
- Coordinator: Asenith D. Vogt
- Passamaquoddy: Joseph A. Nicholas
- Penobscot: Andy Akins
- Charles Jennings
- Pequot: Brian Miles
- Shinnecock: Eva Smith
- Diane Bess
- Hasranamisco: Lois Wilcox
- Nanticoke: Kenneth Clark
- Kathy Clark
- Susquehanna: Jody Hale
- Lydia Hale
- Wampanoag: Edith Andrews
- Naomi Andrews
- Narragansett: Alberta Wilcox
- Lloyd Wilcox
- Gay Head: Helen Attaquin
- Mother Helen Attaquin
- Mohegan: Stilson Fands
- Schaghticoke: Trudy Lamb
- Commissioner of Indian Affairs for the State of Maine: George Mitchell

Timmy Williams, Iroquois, will demonstrate traditional dances in the Native American area.
Participants

Adults
Stu Jamieson, folklorist
Bessie Jones, folklorist
Dorothy Stroman, folklorist
Paul Ofori Ansah, folklorist
Tom Murphy, wood worker
Ann Mitchell, quilter

Schools
Bancroft Elementary D.C.
Capitol Hill Day School, D.C.
Dale Wilson Elementary D.C.
Mott Elementary D.C.
Simmons Elementary D.C.
Takoma Park Elementary MD.
Washington International School

Recreation Centers
Amidon
Bertie Bachus
Eliot
Friendship
Friendship House
Hine
Jefferson
Logan
Ludlow
Maury
New York Avenue
Powell-Lincoln
Rosedale
Seaton
Sherwood
Staff of Arl. County Rec. Dept.
Terrell
Trinidad

Girl Scout Troops
Juniors 512, GS 1129, Juniors 1363, GS 1466, GS 1821; Brownies 2188, Brownies 2467, GS Vero Beach, Fla., Juniors 1980, GS Geneva, Ohio 496, GS Mt. Vernon, N.Y. 46J

Boy Scout Troops
Cubs 87, Cubs 114, Cubs 200, Cubs 248, Cubs 389, Cubs 621, Cubs 662, Cubs 937, Cubs 1048, Cubs 1414, Cubs 1584,

Contributors
In addition to those contributors listed in the Festival Program Book, these firms have also supported the Children's Area.
Radio Steel Mfg. Co.
Borden Inc.
Joan McGill
Marble King Co.
Tart Lumber Co.
Tucker Toys
Union Wallpaper
U.S. Playing Card Co.

Family Folklore

Operating continuously from its tent along the Reflecting Pool, Family Folklore collects family lore from you, the Festival goers. Trained folklorists are on hand to speak with you about your traditions—family nicknames, legends, anecdotes, experiences and memories. In the Family Folklore area you are the participants.

Sand-castle building varies depending upon the area of the country where young architects learn their skills. Visitors can compare their artistry in the Children's Folklore area.
1976 festival of american folklife

SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

PROGRAM SUPPLEMENT
Schedule and Participant Information
July 1-5
July 7-11

Sponsored by
American Airlines
General Foods
General Information

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

Rest Rooms: There is a permanent rest room facility located adjacent to the children's area and another at the French Drive entrance to the Mall. Other facilities are located at strategic points throughout the Festival site.

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.

Lost Children will be taken to the area operated by the U.S. Park Police and the American Red Cross. Parents may call for them there, near the Administrative Compound. National Park Service technicians and Rangers will assist.

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

Parking-Shuttle Buses: A shuttle bus service will provide transportation at a nominal fare to points on Constitution Avenue. About 40 buses each hour from 9 a.m. to 10 p.m. will leave the free fringe parking lots at Robert F. Kennedy Stadium and the Ft. Myer/Pentagon parking lot, stopping at the Lincoln Memorial, easy access to Festival grounds.

Park and Ride
Washington's Metromax system now provides park-and-ride service from three free parking sites into the city. Free parking spaces for 14,000 cars are now available as follows: two lots to the north and south of Kennedy Stadium, for 6,000 cars. And another 4,000 can be parked closer in at the old south post of Ft. Myer just across the Potomac. The Pentagon's north parking area will handle 4,000 cars on weekends and 1,200 cars on weekdays.

Routes: Two separate routes are in operation: Route BC-1 and BC-2 which run from Kennedy Stadium lots 6 and 7, north of the stadium. Both routes go through the Mall area and over Memorial Bridge. Route BC-1 goes to the Arlington Cemetery parking lot, route BC-2 goes to the Pentagon parking lot.

These buses displaying special route numbers and a color-coded destination sign inside their windshields, will follow the Southeast Freeway and the Interstate-95 tunnel under the Mall. Their first passenger stop will be at the Union Station-Visitors Center. The special buses will then go to Constitution Avenue, making stops at 10th Street, 16th Street and 22nd Street NW. Buses will then go across Memorial Bridge with the routes dividing to go to the Pentagon and Ft. Myer parking area respectively.

Tickets must be bought for BC-1 and BC-2 buses before boarding, at kiosks at all parking site terminals. Cash fares will not be accepted aboard buses.

Hours: Every two to five minutes from 9 a.m. to 4 p.m. Reduced service every 12 to 15 minutes from 4 to 6 p.m. Full service resumes until after 7 p.m., then decreases until 10:30 p.m. Outbound passengers must board at the Mall (except Virginia route B-100 that serves Old Alexandria and Arlington Cemetery). The Mall terminals are located just north of Constitution Avenue NW on 9th Street (for Maryland routes) and 10th Streets (for Virginia routes.)

Fares: Adult tickets cost $1.50. Each adult may be accompanied free by one person under 18. Half-fare tickets are available for additional children up to 12 years, and the elderly, over 65. Each ticket is good for free all-day parking, a ride to and from the Mall, plus two rides on the special radial routes for Bicentennial visitors to see the special historic sites. There are 17 such routes, between outlying suburban areas (many with parking facilities) and downtown Washington. These are numbered with the letter B followed by three numerals, for the various routes.

Radial Bus Hours: For the radial buses, the hours are every 30 minutes from 9 a.m. to 4 p.m., resuming at 6 p.m. on a reduced schedule to 10 p.m. The radial bus fare between Maryland or Virginia and the Mall is 75¢. Within the district the fare is 50¢. The only transfers accepted will be the special tickets from the fringe-area parking lot lines. No transfers will be issued on the radial bus routes.
Program

Program Information about the Festival of American Folklife is listed by day and by area in the schedule insert, separately bound, and updated bi-weekly. General information may be obtained at five information kiosks across the Festival grounds. Detailed listings can be found daily on callboards adjacent to each performance area.

Hours of the Festival are 11 a.m. to 5 p.m. with evening concerts. The Festival is not in operation Mondays or Tuesdays to allow for changeover of exhibits.

Crafts Demonstrations are held daily 11 a.m. to 5 p.m. in the Native Americans, Regional American, African Diaspora and Old Ways in the New World areas. Traditional crafts appropriate to the theme are featured. Among these: basket making, silver smithing, instrument making, corn husk doll making, lace making, carving, weaving, quilting and many more.

Food Demonstrations are held daily 11 a.m. to 5 p.m. in the Regional American, African Diaspora and Old Ways in the New World areas. Traditional food preparations appropriate to the theme will be featured and sold. Among these: sour dough bread, souvlaki, corn soup, mochi sushi, gumbo, bratwurst, fry bread, struvor and many more.

Learning Centers are located in the African Diaspora and Native American areas. They are centers where visitors can learn more about presentations through films, photos, videotapes, books, records and workshops. Regularly scheduled Learning Center events are listed 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 two films: one with excerpts from Home Movies, the other about Original Family Traditions. African Diaspora and Native Americans will present films in area Learning Centers.

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. Food concessions are located mainly in the Old Ways in the New World, African Diaspora and Regional America 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. The Native Americans area features Indian foods and crafts.

Mrs. Ethel Mohamed points out a detail in the tapestry that she created as the cover of the Bicentennial program book. She will demonstrate her traditional craft in the Regional America area July 1-5. Photo by Janet Stratton.

In the Native American area tribes from the Southeast are demonstrating pottery, weaving, silversmithing, jewelry making, beadworking, and basket-weaving the third week of the Festival. The fourth week, Southern Plains' tribes demonstrate beadworking, woodcarving, moccasin making, hide tanning and quilting. As part of the Old Ways in the New World presentation the third week, there is wood carving by one of the French Canadian participants, along with Polish paper cutting and embroidery. In the African Diaspora area's marketplace, a sculptor and a basketmaker from Haiti demonstrate their crafts along with hairdressers, basketmakers and a sculptor from the U.S. In Regional America's third week presentation of the South, there is Alabama folk painting, traditional boat building, stickery by Mrs. Mohamed who did the tapestry on the cover of the program book, decoy carving and painting, a Freedom Quilting Bee, pottery, and splint basket making. The fourth week's presentation of the Upland South includes: quilting, blacksmithing, stone carving, barrel making and whittling. Working American participants demonstrate building crafts such as carpentry, tile and terrazzo skills, and even the casting of plaster masks made of visitors' facial features. In the Children's Area there will be continuous workshops daily for doll house making, soap-box car building, quilting and stickery.

In the Native American area, fry breads with various fillings, corn soup, corn on the cob, mint and sassafras tea are just some of the foods prepared for sampling and sale. In the Old Ways in the New World area the third week, French Cajun jambalaya, a fish creole stew, as well as French Canadian tourtière, a tasty pork pie made for Christmas, are being made. In addition, such traditional foods as Quiche lorraine, red cabbage salad, paté sandwiches and rhum cake are available for sale. Traditional Polish foods are being made and sold as well. The fourth week, Cornish pasties (a meat pie), saffron bread and thimble tarts are some of the British specialties demonstrated, with other British foods for sale. Chorico sandwiches, lingua, fava, and sweet bread, are just some of the foods available in the Portuguese presentation.

Some of the foods prepared for sampling in African Diaspora include: Haitian grilled fish, rice with black mushrooms and banana pudding; gumbo from Louisiana and barbequed pork and chicken from Alabama. In addition, short ribs, fried chicken, ham hocks, beans, collard greens and various health food dishes are for sale. Regional America's presentation of Southern Traditions includes the preparation of pecan pralines, various gumbos, crawfish, and sorghum. Mississippi farm-fed catfish, hushpuppies and coleslaw are for sale. Representing the Upland South week four, vinegar pie, hominy, biscuits and gravy are being made for sampling, with barbequed chicken, corn on the cob, cober, and barbeque beans for sale.
For more detailed information on the Festival activities and site see the Festival of American Folklife Program Book available at all Information Kiosks.
Family Folklore

Native Americans
July 1-July 5
Southeast
July 7-July 11
Southern Plains
Festival Stage

Regional America
July 1-July 5
South
July 7-July 11
Upland South

Children's Area

1976 festival of American folklife
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>FRENCH</th>
<th>POLISH</th>
<th>AFRICAN DIAZORA</th>
<th>CHILDREN'S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td>Storytelling ****</td>
<td>Bessie Jones, Jefferson, Arlington, Rec. Center **</td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td></td>
<td></td>
<td>Janie Hunter, Hunter's Wood **</td>
</tr>
<tr>
<td>1:00</td>
<td>c. French American Contes &amp; Stories *</td>
<td>w. The Dudy: Polish Bagpipes *</td>
<td>Haitian Voudun (Voodoo) Ritual *</td>
<td>Camp Dawana, Hunter's Wood * Camp Dawana ***</td>
</tr>
<tr>
<td>1:30</td>
<td>c. Regional Folk Dances of France *</td>
<td>w. Polish Folk Songs ***</td>
<td>Night Life Music **</td>
<td>Stu Jamieson, Jefferson, Arlington, Rec. Center **</td>
</tr>
<tr>
<td>2:30</td>
<td></td>
<td>w. The Polish-American Ethnic Experience ***</td>
<td></td>
<td>Janie Hunter, Camp Dawana **</td>
</tr>
<tr>
<td>3:00</td>
<td>c. Traditional French Ballads: Old World and New* w. Cajun Accordion Players of the Past ***</td>
<td>c. Folk Music of the Polish Lowlands *</td>
<td></td>
<td>Stu Jamieson, Keane D.C. Rec. Center *</td>
</tr>
<tr>
<td>3:30</td>
<td></td>
<td>w. Family Music ***</td>
<td></td>
<td>Bessie Jones ** Children's Area closes 4:00 Sand Castle area open until 5:00</td>
</tr>
<tr>
<td>4:00</td>
<td>w. Fiddle Styles: France, Louisiana, and the Northeast *</td>
<td>Polka Party *</td>
<td></td>
<td>* stage ** folk swap tent *** games ring</td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td>w. Polish Fiddle Styles ***</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### FAMILY FOLKLORE

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
WORKING AMERICANS
The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the storytelling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.

Participants in the “Workers Who Build” theme celebrate the skills and folklore of people in the building and construction trades. The following groups will be demonstrating their skills continuously throughout the day:

- Bricklayers and Allied Crafts
- Carpenters and Joiners
- Electrical Workers
- Iron Workers
- Operating Engineers
- Plasterers and Cement Masons
- Plumbers and Pipe Fitters
- Sheet Metal Workers

The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:

- Song Swap 11:00 a.m. and 4:30 p.m.
- Workers’ Story Swap: “The Way I See It” 1:30 p.m.
- The Union Grievance Procedure In Action 4:00 p.m.

REGIONAL AMERICA

<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>REGIONAL AMERICA</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>c. Fife &amp; Drum Band *</td>
<td>c. Cajun Music *</td>
<td>Native Americans of the Southeast have a rich religious heritage and a tradition of stable governments. Their religion was characterized by temple mounds, maize agriculture, a priesthood, and extensive use of tobacco. Today, the Southeast is the home of the Cherokee, Biloxi, Tunica, Choctaw, Chickasaw, Creek, Pamunkey, Haliwa, Lumbee, Chickahominny, Mattaponi, Chitimacha, Catawba, Miccasukee, Hitchiti, Alabama, Seminole, Coushatta, Houma, and Natchez.</td>
<td>11:00</td>
</tr>
<tr>
<td>w. Hollerin***</td>
<td>w. Storytelling ***</td>
<td></td>
<td></td>
</tr>
<tr>
<td>w. Fiddling Styles ***</td>
<td>c. Bluegrass Music *</td>
<td></td>
<td>11:30</td>
</tr>
<tr>
<td>c. Gospel Jubilators **</td>
<td>c. Cajun Music *</td>
<td></td>
<td>12:00</td>
</tr>
<tr>
<td></td>
<td>w. Storytelling ***</td>
<td></td>
<td>12:30</td>
</tr>
<tr>
<td></td>
<td>c. Blues *</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>w. Hollerin***</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Fiddlers’ Jamboree *</td>
<td></td>
<td>1:00</td>
</tr>
<tr>
<td></td>
<td>c. Country Blues **</td>
<td></td>
<td>1:30</td>
</tr>
<tr>
<td></td>
<td>w. Street Singer ***</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Sacred Music *</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Evening Concert on Festival Stage</td>
<td></td>
<td>5:00-6:00</td>
</tr>
</tbody>
</table>

NATIVE AMERICANS

Native Americans of the Southeast have a rich religious heritage and a tradition of stable governments. Their religion was characterized by temple mounds, maize agriculture, a priesthood, and extensive use of tobacco. Today, the Southeast is the home of the Cherokee, Biloxi, Tunica, Choctaw, Chickasaw, Creek, Pamunkey, Haliwa, Lumbee, Chickahominny, Mattaponi, Chitimacha, Catawba, Miccasukee, Hitchiti, Alabama, Seminole, Coushatta, Houma, and Natchez.

“The Five Civilized Tribes,” the Cherokee, Chickasaw, Choctaw, Creek, and Seminole, are known for their governments, schools, churches, and written laws. In 1821, Sequoyah, a Cherokee, developed what may have been the first Indian syllabary, although he could neither read nor write. A written constitution was adopted, Christian scriptures were translated, and the traditional aspects of Cherokee culture, such as medicinal remedies, were written down.

The traditional art of the Southeast Indians was varied and abundant. The Festival will feature those artistic traditions which endure. Basketry and pottery continue as unbroken traditions for several tribes, and the art of patchwork is practiced by the Seminole and Miccasukee of Florida. Southeast craftsmen will be making sticks for stickball, a favorite native game, and sharing their beadworking skills and songs and dances.

FESTIVAL STAGE

<table>
<thead>
<tr>
<th>FESTIVAL STAGE</th>
<th>11:00</th>
</tr>
</thead>
<tbody>
<tr>
<td>w. French-American Music of Louisiana and the Northeast</td>
<td>12:00</td>
</tr>
<tr>
<td>w. Percussion Instruments</td>
<td>3:00</td>
</tr>
<tr>
<td>c. Bagpipes in France &amp; Poland</td>
<td>5:00-6:00</td>
</tr>
<tr>
<td>EVENING CONCERT</td>
<td>6:00-8:00</td>
</tr>
</tbody>
</table>

EVENING CONCERT

6:00-8:00
Regional America: South
**Highlights** July 2—Friday

For detailed information, consult call-boards in each performance area.
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>c. Regional Music &amp; Dance of France * w. Courir de Mardi Gras of the Louisiana Prairie ***</td>
<td>Polish and Polish-American Folk Dances **</td>
<td>Street Sounds ***</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Spring Hill, Fairfax, Rec. Center *</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Paul Ofori-Ansah, Swanson, Arlington Rec. Center: Marbles ***</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td>Storytelling ****</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Campfire Girls 439 **</td>
</tr>
<tr>
<td>12:00</td>
<td>c. French Canadian Music of the Northeast United States *</td>
<td>c. Polish-American Music *</td>
<td>Black Religious Music *</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Bessie Jones, Campfire Girls 439 *</td>
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<tr>
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<td></td>
<td></td>
<td>Jefferson, Arlington Rec. Center ***</td>
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<tr>
<td>12:30</td>
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<td></td>
<td>Paul Ofori-Ansah, Spring Hill, Fairfax Rec. Center **</td>
</tr>
<tr>
<td>1:00</td>
<td>w. French American Contes &amp; Stories *</td>
<td>w. The Dudy: Polish Bagpipes *</td>
<td>Haitian Voudun (Voodoo) Ritual *</td>
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<tr>
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<td></td>
<td>Janie Hunter, Jefferson, Arlington Rec. Center *</td>
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<td></td>
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<td>Camp Greenway ***</td>
</tr>
<tr>
<td>1:30</td>
<td>c. Regional Folk Dances of France *</td>
<td>w. Polish Folk Songs ***</td>
<td>Night Life Music **</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Stu Jamieson, Spring Hill, Fairfax Rec. Center **</td>
</tr>
<tr>
<td>2:00</td>
<td>c. Cajun Music of Louisiana *</td>
<td>c. Folk Music of the Southern Polish Highlands *</td>
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<td></td>
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<td></td>
<td>Jefferson, Arlington Rec. Center ***</td>
</tr>
<tr>
<td>2:30</td>
<td>w. The Polish-American Ethnic Experience ***</td>
<td>w. Black French Dance Music **</td>
<td>Dorothy Stroman, Camp Greenway **</td>
</tr>
<tr>
<td>3:30</td>
<td>w. Family Music ***</td>
<td></td>
<td>Stu Jamieson **</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>Children's Area closes 4:00 Sand Castle area open until 5:00</td>
</tr>
<tr>
<td>4:00</td>
<td>w. Fiddle Styles: France, Louisiana, and the Northeast * w. Legenda, Stories, &amp; Anecdotes of</td>
<td>Polka Party * w. Polish Fiddle Styles ***</td>
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<tr>
<td></td>
<td>Quebec ***</td>
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<tr>
<td>Evening</td>
<td>Evening Concert on Festival Stage</td>
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<tr>
<td></td>
<td>* stage</td>
<td>* stage</td>
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<td>** dance area</td>
<td>** dance area</td>
<td>** folk swap tent</td>
</tr>
<tr>
<td></td>
<td>*** activity center</td>
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<td>*** games ring</td>
</tr>
</tbody>
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- Song Swap 11:00 a.m., 3:00 p.m., 4:30 p.m.
- Workers' Story Swap: "The Way I See It" 1:30 p.m.
- The Union Grievance Procedure In Ailction 3:30 p.m.

REGIONAL AMERICA

- c. Fife & Drum Band *
- c. Sacred Singing **
- w. Hollerin' ***
- w. Fiddling Styles ***
- c. Bluegrass Music *
- c. Gospel Jubilators **
- c. Cajun Music *
- w. Storytelling ***
- c. Blues *
- w. Hollerin' ***
- c. Fiddlers' Jamboree *
- c. Country Blues **
- w. Street Singer ***
- c. Sacred Music *

NATIVE AMERICANS

Native Americans of the Southeast have a rich religious heritage and a tradition of stable governments. Their religion was characterized by temple mounds, maize agriculture, a priesthood, and extensive use of tobacco. Today, the Southeast is the home of the Cherokee, Biloxi, Tunica, Choctaw, Chicksaw, Creek, Pamunkey, Haliwa, Lumbee, Chickahominy, Mattaponi, Chitimacha, Catawba, Miccasukee, Hitchiti, Alabama, Seminole, Coushatta, Houma, and Natchez.

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- The traditional art of the Southeast Indians was varied and abundant. The Festival will feature those artistic traditions which endure. Basketry and pottery continue as unbroken traditions for several tribes, and the art of patchwork is practiced by the Seminole and Miccasukee of Florida. Southeast craftsmen will be making sticks for stickball, a favorite native game, and sharing their beadworking skills and songs and dances.

FESTIVAL STAGE

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### OLD WAYS IN THE NEW WORLD

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<tr>
<td>12:00</td>
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<td>c. Polish-American Music *</td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>c. French American Contes &amp; Stories *</td>
<td>w. The Dudy: Polish Bagpipes *</td>
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<td>1:30</td>
<td></td>
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<td>2:00</td>
<td>c. Cajun Music of Louisiana * w. Folkways of the French Canadian Habitant ***</td>
<td>c. Folk Music of the Southern Polish Highlands *</td>
</tr>
<tr>
<td>2:30</td>
<td></td>
<td>w. The Polish-American Ethnic Experience ***</td>
</tr>
<tr>
<td>3:00</td>
<td>c. Traditional French Ballads: Old World and New * w. Cajun Fiddle Styles ***</td>
<td>c. Folk Music of the Polish Lowlands *</td>
</tr>
<tr>
<td>3:30</td>
<td></td>
<td>w. Family Music ***</td>
</tr>
<tr>
<td>4:00</td>
<td>c. Fiddle Styles: France, Louisiana, and the Northeast *</td>
<td>Polka Party *</td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td>w. Polish Fiddle Styles ***</td>
</tr>
<tr>
<td>Evening</td>
<td>Evening Concert on Festival Stage</td>
<td></td>
</tr>
</tbody>
</table>

### AFRICAN DIASPORA

- Whether a Ra Ra Carnival in Haiti, or Mardi Gras in Louisiana, 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.

- Bill Hines
- Flora Molton
- Ardoine and Fontenot Cajun Band
- Haitian Meringue Band
- Haitian Ra Ra Carnival
- French La La Dance Group, Louisiana

### CHILDREN’S FOLKLORE

- Bessie Jones, Girl Scouts 2344 *
- Paul Ofori-Ansah: Marbles **
- Edmonds-Peabody School **
- Janie Hunter, Edmonds-Peabody School *
- Girl Scouts 2344 ***
- Paul Ofori-Ansah, St. Rita School **
- Stu Jamieson, St. Rita School *
- Dorothy Stroman **
- Bessie Jones, Long Branch Elementary *
- Janie Hunter *
- Long Branch Elementary School ***
- Stu Jamieson **
- Children’s Area closes 4:00
- Sand Castle area open until 5:00

### FAMILY FOLKLORE

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- Song Swap 11:00 a.m. & 4:30 p.m.
- Workers’ Story Swap:
  - “The Way I See It” 1:30 p.m.
  - Union Organizers’ Lore 3:00 p.m.
  - The Union Grievance Procedure In Action 4:00 p.m.

REGIONAL AMERICA

<table>
<thead>
<tr>
<th></th>
<th>c. Fife &amp; Drum Band *</th>
<th>c. Sacred Singing **</th>
<th>w. Hollerin’ ***</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>w. Fiddling Styles ***</td>
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<tr>
<td></td>
<td>c. Bluegrass Music *</td>
<td>c. Gospel Jubilators **</td>
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<tr>
<td></td>
<td>c. Cajun Music *</td>
<td>w. Storytelling ***</td>
<td></td>
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<tr>
<td></td>
<td>c. Blues *</td>
<td>w. Hollerin’ ***</td>
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<tr>
<td></td>
<td>c. Fiddlers’ Jamboree *</td>
<td>c. Country Blues **</td>
<td></td>
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<tr>
<td></td>
<td>w. Street Singer ***</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Sacred Music *</td>
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<tr>
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<tbody>
<tr>
<td>11:00</td>
<td>c. Fife &amp; Drum Band *</td>
</tr>
<tr>
<td>11:30</td>
<td>w. Percussion Instruments</td>
</tr>
<tr>
<td>12:00</td>
<td>c. French-Canadian Music of the American Northeast</td>
</tr>
<tr>
<td>12:30</td>
<td>c. Black Dance Bands</td>
</tr>
<tr>
<td>1:00</td>
<td>w. Vocal Styles</td>
</tr>
<tr>
<td>1:30</td>
<td>c. Cajun Music of Louisiana</td>
</tr>
<tr>
<td>2:00</td>
<td>5:00-6:00 c. Cajun Music of Louisiana</td>
</tr>
</tbody>
</table>

EVENING CONCERT 6:00-8:00
Old Ways In the New World: Polish & Polish-American
**Highlights**  July 4—Sunday

For detailed information, consult call-boards in each performance area.

**OLD WAYS IN THE NEW WORLD**

<table>
<thead>
<tr>
<th>Time</th>
<th>French</th>
<th>Polish</th>
<th>African Diaspora</th>
<th>Children’s Folklore</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>c. Regional Music &amp; Dance of France *</td>
<td>Polish and Polish-American Folk Dances **</td>
<td></td>
<td>Janie Hunter *</td>
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<td></td>
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<td></td>
<td></td>
<td>Edmonds-Peabody School ***</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td></td>
<td>Stu Jamieson: Play Parties **</td>
</tr>
<tr>
<td>12:00</td>
<td>c. French Canadian Music of the Northeast United States *</td>
<td>c. Polish-American Music *</td>
<td>Black American Religious Concert *</td>
<td>Bessie Jones, Edmonds-Peabody School *</td>
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<td></td>
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<td></td>
<td></td>
<td>St. Rita Parochial School ***</td>
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<tr>
<td>12:30</td>
<td></td>
<td></td>
<td></td>
<td>Paul Ofori-Ansah **</td>
</tr>
<tr>
<td>1:00</td>
<td>c. French American Confes &amp; Stories *</td>
<td>w. The Dudy: Polish Bagpipes *</td>
<td>Rituals and Ceremonies *</td>
<td>St. Rita Parochial School *</td>
</tr>
<tr>
<td></td>
<td>w. Courir de Mardi Gras of the Louisiana Prairie ***</td>
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<tr>
<td>1:30</td>
<td>c. Regional Folk Dances of France *</td>
<td>w. Polish Folk Songs ***</td>
<td>Haitian Voudun (Voodoo) Ritual *</td>
<td>Dorothy Stroman **</td>
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<tr>
<td>2:00</td>
<td>c. Cajun French Music of Louisiana *</td>
<td>c. Folk Music of the Southern Polish Highlands *</td>
<td></td>
<td>Bessie Jones, Girl Scouts 1466 *</td>
</tr>
<tr>
<td>2:30</td>
<td>c. Traditional French Ballads: Old World &amp; New *</td>
<td>w. The Polish-American Ethnic Experience ***</td>
<td></td>
<td>Long Branch Elementary School **</td>
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<tr>
<td>3:00</td>
<td>c. Fiddle Styles: France, Louisiana, and the Northeast *</td>
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<td></td>
<td>Janie Hunter, Long Branch Elementary School *</td>
</tr>
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<td></td>
<td>w. Cajun Accordion Players of the Past ***</td>
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<td></td>
<td>Girl Scouts 1466 ***</td>
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<td>3:30</td>
<td></td>
<td>w. Family Music ***</td>
<td>Black American Religious Service *</td>
<td>Stu Jamieson **</td>
</tr>
<tr>
<td>4:00</td>
<td>c. Fiddle Styles: France, Louisiana, and the Northeast *</td>
<td>Polka Party *</td>
<td></td>
<td>Children's area closes 4:00</td>
</tr>
<tr>
<td></td>
<td>w. Legends, Stories, &amp; Anecdotes of Quebec ***</td>
<td>w. Polish Fiddle Styles ***</td>
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<td>Sand Castle area open until 5:00</td>
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<tr>
<td>4:30</td>
<td></td>
<td></td>
<td></td>
<td>** stage</td>
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<tr>
<td>June</td>
<td></td>
<td></td>
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<td>** folk swap tent</td>
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<tr>
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<td>Evening</td>
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FESTIVAL STAGE

- c. Cajun French Music of Louisiana 11:00
- c. Sacred Offering 12:00
- c. Polish-American Music 1:30
- c. Fiddlers' Convention 4:00
- c. The Blues (Festival closes 6:00 p.m.)

For detailed information, consult call-boards in each performance area.

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

* stage
** assembly hall
*** shady grove
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</tr>
<tr>
<td>3:30</td>
<td>w. Musicians in Cajun Society ***</td>
<td>w. Family Music ***</td>
<td></td>
<td>Dorothy Stroman **</td>
</tr>
<tr>
<td>4:00</td>
<td>w. Fiddle Styles: France, Louisiana, &amp; the Northeast *</td>
<td>Poika Party *</td>
<td></td>
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</tr>
<tr>
<td>4:30</td>
<td></td>
<td>w. Polish Fiddle Styles ***</td>
<td></td>
<td>* stage</td>
</tr>
</tbody>
</table>

### FAMILY FOLKLORE

**Evening**

You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.

* stage
** dance area
*** activity center

**5:00-6:00** Evening Song, *Sweet Honey In the Rock***

* altar
** market stage
*** marketplace
**** house

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
WORKING AMERICANS

The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the storytelling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.

Participants in the "Workers Who Build" theme celebrate the skills and folklore of people in the building and construction trades. The following groups will be demonstrating their skills continuously throughout the day:

- Bricklayers and Allied Crafts
- Carpenters and Joiners
- Electrical Workers
- Iron Workers
- Laborers
- Operating Engineers
- Plasterers and Cement Masons
- Plumbers and Pipe Fitters
- Sheet Metal Workers

The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:

<table>
<thead>
<tr>
<th>Event</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Song Swap</td>
<td>11:00</td>
</tr>
<tr>
<td>&quot;The Way I See It&quot;</td>
<td>3:00</td>
</tr>
<tr>
<td>The Union Grievance Procedure In Action</td>
<td>4:30</td>
</tr>
</tbody>
</table>

REGIONAL AMERICA

<table>
<thead>
<tr>
<th>Event</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>c. Fife &amp; Drum Band *</td>
<td>11:00</td>
</tr>
<tr>
<td>c. Sacred Singing **</td>
<td>11:30</td>
</tr>
<tr>
<td>w. Hollerin' ***</td>
<td>12:00</td>
</tr>
<tr>
<td>w. Fiddling Styles ***</td>
<td>12:30</td>
</tr>
<tr>
<td>c. Bluegrass Music *</td>
<td>1:00</td>
</tr>
<tr>
<td>c. Gospel Jubilators **</td>
<td>1:30</td>
</tr>
<tr>
<td>c. Cajun Music *</td>
<td>2:00</td>
</tr>
<tr>
<td>w. Storytelling ***</td>
<td>2:30</td>
</tr>
<tr>
<td>c. Blues *</td>
<td>3:00</td>
</tr>
<tr>
<td>w. Hollerin' ***</td>
<td>3:30</td>
</tr>
<tr>
<td>c. Fiddlers' Jamboree *</td>
<td>4:00</td>
</tr>
<tr>
<td>c. Country Blues **</td>
<td>4:30</td>
</tr>
<tr>
<td>w. Street Singer ***</td>
<td></td>
</tr>
<tr>
<td>c. Sacred Music *</td>
<td></td>
</tr>
<tr>
<td>c. Cajun French Music of Louisiana</td>
<td>5:00</td>
</tr>
<tr>
<td>c. Sacred Offering</td>
<td>6:00</td>
</tr>
<tr>
<td>c. Polish-American Music</td>
<td></td>
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<tr>
<td>c. French-Canadian Music of the Northeast United States</td>
<td></td>
</tr>
<tr>
<td>c. Fiddlers' Convention</td>
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<tr>
<td>c. The Blues</td>
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</tbody>
</table>

NATIVE AMERICANS

Native Americans of the Southeast have a rich religious heritage and a tradition of stable governments. Their religion was characterized by temple mounds, maize agriculture, a priesthood, and extensive use of tobacco. Today, the Southeast is the home of the Cherokee, Biloxi, Tunica, Choctaw, Chickasaw, Creek, Pamunkey, Haliwa, Lumbee, Chickahominy, Mattaponi, Chitimacha, Catawba, Miccosukee, Hitchiti, Alabama, Seminole, Coushatta, Houma, and Natchez.

"The Five Civilized Tribes," the Cherokee, Chickasaw, Choctaw, Creek, and Seminole, are known for their governments, schools, churches, and written laws. In 1821, Sequoyah, a Cherokee, developed what may have been the first Indian syllabary, although he could neither read nor write. A written constitution was adopted, Christian scriptures were translated, and the traditional aspects of Cherokee culture, such as medicinal remedies, were written down.

The traditional art of the Southeast Indians was varied and abundant. The Festival will feature those artistic traditions which endure. Basketry and pottery continue as unbroken traditions for several tribes, and the art of patchwork is practiced by the Seminole and Miccosukee of Florida. Southeast craftsmen will be making sticks for stickball, a favorite native game, and sharing their beadworking skills and songs and dances.

NATIVE AMERICANS

<table>
<thead>
<tr>
<th>Event</th>
<th>Time</th>
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<tbody>
<tr>
<td>c. Sacred Offering</td>
<td>11:00</td>
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<tr>
<td>c. Polish-American Music</td>
<td>11:30</td>
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<tr>
<td>c. French-Canadian Music of the Northeast United States</td>
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<td>c. Fiddlers' Convention</td>
<td>12:00</td>
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<tr>
<td>c. The Blues</td>
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<tr>
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<td>1:00</td>
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<tr>
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<tr>
<td>c. French-Canadian Music of the Northeast United States</td>
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<tr>
<td>c. Fiddlers' Convention</td>
<td>2:00</td>
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<tr>
<td>c. The Blues</td>
<td>2:30</td>
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<tr>
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<td>3:00</td>
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<tr>
<td>c. Polish-American Music</td>
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<tr>
<td>c. French-Canadian Music of the Northeast United States</td>
<td></td>
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<tr>
<td>c. Fiddlers' Convention</td>
<td>4:00</td>
</tr>
<tr>
<td>c. The Blues</td>
<td>4:30</td>
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</table>

For detailed information, consult call-boards in each performance area.
c., concert; d., discussion; w., workshop
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>BRITISH</th>
<th>PORTUGUESE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>w. Stories and Story Songs *</td>
<td>The folk singers and dancers from Portugal represent two distinct traditions, from Puglie in the North and from Alentejo in the South. The group from Puglie performs a stick dance to the accompaniment of bagpipes, flutes, triangle, and percussion, Olivas or work songs from the agricultural region of Alentejo will be performed using call and response, as the songs would be sung while working in the fields.</td>
</tr>
<tr>
<td>11:30</td>
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<tr>
<td>12:00</td>
<td>w. Fiddle Styles *</td>
<td>Portuguese-Americans from California and New England will be singing Follões (religious songs for the Espirito Santo celebration) and Desafio (improvised taunting competitions). They will ask Festival visitors to join them in dancing folk dances from the mainland and the Azores, and share the food and celebrations of the Portuguese people.</td>
</tr>
<tr>
<td>12:30</td>
<td>c. The Ballad: Love and Romance *</td>
<td></td>
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<tr>
<td>1:00</td>
<td>c. Instrumental Music from the British Isles and the United States *</td>
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<tr>
<td>1:30</td>
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<tr>
<td>2:00</td>
<td>w. Dialects &amp; Accents of the English Language ***</td>
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<td>2:30</td>
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<tr>
<td>3:00</td>
<td>c. The Ballad: Wars and Murders *</td>
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<tr>
<td>4:00</td>
<td>c. Traditional Songs and Dances of the British Isles *</td>
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### AFRICAN DIASPORA

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Street Sounds ***</td>
</tr>
<tr>
<td>11:30</td>
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</tr>
<tr>
<td>12:00</td>
<td>Storytelling ****</td>
</tr>
<tr>
<td>12:30</td>
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<tr>
<td>1:00</td>
<td>Black Religious Music *</td>
</tr>
<tr>
<td>1:30</td>
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<tr>
<td>2:00</td>
<td>Haitian Voudun (Voodoo) Ritual *</td>
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<tr>
<td>3:00</td>
<td>Night Life Music **</td>
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### CHILDREN'S FOLKLORE

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Montgomery County Rec. Center 1-A6 ***</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>Bessie Jones, Hunt Valley Fairfax Rec. Center **</td>
</tr>
<tr>
<td>12:30</td>
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<tr>
<td>1:00</td>
<td>Hunt Valley Fairfax Rec. Center *</td>
</tr>
<tr>
<td>1:30</td>
<td>Janie Hunter **</td>
</tr>
<tr>
<td>2:00</td>
<td>Alison McMorland, Stratford Arlington Rec. Center *</td>
</tr>
<tr>
<td>2:30</td>
<td>Montgomery Rec. Center 13-A6 ***</td>
</tr>
<tr>
<td>3:00</td>
<td>Stu Jamieson, Hunt Valley Fairfax Rec. Center **</td>
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<tr>
<td>3:30</td>
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<td>4:00</td>
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<td>4:30</td>
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<tr>
<td>5:00</td>
<td>Evening Song, Sweet Honey in the Rock ****</td>
</tr>
</tbody>
</table>

### FAMILY FOLKLORE

<table>
<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>11:00</td>
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<td>5:00</td>
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<tr>
<td>6:00</td>
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</tbody>
</table>

You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.

* stage
** dance area
*** activity center

You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.

* stage
** dance area
*** activity center

FAMILY FOLKLORE

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.

* stage
** folk swap tent
*** games ring

** market stage
*** marketplace
**** house
**WORKING AMERICANS**
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- Iron Workers
- Laborers
- Operating Engineers
- Pliasterers and Cement Masons
- Plumbers and Pipe Fitters
- Sheet Metal Workers

The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:

- Song Swap 11:00 a.m., 2:30 p.m., 4:30 p.m.
- Workers’ Story Swap: “The Way I See It” 1:00 p.m.
- Union Organizers’ Lore 3:00 p.m.

**REGIONAL AMERICA**

<table>
<thead>
<tr>
<th>Event</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>c. Clog Dancing *</td>
<td>11:00</td>
</tr>
<tr>
<td>c. Mines, Miners, and Music **</td>
<td>11:30</td>
</tr>
<tr>
<td>w. Banjo Styles ***</td>
<td>12:00</td>
</tr>
<tr>
<td>w. Dance Styles *</td>
<td>12:30</td>
</tr>
<tr>
<td>w. Banjo &amp; Bones ***</td>
<td>1:00</td>
</tr>
<tr>
<td>Roadside Theater—Folktales **</td>
<td>1:30</td>
</tr>
<tr>
<td>c. Sacred Music *</td>
<td>2:00</td>
</tr>
<tr>
<td>w. Old-Time Fiddling ***</td>
<td>2:30</td>
</tr>
<tr>
<td>c. Carper Family Gospel Singing **</td>
<td>3:00</td>
</tr>
<tr>
<td>c. Old Time String Band *</td>
<td>3:30</td>
</tr>
<tr>
<td>w. Family Music ***</td>
<td>4:00</td>
</tr>
<tr>
<td>c. Unaccompanied Ballad Singing *</td>
<td>4:30</td>
</tr>
<tr>
<td>c. Perry County Music Makers **</td>
<td>5:00-6:00</td>
</tr>
<tr>
<td>w. Guitar Styles ***</td>
<td>w. Vocal Groups</td>
</tr>
<tr>
<td>Fiddlers’ Jamboree *</td>
<td>EVENING CONCERT 6:00-8:00</td>
</tr>
<tr>
<td>c. Sacred Harp Sing **</td>
<td>Working Americans—Workers Who Build</td>
</tr>
<tr>
<td>w. Song Swap ***</td>
<td>6:00-8:00</td>
</tr>
</tbody>
</table>

**NATIVE AMERICANS**

Despite differences in origin, language, and social organization, the tribes of the Southern Plains were traditionally united in a way of life in which the buffalo and horse played essential roles. The Southern Plains tribes are the Comanche, Kiowa, Kiowa Apache, Omaha, Pawnee, Ponca, and Southern Cheyenne.

Southern Plains Indians traditionally made ingenious use of buffalo hide; most household utensils and clothing were crafted from hide. Women spent much time making and decorating hide with quill work, and later, with glass beads from traders. Recently, quill work has enjoyed a revival.

Both bead and quill work will be demonstrated by Native craftspeople, as well as bow and arrow making, drum making, flute making, and hide tanning. The Gourd Dance, Round Dance, and Comanche Straight Dance will be performed and explained. In the Learning Center and We Speak area, visitors can learn about the ways that Southern Plains tribes celebrate their Indian heritage.

**FESTIVAL STAGE**

- 11:00
- 11:30
- 12:00
- 12:30
- 1:00
- 1:30
- 2:00
- 2:30
- 3:00
- 3:30
- 4:00
- 4:30
- 5:00-6:00

* stage
** assembly hall
*** shady grove

For detailed information, consult call-boards in each performance area.
c., concert; d., discussion; w., workshop
**Highlights**  
_July 8—Thursday_

For detailed information, consult call-boards in each performance area.
c., concert; d., discussion; w., workshop

<table>
<thead>
<tr>
<th>Time</th>
<th>OLD WAYS IN THE NEW WORLD</th>
<th>PORTUGUESE</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN’S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>w. Occupational Songs *</td>
<td>The folk singers and dancers from Portugal represent two distinct traditions, from Puglie in the North and from Alentejo in the South. The group from Puglie performs a stick dance to the accompaniment of bagpipes, flutes, triangle, and percussion. Oliveras or work songs from the agricultural region of Alentejo will be performed using call and response, as the songs would be sung while working in the fields.</td>
<td>Street Sounds ***</td>
<td>Alison McMorland, Montgomery Rec. 3-A2 * Parklawn Fairfax Rec. Center *</td>
</tr>
<tr>
<td>11:30</td>
<td>w. Dialects &amp; Accents of the English Language ***</td>
<td>Paul Ofori-Ansah, Montgomery Rec. 4-A2 Bessie Jones, Parklawn Fairfax Rec. **</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>c. Instrumental Music of the British Isles and the United States *</td>
<td>Portuguese-Americans from California and New England will be singing Folias (religious songs for the Espiritu Santo celebration) and Desafio (improvised taunting competitions). They will ask Festival visitors to join them in dancing folk dances from the mainland and the Azores, and share the food and celebrations of the Portuguese people.</td>
<td>Black Religious Music *</td>
<td>Janie Hunter, Montgomery Rec. 3-A2 **</td>
</tr>
<tr>
<td>12:30</td>
<td>w. Family Music &amp; Lore ***</td>
<td>Haitian Voudun (Voodoo) Ritual *</td>
<td></td>
<td></td>
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<tr>
<td>1:00</td>
<td>c. The Ballad: Lessons and Morals *</td>
<td>Night Life Music **</td>
<td></td>
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<tr>
<td>1:30</td>
<td>w. Stories and Story Songs *</td>
<td></td>
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<tr>
<td>2:00</td>
<td>w. Street Culture ***</td>
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<td>2:30</td>
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<tr>
<td>3:00</td>
<td>c. The Ballad: Historical &amp; Topical Songs *</td>
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<td>3:30</td>
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<tr>
<td>4:00</td>
<td>c. Traditional Songs and Dances of the British Isles and the United States *</td>
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<tr>
<td>4:30</td>
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<tr>
<td>Evening</td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</td>
<td></td>
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</table>

* stage  
** dance area  
*** activity center  

<table>
<thead>
<tr>
<th>Time</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN’S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:00-6:00</td>
<td>Evening Song, Sweet Honey In the Rock ****</td>
<td></td>
</tr>
</tbody>
</table>

* * stage  
** folk swap tent  
*** games ring  

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- Sheet Metal Workers

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**REGIONAL AMERICA**

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<th>Activity</th>
</tr>
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<tbody>
<tr>
<td>c. Clog Dancing *</td>
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<td>c. Mines, Miners, and Music **</td>
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<tr>
<td>Fiddlers' Jamboree *</td>
</tr>
<tr>
<td>c. Sacred Harp Sing **</td>
</tr>
<tr>
<td>w. Song Swap ***</td>
</tr>
<tr>
<td>Evening Concert on Festival Stage</td>
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</table>

**NATIVE AMERICANS**

Despite differences in origin, language, and social organization, the tribes of the Southern Plains were traditionally united in a way of life in which the buffalo played essential roles. The Southern Plains tribes are the Comanche, Kiowa, Kiowa Apache, Omaha, Pawnee, Ponca, and Southern Cheyenne.

Southern Plains Indians traditionally made ingenious use of buffalo hide; most household utensils and clothing were crafted from hide. Women spent much time making and decorating hide with quill work, and later, with glass beads from traders. Recently, quill work has enjoyed a revival.

Both bead and quill work will be demonstrated by Native craftspeople, as well as bow and arrow making, drum making, flute making, and hide tanning. The Gourd Dance, Round Dance, and Comanche Straight Dance will be performed and explained. In the Learning Center and We Speak area, visitors can learn about the ways that Southern Plains tribes celebrate their Indian heritage.

**FESTIVAL STAGE**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>w. Vocal Groups</td>
</tr>
<tr>
<td>12:00</td>
<td>c. Childrens' Games &amp; Songs</td>
</tr>
<tr>
<td>12:30</td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>c. Fiddlers' Convention</td>
</tr>
<tr>
<td>1:30</td>
<td>w. Chordophones (Stringed Instruments)</td>
</tr>
<tr>
<td>2:00</td>
<td>2:30</td>
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<tr>
<td>3:00</td>
<td>3:30</td>
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<tr>
<td>4:00</td>
<td>4:30</td>
</tr>
<tr>
<td>5:00-6:00</td>
<td>c. Ballads in the British Isles and the United States</td>
</tr>
</tbody>
</table>

EVENING CONCERT 6:00-8:00
Regional America: Upland South

---

* stage
** assembly hall
*** shady grove
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>British</th>
<th>Portuguese</th>
<th>African Diaspora</th>
<th>Children's Folklore</th>
</tr>
</thead>
</table>
| 11:00 | w. Traditional Songs and Dances of the British Isles * | The folk singers and dancers from Portugal represent two distinct traditions, from Puglie in the North and from Alentejo in the South. The group from Puglie performs a stick dance to the accompaniment of bagpipes, flutes, triangle, and percussion. *Oliveras* or work songs from the agricultural region of Alentejo will be performed using call and response, as the songs would be sung while working in the fields. | Street Sounds ***                          | Alison McMorland, Montgomery Rec. Center 7-A6 *  
|       |                                              |                                                                             |                                               | Paul Ofori-Ansah, Hayfield Fairfax        |
| 11:30 |                                              |                                                                             | Storytelling ****                            | Rec. ***                                
|       |                                              |                                                                             |                                               | Bessie Jones, Montgomery Rec. Center 8-A6 ** |
| 12:00 | c. Occupational Songs *                      | Portuguese-Americans from California and New England will be singing *Folões* (religious songs for the Espírito Santo celebration) and *Desafio* (improvised taunting competitions). They will ask Festival visitors to join them in dancing folk dances from the mainland and the Azores, and share the food and celebrations of the Portuguese people. | Black Religious Music *                     | Janie Hunter, Montgomery Rec. 7-A6 **       |
| 12:30 |                                              |                                                                             |                                               |                                          |
| 1:00  | c. The Ballad: *Wars and Murders*           |                                                                             | Haitian Voudun (Voodoo) Ritual                | Hayfield Fairfax Rec. ***                
|       |                                              |                                                                             |                                               | Montgomery Rec. Center 9-A6 *             |
| 1:30  | w. Traditional English Dances: Demonstration and Instruction ** |                                                                             | Night Life Music **                          | Stu Jamieson, Kenmore Arlington Rec. **    |
| 2:00  | w. Fiddle Styles *                           |                                                                             |                                               |                                          |
|       | w. Dialects & Accents of the English Language *** |                                                                             |                                               |                                          |
| 2:30  |                                              |                                                                             |                                               |                                          |
| 3:00  | c. The Ballad: *Love and Romance*           |                                                                             |                                               |                                          |
| 3:30  |                                              |                                                                             |                                               |                                          |
| 4:00  | c. Instrumental Music of the British Isles and the United States * |                                                                             |                                               |                                          |
| 4:30  | w. Occupational Folklore of Men & Women *** |                                                                             |                                               |                                          |
| Evening | You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. | You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. | **Evening Concert on Festival Stage**       | We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously. |

* stage  
** dance area  
*** activity center
The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the storytelling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.

Participants in the “Workers Who Build” theme celebrate the skills and folklore of people in the building and construction trades. The following groups will be demonstrating their skills continuously throughout the day:

- Bricklayers and Allied Crafts
- Carpenters and Joiners
- Electrical Workers
- Iron Workers
- Laborers
- Operating Engineers
- Plumbers and Pipe Fitters
- Sheet Metal Workers

The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:

**Song Swap**
11:30 a.m., 2:30 p.m., 4:30 p.m.
Workers' Story Swap: “The Way I See It”
1:30 p.m.

The Union Grievance Procedure In Action
4:00 p.m.

Despite differences in origin, language, and social organization, the tribes of the Southern Plains were traditionally united in a way of life in which the buffalo and horse played essential roles. The Southern Plains tribes are the Comanche, Kiowa, Kiowa Apache, Omaha, Pawnee, Ponca, and Southern Cheyenne.

Southern Plains Indians traditionally made ingenious use of buffalo hide; most household utensils and clothing were crafted from hide. Women spent much time making and decorating hide with quill work, and later, with glass beads from traders. Recently, quill work has enjoyed a revival.

Both bead and quill work will be demonstrated by Native craftspeople, as well as bow and arrow making, drum making, flute making, and hide tanning. The Gourd Dance, Round Dance, and Comanche Straight Dance will be performed and explained. In the Learning Center and We Speak area, visitors can learn about the ways that Southern Plains tribes celebrate their Indian heritage.

**Evening Concert**
6:00-8:00
African Diaspora: Haiti, United States

July 9—Friday

For detailed information, consult call-boards in each performance area.
c., concert; d., discussion; w., workshop

<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>REGIONAL AMERICA</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
</table>
| The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the storytelling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others. Participants in the “Workers Who Build” theme celebrate the skills and folklore of people in the building and construction trades. The following groups will be demonstrating their skills continuously throughout the day: Bricklayers and Allied Crafts, Carpenters and Joiners, Electrical Workers, Iron Workers, Laborers, Operating Engineers, Plumbers and Pipe Fitters, Sheet Metal Workers. The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences: **Song Swap** 11:30 a.m., 2:30 p.m., 4:30 p.m. Workers' Story Swap: “The Way I See It” 1:30 p.m. The Union Grievance Procedure In Action 4:00 p.m. | c. Clog Dancing *
c. Mines, Miners, and Music **
w. Banjo Styles ***
w. Dance Styles *
w. Banjo & Bones ***
Roadside Theater—Folktales **
c. Sacred Music *
w. Old-Time Fiddling ***
c. Carper Family Gospel Singing **
w. Family Music ***
c. Unaccompanied Ballad Singing *
c. Perry County Music Makers **
w. Guitar Styles ***
Fiddlers' Jamboree *
c. Sacred Harp Sing **
w. Song Swap ***
| Despite differences in origin, language, and social organization, the tribes of the Southern Plains were traditionally united in a way of life in which the buffalo and horse played essential roles. The Southern Plains tribes are the Comanche, Kiowa, Kiowa Apache, Omaha, Pawnee, Ponca, and Southern Cheyenne. Southern Plains Indians traditionally made ingenious use of buffalo hide; most household utensils and clothing were crafted from hide. Women spent much time making and decorating hide with quill work, and later, with glass beads from traders. Recently, quill work has enjoyed a revival. Both bead and quill work will be demonstrated by Native craftspeople, as well as bow and arrow making, drum making, flute making, and hide tanning. The Gourd Dance, Round Dance, and Comanche Straight Dance will be performed and explained. In the Learning Center and We Speak area, visitors can learn about the ways that Southern Plains tribes celebrate their Indian heritage. | 11:00
11:30
w. Processional Music
12:00
12:30
c. String Bands
1:00
1:30
c. Occupational Music & Songs
2:00
2:30
w. World Dance Traditions
3:00
3:30
4:00
4:30
5:00-6:00 c. Family Music Traditions
Evening
Evening Concert 6:00-8:00
African Diaspora: Haiti, United States |
<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><strong>w. Fiddle Styles</strong> *</td>
<td></td>
<td>Bessie Jones, Brent School *</td>
</tr>
<tr>
<td></td>
<td><strong>w. Family Music &amp; Lore</strong>*</td>
<td></td>
<td>Paul Ofori-Ansah, Cadette 401 ***</td>
</tr>
<tr>
<td>11:30</td>
<td><strong>w. Traditional English Dances:</strong> Demonstration and Instruction **</td>
<td>Whether a Ra Ra Carnival in Haiti, or Mardi Gras in Louisiana, 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>
<td>Stu Jamieson, Sherwood D.C. Rec. **</td>
</tr>
<tr>
<td>12:00</td>
<td><strong>w. Stories and Story Songs</strong> *</td>
<td></td>
<td>Janie Hunter, Sherwood D.C. Rec. *</td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td></td>
<td>Alison McMorland, Brent School ***</td>
</tr>
<tr>
<td>1:00</td>
<td><strong>c. The Ballad:</strong> <em>Historical and Topical Songs</em>**</td>
<td></td>
<td>Paul Ofori-Ansah, Parkland Jr. High **</td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td></td>
<td>Stu Jamieson, Parkland Jr. High *</td>
</tr>
<tr>
<td>2:00</td>
<td><strong>c. Instrumental Music of the British Isles and the United States</strong> *</td>
<td></td>
<td>Dorothy Stroman **</td>
</tr>
<tr>
<td>2:30</td>
<td><strong>w. Dialects &amp; Accents of the English Language</strong>*</td>
<td></td>
<td>Bessie Jones, Piney Branch Middle School *</td>
</tr>
<tr>
<td>3:00</td>
<td><strong>c. The Ballad:</strong> <em>Lessons and Morals</em>**</td>
<td></td>
<td>Alison McMorland **</td>
</tr>
<tr>
<td>3:30</td>
<td></td>
<td></td>
<td>Janie Hunter *</td>
</tr>
<tr>
<td>4:00</td>
<td><strong>w. Traditional Songs and Dances of the British Isles</strong> *</td>
<td></td>
<td>Piney Branch Middle School ***</td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td></td>
<td>Children’s Area closes 4:00</td>
</tr>
<tr>
<td>Evening</td>
<td>Evening Concert on Festival Stage</td>
<td>Evening Concert on Festival Stage</td>
<td>Sand Castle area open until 5:00</td>
</tr>
</tbody>
</table>

**FAMILY FOLKLORE**

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
### Working Americans Program

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- **Carpenters and Joiners**
- **Electrical Workers**
- **Iron Workers**
- **Laborers**
- **Operating Engineers**
- **Plasterers and Cement Masons**
- **Plumbers and Pipe Fitters**
- **Sheet Metal Workers**

The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:
- **Song Swap** 11:00 a.m., 2:30 p.m., 4:30 p.m.
- **Workers' Story Swap:** "The Way I See It" 1:00 p.m.
- **Union Organizers' Lore** 3:00 p.m.

### Regional America

- **Clog Dancing**
- **Mines, Miners, and Music**
- **Dance Styles**
- **Banjo & Bones**
- **Roadside Theater—Folktales**
- **Sacred Music**
- **Old-Time Fiddling**
- **Carper Family Gospel Singing**
- **Family Music**
- **Unaccompanied Ballad Singing**
- **Harp Sing**
- **Song Swap**

### Native Americans

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### Festival Stage

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<th>Time</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>w. Vocal Groups</td>
</tr>
<tr>
<td>11:30</td>
<td>w. Occupational Music and Songs</td>
</tr>
<tr>
<td>12:00</td>
<td>c. Ballads of the British Isles and the United States</td>
</tr>
<tr>
<td>12:30</td>
<td>w. Family Music Traditions</td>
</tr>
<tr>
<td>1:00</td>
<td>c. Perry County Music Makers **</td>
</tr>
<tr>
<td>1:30</td>
<td>c. Ballads of the British Isles and the United States</td>
</tr>
<tr>
<td>2:00</td>
<td>w. Family Music Traditions</td>
</tr>
<tr>
<td>2:30</td>
<td>w. Family Music Traditions</td>
</tr>
<tr>
<td>3:00</td>
<td>Evening Concert</td>
</tr>
<tr>
<td>3:30</td>
<td>Old Ways In the New World: Portuguese and Portuguese American</td>
</tr>
<tr>
<td>4:00</td>
<td>Evening Concert</td>
</tr>
<tr>
<td>4:30</td>
<td>Old Ways In the New World: English, Scottish, Irish, and Anglo-American</td>
</tr>
<tr>
<td>5:00-6:30</td>
<td>Old Ways In the New World: Portuguese and Portuguese American</td>
</tr>
</tbody>
</table>

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* stage
** assembly hall
*** shady grove

For detailed information, consult call-boards in each performance area.

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

July 11—Sunday

For detailed information, consult call-boards in each performance area.

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

<table>
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<th>AFRICAN DIASPORA</th>
<th>CHILDREN'S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BRITISH</strong></td>
<td><strong>PORTUGUESE</strong></td>
<td></td>
</tr>
<tr>
<td><strong>AFRICAN DIASPORA</strong></td>
<td><strong>CHILDREN'S FOLKLORE</strong></td>
<td></td>
</tr>
<tr>
<td>11:00 c. Sacred Music *</td>
<td></td>
<td>Bessie Jones *</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Paul Ofori-Ansah ***</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td>Stu Jamieson **</td>
</tr>
<tr>
<td>12:00 w. Instrumental Music of the British Isles and the United States *</td>
<td>Black American Religious Concert *</td>
<td>Janie Hunter, Parkland Jr. High *</td>
</tr>
<tr>
<td>12:30 w. Dialects &amp; Accents of the English Language ***</td>
<td>Paul Ofori-Ansah, Brent School **</td>
<td></td>
</tr>
<tr>
<td>1:00 c. The Ballad: Love and Romance *</td>
<td>Rituals and Ceremonies *</td>
<td>Stu Jamieson, Brent School * Parkland Jr. High ***</td>
</tr>
<tr>
<td>1:30 w. Traditional English Dances: Demonstration and Instruction **</td>
<td>** Haitian Voudun (Voodoo) Ritual *</td>
<td>Alison McMorland **</td>
</tr>
<tr>
<td>2:00 w. Occupational Songs *</td>
<td></td>
<td>Bessie Jones, Girl Scouts 1745 *</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Piney Branch Middle School **</td>
</tr>
<tr>
<td>2:30 w. Family Music &amp; Lore ***</td>
<td></td>
<td>Janie Hunter, Piney Branch Middle School Alison McMorland ***</td>
</tr>
<tr>
<td>3:00 c. The Ballad: Wars and Murders *</td>
<td></td>
<td>Black American Religious Service * Girl Scouts 1745 **</td>
</tr>
<tr>
<td>3:30</td>
<td></td>
<td>Children's Area closes 4:00</td>
</tr>
<tr>
<td>4:00 w. Traditional Songs and Dances of the British Isles and the United States *</td>
<td></td>
<td>Sand Castle area open until 5:00</td>
</tr>
<tr>
<td>4:30</td>
<td></td>
<td>* stage</td>
</tr>
<tr>
<td><strong>Evening</strong></td>
<td></td>
<td>** folk swap tent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>*** games ring</td>
</tr>
</tbody>
</table>

**FAMILY FOLKLORE**

6:00-800 Gospel Music Concert *

* altar
** market stage
*** marketplace
**** house

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** dance area
*** activity center
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### FESTIVAL STAGE

- **11:00**: Chordophones (Stringed Instruments)
- **11:30**: Children’s Games and Songs
- **12:00**: Fiddlers’ Convention
- **12:30**: Processional Music
- **1:00**: Fiddlers’ Jamboree
- **1:30**: Unaccompanied Ballad Singing
- **2:00**: Children’s Games and Songs
- **2:30**: Processional Music
- **3:00**: Fiddlers’ Convention
- **3:30**: Processional Music
- **3:30**: FESTIVAL SAMPLER CONCERT
- **4:00**: Processional Music
- **4:30**: Processional Music
- **Evening**: Processional Music

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* stage  ** assembly hall  *** shady grove
Regional America

Participants

NOTE: Where two states follow a name, the first denotes present residence while the second indicates state of origin.

The South—Week III
Nathan Abshire, Louisiana
Clementine Ardin, Louisiana
Dorothy Auman, North Carolina
Kathleen Auman, North Carolina, Colo.*
Walter Auman, Sr., North Carolina
Walter Auman, Jr., North Carolina
Jonathan Averill, W. Virginia, California*
Elva Ayers, West Virginia
Daisy Bell, Mississippi
David Bell, Texas
Betty Bendolf, Alabama
Jessie Bennett, South Carolina
Mary Bennett, South Carolina
Anthony Bonin, Louisiana, New York
Ray Brown, Georgia, Tennessee*
James Cales, West Virginia
John Callahan, Alabama
Peter Christensen, West Virginia, Tenn.*
William Connor, North Carolina, Maryland*
Roy Crawford, Alabama
Cliffon Creel, Alabama
Aver Cridler, Alabama
Preston Cridler, Alabama
Jewell Deason, Alabama
John Henry Demps, Tennessee
Cannon Doss, Alabama
Robert Douglas, Tennessee
Nick Dovellos, Florida, Greece*
Daniel Dugas, Louisiana
Ozie Leonard Emanual, North Carolina
Edwin Fairconnetue, Mississippi
John Floyd, North Carolina
Rudolph Floyd, North Carolina
Eva Fontenot, Louisiana
Rudolph Fountain, Alabama
Dow Gill, West Virginia
Columbus Giffin, Tennessee
Nola Gudry, Louisiana
Sidney Gudry, Louisiana
Queenie Hall, Alabama
Gertrude Henson, South Carolina, N.Car.*
Diane Hickson, Florida
Agnes Hocutt, Alabama
John Hocutt, Alabama
Claudie Holt, Alabama
Arthur Jackson, South Carolina
Nelvin Kilpatrick, Tennessee
Vinus Lejeune, Louisiana
Lionel Leleux, Louisiana
Lawrence Lewis, Tennessee, Louisiana*
Walter Lewis, Tennessee, Mississippi
John Mitchell, Tennessee
Ethel Mohammad, Mississippi
Don Montoucet, Louisiana
James Frazier Moss, Tennessee
Richard Moss, North Carolina, Georgia*
Henry Herman Oliver, North Carolina
J. T. Perkins, Alabama
Frank Pickett, Alabama
Frank Poinsette, North Carolina, S.Car.*
Elton Quibideaux, Louisiana
Loretta Rigdon, Alabama
Patricia A. Rigdon, Alabama
Patricia E. Rigdon, Alabama
William B. Rigdon, Alabama
Jacob Schultz, Texas, Alabama*
J. C. Schultz, Texas
Buford Smith Jr., Louisiana
Clara Smith, Alabama
Ernest Smith, Florida, Georgia*
Virgil Smith, Alabama
Houston Stockhouse, Tennessee, Miss.*
Jimmy Sudduth, Alabama
Aglie Surratt, Alabama, Mississippi*
Ellouise Taillac, Mississippi
John Thatch, Alabama
Martha Thatch, Alabama
Charlotte Tracey, South Carolina, N.Car.*
Walter Tyler, North Carolina
Curtis C. Waterfield, North Carolina, Va.*
Curtis W. Waterfield, North Carolina, Va.*
Luther Weeks, Georgia
Joe Wilkins, Tennessee, Mississippi*
Joseph Lee Williams, Mississippi*
Rev. N. L. Williams, Florida, Alabama*
Ralph Williams, Georgia
Estelle Witherspoon, Alabama
Nettie Young, Alabama
Larry Beasley, S. Carolina, Ky.*
Rev. Pearly Brown, Georgia

The Upland South—Week IV
Jonathan Averill, West Virginia, California*
Elva Ayers, West Virginia
Charles Bailey, Pennsylvania, Tennessee*
Danny Bailey, Tennessee
Donal Baker, Virginia
Estil C. Ball, North Carolina, Virginia*
Orna Ball, North Carolina, Virginia*
Nema Belcher, West Virginia

Jeff Dalton, S. Carolina, Ky.*
Gary Davis, Tennessee
William Millsaps, S. Carolina
Mitchell Moser, S. Carolina, Va.*
Jackie Noto, Louisiana, Miss.*
Rev. Leon Pinson, Mississippi
Carl Story, S. Carolina, N. Carolina*
Napoleon Strickland, Mississippi
Carrie Wilkins, Tennessee, Ark.*
Howard Williams, Mississippi

Mary Bennett, a basket maker from Mt. Pleasant, South Carolina, is demonstrating traditional skills in the Regional America area. Photo by Alan Tullos.

Peggy Black, North Carolina
Pearl Bowling, Tennessee
Phyllis Boyens, Virginia
Glen Branscum, Arkansas, Oklahoma*
Flora Brock, Arkansas, Mississippi*
Elizabeth Brown, West Virginia, Virginia*
James Cales, West Virginia
Jerry Calvert, Kentucky
Brenda Carper, West Virginia
Fred Carper, West Virginia
Martha Chandler, North Carolina
Peter Christensen, West Virginia, Tenn.*
Virginia Clayborne, Tennessee
Buell Cobb, Georgia, Alabama*
Kyle Creed, Virginia, North Carolina*
Percy Danforth, Michigan, Wash., D.C.*
James Davis, Arkansas
Samuel Davis, Arkansas
Hazel Dickens, Washington, D.C., Virginia*
James Earnest Dillon, West Virginia
Wilson Douglas, West Virginia
Olen Fendley, Arkansas
Retha Fendley, Arkansas
J.W. Finney, North Carolina
Christine Flynn, North Carolina, Indiana*
Dow Gill, West Virginia
Earl Gilmore, Virginia, North Carolina*
Blanche Griffith, West Virginia
Sarah Ogan Gunning, Michigan, Kentucky*
William Henry, Tennessee, Virginia*
Sallie Higgins, Arkansas
Deibert Hughes, West Virginia, Kentucky*
Thomas Hunter, North Carolina
Martha Hyatt, North Carolina
William Iman, West Virginia
Alberta Johnson, West Virginia, Penn.*
Elva Johnson, West Virginia, Virginia*
Jeanette Carter Kelley, Virginia
Aileen King, North Carolina
Floyd King, North Carolina
Jeff Kiser, Kentucky
James Kitchens, Alabama
Hugh McGraw, Georgia
Thomas Buford McGraw, Georgia
Robert McMillan, North Carolina
Robert Mcoy, West Virginia
Annie Estelle Monk, West Virginia
Fate Morrison, Arkansas
Working Americans

Participants

Workers Who Build

Members of the Following Unions:
International Union of Bricklayers and Allied Craftsmen
Thomas F. Murphy, President
United Brick and Clay Workers of America
Roy L. Brown, President
United Brotherhood of Carpenters and Joiners of America
William Sidell, President
International Brotherhood of Electrical Workers
Charles H. Pillard, President
International Union of Operating Engineers
J. C. Turner, President
International Association of Bridge and Structural Iron Workers
John H. Lyons, President
Laborers' International Union of North America
Angelo Fosco, President
International Union of Wood, Wire and Metal Lathers
Kenneth M. Edwards, President
Operative Plasters and Cement Masons
International Association of the United States and Canada
Joseph T. Power, President
United Association of Journeymen and Apprentices of the Plumbing and Pipe Fitting Industry of the United States and Canada
Martin J. Ward, President
Sheet Metal Workers International Union
Edward J. Carlough, President
American Federation of Musicians
Hal C. Davis, President

American Federation of Musicians.
Larry Hanks
Fred Holstein
Utah Phillips
Bodie Wagner

Presenters:
Benny Ambush
Toby Beckwith
Karen Byrne
Debbie Dixon
Steve Hagberg
Marta Schley

Workers Who Build Our Shelter give tips, skill demonstrations and legends of the trades in the Working Americans area. Photo by James Pickerell.

Contributors

American Subcontractors Association
Anthony IZZO Company, Inc.
Blake Construction Company
Peter Bratti Associates
Brick Institute of America
Central Armature Works
Crovatto Mosaic Inc.
E. C. Ernst Company, Inc.

Felber Studios, Inc., Pennsylvania
Glen-Gery Corp.
Harnischfeger-P & H Crane
George Hyman Construction Company
The Joint Carpenters Apprenticeship Committee of Washington, D.C. and Vicinity
Larsen Products Corp.
Mason Contractors Association of America
Maurice Electrical Supply Company, Inc.
Metal Lath and Steel Framing Association
National Erectors Association
National Plastering Industries Joint Apprenticeship Trust Fund
National Terrazzo and Mosaic Association
Sheet Metal Workers Local Union #102
Standard Acoustics, Inc.
Standard Art Marble and Tile Company, Inc.
Jack Stone Company
Tile Contractors Association of America
United Association of Journeymen and Apprentices of the Plumbing and Pipe Fitting Industry of the United States and Canada, Local Unions #602 and #5
United Brick and Clay Workers of America
United States Gypsum Company
Washington, D.C. Area District Council of Carpenters
Washington Woodworking Company, Inc.
ZIBIT Systems, Inc.

Special Thanks to:

Vince Abramo
Ray Bishop
Ken Dresser
Linda DuBro
Preston George, Jr.
Dan McQuaid
Rick Myerchalk
H. Allyn Parmenter
Tommy Ponton
Roger Sheldon
Joe Short
Bernie Thornberg
Gil Wolf

Marvin Morrison, Arkansas, Kansas*
Richard Morrison, Arkansas, Kansas*
Debbie Norton, North Carolina
Dellie Norton, North Carolina
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Rick Myerchalk
H. Allyn Parmenter
Tommy Ponton
Roger Sheldon
Joe Short
Bernie Thornberg
Gil Wolf
Old Ways in the New World

Participants

British
Boys of the Lough
Aly Bain: Shetland fiddler
Cathal McConnell: flute player, singer
Robin Morton: concertina player, dancer
David Richardson: instrumental musician
Thomas Breckons: piper
Peter Elliott: singer
Angus Grant: Highland fiddler
Headington Quarry Morris Dancers
Peter James Davies
John Brian Graham
Robert William Grant
Anthony Morris
Francis Charles Parsons
Roger James Phillips
Terence Michael Phipps
Malcolm James Price
Peter Douglas Scudder
Robert Paul Turrell
Flora MacNeil: Gaelic
Sheila MacGregor: singer
Walter Pardon: singer
The Watersons and Martin Carthy
Cathal McConnell: flute player, singer
Robin Morton: concertina player, singer
David Richardson: instrumental musician

French American
Cajun
The Balfa Brothers
Dewey Balfa: fiddler
Rodney Balfa: guitarist
Will Balfa: fiddler
Allie Young: accordionist
Alma Barthelemy: ballad singer
Eloi Barthelemy: ballad singer
Inez Catalan: ballad singer
Lula Landry: ballad singer
Carina Sue Vasseur: cook
Earl Vasseur: cook

French Canadian from the United States
Noella Beaudet: singer, spoon and washboard player
Omer Beaudet: singer, harmonica player
Monique Belisle: singer, Conte teller
Georgette Berthiaume: cook
Romeo Berthiaume: singer
Omer Marcoux: fiddler, woodcarver
Alain Philibert: banjo player
Joseph Pomerleau: guitarist
Daniel St. Pierre: guitarist
Simone St. Pierre: fiddler

Polish American
The Gromada Family
Tadeusz Gromada: second fiddler, dancer
Teresa Gromada: dancer, singer
Henryk Kedron: dancer, singer, metal worker
Janina Kedron: fiddler, singer, dancer
Tadeusz Kozie: fiddler, bass player, singer
Edward Nowobiejski: singer, dancer
Ed Potoniec’s Polkaeteers
Paul Chojnicki: clarinet, tenor sax player, vocalist
David Feador: trumpet player
Ed Potoniec: band leader, accordion player
Brian Riley: trumpet player, vocalist
Gary Smith: bass guitar player
Joe Zebrowski: drummer
Stephanie Batory: decorative paper cuttings
Betty Orlowski: Polish food demonstrator
Karol Byrtek: fiddler, dancer, singer
Edward Byrtek: singer, shawm player
Wladyslawa Byrtek: dancer, singer
Wiktoria Stopka: singer, concertina player

British-American
United States:
John Ashby: fiddler
Dillard Chandler: ballad singer
Lloyd Chandler: ballad singer
Ray Hicks: storyteller
Roscoe Holcomb: ballad singer, banjo player
Almeda Riddle: ballad singer
Jean Ritchie: ballad singer
Grant Rogers: fiddler and singer
Eunice Jewell: cook
Julia Mainer: guitarist
Wade Mainer: banjo player

Canada:
Alex Kerr: singer
Christine MacDonald MacInnis: singer
Malcolm Angus MacLeod: singer
Thomas MacDonald: singer
Mike MacDougall: fiddler, piper

Auvergne
Henri Reichert: harmonica, accordion player
Louise Reichert: singer, dancer
André Vermerie: bagpipe
Christine Vermerie: dancer

Bearn
Mr. Lory: singer
Mr. Lory: singer
Mr. Lory: singer

Brittany
Lomig Donniou: singer, dancer
Mr. Jean: accordion player, singer
Emmanuel Kerjean: singer, dancer
Alain Pennec: bagpipe
Mr. Pennec: oboe player

Canada: Gascony
Mrs. Roux: dancer
Lea St. Pé: singer, accordion player
John Wright: folklorist
Catherine Perrier Wright: folklorist

Old Ways in the New World

Traditional Polish songs and dances from Skoraszewice are accompanied by a bagpipe and fiddle duo in the Old Ways area. Photo by James Kimball.
African Diaspora

Participants

Domestic
Alphonse Ardin & Canray Fontenot: cajun musicians
Beatrice & Althea Coakley: basketweavers
Johnny Shines: musician
Flora Molton: street singer
French Iala: cajun dance troupe
Bill Hines: musician
Sweet Honey in the Rock: Acapella Female Vocal Group
Valerie Maynard: sculptor
U’gene Greene: jeweler
Lee Poydras: cook
Charles Freney: cook
Juliet Amoah: hairdresser
Shabu: hairdresser
New Bethel Church of God in Christ: gospel choir
Lighthouse Church: gospel choir
The Drake Brothers & Family: singers
Mary Carter Smith: storyteller
George and Betty Jean Archibald: cooks
United House of Prayer for All People: band, jr. choir, congregation
Little Wonders: gospel singers
Union Temple: choir
Son Thomas: potter, blues guitarist
Rockin’ Dupsie: cajun band
Sonny Diggs: arabber (fruit vendor)
Walter Kelley: arabber (fruit vendor)

Haiti
Pierre Blain: leader
Andre Dimanche: sculptor
Henry Chery: cook-master
Fresnel Magloire: basket maker
Alexandre Abraham: hounsi
Alourdes Murat: mambo
Andre Jean: hounsi
Andre Duplan: drummer
Jean Alphonse: drummer
Julien Memorie: drummer

Altena Ulysse: flutist
Dieu-Juste Dorlette: musician
Michaud Jerome: musician
Eddy Dorlette: musician
Roland Montrevil: musician
Adonis Piton: musician
Antalcidas Murat: musician
Fritz Jolicoeur: laplace

Edner Guerrier: hounsi
Maxi Herve: hounsi
Yvonne Dorlette: hounsi
Marie-Helene Gervier: hounsi
Mireille Rodnez: hounsi
Lucienne Pierre: hounsi
Claudette Pierre-Louis: merengue singer
Pierre-Louis Rameau: rara dancer

Folk dancer from Haiti performs a voodoo fire dance ritual in the African Diaspora Church. Photo by Katrina Thomas.
Native Americans

Participants

Southeast
Cherokee
- Wanda Barr: dance leader
- Mike Daniels: pottery
- Cecil Hall: discussant
- Don Mabray: discussant
- Frank McLemore: discussant
- Eva Nordwell: discussant
- Eunice Old Field: weaver
- Knohovtee Scott: jewelry, silversmith
- Ross Swimmer: discussant
- Mary Lou Spahr: cook
- Brenda Johnson: dancer
- Mrs. Ross Swimmer: discussant
- Gena Pritchett: dancer
- Michelle Ummtukee: dancer

Chickasaw
- Aaron Christy: guide
- Hazel Christy: dancer, beadwork
- Overton James: discussant
- Emma Mose: dancer
- Buster Ned: dancer
- Calvin Ned: dancer
- Rhonda Ned: dancer
- Wanda Ned: dancer, beadwork
- Blenum Pickens: dancer, stickball, drummer
- Adam Sampson: singer, dancer, stickball
- Richard Sampson: dancer, stickball
- Junior Thomas: dancer
- Mary Wallace: dancer
- Mrs. Overton James

Choctaw
- Clelland Billy: stickball
- Glendale Billy: food, cook
- David Gardner: discussant
- Lucinda Gibson: arts and crafts
- Eula Goings: cook
- Hugh Jefferson: stickball, discussant
- Ray Jefferson: stickball
- Louise Isscomer: beading
- Myrtle Lowman: basket weaving
- Sherrin Matlock: discussant
- Mrs. David Gardner: discussant
- Claude Cox: discussant
- Paul Culley: dancer
- Wynena Evens: beadwork, singer
- Brian Fife: dancer, discussant
- Margaret Freeman: cook
- Hepsy Gilroy: looming, dancer
- Solomon McCombs: artist
- Buddy Scott: silversmith, dancer
- Gene Timothy: discussant, food, Lacrosse
- Mrs. Claude Cox: discussant

Seminole
- Beulah Bemo: arts and crafts
- Mallene Davis: singer, dancer; Miss Indian Oklahoma
- Kelly Haney: artist, dancer, stickball
- Samantha Hooper: education guide, dancer
- Ida Little: food, shell shaker, dancer
- Terry Little: cook
- H. T. Miller: stomp dancer, stickball
- Tom Palmer: stomp dancer, stickball
- Ida Lee Redbird: shell shaker, dancer
- Jennie Lee Rice: shell shaker, dancer
- Ed Tanyan: discussant
- Mrs. Ed Tanyan: discussant

Cherokee
- William Crow: wood carver
- Betty Crow: beadworker

Tuscarora
- Ernest Carter: discussant
- Benjamin Maynor: discussant

Muskogee
- Angela Lyles: discussant
- Ann Taylor Tate: discussant

Tunica-Biloxi of Louisiana
- Rose Marie Gallardo: discussant
- Mary Vercher: discussant

Mattaponi
- Chief Curtis Custalow: discussant
- Gertrude Custalow: discussant

Houma Tribe of Louisiana
- Steve Cheramie: discussant
- Randolph Francis: discussant

Alabama Creek
- Connie S. Tullis: discussant
- Buford L. Rolin: discussant

Lumbee
- Donna Chavis
- Sonya Allen

Southern Plains
- Carla Allrunner: dancer
- Richard Asenap: program coordinator
- Joe Attocknie: singer, flute player
- Rosalie Attocknie: artist
- Bobbi Bradley: artist
- Hawana Bradley: artist
- Ed Chappabitty: singer
- Evelyn Chappabitty: singer
- Florence Chasenah: beadworker
- Gerald Chasenah: dancer
- James Chasenah: singer
- Kim Chasenah: dancer
- Wallace Coffey: narrator, dancer
- James Cox: narrator, tribal chairman
- Marie Cox: craftsperson
- Sam Devenney: historian, photographer
- Jamie Franklin: dancer
- Rita Franklin: dancer
- Patty Hall
- Carol Hall
- Melvin Kerchee: singer, dancer
- Nettie Kerchee: dress maker, beadworker
- Diane Motah: craftsperson
- Lee Motah: historian, narrator
- Haddan Nauni: singer
- Rose Nauni: craftsperson
- Leslie Niedo: beadworker
- Frank Oberly: narrator
- Mary Oberly: craftsperson
- Sam "Doc" Pewardy: singer
- Bill Poafpybitty: graphics, sculptor
- Richard Ralph Poafpybitty: actor
- Sarah Pohosucut: historian
- Henry Pratt: flute player, dancer, singer
- Leonard Riddles: artist
- Kenneth Saupitty: narrator
- Gene Sovo: war dancer
- Junior Sovo: war dancer
- Margie Sovo: moccasin maker
- Jerome Tahawah: singer
- Edmond Tate: dancer
- Joyce "Doc" Tate: flute player, dancer, artist
- Jerome Tahawah: singer
- May Tonips: beadworker, graphics, sculptor
- Rick Tosee: dancer
- George Wallace: singer
- Juanita Wallace: singer
- Eva Watchatker: beadworker
- George "Woogo" Watchatker: dancer, flute player
- Junior Weryackwe
- Eva Weryackwe
- Patricia Whitewolf: shawl maker
- Sheryle Whitewolf: dancer
- Elmer Winnerchy: singer
- Evelyn Winnerchy: dancer
Children's Folklore

Participants

Adults
Bessie Jones: folklorist
Stu Jamieson: folklorist
Paul Ofori-Ansah: folklorist
Dorothy Stroman: folklorist
Tom Murphy: woodworker

Arlington Recreation Centers
Jackson
Jefferson
Jefferson Community Center
Kenmore
Lubber Run
Madison
Stratford
Swanson

D.C. Recreation Centers
Bundy
Friendship
Keane
Sherwood
Watkins
Virginia Avenue

Fairfax Recreation Centers
Hayfield
Hunters
Hunt Valley
Parklawn
Spring Hill
Woods

Montgomery County Recreation Centers
Area 2
Cashell
Fox Chapel
Mill Creek Towne
Watkins Mill

Schools
Brent Elementary
Edmonds/Peabody Elementary
Long Branch Elementary
Parkland Jr. High
Piney Branch Middle School
St. Rita Parochial School

Camps
Camp Dawana
Camp Greenway

Girl Scouts
11, 401, 1466, 1745, 2344

Campfire Girls
Troop #439

Contributors

In addition to those contributors listed in the Festival Program Book, these firms have also supported the Children's Area.

Radio Steel Mfg. Co.
Borden Inc.
Joan McGill
Marble King Co.
Tart Lumber Co.
Tucker Toys
Union Wallpaper
U.S. Playing Card Co.

Operating continuously from its tent along the Reflecting Pool, Family Folklore collects family lore from you, the Festival goers. Trained folklorists are on hand to speak with you about your traditions—family nicknames, legends, anecdotes, experiences and memories. In the Family Folklore area you are the participants.

Marvelous structures are created in the Children's area daily. Young people who want to share club house building skills or learn new ones are invited to join in the fun. Photo by James Pickerell.
1976 festival of American Folklife

SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

PROGRAM SUPPLEMENT
Schedule and Participant Information
July 14-18
July 21-25

Sponsored by
American Airlines
General Foods
1976 festival of american folklife
SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

PROGRAM SUPPLEMENT
Schedule and Participant Information
July 14-18
July 21-25

Sponsored by
AmericanAirlines
General Foods
General Information

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Services

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

Rest Rooms: There is a permanent rest room facility located adjacent to the children's area and another at the French Drive entrance to the Mall. Other facilities are located at strategic points throughout the Festival site.

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.

Lost Children will be taken to the area operated by the U.S. Park Police and the American Red Cross. Parents may call for them there, near the Administrative Compound. National Park Service technicians and Rangers will assist.

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

Parking-Shuttle Buses: A shuttle bus service will provide transportation at a nominal fare to points on Constitution Avenue. About 40 buses each hour from 9 a.m. to 10 p.m. will leave the free fringe parking lots at Robert F. Kennedy Stadium and the Ft. Myer/Pentagon parking lot, stopping at the Lincoln Memorial, easy access to Festival grounds.

Park and Ride

Washington's Metrobus system now provides park-and-ride service from three free parking sites into the city. Free parking spaces for 14,000 cars are now available as follows: two lots to the north and south of Kennedy Stadium, for 6,000 cars. And another 4,000 can be parked closer in at the old south post of Ft. Myer just across the Potomac. The Pentagon's north parking area will handle 4,000 cars on weekends and 1,200 cars on weekdays.

Routes: Two separate routes are in operation: Route BC-1 and BC-2 which run from Kennedy Stadium lots 6 and 7, north of the stadium. Both routes go through the Mall area and over Memorial Bridge. Route BC-1 goes to the Arlington Cemetery parking lot, route BC-2 goes to the Pentagon parking lot.

These buses displaying special route numbers and a color-coded destination sign inside their windshields, will follow the Southeast Freeway and the Interstate-95 tunnel under the Mall. Their first passenger stop will be at the Union Station-Visitors Center. The special buses will then go to Constitution Avenue, making stops at 10th Street, 16th Street and 22nd Street NW. Buses will then go across Memorial Bridge with the routes dividing to go to the Pentagon and Ft. Myer parking area respectively.

Tickets must be bought for BC-1 and BC-2 buses before boarding, at kiosks at all parking site terminals. Cash fares will not be accepted aboard buses.

Hours: Every two to five minutes from 9 a.m. to 4 p.m. Reduced service every 12 to 15 minutes from 4 to 6 p.m. Full service resumes until after 7 p.m., then decreases until 10:30 p.m.

Outbound passengers must board at the Mall (except Virginia route B-100 that serves Old Alexandria and Arlington Cemetery). The Mall terminals are located just north of Constitution Avenue NW on 9th Street (for Maryland routes) and 10th Streets (for Virginia routes.)

Fares: Adult tickets cost $1.50. Each adult may be accompanied free by one person under 18. Half-fare tickets are available for additional children up to 12 years, and the elderly, over 65. Each ticket is good for free all-day parking, a ride to and from the Mall, plus two rides on the special radial routes for Bicentennial visitors to see the special historic sites. There are 17 such routes, between outlying suburban areas (many with parking facilities) and downtown Washington. These are numbered with the letter B followed by three numerals, for the various routes.
Program

Program Information: About the Festival of American Folklife, scheduled by day and area in the schedule insert, separately bound and updated bi-weekly. General information may be obtained at five information kiosks across the Festival grounds. Detailed listings can be found daily on callboards adjacent to each performance area.

Hours of the Festival are 11 a.m. to 5 p.m. with evening concerts. The Festival is not in operation Mondays or Tuesdays to allow for changeover of exhibits.

Crafts Demonstrations: Held daily 11 a.m. to 5 p.m. in the Native Americans, Regional American, African Diaspora and Old Ways in the New World areas.

Traditional crafts appropriate to the theme are featured. Among these: basket making, silver smithing, instrument making, corn husk doll making, lace making, carving, weaving, quilting and many more.

Food Demonstrations: Held daily 11 a.m. to 5 p.m. in the Regional American, 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: sour dough bread, souvlaki, corn soup, mochi sushi, gumbo, bratwurst, fry bread, struvor and more.

Learning Centers: Located in the African Diaspora and Native American areas. They are centers where visitors can learn more about presentations through films, photos, videotapes, books, records and workshops. Regularly scheduled Learning Center events are listed 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 two films: one with excerpts from Home Movies, the other about The Great West, July 14-25.

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.

Food Concessions are located mainly in the Old Ways in the New World, African Diaspora and Regional America 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. The Native Americans area features Indian foods and crafts.

Crafts

In the Old Ways in the New World's presentation of Yugoslavian traditions, there will be tamburica making (a stringed gourd instrument with elaborate inlay work), butare making (a traditional Easter decoration made of fir tree branches, pussy willows, oranges and shiny ribbons), needlecraft and costume making. In addition, there will be Irish pipe making and knitting. July 21-25 there will be Belgian lace making, and arrow making for archery.

In the African Diaspora area there will be tying dying from the U.S. and Liberia, fishnet making, wood carving, leather working, basket weaving, and country cloth weaving.

In the Working Americans' area Workers Who Clothe Us will demonstrate clothes design, bonnaz (machine embroidery), leatherwork, and industrial loom work. During Regional America's presentation of the culture of the Heartland, there will be the making of apple head dolls, corn husk dolls, tree branch dolls and spurs, wood carving, and pysanky (egg decorating.)

July 21-25's presentation of the Great West will include: quilting by seven different participants, wagon wheel making, horse hair rope making, wood carving, braided and woven rug making, and the demonstration of traditional fence building styles. The Native American area will feature traditional crafts of the Prairie, July 14-18, and the Northern Plains July 21-25, including basketry, wood carving, silversmithing, and pottery. Doll house making, stitchedy, quilting and soap box car building workshops will be held continuously in the Children's Area.

Food

In the Native American area corn soup, fry breads with various fillings, mint and sassafras tea will be available. In the Old Ways in the New World area July 14-18 the making of brown bread, soda bread and colcannon (a mixture of cooked cabbage and potatoes traditionally served at Halloween) will be demonstrated as traditional Irish foods. In addition, a menu of Irish sea scallops, corn beef and cabbage, Irish stew and fish and chips will be for sale.

The Yugoslavian presentation will include the making of Cevapcici (Serbian meatballs), pita (paper-thin pastry filled with ground meat, cheese, spinach or apple) and other pastries. July 21-25's presentation of Egyptian culture will include such foods as falafels, katta (ground beef marinated, spiced and grilled for sandwiches), zalabia (a dessert common to Egyptian households) and baklava.

Belgian-Americans will make lucken, a traditional honey cake, Belgian pie, and oliebollen, a powdered sugar pastry, for sampling. In addition, tarte a l'djotte (cheese pies), Belgian waffles and lemonade will be for sale. The African Diaspora area will feature the foods of Trinidad and Tobago and Liberia, including such dishes as Bujjal (a marinated codfish dish), chicken stew, and sweet potato cakes. In addition, traditional foods for sale will include: fried chicken, short ribs, ham hocks, beans and collard greens.

In the Regional America area the traditions of the Heartland, July 14-18, will include the preparation of such regional specialties as kolaches (a Bohemian fruit-filled bun), sweet braided bread, New Year cookies, cheese and sauerkraut. July 21-25, the preparation of foods from the Great West will be demonstrated including: bratzells (cookies baked over an open fire), whole wheat bread, and the canning of sauerkraut, pickles, relish and jelly. Both weeks there will be a traditional bull roast with corn on the cob, bar-be-que'd beef sandwiches and melon for sale.
For more detailed information on the Festival activities and site see the Festival of American Folklife Program Book available at all Information Kiosks.
Family Folklore

Native Americans
July 14-18
Prairie
July 21-25
Northern Plains
Festival Stage

Regional America
July 14-18
The Heartland
July 21-25
The Great West

Children's Area

1976 Festival of American Folklife
## OLD WAYS IN THE NEW WORLD

### IRISH
- **11:00** Opening Session: Traditional Irish Music, Songs, & Dances*
- **11:30** c. Irish Ballads *
  - w. Dance Demonstration **
- **12:00** c. Irish Dancing *
  - w. The Elbow (Uilleann) Pipes: History, Styles, Techniques *
  - c. De Danann: Musical Group from Western Ireland *
- **12:30** c. Irish Fiddle Music *
- **1:00** c. Irish Dancing *
- **1:30** c. Irish Fiddler, Storyteller *
  - c. De Danann: Musical Group from Western Ireland *
  - c. Irish Fiddle Music *
- **2:00** c. Accordion Music *
  - w. Collecting Music & Songs ***
- **2:30** c. Accordion Music *
- **3:00** c. Songs in Gaelic *
- **3:30** c. Accordion Music *
- **4:00** c. Accordion Music *
  - w. Collecting Music & Songs ***
- **4:30** c. Accordion Music *
  - w. Collecting Music & Songs ***
- **Evening** * stage
  - ** dance area
  - *** activity center

### YUGOSLAV
- **11:00** Opening Session: Traditional Irish Music, Songs, & Dances *
  - c. Slovan Men's Quartet *
- **11:30** c. Dinaric Mountain Songs *
  - w. Macedonian Folk Instruments ***
- **12:00** c. Traditional Irish Slovan Men's Quartet *
  - Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
  - Montgomery Rec. Center 10-A2 *
  - Paul Ofori-Ansah, Montgomery Rec. Center 12-A2: Marbles ***
- **12:30** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **1:00** c. Traditional Irish Slovan Men's Quartet *
  - Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
  - Montgomery Rec. Center 10-A2 *
  - Paul Ofori-Ansah, Montgomery Rec. Center 12-A2: Marbles ***
- **2:00** c. Traditional Irish Slovan Men's Quartet *
  - Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
  - Montgomery Rec. Center 10-A2 *
  - Paul Ofori-Ansah, Montgomery Rec. Center 12-A2: Marbles ***
- **3:00** c. Traditional Irish Slovan Men's Quartet *
  - Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
  - Montgomery Rec. Center 10-A2 *
  - Paul Ofori-Ansah, Montgomery Rec. Center 12-A2: Marbles ***
- **4:00** c. Traditional Irish Slovan Men's Quartet *
  - Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
  - Montgomery Rec. Center 10-A2 *
  - Paul Ofori-Ansah, Montgomery Rec. Center 12-A2: Marbles ***
- **Evening** * stage
  - ** dance area
  - *** activity center

## AFRICAN DIASPORA
- **11:00** Opening Session: Traditional Irish Music, Songs, & Dances *
  - c. Slovan Men's Quartet *
  - c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
  - Montgomery Rec. Center 10-A2 *
  - Paul Ofori-Ansah, Montgomery Rec. Center 12-A2: Marbles ***
- **11:30** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **12:00** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
  - Montgomery Rec. Center 10-A2 *
  - Paul Ofori-Ansah, Montgomery Rec. Center 12-A2: Marbles ***
  - Cameroon Fairfax Rec. Center, Montgomery Rec. Center 12-A2 **
  - Cameron Fairfax Rec. Center ***
  - Paul Ofori-Ansah, Montgomery Rec. Center 10-A2 **
- **12:30** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
  - Montgomery Rec. Center 10-A2 *
  - Paul Ofori-Ansah, Montgomery Rec. Center 12-A2: Marbles ***
  - Cameroon Fairfax Rec. Center, Montgomery Rec. Center 12-A2 **
  - Cameron Fairfax Rec. Center ***
  - Paul Ofori-Ansah, Montgomery Rec. Center 10-A2 **
- **1:00** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **1:30** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **2:00** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
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- **3:00** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **3:30** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **4:00** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **Evening** * stage
  - ** dance area
  - *** activity center

## CHILDREN'S FOLKLORE
- **11:00** Opening Session: Traditional Irish Music, Songs, & Dances *
  - c. Slovan Men's Quartet *
  - c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
  - Montgomery Rec. Center 10-A2 *
  - Paul Ofori-Ansah, Montgomery Rec. Center 12-A2: Marbles ***
- **11:30** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **12:00** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
  - Montgomery Rec. Center 10-A2 *
  - Paul Ofori-Ansah, Montgomery Rec. Center 12-A2: Marbles ***
  - Cameroon Fairfax Rec. Center, Montgomery Rec. Center 12-A2 **
  - Cameron Fairfax Rec. Center ***
  - Paul Ofori-Ansah, Montgomery Rec. Center 10-A2 **
- **12:30** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
  - Montgomery Rec. Center 10-A2 *
  - Paul Ofori-Ansah, Montgomery Rec. Center 12-A2: Marbles ***
  - Cameroon Fairfax Rec. Center, Montgomery Rec. Center 12-A2 **
  - Cameron Fairfax Rec. Center ***
  - Paul Ofori-Ansah, Montgomery Rec. Center 10-A2 **
- **1:00** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **1:30** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **2:00** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **2:30** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **3:00** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **3:30** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **4:00** c. Street Sounds: Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad and Tobago Carnival **
- **Evening** * stage
  - ** dance area
  - *** activity center

## FAMILY FOLKLORE
- **Evening** * stage
  - ** dance area
  - *** activity center

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.

* altar
** folk swap tent
*** games ring

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For detailed information, consult call-boards in each performance area.

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

The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the storytelling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.

Participants in the "Workers Who Clothe Us" theme celebrate the skills and folklore of people in the garment trades. The following groups will be demonstrating their skills continuously throughout the day:

- Ladies' Garment Workers
- Clothing and Textile Workers
- Pocketbook Makers
- Fur Garment Makers

The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:

- Song Swap 11:00 a.m. 2:30 p.m., 4:30 p.m.
- Workers' Story Swap: "The Way I See It" 1:00 p.m.
- Union Organizers' Lore 3:00 p.m.

**REGIONAL AMERICA**

<table>
<thead>
<tr>
<th>Moravian Polka Band *</th>
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<tbody>
<tr>
<td>Black Gospel Music **</td>
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<tr>
<td>Guitar Styles ***</td>
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<tr>
<td>Bluegrass Gospel Music *</td>
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<tr>
<td>Kansas City Blues Guitar ***</td>
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<td>The Mitchifs: Music &amp; Clog-Dancing *</td>
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<td>Oklahoma Songster ***</td>
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<td>Kansas City Blues Piano **</td>
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<td>String Bands in the Heartland *</td>
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<td>Family Fiddling ***</td>
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<td>St. Louis Blues Guitar **</td>
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<tr>
<td>Fiddlers' Jamboree *</td>
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<tr>
<td>Old-Time String Band ***</td>
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</table>

**NATIVE AMERICANS**

The presence of Indian peoples on the Northern Plains is historically recent. With the arrival of the horse, about 1600, many diverse tribes moved onto the North American Plains, giving up a sedentary life for one that revolved around hunting buffalo. These nomadic tribes include the Sioux, Crow, Blackfeet, Cheyenne, Plains Cree, and Assiniboine. Several tribes—the Arikara, Hidatsa, and Mandan—remained village farmers.

Today the Plains Indian depicted on horseback with feathered headdress is the stereotyped Indian. But mounted tribes flourished for only 150 years, until the pressures of white settlement reduced their hunting territory.

Tribal life today includes many religious & social practices. The Northern Cheyenne, from Ashland, Montana, will bring to the Festival such traditional activities as the war dance, round dance, owl dance, rabbit dance, and forty-nine dance. Traditional ceremonies like the sun dance, arrow worship, sacred hat, and a sweat lodge are also mainstays in Cheyenne culture.

Other Festival presentations from the Northern Plains include demonstrations of beadwork, tailoring & decorating hides, featherwork, and the traditional Plains hand game. A variety of panel discussions, exhibits, films, and videotapes will be available in the Learning Center and We Speak.

**FESTIVAL STAGE**

| 11:00 | Concerts and workshops on the Festival Stage begin at noon and continue until 6:00. Drawing performers from all other areas of the Festival, the workshops offer cross-cultural presentations of a variety of musical traditions. In these sessions, song styles, musical instruments, and dance traditions from many parts of the world are brought together and compared. A Sacred Offering might feature a gospel singer from Regional America, Coptic religious music from Egypt, a Sun Dance from Northern Plains Native Americans, or Black sacred songs from the Sea Islands of Georgia. Music of Celebration could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceili from Ireland.
| 11:30 |
| 12:00 | 12:30 |
| 1:00  |
| 1:30  |
| 2:00  |
| 2:30  |
| 3:00  |
| 3:30  |
| 4:00  |
| 4:30  |

Skills demonstrations are continuous.

- * narrative center
- ** skills exhibit areas
- * stage
- ** assembly hall
- *** shady grove
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>Irish</th>
<th>Yugoslav</th>
<th>African Diaspora</th>
<th>Children's Folklore</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>c. Irish Songs &amp; Ballads in Gaelic &amp; English *</td>
<td>c. Slovan Men's Quartet *</td>
<td>c. Street Sounds: Derrick Bunch &amp; Eddie Knight, Flora Molton, Liberian Stilt Dancers &amp; Drummers, Trinidad</td>
<td>Montgomery Rec. Center 15-A4 *</td>
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<tr>
<td></td>
<td>w. Dance Demonstration **</td>
<td>c. Dinaric Mountain Songs *</td>
<td>and Tobago Carnival ***</td>
<td>Paul Ofori-Ansah, Germantown Arlington Rec. Center ***</td>
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<tr>
<td>12:00</td>
<td>c. Concertina &amp; Harmonica Music *</td>
<td>Vesela Krcma: Balkan Jam Session *</td>
<td>&quot;In the Rapture&quot; Church of the Living God, Indianapolis, Indiana * Storytelling: Mary Carter Smith ****</td>
<td>Alison McMorland, Fairfax Woodlawn Rec. Center **</td>
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<td></td>
<td>c. De Danann: Musical Group from Western Ireland *</td>
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<td></td>
<td>Paul Ofori-Ansah, Montgomery Rec. Center 15-A4 **</td>
</tr>
<tr>
<td>1:00</td>
<td>c. Flute &amp; Tin Whistle Music *</td>
<td>Dalmatian Klapa Singing *</td>
<td>Trinidad Steel Band, Washington, D.C. **</td>
<td>Stu Jamieson Montgomery Rec. Center 17-A4 **</td>
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<tr>
<td></td>
<td>w. Songs &amp; Music from Ulster ***</td>
<td>w. Tamburicas ***</td>
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<td>Woodlawn Fairfax Rec. Center *</td>
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<tr>
<td>1:30</td>
<td>c. Music on Plectrum Instruments *</td>
<td>c. Slovenian Women's Songs *</td>
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<td>Alison McMorland **</td>
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<tr>
<td>2:00</td>
<td>c. Munster Ceili *</td>
<td>c. Serbian &amp; Serbian-American Songs &amp; Dances **</td>
<td>Trinidad And Tobago Calypso ** Liberian &quot;Kendeja Cultural Village Troupe&quot; Breaking of the Bush *</td>
<td>Stu Jamieson, Greenacres ** Children's Area closes 4:00</td>
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<td></td>
<td>w. Small Musical Instruments ***</td>
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<td>Sand Castle area open until 5:00</td>
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<tr>
<td>3:00</td>
<td>c. Emigration Songs *</td>
<td>c. Ljubica's Tamburica Orchestra **</td>
<td>Black American Dance Style: Freeloows Express **</td>
<td>Greenacres *</td>
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<tr>
<td>3:30</td>
<td>c. Irish Accordion Music *</td>
<td>c. Taleff Macedonian Orchestra **</td>
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<td>Stu Jamieson, Greenacres ** Children's Area closes 4:00</td>
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<td></td>
<td>w. The Irish-American Immigrant Experience ***</td>
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<td>Sand Castle area open until 5:00</td>
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<tr>
<td>4:00</td>
<td>c. Irish Music, Songs, &amp; Dances from the Eastern United States *</td>
<td>c. Macedonian Songs &amp; Dances **</td>
<td>Lefty Diaz and Shock Treatment **</td>
<td>* stage</td>
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<td>w. The Elbow (Uilleann) Pipes: History, Styles, Techniques *</td>
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<td>** folk swap tent</td>
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<td>*** games ring</td>
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### African Diaspora

- **Montgomery Rec. Center 15-A4**
- **Paul Ofori-Ansah, Germantown Arlington Rec. Center***
- **Alison McMorland, Fairfax Woodlawn Rec. Center**
- **Woodlawn Fairfax Rec., Germantown Arlington Rec.**
- **Montgomery Rec. Center 16-A4***
- **Paul Ofori-Ansah, Montgomery Rec. Center 15-A4 **
- **Stu Jamieson Montgomery Rec. Center 17-A4 **
- **Woodlawn Fairfax Rec. Center***
- **Alison McMorland **
- **Stu Jamieson, Greenacres **
- **Children's Area closes 4:00 Sand Castle area open until 5:00**

### Children's Folklore

- **Sand Castle area open until 5:00**
- *** stage**
- **** folk swap tent
- ***** games ring

### Family Folklore

- **We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.**
**WORKING AMERICANS**

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- **Ladies' Garment Workers**
- **Clothing and Textile Workers**
- **Pocketbook Makers**
- **Fur Garment Makers**

The Narcative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:

- **Song Swap** 11:00 a.m., 2:30 p.m., 4:30 p.m.
- **Workers' Story Swap: "The Way I See It"** 1:30 p.m.
- **The Union Grievance Procedure In Action** 4:00 p.m.

**REGIONAL AMERICA**

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**NATIVE AMERICANS**

The presence of Indian peoples on the Northern Plains is historically recent. With the arrival of the horse, about 1600, many diverse tribes moved onto the North American Plains, giving up a sedentary life for one that revolved around hunting buffalo. These nomadic tribes include the Sioux, Crow, Blackfeet, Cheyenne, Plains Cree, and Assiniboine. Several tribes—the Arikara, Hidatsa, and Mandan—remained village farmers.

Today the Plains Indian depicted on horseback with feathered headdress is the stereotyped Indian. But mounted tribes flourished for only 150 years, until the pressures of white settlement reduced their hunting territory.

Tribal life today includes many religious and social practices. The Northern Cheyenne, from Ashland, Montana, will bring to the Festival such traditional activities as the war dance, round dance, owl dance, rabbit dance, and forty-nine dance. Traditional ceremonies like the sun dance, arrow worship, sacred hat, and a sweat lodge are also mainstays in Cheyenne culture.

Other Festival presentations from the Northern Plains include demonstrations of beadwork, tanning & decorating hides, featherwork, and the traditional Plains hand game. A variety of panel discussions, exhibits, films, and videotapes will be available in the Learning Center and We Speak.

Skills demonstrations are continuous.

* stage
** assembly hall
*** shady grove

**FESTIVAL STAGE**

<table>
<thead>
<tr>
<th>Concerts and workshops on the Festival Stage begin at noon and continue until 5:00. Drawing performers from all other areas of the Festival, the workshops offer cross-cultural presentations of a variety of musical traditions. In these sessions, song styles, musical instruments, and dance traditions from many parts of the world are brought together and compared. A Sacred Offering might feature a gospel singer from Regional America, Coptic religious music from Egypt, a Sun Dance from Northern Plains Native Americans, or Black sacred songs from the Sea Islands of Georgia. Music of Celebration could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceili from Ireland.</th>
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<tbody>
<tr>
<td>11:00</td>
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<td>12:00</td>
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<td>3:00</td>
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<tr>
<td>4:00</td>
</tr>
<tr>
<td><strong>EVENING CONCERT 6:00-8:00</strong></td>
</tr>
<tr>
<td>Old Ways In the New World: Yugoslav</td>
</tr>
</tbody>
</table>
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>Irish</th>
<th>Yugoslav</th>
<th>African Diaspora</th>
<th>Children's Folklore</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:30</td>
<td>c. Irish Fiddle Music * w. Irish Music on Concertina &amp; Flute ***</td>
<td></td>
<td>and Tobago Carnival ***</td>
<td>Alison McMorland, Greenbrier Fairfax Rec. Center **</td>
</tr>
<tr>
<td>1:00</td>
<td>c. Humorous Songs * w. Sligo Music ***</td>
<td></td>
<td>Trinidad Steel Band, Washington, D.C. **</td>
<td>Montgomery Rec. Center 20-A5, 21-A5 * Arlington Rec. Center ***</td>
</tr>
<tr>
<td>2:00</td>
<td>c. Irish Dancing * w. Music from Kerry ***</td>
<td></td>
<td></td>
<td>Greenbrier Fairfax Rec. Center, Lee Arlington Rec. Center * Alison McMorland ***</td>
</tr>
<tr>
<td>2:30</td>
<td>c. De Danann: Music Group from Western Ireland *</td>
<td>c. Folk Songs from Yugoslavia &amp; the United States *</td>
<td></td>
<td>Prince Georges' Rec. Center A2 **</td>
</tr>
<tr>
<td>3:00</td>
<td>c. Pocket Instruments: Harmonica, Piccolo, Tin Whistle *</td>
<td>w. Tamburicas **</td>
<td>Black American Dance Style: Freelows Express **</td>
<td>Prince Georges' Rec. Center A2 *</td>
</tr>
<tr>
<td>3:30</td>
<td>c. Irish Music, Songs, &amp; Dances from the Midwestern &amp; Eastern United States *</td>
<td></td>
<td></td>
<td>Stu Jamieson, Prince Georges' Rec. Center A2 **</td>
</tr>
<tr>
<td>4:00</td>
<td>w. Dance Demonstration **</td>
<td>Vesela Krcma: Balkan Jam Session *</td>
<td>Lefty Diaz and Shock Treatment **</td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td>c. Music, Songs, &amp; Storytelling from Connaught *</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### FAMILY FOLKLORE

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
## WORKING AMERICANS

The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the storytelling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.

Participants in the "Workers Who Clothe Us" theme celebrate the skills and folklore of people in the garment trades. The following groups will be demonstrating their skills continuously throughout the day:

- **Ladies’ Garment Workers**
- **Clothing and Textile Workers**
- **Pocketbook Makers**
- **Fur Garment Makers**

The Narrative Center will feature special music and storytelling sessions that will highlight-on-the-job experiences.

**Song Swap** 11:00 a.m. 2:30 p.m., 4:30 p.m.
**Workers’ Story Swap**: “The Way I See It” 1:30 p.m.

The Union Grievance Procedure In Action 4:00 p.m.

Skills demonstrations are continuous.

### REGIONAL AMERICA

- Moravian Polka Band *
- Black Gospel Music **
- Guitar Styles ***
- Bluegrass Gospel Music *
- Ragtime String Band **
- Kansas City Blues Guitar ***
- Kansas City Blues Piano **
- String Bands in the Heartland *
- Family Fiddling ***
- St. Louis Blues Guitar **
- Tune Swap ***
- Bluegrass Gospel **
- Fiddlers’ Jamboree *
- Old-Time String Band ***

Skills demonstrations are continuous.

* narrative center
** skills exhibit areas

### NATIVE AMERICANS

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Other Festival presentations from the Northern Plains include demonstrations of beadwork, tanning & decorating hides, featherwork, and the traditional Plains hand game. A variety of panel discussions, exhibits, films, and videotapes will be available in the Learning Center and We Speak.

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**Music of Celebration** could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceili from Ireland.
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>Irish</th>
<th>Yugoslav</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>c. Irish Ballads in Gaelic &amp; English *</td>
<td>c. Macedonian &amp; Macedonian-American Songs &amp; Dances **</td>
</tr>
<tr>
<td>11:30</td>
<td>w. Plectrum Instruments ***</td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>c. Concertina &amp; Harmonica Music *</td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td>c. De Danann: Musical Group from Western Ireland *</td>
<td>c. Ljubica's Tamburica Orchestra **</td>
</tr>
<tr>
<td>1:00</td>
<td>c. Flute &amp; Tin Whistle Music * w. Love Songs ***</td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td>c. Serbian &amp; Serbian-American Songs &amp; Dances ** w. Macedonian Folk Instruments ***</td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td>c. Munster Céilí * w. The Elbow (Uilleann) Pipes: History, Styles, Techniques *</td>
<td></td>
</tr>
<tr>
<td>2:30</td>
<td>w. Dance Demonstration **</td>
<td>c. Folk Songs from Yugoslavia &amp; the United States *</td>
</tr>
<tr>
<td>3:00</td>
<td>c. Emigration Songs *</td>
<td>w. Tamburicas **</td>
</tr>
<tr>
<td>3:30</td>
<td>c. Music &amp; Songs from Leinster *</td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td>c. Accordion &amp; Melodeon Music * w. Flute &amp; Concertina Music ***</td>
<td>Vesela Krcma: Balkan Jam Session *</td>
</tr>
<tr>
<td>4:30</td>
<td>c. Irish Music, Songs, &amp; Dances from Chicago *</td>
<td></td>
</tr>
</tbody>
</table>

### AFRICAN DIASPORA

**Whether a Carnival in Trinidad and Tobago, or Saturday 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.**

- Flora Molton
- Derrick Bunch & Eddie Knight
- Sweet Honey in the Rock
- Liberian Still Dancers
- Mary Carter Smith
- Lefty Diaz & Shock Treatment
- In the Rapture, Church of the Living God
- Charles Calendar

### CHILDREN’S FOLKLORE

**Alison McMorland, Clark School *
- Paul Ofori-Ansah: Marbles **
- Stu Jamieson, Woodland D.C. Rec. *
- Paul Ofori-Ansah, Clark School: Marbles ***
- Green School **
- Green School *
- Woodland D.C. Rec. Center ***
- Dorothy Stroman **
- Alison McMorland *
- Adams School **
- Adams School *
- Stu Jamieson **
- Children's Area closes 4:00
- Sand Castle area open until 5:00
- * stage
- ** folk swap tent
- *** games ring

### FAMILY FOLKLORE

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## Working Americans

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Participants in the "Workers Who Clothe Us" theme celebrate the skills and folklore of people in the garment trades. The following groups will be demonstrating their skills continuously throughout the day:

- **Ladies' Garment Workers**
- **Clothing and Textile Workers**
- **Pocketbook Makers**
- **Fur Garment Makers**

The Narrative Center will feature special music and storytelling sessions that will highlight on-the-job experiences:

- **Song Swap** 11:00 a.m.
- **Workers' Story Swap** "The Way I See It" 1:30 p.m.
- **Union Organizers' Lore** 3:00 p.m.

### Native Americans

The presence of Indian peoples on the Northern Plains is historically recent. With the arrival of the horse, about 1600, many diverse tribes moved onto the North American Plains, giving up a sedentary life for one that revolved around hunting buffalo. These nomadic tribes include the Sioux, Crow, Blackfeet, Cheyenne, Plains Cree, and Assiniboine. Several tribes—such as the Arikara, Hidatsa, and Mandan—remained village farmers.

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### Schedule

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
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</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Concerts &amp; workshops begin</td>
</tr>
<tr>
<td>11:30</td>
<td>Concerts &amp; workshops continue</td>
</tr>
<tr>
<td>12:00</td>
<td>A Sacred Offering featuring a gospel singer</td>
</tr>
<tr>
<td>12:30</td>
<td>Concerts &amp; workshops continue</td>
</tr>
<tr>
<td>1:00</td>
<td>Sacred Offering includes a gospel singer from Regional America, Coptic religious music from Egypt</td>
</tr>
<tr>
<td>1:30</td>
<td>Concerts &amp; workshops continue</td>
</tr>
<tr>
<td>2:00</td>
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<tr>
<td>2:30</td>
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<tr>
<td>4:00</td>
<td>Concerts &amp; workshops continue</td>
</tr>
<tr>
<td>4:30</td>
<td>Concerts &amp; workshops continue</td>
</tr>
</tbody>
</table>

**Evening Concert 6:00-8:00**  
Regional America: The Heartland
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>IRISH</th>
<th>YUGOSLAV</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN'S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>c. Music &amp; Songs from Leinster *</td>
<td>c. Slovan Men’s Quartet *</td>
<td>Mary Carter Smith *</td>
<td>Alison McMorland, Clark School *</td>
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<tr>
<td></td>
<td>w. Dance Demonstration **</td>
<td></td>
<td></td>
<td>Paul Ofori-Ansah **</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td>c. Dinaric Mountain Songs *</td>
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<td></td>
<td></td>
<td>w. Macedonian Folk Instruments ***</td>
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<tr>
<td>12:00</td>
<td>c. Music &amp; Songs from Ulster *</td>
<td>Vesela Krcma: Balkan Jam Session *</td>
<td>“In the Rapture” Church of the Living God, Indianapolis, Indiana *</td>
<td>Green School *</td>
</tr>
<tr>
<td></td>
<td>w. Collecting Music &amp; Songs ***</td>
<td></td>
<td></td>
<td>Paul Ofori-Ansah: Marbles ***</td>
</tr>
<tr>
<td>12:30</td>
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<td></td>
<td></td>
<td>Clark School **</td>
</tr>
<tr>
<td>1:00</td>
<td>c. Music, Songs, &amp; Dances from Munster *</td>
<td>c. Dalmatian Klapa Singing *</td>
<td></td>
<td>Alison McMorland *</td>
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<tr>
<td></td>
<td></td>
<td>w. Tamburicas ***</td>
<td></td>
<td>Green School ***</td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td>c. Slovenian Women’s Songs *</td>
<td></td>
<td>Stu Jamieson **</td>
</tr>
<tr>
<td>2:00</td>
<td>c. Music, Songs, Dances from Connaught *</td>
<td>c. Serbian &amp; Serbian-American Songs and Dances **</td>
<td>Liberian Ceremony *</td>
<td>Adams School *</td>
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<tr>
<td></td>
<td>w. The Elbow (Uilleann) Pipes: History,</td>
<td></td>
<td></td>
<td>Cub Scouts 1441 *</td>
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<tr>
<td>2:30</td>
<td>Styles, Techniques *</td>
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<td></td>
<td>w. The Irish American Immigrant Experience ***</td>
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<tr>
<td>3:00</td>
<td>c. Irish Music, Songs, &amp; Dances from the Eastern United States *</td>
<td>c. Ljubica’s Tamburica Orchestra **</td>
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<tr>
<td></td>
<td>w. Songs in Gaelic ***</td>
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</tr>
<tr>
<td>3:30</td>
<td>c. Irish Music, Songs, &amp; Dances from the Midwestern United States *</td>
<td>c. Taleff Macedonian Orchestra **</td>
<td>Trinidad And Tobago Ceremony *</td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td>c. Closing Session *</td>
<td>c. Macedonian Songs &amp; Dances **</td>
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<td>4:30</td>
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<tr>
<td>Evening</td>
<td>** stage</td>
<td>** stage</td>
<td>6:00-8:00 “In the Rapture” Church of the Living God, Indianapolis, Indiana *</td>
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<tr>
<td></td>
<td>** dance area</td>
<td>** dance area</td>
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<tr>
<td></td>
<td>*** activity center</td>
<td>*** activity center</td>
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<td></td>
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- **The Union Grievance Procedure In Action** 4:00 p.m.

### Regional America

- **Moravian Polka Band**
- **Black Gospel Music**
- **Guitar Styles**
- **Bluegrass Gospel Music**
- **Ragtime String Band**
- **Kansas City Blues Guitar**
- **The Mitchifs: Music & Clog-Dancing**
- **Oklahoma Songster**
- **Kansas City Blues Piano**
- **String Bands in the Heartland**
- **Family Fiddling**
- **St. Louis Blues Guitar**
- **Tune Swap***
- **Bluegrass Gospel**
- **Fiddlers' Jamboree**
- **Old-Time String Band***

Skills demonstrations are continuous.

* narrative center
** assembly hall
*** shady grove

### Native Americans

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# Highlight July 21—Wednesday

For detailed information, consult call-boards in each performance area.
c., concert; d., discussion; w., workshop

<table>
<thead>
<tr>
<th>OLD WAYS IN THE NEW WORLD</th>
<th>EGYPTIAN</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN'S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:30 Traditional Music of the St. Sebastian's Guilds *</td>
<td>c. Sharqi'ya Group Singing *</td>
<td>&quot;In the Rapture&quot; Church of the Living God, Indianapolis, Indiana *</td>
<td>Alison McMorland, Montgomery Rec. Center 24-A1 **</td>
</tr>
<tr>
<td>1:30 Fife &amp; Drum Music from Entre-Sambre-et-Meuse *</td>
<td>Shaaby: Egyptian Folk Songs *</td>
<td>Stu Jamieson, Garfield Fairfax Rec. Center **</td>
<td>Stu Jamieson, Garfield Fairfax Rec. Center **</td>
</tr>
<tr>
<td>2:00 Walloon Folk Songs from Wisconsin *</td>
<td>Fadiq'qa Songs &amp; Dances *</td>
<td>Trinidad &amp; Tobago Calypso **</td>
<td>Stu Jamieson ** Children's Area closes 4:00</td>
</tr>
<tr>
<td>3:00 Belgian Parade Traditions ***</td>
<td>Egyptian Marriage Procession in Traditions of Kgebel &amp; Bahari *</td>
<td>Black American Dance Style: Freelows Express **</td>
<td>Prince Georges' Rec. Center A2 * Alison McMorland ***</td>
</tr>
<tr>
<td>3:30 Flemish Folklife: The Jester's Dance and Flaghandling *</td>
<td>w. Ritual &amp; Ceremony: Dr. Bai J. Moore &amp; Margarine Hatcher *</td>
<td>5:00-6:00 Evening Song: D.C. Black Repertory Vocal Workshop ****</td>
<td>Stu Jamieson ** Children's Area closes 4:00 Sand Castle area open until 5:00</td>
</tr>
</tbody>
</table>
| 4:00 Old-Time Dancing for Everyone: Polkas, Waltzes, Schottisches, Mazurkas ** | Mawal Alexandria * | * stage ** folk swap tent *** games ring | *
| 4:30 | Fadiq'qa Dances: Balady, Feni, Fadiq'qa ** | *
| Evening | Shaaby: Egyptian Folk Songs * | *

** stage *** market stage **** house

** dance area *** activity center

* altar
<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>REGIONAL AMERICA</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
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<td>Tamburica Music * Fiddle Styles **</td>
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<td>Song Swap 11:00 a.m., 2:30 p.m., 4:30 p.m. Workers’ Story Swap: “The Way I See It” 1:00 p.m. Union Organizers’ Lore 3:00 p.m.</td>
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<td>1:00</td>
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<td>Crafts will be demonstrated in the Shady Grove area continuously.</td>
<td></td>
<td></td>
<td>1:30</td>
</tr>
<tr>
<td>* narrative center ** skills exhibit areas</td>
<td></td>
<td></td>
<td>2:00</td>
</tr>
<tr>
<td>** stage *** shady grove</td>
<td></td>
<td></td>
<td>2:30</td>
</tr>
</tbody>
</table>

*concert; d., discussion; w., workshop
For detailed information, consult call-boards in each performance area.

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

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<th>CHILDREN'S FOLKLORE</th>
</tr>
</thead>
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<td><strong>EGYPTIAN</strong></td>
<td><strong>AFRICAN DIASPORA</strong></td>
</tr>
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<td>12:00 c. Sharqiy'ya Group Singing *</td>
<td>c. Kemous Singing with Tamboura *</td>
<td>&quot;In the Rapture&quot; Church of the Living God, Indianapolis, Indiana *</td>
</tr>
<tr>
<td>1:30 c. Walloon Folk Songs from Wisconsin * d. The Belgian American Immigrant Experience ***</td>
<td>Shaaby: Egyptian Folk Songs * w. Egyptian Musical Instruments ***</td>
<td>Trinidad &amp; Tobago Calypso ** Liberian Kendeja Cultural Village Troupe: Breaking of the Bush *</td>
</tr>
<tr>
<td>2:00 c. Instrumental Music: Fiddle, Bagpipe, Accordion, Dulcimer *</td>
<td>Fadiqqa Songs &amp; Dances * Dances: Balady &amp; Sah Hanna **</td>
<td>Camp Dawana **</td>
</tr>
<tr>
<td>3:00 Belgian Parade Traditions ***</td>
<td>Egyptian Marriage Procession in Traditions of Kgeblly &amp; Bahary</td>
<td>Black American Dance Style: Freelows Express **</td>
</tr>
<tr>
<td>3:30 Flemish Folklife: The Jester's Dance and Flaghandling *</td>
<td>** activity center</td>
<td>** activity center</td>
</tr>
<tr>
<td>4:00 w. Old-Time Dancing for Everyone: Polkas, Waltzes, Schottisches, Mazurkas **</td>
<td>Mawal Alexandria * Mime &amp; Dance of Sahbana * Shaaby: Egyptian Folk Songs *</td>
<td>Lefty Diaz &amp; Shock Treatment **</td>
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<td>4:30 Egyptian Religious Ceremony: Islamic Dhikr Meditation **</td>
<td>** dance area</td>
<td>** dance area</td>
</tr>
<tr>
<td>Evening</td>
<td>** stage</td>
<td>* stage</td>
</tr>
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</table>

** stage | ** folk swap tent | *** games ring

** market stage | *** marketplace |

** house

** dance area

** activity center

** activity center

FAMILY FOLKLORE

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
### WORKING AMERICANS

The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the storytelling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.

Participants in the “Workers Who Clothe Us” theme celebrate the skills and folklore of people in the garment trades. The following groups will be demonstrating their skills continuously throughout the day:

- **Ladies’ Garment Workers**
- **Clothing and Textile Workers**
- **Pocketbook Makers**
- **Fur Garment Makers**

The **Narrative Center** will feature special music and story-telling sessions that will highlight on-the-job experiences:

- **Song Swap**: 11:00 a.m., 2:30 p.m., 4:30 p.m.
- **Workers’ Story Swap**: “The Way I See It” 1:30 p.m.

The **Union Grievance Procedure In Action**: 4:00 p.m.

### REGIONAL AMERICA

<table>
<thead>
<tr>
<th>Performance</th>
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<tr>
<td>Tamburica Music *</td>
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</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Roping *</td>
<td>Hammered Dulcimer **</td>
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</tr>
<tr>
<td>Dance Styles *</td>
<td>Storytelling **</td>
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<tr>
<td>The Mitchifs: Music &amp; Clog-Dancing *</td>
<td>Ragtime Piano **</td>
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<td>Cowboy Songs **</td>
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<tr>
<td>Old-Time String Band **</td>
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</tbody>
</table>

- Skills demonstrations are continuous.
- * narrative center
- ** skills exhibit areas

### NATIVE AMERICANS

Prairie cultures lie between the hunting-gathering economy of the Great Lakes-Woodlands tribes and the nomadic lifestyle of the Northern Plains. Prairie tribes ranged from the Otoe in Nebraska, who depended on the buffalo, to the Quapaw in Ohio, who farmed extensively, to the Potawatomi of Indiana and Michigan, who hunted small game and had seasonal maple sugar camps.

The traditional culture of these tribes was as varied as their economies. Many cultural elements were adapted from the Plains on the west, the great farming traditions of the Lower Mississippi Valley on the south, and the Woodlands people of the Great Lakes region on the north.

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Additional historical and cultural information on the Sac & Fox and the Prairie region is available in the Learning Center and “We Speak”.

### FESTIVAL STAGE

Concerts and workshops on the Festival Stage begin at noon and continue until 6:00. Drawing performers from all other areas of the Festival, the workshops offer cross-cultural presentations of a variety of musical traditions. In these sessions, song styles, musical instruments, and dance traditions from many parts of the world are brought together and compared. A Sacred Offering might feature a gospel singer from Regional America, Coptic religious music from Egypt, a Sun Dance from Northern Plains Native Americans, or Black sacred songs from the Sea Islands of Georgia. Music of Celebration could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceili from Ireland.

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<tbody>
<tr>
<td>Concerts</td>
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<tr>
<td>Workshops</td>
<td>11:30</td>
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<td>12:00</td>
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</tr>
<tr>
<td><strong>EVENING CONCERT</strong></td>
<td>5:00-6:30</td>
</tr>
<tr>
<td>Old Ways In the New World: Belgian</td>
<td>6:30-8:00</td>
</tr>
</tbody>
</table>

**End of Document**
### OLD WAYS IN THE NEW WORLD

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<tr>
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| 11:00 | Flemish Folklife: The Jester's Dance and Flaghandling  
Paul Ofori-Ansah, Dr. Tinn Fairfax Rec. Center: Marbles *** |
| 11:30 | c. Traditional Music of the St. Sebastian's Guilds * | Arabic Solo Singing *  
   Dances: Kenouz, Nez'zawi, Tah Teeb ** | "In the Rapture" Church of the Living God, Indianapolis, Indiana *  
   Storytelling: James Moody, Jr., Henry | Alison McMorrow, Montgomery Rec. Center 31-A1 ** |
| 12:00 | c. Flemish & Walloon Folk Songs * | Mawah Alexandria, Mime & Dance of Sahbana *  
| 1:00  | d. Kermis: Belgian & Belgian American Harvest Festival *** | c. Arabic Classical Music *  
   Egyptian Religious Ceremony: Dhikr Meditation ** | Dr. Tinn Fairfax Rec. Center, Alison McMorland * | Montgomery Rec. Center 31-A1, Dr. Tinn Fairfax Rec. Center *  
Vanessa Jones, Stratford Arlington |
| 1:30  | c. Fife & Drum Music from Entre-Sambre-et-Meuse * | c. Arabic Classical Music *  
   Egyptian Religious Ceremony: Dhikr Meditation ** | Trinidad & Tobago Calypso **  
   Liberian Kendeja Cultural Village Troupe: Breaking of the Bush * | Stu Jamieson, Dr. Tinn Fairfax Rec. Center ** |
| 2:00  | c. Walloon Folk Songs from Wisconsin *  
   d. The Belgian American Immigrant Experience *** | Dances: Sahbana & Malky Sword Dance **  
   w. Egyptian Musical Instruments *** | Vanessa Jones, Prince Georges' Rec. Center A2 ** | Montgomery Rec. Center 32-A1 ***  
Stu Jamieson **  
Children's Area closes 4:00  
Sand Castle area open until 5:00 |
| 3:00  | Belgian Parade Traditions *** | Egyptian Marriage Procession in Traditions of Kgebly & Bahary * | ** stage | ** stage |
| 3:30  | Flemish Folklife: The Jester's Dance and Flaghandling * | ** dance area | ** folk swap tent  
   *** activity center | ** stage |
| 4:00  | w. Old-Time Dancing for Everyone:  
   Polkas, Waltzes, Schottisches, Mazurkas ** | c. Egyptian Instrumental Music: Rebab,  
   Nay, Dul, Arghoul, Zamr, Tamboura *  
   Shargiy'ya Group Singing * | Lefty Diz & Shock Treatment ** | ** market stage  
   *** dance area |
| 4:30  | Banboutiy'ya, Balady, & Fadiq'qa Dances ** | ** activity center | ** stage  
   *** activity center | *** marketplace  
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Skills demonstrations are continuous.

**Working Americans**

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<td><strong>EVENING CONCERT 6:00-8:00</strong></td>
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</tr>
<tr>
<td>Storytelling **</td>
<td>African Diaspora: United States, Trinidad &amp; Tobago, Liberia</td>
<td></td>
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<td></td>
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<tr>
<td>Shady Grove area continuously.</td>
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</table>

Crafts will be demonstrated in the **stage**

**assembly hall**

***shady grove***
## OLD WAYS IN THE NEW WORLD

### BELGIAN
- Flemish Folklife: The Jester's Dance and Flaghandling *
- Home Beer Brewing in Wisconsin ***

### EGYPTIAN
- Egyptian Instrumental Music *
- Egyptian Classical Music *
- Arabic Solo Singing *
- Egyptian Religious Ceremony: Dhikr Meditation *

### AFRICAN DIAPOURA
- Whether a Carnival in Trinidad and Tobago, or Saturday Celebration in the United States, African and African deprived 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.
- Egyptian Instrumental Music *
- Egyptian Marriage Procession in Traditions of Kgeblly & Bahary *

### CHILDREN'S FOLKLORE
- Alison McMorland *
- Paul Ofori-Ansah: Marbles ***
- Bancroft School **
- African Classical Music *
- Egyptian Musical Instruments ***
- Children's Area closes 4:00 Sand Castle area open until 5:00

### FAMILY FOLKLORE
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- Clothing and Textile Workers
- Pocketbook Makers
- Fur Garment Makers

The Narrative Center will feature special music and storytelling sessions that will highlight on-the-job experiences:

- Song Swap 11:00 a.m. to 2:30 p.m., Festival Stage
- Workers’ Story Swap: “The Way I See It!” 1:00 p.m.
- Union Organizers’ Lore 3:00 p.m.

Skills demonstrations are continuous.

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**EVENING CONCERT 6:00-8:00 Regional America**
### OLD WAYS IN THE NEW WORLD

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  d. Home Beer Brewing in Wisconsin *** | c. Coptic Religious Music * | | Beers School *  
  Paul Ofori-Ansah: Marbles *** |
| 11:30 | c. Traditional Music of the St. Sebastian’s Guilds * | c. Mawal Bahary: Arabic Song * | | Stu Jamieson ** |
| 12:00 | c. Flemish & Walloon Folk Songs * | c. Kenouz Singing with Tamboura *  
  Egyptian Religious Ceremony: Islamic Dhikr Meditation ** | "In the Rapture" Church of the Living God, Indianapolis, Indiana * | |
| 12:30 | c. Kermis: Belgian & Belgian American Harvest Festival *** | c. Sharqiyya Group Singing *  
  Banbouitya Dance & Maliky Shield & Sword Dance ** | | Paul Ofori-Ansah, Beers School ** |
| 1:00 | d. Kermis: Belgian & Belgian American Harvest Festival *** | c. Egyptian Instrumental Music *  
  Story Telling & Proverbs *** | | Alison McMorland *  
  Bancroft School *** |
| 1:30 | c. Fife & Drum Music from Entre-Sambre-et-Meuse * | Shaaby: Egyptian Folk Songs *  
  Egyptian Crafts *** | | Cub Scouts 1282 ** |
| 2:00 | c. Walloon Folk Songs from Wisconsin *  
  d. The Belgian American Immigrant Experience *** | Fadiq’qa Songs & Dances *  
  Egyptian Musical Instruments Dances: Tateeb, Nez’zawi, Sahbana ** | | Stu Jamieson, Herndon Intermediate  
  Cub Scouts 1282 *** |
| 2:30 | c. Instrumental Music: Fiddle, Bagpipe, Accordion, Dulcimer * | Arabic Classical Music * | | Dorothy Stroman ** |
| 3:00 | Belgian Parade Traditions *** | Egyptian Marriage Procession in Traditions of Kgebly & Bahary * | | Vanessa Jones *  
  Herndon Intermediate *** |
| 3:30 | Flemish Folklife: The Jester’s Dance and Flaghandling * | | | Alison McMorland **  
  Children’s Area closes 4:00  
  Sand Castle area open until 5:00 |
| 4:00 | w. Old-Time Dancing for Everyone: Polkas, Waltzes, Schottisches, Mazurkas ** | Mawal Alexandria *  
  Dances: Balady, Kenouz, Fadiq’qa **  
  Mime & Dance of Sahbana * | | 6:00-8:00 “In the Rapture” Church of the Living God, Indianapolis, Indiana * |
| 4:30 | | Shaaby: Egyptian Folk Songs * | | |

### FAMILY FOLKLORE

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
**WORKING AMERICANS**

The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the storytelling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.

Participants in the "Workers Who Clothe Us" theme celebrate the skills and folklore of people in the garment trades. The following groups will be demonstrating their skills continuously throughout the day:

- **Ladies’ Garment Workers**
- **Clothing and Textile Workers**
- **Pocketbook Makers**
- **Fur Garment Makers**

The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:

- **Song Swap** 11:00 a.m., 2:30 p.m., 4:30 p.m.
- **Workers' Story Swap** "The Way I See It!" 1:30 p.m.
- **The Union Grievance Procedure In Action** 4:00 p.m.

Skills demonstrations are continuous.

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**REGIONAL AMERICA**

- **Tamburica Music** *Fiddle Styles**
- **Roping** *Hammered Dulcimer**
- **Dance Styles** *Storytelling**
- **The Mitchifs: Music & Clog-Dancing** *Ragtime Piano**
- **Fiddlers’ Jamboree** *Cowboy Songs**
- **Old-Time String Band** *  

Crafts will be demonstrated in the Shady Grove area continuously.  

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**NATIVE AMERICANS**

- **Prairie cultures lie between the hunting-gathering economy of the Great Lakes-Woodlands tribes and the nomadic lifestyle of the Northern Plains. Prairie tribes ranged from the Otoe in Nebraska, who depended on the buffalo, to the Quapaw in Ohio, who farmed extensively, to the Potawatoml of Indiana and Michigan, who hunted small game and had seasonal maple sugar camps.**

- The traditional culture of these tribes was as varied as their economies. Many cultural elements were adapted from the Plains on the west, the great farming traditions of the Lower Mississippi Valley on the south, and the Woodlands people of the Great Lakes region on the north.

- The Sac and Fox live in Iowa and Oklahoma. Always concerned with preservation of their heritage, the tribe has several cultural programs in operation on their reservation. Their presentation at the Festival will include pow wows and traditional dances, crafts such as beadwork, finger weaving, and hide work, sports and games (Sac women were known to love gambling), storytelling, food preparation, and a demonstration of traditional clothing from the beginning of recorded Sac and Fox history to contemporary clothing which uses traditional designs.

Additional historical and cultural information on the Sac & Fox and the Prairie region is available in the Learning Center and "We Speak".

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**FESTIVAL STAGE**

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<th>Event Description</th>
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<tbody>
<tr>
<td>11:00</td>
<td>Concerts and workshops on the Festival Stage begin at noon and continue until 6:00. Drawing performers from all other areas of the Festival, the workshops offer cross-cultural presentations of a variety of musical traditions. In these sessions, song styles, musical instruments, and dance traditions from many parts of the world are brought together and compared. A Sacred Offering might feature a gospel singer from Regional America, Coptic religious music from Egypt, a Sun Dance from Northern Plains Native Americans, or Black sacred songs from the Sea Islands of Georgia. Music of Celebration could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceili from Ireland.</td>
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<td>Evening</td>
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## Regional America

### Participants

#### The Heartland
- Billy J. Abell, Kansas, Texas*
- David R. Adair, Oklahoma
- Geraldine Baker, N. Dakota
- Henry Baker, N. Dakota
- Kepka Belton, Kansas
- Bob Brown, Missouri
- Lucille M. Brubacher, Kansas, Texas*
- Royce Campbell, Oklahoma
- Gene Chipman, Missouri
- John H. Clawson, Oklahoma, Texas*
- Brenda Coker, Oklahoma
- Elezy Collins, Oklahoma, Missouri*
- Max Collins, Oklahoma
- John D. Dednam, Missouri
- Vivian Dednam, Missouri
- Greek Ellick, Kansas, Oklahoma*
- David W. Gaines, Missouri
- Arthur Goering, Kansas
- Paul P. Goering, Kansas
- Farrell Gourneau, North Dakota
- Sandra Gourneau, North Dakota
- Clarence E. Gourd, Iowa
- Myrtle M. Gourd, Iowa
- Ralph McCraw, Oklahoma
- Ray McCraw, Oklahoma
- Harriet McClurg, Iowa
- Emmet McWoods, Missouri
- Floyd Midgett, Oklahoma
- Alex Morin, North Dakota
- Bernt Odegard, Minnesota
- Jimmy Parisien, North Dakota
- Rosemary Parisien, N. Dakota
- Dennis Pash, Kansas
- Agnes Poitra, No. Dakota
- Leon Poitra, No. Dakota
- Zella Price, Missouri
- John Purk, Iowa
- Ida Sacquinta, Iowa
- Kevin Sanders, Kansas
- Ester Schmidt, Kansas
- Ellen Schrag, Kansas
- Willie Mae Ford Smith, Missouri
- Vernon E. Spooner, No. Dakota
- George Strimska, Texas
- Patrick Strimska, Texas
- Thomas Strimska, Texas
- Bloyd Talge, Minnesota
- Edith Thiesen, Oklahoma
- Henry Townsend, Missouri, Ohio*
- Vernell Townsend, Missouri, Ark.
- Verne M. Trandem, Minnesota
- Geneviave M. Trinka, No. Dakota
- Atton Vacura, Kansas
- Eva Marie Vacura, Kansas
- Monroe Veach, Missouri
- Alfred Vrazel, Texas
- Anton Vrazel, Texas
- Delbert Wedel, Kansas
- Dennis Wenger, Iowa
- Lonnie Wilson, Oklahoma
- Rebecca Worthington, Oklahoma
- Darrel Vik, So. Dakota
- Sandra Vik, So. Dakota
- Willie J. Smith, Missouri
- Roy Searcy, Missouri
- Zelia Price, North Dakota
- Carol Jones, Missouri
- Mona Jones, Missouri
- Meta Juhnke, Kansas
- Richard Kohl, Missouri
- Carl Krehbiel, Kansas
- Ernest M. Krehbiel, Kansas
- Jimmy La Rocque, North Dakota
- Karen Ader, Idaho
- Grant Ader, Idaho
- Wanoa Ader, Idaho, Missouri*
- Wendell Ader, Idaho
- Kenneth Atwood, Utah
- Roger Baker, Oregon, Idaho*
- Geardine Baker, N. Dakota
- Henry Baker, No. Dakota
- James LeRoy Beebe, Montana
- Helen Boyd, So. Dakota
- Jean Bunch, Oregon
- Scott Carter, Montana
- Jose Cisca, Nevada
- Nels Clang, Nebraska
- John Craft, Idaho, Texas
- Daniel E. Dasovich, Nebraska
- Daniel L. Dasovich, Nebraska
- Nellie Doke, Utah
- Ed G. Dorthy, Montana, Iowa*
- Ann Dorthy, Montana, Michigan*
- Charles Dougal, Oregon, Idaho*
- Frankie Dougal, Oregon
- Pete Drakulich, Nebraska
- Galie Duncan, Utah
- William D.ء Duncan, Utah
- Alain Erdócaync, California
- Clifford Flaten, Idaho, No. Dakota
- Mary Forseh, Oregon
- Robert Forseh, Oregon
- Forrest Fretwell, Oregon
- David Frisbie, Idaho
- George German, So. Dakota, Ill.*
- Farrell Gourneau, No. Dakota
- Sandra Gourneau, No. Dakota
- Llean Gray, Utah
- Tessie Groth, Montana, Canada*
- Michael Hanley, Oregon
- Barbara Hanson, Idaho, Calif.*
- Harold Hanson, Idaho
- Kenny Hanson, Idaho
- Tena Hanson, Idaho
- Jhon Hanzek, Nebraska
- Catherine M. Hardman, Utah
- Charlene Hardman, Utah
- Fred Haun, Idaho, Russia*
- Claudia Holmes, Idaho
- Dennis Holmes, Idaho

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Fiddling workshops and concerts attract Festival visitors in the Regional America area.
Participants

**Workers Who Clothe Us**

**Members of the Following Unions:**

Amalgamated Clothing and Textile Workers Union

Murray H. Finley, President

International Ladies' Garment Workers Union

Sol C. Chalikin, President

International Leather Goods, Plastics and Novelty Workers Union

Ben Feldman, President

Amalgamated Meat Cutters and Butcher Workmen of North America, Furriers Division

Joseph Belsky, President

Contributors

Etienne Aigner

American Fur Industry

Associated Fur Manufacturers, Inc.

Baltimore Regional Joint Board, ACTWUA


Bonis Bros. Sewing Machine Corporation

Celebrity, Inc.

Coach Leather

Elco Manufacturing Company, Inc.

Fashion Institute of Technology

Four Joint Boards of the ILGPNWU

Claire Frock Company, Inc.

Furriers' Joint Council

Susan Gail Handbag

Gant Shirt Company

Hills Handbag

ILGWU Local Union No. 66, New York Joint Board—Fur, Leather and Machine Workers Union

Sol Mutterperl Handbag

National Handbag Association

New England Regional Joint Board, ACTWUA

Ronay Handbag

Rosendorf-Evans, Inc.

Special Thanks To:

Nick Aiello

Jerry Breslaw

Jess Chernak

Walter Davis

Dominic Di Paola

Wayne Durnoncourt

Abe Feinglass

Nate Katz

Connie Kopelow

Gary Kugler

Paul Mignini

Rick Myerchak

Lou Nathan

Jasper Peyton

Dorothy Shields

Beverly Shulman

Gus Tyler

At left, Tailor, working with pattern, prepares fabric for cutting. Photo: Jerry Soalt.

Below, Garment cutter cuts through multi-layered fabric with electric-powered cutting machine. Photo: Jerry Soalt.
Old Ways in the New World

Participants

Yugoslav
Macedonian
8 Teskoto dancers, zurna and drum accompaniment
P. Atanasovski: bagpipe player

Montenegrain
guslar

Bosnia-Herzegovinian
Sevdalinka singer, sas player
3 singers of shepherd songs

Serbian
Vlasi brass band

Croatian
3 ballad singers from Dalmatian seacoast

Slovenian
3 women folksingers
frula, kaval, small pipe players from Serbia, Macedonia, Croatia

 Serbian American
Dragica Dobrijevic: singer, dancer
Milan Opacic: tamburica maker
Rose Opacic: food demonstrator
Paula Svilar: singer, dancer

Croatian American
"Ljubica's Tamburasi"
Darlene Balog: singer, brac player
Ljubica Fillo: singer, bugarija player, leader
Anastacia Vesoli: singer, prim player
Mark Brajak: bass player

Slovenian American
"Slovan Men's Quartet"
Matthew Dolenc: first bass
Frank Ivanvic: bass
Joseph Penko: tenor
Richard Sterle: second tenor
Jack Meja: butare maker
Maria Paulin: food demonstrator
Olga Petek: Slovenian costume and avba maker
Molly Thomas: food demonstrator

Macedonian American
"Taleff Macedonian Orchestra"
Walter Mahovlich: clarinet, gajda player

Irish
Lonan Byrne: piper
Eamonn Clarke: harmonica player
Seán Corcoran: singer
Martin Crehan: fiddler
Dé Donann
Patrick Gavin: fiddler
Johnnie Moynihan: singer, instrumentalist
John McDonagh: bodhran player
Alexander Phinn: bozouki player
Charles Piggott: banjo player
Mary Ann Donnelly: fiddler
Denis Doody: accordion player, storyteller
John Lyons: singer
James McDonagh: flute player

Patrick Mitchell: uilleann piper
Stephen Murray: concertina player
Mairéad Ni Dhonnall: Gaelic singer
Mullagh Set Dancers
Mary Conway
Oliver Conway
Ila Crehan
William Keane
Daniel O'Connor: fiddler
Michael Russell: tin whistle player
Patrick Tunney: singer, storyteller
Ciarán MacMathúna: group escort
Tom Munnely: presenter

Irish American
Elizabeth Carroll: fiddler, dancer
Fay B. Casey: guitar, lace maker, weaver
Charles Coen: concertina, tin whistle player, singer
John Coen: flute player, flute maker
Mary Cooley: singer
Seamus Cooley: flute player
Michael Flatty: dancer, flute and tin whistle player
Michael Flynn: flute player
Colleen Griffith: dancer
Joseph Heaney: singer
Pat Height: guitar, lace maker, weaver
Pat Hennelly: uilleann pipe maker
The Irish Tradition:
Billy McCombisky: button accordionist
Brendan Mulvihill: fiddler
Andy O'Brien: singer
James Keane, Sr.: singer
James Keane, Jr.: piano accordionist
Eugene Kelly: button accordionist
Maureen Meenan Malcom: cook
Sean McGlynn: button accordionist
John McGreevy: fiddler
Michael Preston: flute player
Michael Rafferty: flute player
Susan Sylvia: lace maker, weaver
Mick Moloney: presenter
Joseph Shannon: uilleann piper

Belgian
Flemish:
Christine Bruyneel: fool dancer

Participants from Yugoslavia join in the Festival celebration.
African Diaspora

Participants

Domestic
Derrick Bunch & Eddie Knight: musicians
The Trinidad Steel Band
Freelo Express: dancers
“In the Rapture” Cast: dramatic production
Avery Montgomery: blues singer
Winifred McQueen: tie dyer
Rufus Pinckney: craftsman
Mr. & Mrs. Richard Thompson: basketmakers
Sonny Diggs: Arabber (fruit vendor)
Walter Kelley: Arabber (fruit vendor)
Charles Freeney: cook
Shabu: hairdresser
Flora Molton: streetsinger
James Dunn: leather craftsman
Jason Dotson: storyteller
Sweet Honey in the Rock: acapella female vocal group
Charles Calendar: storyteller
Mr. James Moody, Jr.: storyteller
Henry Lenard: storyteller
Arbrey L. Jones: storyteller
Mu-tem-uwa Dejfu: herbalist
Kenneth Palm: herbalist

Trinidad & Tobago
Dancer from Trinidad & Tobago performs the graceful pique. Photo: Nick Meyers.

Egyptian American
Muhammed El Akkad: qanoon player
Gorgi Ayad: dancer, drummer
Towfik Faragalla: ney player
Khamis El Fino: oud player
Mahmood Hassan: singer/dancer
Father Mikhail: Coptic liturgy
Awad Othman: singer/dancer

Egyptian
Abdal’lah Ali Abdal’lah: rababa
Aezat Muhammed Abdal’lah: drum
Ramada El-Said Abdelgawad: tabla
Abdelhamid ETAeou: tamboura, darag seif
Muntasar Ali Ahmed: arghoul
Al Saiyed Haial Aleih: dance and mime
Abdeljatar Higazy Muhammed Ali: nagara drum
Shanady Higazy Muhammed Ali: mizmar
Hassan Yusef Ashrey: singer, dancer, sumsumiy’ya
Adham Muhammed Farag: tahteeb
Sha’aban Ghall’laab: tamboura
Mutawil Mahgoub Yonsuf Hagag: arghoul
Sai-vedu Muhammed Hind’dawi: riq, solo singer
Amin Abdel Kåader: singer

Liberia
Min. Bai T. Moore: government official
Peter Ballah: government official
Madam Gbese Kiazolu: matron
Salia Dukuly: weaver
Alfred Yegon: carver
Boima N’geba: chief musician
Maka Blimi: drummer
Veyu Puu: drummer
Bendu Kroma: singer
Yata Kroma: singer
Mesueah Slewah: dancer
Tene Kiazolu
Tarlo Muna
Yombo Ndoma
Lorpu Togba
Burr Suma (Nimba Bird)
Zerah Kiabolu
Hawa Morley
Jormgo Kiazolu
Beku Karmar
Sando Holta
Karko Morris
Tarkpo Bastua
Zumana Fotana
Zaid Kroma

Belgian American
Alfred Vandervite: folk singer
Martha Bulitnick: lace maker and singer
Madeline Sercu: lace maker and singer
Ann Hunter: lace maker
Mary Jane Porath: food demonstrator
Evelyn Van Puyvelde: food demonstrator
Florence Ache: rolle bolle player
John Ache: rolle bolle player
Elizabeth Verstrate: rolle bolle player
Valerie Verstrate: rolle bolle player

Henry Bruyneel: fife player
Stefaan Jozeph Leyman: drummer
Ernest Van Eynde: flag handler
Greta Herman: plucked dulcimer player
Jean Smout: fiddler
Jozef Andere Heremans: accordion player
Hubert Boone: Flemish presenter

Henni Schmitz: fiddler
Ernest Schmitz: folk singer and harmonica player
Maria-Philomene Gehlen: folk singer
Robert Simons: fife player
Alain Simons: drummer
René Berthulot: lead drummer
Elisabeth Melchior: accordion player
Françoise Lempereur: Walloon presenter

Walloon:

Mufad’dal Muhammed Ahmed Khalil: mizmar
Gaald Muhammed Mahrous: ‘aebra drum
Mubarak Sadiq Mersaal: kyhtar, singer
Ahmed Ahmed Muhammed: tahteeb
Fay’qa Abdul Azeem Mursi: solo dancer, solo singer
Rizk Ibrahim Rizk: quarter tone accordion
Masria Mubarak Sadiq: dancer
Rushdi El-Said Abdul Samy’a: salamya flute
Abdel Hamid Muhammed Suleiman: singer
Suleiman Ahmed Suleiman: drum, dancer
Athma Yusef Wanees: solo singer, drummer, and Zaar healer
Yusef Hassan Yusef: singer, dancer
Prairie

Sac & Fox Tribe
- Bill Grass
- John Gakey
- Shannon Franklin
- Omer Jefferson, Jr.
- Kate Walker
- Winnie Gibson
- Delphine Foreman
- Sarah Riley
- Sharon Byers
- Bill Foreman
- Jerry Nanaeto
- Kimberly Nanaeto
- Harriet Nanaeto
- Barbara Hawkins
- Kartherine Franklin
- Ronnie Harris
- Sandy Harris
- R. J. Harris
- Merle Boyd
- Tammy Boyd
- Pamela Boyd
- Mabel Harris
- George Harris
- Leona Starr
- Jimmy Starr
- James L. Starr
- Leota Black
- Carl Butler
- Cecil Littlehead
- Clarissa Littlehead
- Oma Patrick
- Irene Harris
- Georgianna LeClair
- Teresa Le Clair
- Larry Blanchard
- Linda Standing
- Karen “Candy” Hunter
- Henry O. Hunter
- Douglas Franklin
- Dino Riley
- George Switch
- Jessica Patterson
- Muriel Patterson
- Valerie Patterson
- Carol Patterson
- Frances Coker

Northern Plains

Northern Cheyenne
- Harry Littlebird, Sr.: dancer, gourd dance, hand game, arts & crafts, singer
- Annie Joyce Littlebird: dancer, gourd dance, hand game, arts & crafts, cook
- Richard Littlebird: dancer, gourd dance, hand game
- Serena Littlebird: dancer, gourd dance, hand game, arts & crafts
- Limona Littlebird: dancer, gourd dance, hand game, arts & crafts
- Rose Ann Littlebird: dancer, gourd dance, hand game, arts & crafts
- Ginger Littlebird: dancer, gourd dance, hand game, arts & crafts
- Theresa Brady: dancer, gourd dance, arts & crafts, cook
- Curtis Brady: dancer, gourd dance, hand game
- Steve Brady: dancer, gourd dance, hand game
- Eggonn Brady: dancer, gourd dance, hand game
- Elsie Wick: hand game, arts & crafts, cook
- Donna Wick: dancer, gourd dance, hand game, arts & crafts, cook
- Christine Wick: gourd dance, hand game, arts & crafts
- James Wick: gourd dance, hand game, arts & crafts
- Dennis Wick: gourd dance, hand game, arts & crafts
- Ernest King: gourd dance, hand game, arts & crafts, singer
- Grover Wolfvoice: hand game, arts & crafts
- Dale Brady: gourd dance, hand game, arts & crafts
- Joe Lonewolf: dancer, gourd dance, arts & crafts, singer
- Crawford Lonewolf: dancer, gourd dance, hand game, singer
- Charles Brady: gourd dance, hand game, arts & crafts, singer
- Arnie Brady: dancer, gourd dance, hand game, arts & crafts, cook
- Hilda Manley: dance, gourd dance, hand game, arts & crafts, cook

James Littlebird: gourd dance, hand game, arts & crafts, singer
- Harriet Littlebird: dancer, gourd dance, hand game, arts & crafts, cook
- Geofredo Littlebird: dancer, gourd dance, hand game, singer
- Clinton Birdhat: dancer, hand game, singer
- Marlene Belly Mule: dancer, gourd dance, arts & crafts, cook
- Ruth Littlebird: dancer, gourd dance, hand game, arts & crafts, cook
- Stacey Gwen Littlebird: gourd dance, hand game, arts & crafts
- Rose Medicine Elk: hand game, arts & crafts, cook
- John Medicine Elk Cr.: gourd dance, hand game, arts & crafts, singer
- John Killsontop, Sr.: gourd dance, hand game, arts & crafts, singer
- Rose Killsontop: dancer, gourd dance, hand game, arts & crafts, cook
- Mike Bearcamesout: gourd dance, hand game, arts & crafts, singer
- Robert Bearchum: gourd dance, hand game, arts & crafts, singer
- Robert Redwoman: hand game, arts & crafts, singer
- Mary Redwoman: hand game, arts & crafts, cook
- Elmer Fightingbear: dancer, hand game, arts & crafts, singer
- Tommy Rockroads: dancer, hand game, arts & crafts, singer
- Dave Glenmore: dancer, gourd dance, hand game, arts & crafts, singer
- Wilson Brady: dancer, gourd dance, hand game, arts & crafts, singer
- Tim Littleboy: dancer, hand game, arts & crafts
- Webby Runsabove: dancer, hand game arts & crafts, singer
- Billy Runsabove: dancer, hand game, arts & crafts, singer
- Fernande Littlebird: dancer, gourd dance, hand game, arts & crafts, singer
- Steve Littlebird: gourd dance, hand game, arts & crafts, singer

Grace Stevens, a member of the Kickapoo tribe, braids mats in the Native Americans Area.
Children's Folklore

Participants

**Adults**
- Stu Jamieson: folklorist
- Vanessa Jones: folklorist
- Alison McMorland: folklorist
- Tinson Mortensen: woodworker
- Tom Murphy: woodworker
- Paul Ofori-Ansah: folklorist
- Dorothy Stroman: folklorist

**Elementary Schools**
- Adams
- Bancroft
- Beers
- Clark
- Green
- Herndon Intermediate

**Arlington Recreation Centers**
- Drew
- Germantown
- Jefferson
- Lee
- Stratford
- Walter Reed
- Yorktown

**D.C. Recreation Centers**
- Douglass
- Logan
- Woodland
- Mental Health Program

**Fairfax Recreation Centers**
- Cameron
- Garfield
- Greenbriar
- Little Run
- D.R. Tinn
- Woodlawn

**Montgomery County Recreation Centers**
- Area 1
- Area 2
- Area 3
- Area 4
- Area 5
- Camp Breezy Hollow

**MNCPPC**
- Area 2
- Camp Dawana
- Valley View

**Camps**
- Camp Green Acres

**Boy Scouts**
- Cub Pack #691
- Cub Pack #1282
- Cub Pack #1441

Contributors

In addition to those contributors listed in the Festival Program Book, these firms have also supported the Children's Area.
- Radio Steel Mfg. Co.
- Borden Inc.
- Carletex Fabrics
- Joan McGill
- Marble King Co.
- Tart Lumber Co.
- Tucker Toys
- Union Wallpaper
- U.S. Playing Card Co.

Family Folklore

Operating continuously from its tent along the Reflecting Pool, Family Folklore collects family lore from you, the Festival goers. Trained folklorists are on hand to speak with you about your traditions—family nicknames, legends, anecdotes, experiences and memories. In the Family Folklore area you are the participants.

Above, family photo albums, the traditional souvenirs of good times, are on display in the Family Folklore Center. Photo: Juanita Dugdale.

Visitors to the Children's Area learn to make corn husk dolls as well as other crafts such as doll house building, stitchery and quilting. Photo: Jim Pickerell
1976 festival of American Folklife
SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

PROGRAM SUPPLEMENT
Schedule and Participant Information
July 28-August 1
August 4-8

Sponsored by
American Airlines
General Foods
1976 festival of american folklife
SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

PROGRAM SUPPLEMENT
Schedule and Participant Information
July 28-August 1
August 4-8

Sponsored by
American Airlines
General Foods
General Information

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

Rest Rooms: There is a permanent rest room facility located adjacent to the children's area and another at the French Drive entrance to the Mall. Other facilities are located at strategic points throughout the Festival site.

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.

Lost Children will be taken to the area operated by the U.S. Park Police and the American Red Cross. Parents may call for them there, near the Administrative Compound. National Park Service technicians and Rangers will assist.

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

Parking-Shuttle Buses: A shuttle bus service will provide transportation at a nominal fare to points on Constitution Avenue. About 40 buses each hour from 9 a.m. to 10 p.m. will leave the free fringe parking lots at Robert F. Kennedy Stadium and the Ft. Myer/Pentagon parking lot, stopping at the Lincoln Memorial, easy access to Festival grounds.

Park and Ride

Washington's Metrobus system now provides park-and-ride service from three free parking sites into the city. Free parking spaces for 14,000 cars are now available as follows: two lots to the north and south of Kennedy Stadium, for 6,000 cars. And another 4,000 can be parked closer in at the old south post of Ft. Myer just across the Potomac. The Pentagon's north parking area will handle 4,000 cars on weekends and 1,200 cars on weekdays.

Routes: Two separate routes are in operation: Route BC-1 and BC-2 which run from Kennedy Stadium lots 6 and 7, north of the stadium. Both routes go through the Mall area and over Memorial Bridge. Route BC-1 goes to the Arlington Cemetery parking lot, route BC-2 goes to the Pentagon parking lot.

These buses displaying special route numbers and a color-coded destination sign inside their windshields, will follow the Southeast Freeway and the Interstate-95 tunnel under the Mall. Their first passenger stop will be at the Union Station-Visitors Center. The special buses will then go to Constitution Avenue, making stops at 10th Street, 16th Street and 22nd Street NW.

Fares: Adult tickets cost $1.50. Each adult may be accompanied free by one person under 18. Half-fare tickets are available for additional children up to 12 years, and the elderly, over 65. Each ticket is good for free all-day parking, a ride to and from the Mall, plus two rides on the special radial routes for Bicentennial visitors to see the special historic sites. There are 17 such routes, between outlying suburban areas (many with parking facilities) and downtown Washington. These are numbered with the letter B followed by three numerals, for the various routes.
Program

Program Information: about the Festival of American Folklife is listed by day and by area in the schedule insert, separately bound, and updated bi-weekly. General information may be obtained at five information kiosks across the Festival grounds. Detailed listings can be found daily on callboards adjacent to each performance area.

Hours: of the Festival are 11 a.m. to 5 p.m. with evening concerts. The Festival is not in operation Mondays or Tuesdays to allow for changeover of exhibits.

Crafts Demonstrations: are held daily 11 a.m. to 5 p.m. in the Native Americans, Regional American, African Diaspora and Old Ways in the New World areas. Traditional crafts appropriate to the theme are featured. Among these: basket making, silver smithing, instrument making, corn husk doll making, lace making, carving, weaving, quilting and many more.

Food Demonstrations: are held daily 11 a.m. to 5 p.m. in the Regional American, 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: sour dough bread, souvlaki, corn soup, mochi sushi, gumbo, bratwurst, fry bread, struvor and more.

Learning Centers: are located in the African Diaspora and Native American areas. They are centers where visitors can learn more about presentations through films, photos, videotapes, books, records and workshops. Regularly scheduled Learning Center events are listed 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 two films: one with excerpts from Home Movies, the other about Original Family Traditions. African Diaspora and Native Americans will present films in area Learning Centers.

Food

In the Old Ways in the New World area, July 28-August 1, German bratwurst, cheese and summer sausage will be some of the foods for sale. Schaenkel, grieble (cookie twists) and other pastries will be some of the traditional foods being made for sampling. Samosas (meat tarts), burfi (a sweet paste) and pulao (rice with lamb meat) will be some of the traditional Pakistani foods available. The week of August 4-8 will feature gazpacho, meat pies, rice and vegetable salad, almond paste candy and sangria from Spain; and tacos, Jalapeno bean dip, enchiladas and burritos from Mexico. In African Diaspora there will be traditional cooks from Nigeria, Puerto Rico and Brazil offering such specialties as: fish stew, fried meat with red pepper, and black eyed peas and okra. In addition, short ribs, fried chicken, ham hocks, beans, collard greens and various health foods are for sale. In the Native American area, tribes from the Northwest Coast are making piki bread, herb tea and salmon, in traditional salmon bakes. August 4-8, tribes from the Southwest are making fry bread and other traditional foods. In Regional America, there will be a camp cook making pancakes and sourdough bread, traditional to the logging life of the Pacific Northwest. Chinese specialties such as shrimp rolls, sweet and sour pork and beef chow mein, traditional to the San Francisco area of the coast are available for sale. August 4-8 there will be traditional ranch cooking demonstrated. Chili, beans, and sourdough biscuits are some of the specialties offered. Mexican-American food, traditional to the Southwest, such as tacos, enchiladas and beans will be available for sale.

Crafts

In the Old Ways in the New World area, July 28-August 1, German cooking utensils, such as cookie cutters and springles (carved wooden rolling pins) will be available for sale. August 4-8, two santeros from New Mexico are carving their small wooden saint figures, animals and birds. Various instruments, wooden cooking implements, God's Eyes (traditional yarn decorations) and straw figures made by Tzotzil Indians will be available for sale. In the African Diaspora area there is blacksmithing, seamstress work, jewelry making, pottery, hairdressing, metal sculpting, and instrument making from Nigeria, Brazil and Puerto Rico. In the Native American area, members of tribes from the Northwest Coast will demonstrate canoe building, feather basketmaking, and shell work, July 28-August 1. Jewelry making, pottery, and basketry are some of the traditional crafts demonstrated by Native Americans from the Southwest, August 4-8. Regional America's presentation of the culture of the Pacific Northwest July 28-August 1, will include fly tying and casting, snow sled making, fiddle making, a logging demonstration, weaving, whitetting, net making, boat building, and paper cutting. August 4-8 there is cowboy boot making, adobe making, mural painting, call roping, saddle making, rawhide work, and soap making demonstrated as part of the presentation of the culture of the Southwest. In the Working Americans' area, members of the Graphic Arts International Union will be demonstrating newspaper printing, four color printing and book binding. Members of the United Paperworkers International Union will demonstrate papermaking, and members of various performing arts groups will give workshops. These are all trade crafts of "Workers in Communications, Arts and Recreation."

Children's Area: there are stichery, quilting, corn husk doll making, doll house and soap box car building workshops going on continuously.

Mexican-American cooks prepare traditional foods in the Old Ways in the New World area, August 4-8.

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. Food concessions are located mainly in the Old Ways in the New World, African Diaspora and Regional America 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. The Native Americans area features Indian foods and crafts.
For more detailed information on the Festival activities and site see the Festival of American Folklife Program Book available at all Information Kiosks.
## OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Where</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Ursula Biomeier—Berlin street-organ grinder strolling through grounds German Village Music from Bavaria</td>
<td>Festive Instrumental Music &amp; Dances *</td>
</tr>
<tr>
<td></td>
<td>and Wisconsin: Dorf Musikanten, Oberpfalzer Klarinetten * d. Instrument Making ***</td>
<td>Street Sounds: Flora Molton, Oyatunji Yoruba Village, Capoliera Group from Brazil ***</td>
</tr>
<tr>
<td>11:30</td>
<td>German Brass Bands: Die Tiefen Keller Kinder, Langenschiltach Blaskapelle, Ray Stahla German-Russian Band *</td>
<td>W. Instruments &amp; Dances of Pakistan ***</td>
</tr>
<tr>
<td>12:00</td>
<td>German Brass Bands: Die Tiefen Keller Kinder, Langenschiltach Blaskapelle, Ray Stahla German-Russian Band *</td>
<td>Songs &amp; Dances of Baluchistan &amp; Sind *</td>
</tr>
<tr>
<td>12:30</td>
<td>Oberpfalzer Klarinetten *</td>
<td>Black American Religious Music *</td>
</tr>
<tr>
<td>1:00</td>
<td>Scheeseler Beekshepers &amp; Hans and Ursula Almering</td>
<td>Yoruba &amp; Yoruba Forms: Oyatunji Village, South Carolina * Night Life Music:</td>
</tr>
<tr>
<td>1:30</td>
<td>Oberpfalzer Klarinetten *</td>
<td>Stu Jamieson, Morningside **</td>
</tr>
<tr>
<td>2:00</td>
<td>Oberpfalzer Klarinetten *</td>
<td>Churchill Road Fairfax Rec. Center *</td>
</tr>
<tr>
<td>2:30</td>
<td>Die Tiefen Keller Kinder *</td>
<td>Morningside **</td>
</tr>
<tr>
<td>3:00</td>
<td>German Folk Instruments: Siggi Lott &amp; Hans and Ursula Almering</td>
<td>Children's Area closes 4:00 Sand Castle area open until 5:00</td>
</tr>
<tr>
<td>3:30</td>
<td>Black Forest Dance Traditions: Langenschiltach Blaskapelle *</td>
<td>* stage *</td>
</tr>
<tr>
<td>4:00</td>
<td>Ray Stahla German-Russian Band *</td>
<td>** folk swap tent *</td>
</tr>
<tr>
<td>4:30</td>
<td>Siggi Lott &amp; Scheeseler Beekshepers *</td>
<td>*** games ring *</td>
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</table>

### AFRICAN DIASPORA

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Where</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td></td>
<td>Prince Georges' Rec. Center A6 *</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td>Paul Ofori-Ansah, Prince Georges' Rec. Center A4: Marbles ***</td>
</tr>
<tr>
<td>12:00</td>
<td></td>
<td>Vanessa Jones, Churchill Road Fairfax Rec. Center **</td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td>Churchill Road Fairfax Rec. Center *</td>
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<tr>
<td>1:00</td>
<td></td>
<td>Paul Ofori-Ansah, Prince Georges' Rec. Center A6 **</td>
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<tr>
<td>1:30</td>
<td></td>
<td>Vanessa Jones, Prince Georges' Rec. Center A4 *</td>
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<tr>
<td>2:00</td>
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<td>Churchill Road Fairfax Rec. Center *</td>
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<td>2:30</td>
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<td>Morningside **</td>
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<td>Morningside **</td>
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</table>

### CHILDREN'S FOLKLORE

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>11:00</td>
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<td>Prince Georges' Rec. Center A6 *</td>
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<tr>
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<td></td>
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<td>12:00</td>
<td></td>
<td>Vanessa Jones, Churchill Road Fairfax Rec. Center **</td>
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<td></td>
<td>Churchill Road Fairfax Rec. Center *</td>
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<tr>
<td>1:00</td>
<td></td>
<td>Paul Ofori-Ansah, Prince Georges' Rec. Center A6 **</td>
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<tr>
<td>1:30</td>
<td></td>
<td>Vanessa Jones, Prince Georges' Rec. Center A4 *</td>
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<tr>
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<tr>
<td>4:30</td>
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<td>Morningside **</td>
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</tbody>
</table>

### FAMILY FOLKLORE

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>REGIONAL AMERICA</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
</table>
| Participants in the “Workers in Communications, Arts, and Recreation” theme celebrate the skills and folklore of people in print and broadcast media, telephone communications, and performing arts. The following groups will be demonstrating their skills continuously throughout the day: | Bluegrass *  
Sacred Music **  
Latvian Music and Dance *  
Guitar Workshop *  
Old-Time Country Music *  
Hawaiian Music **  
San Francisco Bay Area Blues *  
Chinese Lion Dance **  
Fiddlers’ Jamboree *  
Ballads and Songs **  
Russian Old Believers: Singing *  | The Native Americans presentation from the Northwest Coast will feature three tribal groups. The Alaska Federation of Natives will present traditional activities of the Indian people of Alaska, including Aleut, Athabascan, Tlingit, Haida, and Tsimshian. Each culture will be explored through native dances and songs, arts and crafts such as weaving and wood carving, sports and games, and food preparation. The Confederated Tribes of Siletz from Oregon will present craftspeople demonstrating bustle making, choker making, and beadwork, and a drum and dance group performing the Meedish (Feather) Dance, Rogue River Dance, the Mother and Son Dance, Crazy Dance, Bow and Arrow Dance, and Circle Dance. The costumes worn by some of the dancers will be over 100 years old. The third group to represent the tribes of the Northwest Coast is the Confederated Tribes of the Warm Springs Indian Reservation of Oregon. Activities include beadwork, buckskin glove and moccasin making, and the making of the traditional ladies’ wing dress and men’s ceremonial vest. Traditional ceremonial dances from the Warm Springs Tribe will feature the Flag Dance, Welcome Dance, Wasco Dance, Hunter’s Dance, Root Digging Dance, Berry Picking Dance, Skip Dance, Proposal Dance, Laughing Dance, and Canoe Dance.  
All three groups will discuss aspects of traditional and contemporary social life, tribal government, and religion in panel discussion and lectures. | The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of traditional music might compare a Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques.  
Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week’s program. For detailed information on each day’s program, please consult the Festival Stage call-boards which can be found near the main food-sales tent. |

Skills demonstrations are continuous.  
* narrative center  
** skills exhibit areas  

* stage  
** assembly hall  
*** shady grove
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>German</th>
<th>Pakistani</th>
<th>Diaspora</th>
<th>Folklore</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Ursula Blomeier—Berlin street-organ grinder strolling through grounds</td>
<td>Festive Instrumental Music &amp; Dances *</td>
<td>Street Sounds: Flora Molton, Oyatunji</td>
<td>Stu Jamieson *</td>
<td>Vanessa Jones **</td>
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<tr>
<td></td>
<td>German Village Music from Bavaria</td>
<td></td>
<td>Yoruba Village, Capolera Group from Brazil ***</td>
<td>Paul Ofori-Ansah, Prince Georges' Rec. Center A4</td>
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<tr>
<td>11:30</td>
<td>and Wisconsin: Dorf Musikanten, Oberpfalzer Klarinetten *</td>
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<td>Black American Religious Music *</td>
<td>Prince Georges' Rec. Center A4</td>
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<tr>
<td></td>
<td>d. Instrument Making ***</td>
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<td></td>
<td>Cunningham Park Fairfax Rec. Center ***</td>
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<td>12:00</td>
<td>German Brass Bands: Die Tiefen Keller Kinder, Langenschiltach Blaskapelle, Ray Stahl German-Russia</td>
<td>Songs &amp; Dances of Baluchistan &amp; Sind *</td>
<td></td>
<td>Paul Ofori-Ansah **</td>
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<tr>
<td></td>
<td>Band *</td>
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<td></td>
<td>Prince Georges' Rec. Center A4</td>
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<td>12:30</td>
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<tr>
<td>1:00</td>
<td></td>
<td>Ballads &amp; Mystic Songs of Punjab *</td>
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<td>Prince Georges' Rec. Center A4</td>
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<tr>
<td>1:30</td>
<td>Scheeseler Beekshepers &amp; Hans and Ursula Almering *</td>
<td>Music &amp; Dances of Mekran *</td>
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<td>Cunningham Park Fairfax Rec. Center **</td>
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<tr>
<td>2:00</td>
<td>Oberpfalzer Klarinetten *</td>
<td>w. Mysticism &amp; Music in Pakistan ***</td>
<td>Black American Blues **</td>
<td>Cunningham Park Fairfax Rec. Center,</td>
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<tr>
<td></td>
<td>Dorf Musikanten **</td>
<td></td>
<td>Street Talk: Jason Dodson &amp; Company ****</td>
<td>Madison Arlington Rec. Center *</td>
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<td></td>
<td>w. Ursula Blomeier ***</td>
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<td>Prince Georges' Rec. Center A4</td>
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<tr>
<td>2:30</td>
<td>Die Tiefen Keller Kinder *</td>
<td>Ballads of the North West Frontier Prefecture *</td>
<td></td>
<td>Stu Jamieson, Prince Georges' Rec. Center A4</td>
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<tr>
<td></td>
<td>d. The German American Immigrant Experience ***</td>
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<tr>
<td>3:00</td>
<td>German Folk Instruments: Siggi Lott &amp; Hans and Ursula Almering</td>
<td>Mystic Songs &amp; Dances of Sind *</td>
<td></td>
<td>Prince Georges' Rec. Center A4</td>
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<tr>
<td>4:00</td>
<td>Ray Stahl German-Russian Band *</td>
<td>Folk Dances of Punjab *</td>
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<tr>
<td>4:30</td>
<td>Siggi Lott &amp; Scheeseler Beekshepers *</td>
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</tbody>
</table>

### CHILDREN'S FOLKLORE

* stage ** dance area *** activity center

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**Family Folklore**

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
**WORKING AMERICANS**

Participants in the "Workers in Communications, Arts, and Recreation" theme celebrate the skills and folklore of people in print and broadcast media, telephone communications, and performing arts. The following groups will be demonstrating their skills continuously throughout the day:

- **Newspaper reporters**
- **Papermakers, printers, and bookbinders**
- **Radio announcers and engineers**
- **Stage actors—Yiddish Theater**
- **Costume designers**
- **Fire fighters**

The **Narrative Center** will feature special music and story-telling sessions that will highlight on-the-job experiences:

- **Song Swap** 11:00 a.m. & 4:30 p.m.
- **Workers’ Story Swap** 1:30 p.m.
- **The Union Grievance Procedure in Action** 4:00 p.m.

Skills demonstrations are continuous.

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**REGIONAL AMERICA**

| Bluegrass *  |
| Sacred Music ** |
| Latvian Music and Dance *  |
| Guitar Workshop *  |
| Old-Time Country Music *  |
| Hawaiian Music ** |
| San Francisco Bay Area Blues *  |
| Chinese Lion Dance ** |
| Fiddlers’ Jamboree *  |
| Ballads and Songs ** |
| Russian Old Believers: Singing *  |

**NATIVE AMERICANS**

The Native Americans presentation from the Northwest Coast will feature three tribal groups. The Alaska Federation of Natives will present traditional activities of the Indian people of Alaska, including Aleut, Athabascan, Tlingit, Haida, and Tsimshian. Each culture will be explored through native dances and songs, arts and crafts such as weaving and wood carving, sports and games, and food preparation. The Confederated Tribes of Siletz from Oregon will present craftspeople demonstrating bustle making, choker making, and beadwork, and a drum and dance group performing the Maediish (Feather) Dance, Rouge River Dance, the Mother and Son Dance, Crazy Dance, Bow and Arrow Dance, and Circle Dance. The costumes worn by some of the dancers will be over 100 years old. The third group to represent the tribes of the Northwest Coast is the Confederated Tribes of the Warm Springs Indian Reservation of Oregon. Activities include beadwork, buckskin glove and moccasin making, and the making of the traditional ladies’ wing dress and men's ceremonial vest. Traditional ceremonial dances from the Warm Springs tribe will feature the Flag Dance, Welcome Dance, Wasco Dance, Hunter’s Dance, Root Digging Dance, Berry Picking Dance, Skip Dance, Proposal Dance, Laughing Dance, and Canoe Dance.

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**FESTIVAL STAGE**

The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of processionional music might compare a Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques.

Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week’s program. For detailed information on each day's program, please consult the Festival Stage callboards which can be found near the main food-sales tent.

**EVENING CONCERT: 6:00 p.m.-8:00 p.m.**

Old Ways In The New World: German and German American
# Highlights - July 30—Friday

For detailed information, consult call-boards in each performance area.

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>Ursula Blomeier—Berlin street-organ grinder strolling through grounds German Village Music from Bavaria</td>
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<td>Street Sounds: Flora Molton, Oyatunji Yoruba Village, Caipiera Group from Brazil ***</td>
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<tr>
<td>11:30</td>
<td>German Brass Bands: Die Tiefen Keller Kinder, Langenschlittach Blaskapelle, Ray Stahla German-Russian Band *</td>
<td>Songs &amp; Dances of Baluchistan &amp; Sind *</td>
<td>Paul Ofori-Ansah, Montgomery Rec. Center 39-A5</td>
</tr>
<tr>
<td>12:30</td>
<td></td>
<td></td>
<td>Ann Murphy Arlington Rec. Center **</td>
</tr>
<tr>
<td>1:00</td>
<td>Scheeseler Beekshapers &amp; Hans and Ursula Almering *</td>
<td>Music &amp; Dances of Mekran *</td>
<td>Stu Jamieson, Montgomery Rec. Center 40-A5 *</td>
</tr>
<tr>
<td>1:30</td>
<td>Oberpfalzer Klarinetten * Dorf Musikanten *** w. Ursula Blomeier ***</td>
<td>w. Mysticism &amp; Music in Pakistan *** Black American Blues ** Street Talk: Jason Dodson &amp; Company ****</td>
<td>Clifton &amp; Centerville Fairfax Rec. Centers ***</td>
</tr>
<tr>
<td>2:00</td>
<td>Die Tiefen Keller Kinder * d. The German American Immigrant Experience ***</td>
<td>Ballads of the North West Frontier Prefecture * Bahia from Brazil * Samba de Rhoda **</td>
<td>Vanessa Jones, Clifton &amp; Centerville Fairfax Rec. Centers *</td>
</tr>
<tr>
<td>2:30</td>
<td>German Folk Instruments: Siggi Lott &amp; Hans and Ursula Almering</td>
<td>Mystic Songs &amp; Dances of Sind *</td>
<td>Senior Scouts '76 **</td>
</tr>
<tr>
<td>3:00</td>
<td>Black Forest Dance Traditions: Langenschlittach Blaskapelle *</td>
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<td>Stu Jamieson, Senior Scouts '76 *</td>
</tr>
<tr>
<td>3:30</td>
<td>Ray Stahla German-Russian Band * Oberpfalzer Klarinetten * d. The Amana Colonies of Iowa ***</td>
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<tr>
<td>4:00</td>
<td>Sigi Lott &amp; Scheeseler Beekshapers *</td>
<td>Folk Dances of Punjab *</td>
<td>Black American Religious Music * Senior Scouts '76 ** Children’s Area closes 4:00 Sand Castle area open until 5:00</td>
</tr>
<tr>
<td>4:30</td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</td>
<td>Evening Song: Sweet Honey in the Rock ****</td>
<td></td>
</tr>
</tbody>
</table>

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**FAMILY FOLKLORE**

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.

* stage ** folk swap tent *** games ring

* altar ** market place *** marketplace **** house
## WORKING AMERICANS

Participants in the “Workers in Communications, Arts, and Recreation” theme celebrate the skills and folklore of people in print and broadcast media, telephone communications, and performing arts. The following groups will be demonstrating their skills continuously throughout the day:

- Newspaper reporters
- Papermakers, printers, and bookbinders
- Radio announcers and engineers
- Telephone service representatives, technicians, and operators
- Circus performers
- Stage actors—Yiddish Theater
- Fire fighters

**The Narrative Center** will feature special music and story-telling sessions that will highlight on-the-job experiences:

- Song Swap 11:00 a.m. & 4:30 p.m. Workers’ Story Swap 1:30 p.m.
- The Union Grievance Procedure in Action 4:00 p.m.

## REGIONAL AMERICA

<table>
<thead>
<tr>
<th>Skills demonstrated</th>
<th>Continuous in the Shady Grove.</th>
</tr>
</thead>
</table>

- Bluegrass * Sacred Music **
- Latvian Music and Dance * Guitar Workshop *
- Old-Time Country Music * Hawaiian Music **
- San Francisco Bay Area Blues * Chinese Lion Dance **
- Fiddlers’ Jamboree * Ballads and Songs **
- Russian Old Believers: Singing *

## NATIVE AMERICANS

The Native Americans presentation from the Northwest Coast will feature three tribal groups. The Alaska Federation of Natives will present traditional activities of the Indian people of Alaska, including Aleut, Athabascan, Tlingit, Haida, and Tsimshian. Each culture will be explored through native dances and songs, arts and crafts such as weaving and wood carving, sports and games, and food preparation. The Confederated Tribes of Siletz from Oregon will present craftspeople demonstrating bustle making, choker making, and beadwork, and a drum and dance group performing the Maedish (Feather) Dance, Rogue River Dance, the Mother and Son Dance, Crazy Dance, Bow and Arrow Dance, and Circle Dance. The costumes worn by some of the dancers will be over 100 years old. The third group to represent the tribes of the Northwest Coast is the Confederated Tribes of the Warm Springs Indian Reservation of Oregon. Activities include beadwork, buckskin glove and moccasin making, and the making of the traditional ladies’ wing dress and men’s ceremonial vest. Traditional ceremonial dances from the Warm Springs Tribe will feature the Flag Dance, Welcome Dance, Wasco Dance, Hunter’s Dance, Root Digging Dance, Berry Picking Dance, Skip Dance, Proposal Dance, Laughing Dance, and Canoe Dance.

All three groups will discuss aspects of traditional and contemporary social life, tribal government, and religion in panel discussion and lectures.

## FESTIVAL STAGE

The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of processionals might compare a Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques.

Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week’s program. For detailed information on each day’s program, please consult the Festival Stage call-boards which can be found near the main food-sales tent.

**EVENING CONCERT:** 6:00 p.m.-8:00 p.m.

- Old Ways In the New World: Pakistani and Pakistani American

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For detailed information, consult call-boards in each performance area.

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

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* narrative center
** skills exhibit areas

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<tr>
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</thead>
<tbody>
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</table>
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>Old Ways in the New World (German)</th>
<th>Old Ways in the New World (Pakistani)</th>
<th>African Diaspora</th>
<th>Children’s Folklore</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Ursula Blomeier—Berlin street-organ grinder strolling through grounds German Village Music from Bavaria</td>
<td>Festive Instrumental Music &amp; Dances *</td>
<td>Whether a Carnival celebration in Brazil or a Puerto Rican festival in New York, 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>
<td>Girl Scouts 1524, Brownies 645 * Vanessa Jones, Burrville School ***</td>
</tr>
<tr>
<td>11:30</td>
<td>and Wisconsin: Dorf Musikanten, Oberpfalzer Klarinetten * d. Instrument Making ***</td>
<td>w. Instruments &amp; Dances of Pakistan ***</td>
<td></td>
<td>Paul Ofori-Ansah **</td>
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<tr>
<td>12:00</td>
<td>German Brass Bands: Die Tiefen Keller Kinder, Langenschiltach Blaskapelle, Ray Stahla German-Russian Band *</td>
<td>Songs &amp; Dances of Baluchistan &amp; Sind *</td>
<td>Flora Molton</td>
<td>Stu Jamieson, Brownies 645, Girl Scouts 1524 **</td>
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<tr>
<td>12:30</td>
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<td></td>
<td>Oyatunji Yoruba Village, South Carolina Vanessa Jones, Wheatley School * Berry Farms D.C. Rec. Center ***</td>
<td>Cub Scouts 725 **</td>
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<td>1:00</td>
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<td></td>
<td>Smith Brothers Gospel Group Stu Jamieson</td>
<td>Stu Jamieson * Cub Scouts 725 ***</td>
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<td>1:30</td>
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<td></td>
<td>Sam Chatmon Lamont School</td>
<td>Lamont School **</td>
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<td>2:00</td>
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<td></td>
<td>Martin, Bogan, and Armstrong Dorothy Stroman</td>
<td>Lamont School *</td>
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<td>2:30</td>
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<td></td>
<td>Sweet Honey in the Rock Children’s Area closes 4:00</td>
<td>Dorothy Stroman ** Children’s Area closes 4:00 Sand Castle area open until 5:00</td>
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<td>3:00</td>
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<td>* stage ** folk swap tent *** games ring</td>
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### FAMILY FOLKLORE

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>REGIONAL AMERICA</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
</table>
| Participants in the “Workers in Communications, Arts, and Recreation” theme celebrate the skills and folklore of people in print and broadcast media, telephone communications, and performing arts. The following groups will be demonstrating their skills continuously throughout the day: | Bluegrass *  
Sacred Music ** | The Native Americans presentation from the Northwest Coast will feature three tribal groups. The Alaska Federation of Natives will present traditional activities of the Indian people of Alaska, including Aleut, Athabascan, Tlingit, Haida, and Tsimshian. Each culture will be explored through native dances and songs, arts and crafts such as weaving and wood carving, sports and games, and food preparation. The Confederated Tribes of Siletz from Oregon will present craftspeople demonstrating bustle making, choker making, and beadwork, and a drum and dance group performing the Maedish (Feather) Dance, Rogue River Dance, the Mother and Son Dance, Crazy Dance, Bow and Arrow Dance, and Circle Dance. The costumes worn by some of the dancers will be over 100 years old. The third group to represent the tribes of the Northwest Coast is the Confederated Tribes of the Warm Springs Indian Reservation of Oregon. Activities include beadwork, buckskin glove and moccasin making, and the making of the traditional ladies’ wing dress and men’s ceremonial vest. Traditional ceremonial dances from the Warm Springs Tribe will feature the Flag Dance, Welcome Dance, Wasco Dance, Hunter’s Dance, Root Digging Dance, Berry Picking Dance, Skip Dance, Proposal Dance, Laughing Dance, and Canoe Dance. | The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. Workshops and concerts presented daily from noon until 6:30 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of professional music might compare a Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques. |
| Newspaper reporters  
Papermakers, printers, and bookbinders  
Radio announcers and engineers  
Telephone service representatives, technicians, and operators  
Circus performers  
Stage actors—Yiddish Theater  
Costume designers | Latvian Music and Dance *  
Guitar Workshop * | | |
| Fire fighters will also present their skills and folklore during this period. | Old-Time Country Music *  
Hawaiian Music ** | | |
| The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences: | San Francisco Bay Area Blues *  
Chinese Lion Dance ** | | |
| Song Swap 11:00 a.m. & 4:30 p.m.  
Workers’ Story Swap 1:30 p.m.  
The Union Grievance Procedure in Action 4:00 p.m. | Fiddlers’ Jamboree *  
Ballads and Songs ** | | |
| Crafts will be demonstrated continuously in the Shady Grove.  
Evening Concert on Festival Stage | Russian Old Believers: Singing * | | |

Skills demonstrations are continuous.

* narrative center  
** skills exhibit areas  
* stage  
** assembly hall  
*** shady grove  

July 31—Saturday

For detailed information, consult call-boards in each performance area.  
c., concert; d., discussion; w., workshop

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### FESTIVAL STAGE

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<td>11:30</td>
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<td>12:00</td>
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<tr>
<td>12:30</td>
<td>Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week's program. For detailed information on each day's program, please consult the Festival Stage call-boards which can be found near the main food-sales tent.</td>
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<tr>
<td>6:00 p.m.-8:00 p.m.</td>
<td>Regional America</td>
</tr>
</tbody>
</table>
## Highlights August 1—Sunday

For detailed information, consult call-boards in each performance area.
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>Ursula Blomeier—Berlin street-organ grinder strolling through grounds German Village Music from Bavaria</td>
<td>Festive Instrumental Music &amp; Dances *</td>
<td>Black American Religious Music *</td>
</tr>
<tr>
<td>11:30</td>
<td>and Wisconsin: Dorf Musikanten, Oberpfalzer Klarinetten * d. Instrument Making ***</td>
<td>w. Instruments &amp; Dances of Pakistan ***</td>
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</tr>
<tr>
<td>12:00</td>
<td>German Brass Bands: Die Tiefen Keller Kinder, Langenschilltech Blaskapelle, Ray Stahla German-Russian Band *</td>
<td>Songs &amp; Dances of Baluchistan &amp; Sind *</td>
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<td>12:30</td>
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<tr>
<td>1:00</td>
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<td>Ballads &amp; Mystic Songs of Punjab *</td>
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<tr>
<td>1:30</td>
<td>Scheeseler Beeskhepers &amp; Hans and Ursula Almering *</td>
<td>Music &amp; Dances of Mekran *</td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td>Oberpfalzer Klarinetten * Dorf Musikanten ** w. Ursula Blomeier ***</td>
<td>w. Mysticism &amp; Music in Pakistan ***</td>
<td></td>
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<tr>
<td>2:30</td>
<td>Die Tiefen Keller Kinder * d. The German American Immigrant Experience ***</td>
<td>Ballads of the North West Frontier Prefecture *</td>
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<tr>
<td>3:00</td>
<td>German Folk Instruments: Siggi Lott &amp; Hans and Ursula Almering</td>
<td>Mystic Songs &amp; Dances of Sind *</td>
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<tr>
<td>3:30</td>
<td>Black Forest Dance Traditions: Langenschilltech Blaskapelle *</td>
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<tr>
<td>4:00</td>
<td>Ray Stahla German-Russian Band * Oberpfalzer Klarinetten ** d. The Amana Colonies of Iowa ***</td>
<td>Folk Dances of Punjab *</td>
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<tr>
<td>4:30</td>
<td>Siggi Lott &amp; Scheeseler Beeskhepers *</td>
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<tr>
<td><strong>Evening</strong></td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</td>
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</tbody>
</table>

**FAMILY FOLKLORE**

6:00-8:00 Gospel Concert *

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
### WORKING AMERICANS

Participants in the "Workers in Communications, Arts, and Recreation" theme celebrate the skills and folklore of people in print and broadcast media, telephone communications, and performing arts. The following groups will be demonstrating their skills continuously throughout the day:

- Newspaper reporters
- Papercrafters, printers, and bookbinders
- Radio announcers and engineers
- Telephone service representatives, technicians, and operators
- Stage actors—Yiddish Theater
- Costume designers
- Fire fighters will also present their skills and folklore during this period.

The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:

- Song Swap: 11:00 a.m. & 4:30 p.m.
- Workers' Story Swap: 1:30 p.m.
- The Union Grievance Procedure in Action: 4:00 p.m.

### FESTIVAL STAGE

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### REGIONAL AMERICANS

| **Bluegrass** | **Latvian Music and Dance** |
| **Sacred Music** | **Guitar Workshop** |

### NATIVE AMERICANS

The Native Americans presentation from the Northwest Coast will feature three tribal groups. The Alaska Federation of Natives will present traditional activities of the Indian people of Alaska, including Aleut, Athabaskan, Tlingit, Haida, and Tsimshian. Each culture will be explored through native dances and songs, arts and crafts such as weaving and wood carving, sports and games, and food preparation. The Confederated Tribes of Siletz from Oregon will present craftspeople demonstrating bustle making, choker making, and beadwork, and a drum and dance group performing the Maedish (Feather) Dance, Rogue River Dance, the Mother and Son Dance, Crazy Dance, Bow and Arrow Dance, and Circle Dance. The costumes worn by some of the dancers will be over 100 years old. The third group to represent the tribes of the Northwest Coast is the Confederated Tribes of the Warm Springs Indian Reservation of Oregon. Activities include beadwork, buckskin glove and moccasin making, and the making of the traditional ladies' wing dress and men's ceremonial vest. Traditional ceremonial dances from the Warm Springs Tribe will feature the Flag Dance, Welcome Dance, Wasco Dance, Hunter's Dance, Root Digging Dance, Berry Picking Dance, Skip Dance, Proposal Dance, Laughing Dance, and Canoe Dance.

All three groups will discuss aspects of traditional and contemporary social life, tribal government, and religion in panel discussion and lectures.

### Skills Demonstrations

- Crafts will be demonstrated continuously in the Shady Grove.
- Skills demonstrations are continuous.

**Narrative Center**

**Assembly Hall**

**Shady Grove**
**Highlights**

August 4—Wednesday

For detailed information, consult call-boards in each performance area.

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

<table>
<thead>
<tr>
<th>OLD WAYS IN THE NEW WORLD</th>
<th>SPANISH AMERICAN</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN’S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MEXICAN</strong></td>
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<tr>
<td>11:00 On the Mexican stage this week, Spanish-speaking musicians and dancers from Mexico, California, Texas, and Arizona will meet to celebrate the strength and variety of their culture. Jarocho ensembles from Vera Cruz and Los Angeles will demonstrate the excitement of harp and jarana; mariachi trumpets will contrast with the glare and brilliance of a Sinaloan village brass ensemble. From old Mexico come musicians from the states of Puebla, Guerrero, and Michoacan and the Huastecan dancers of northern Vera Cruz who time their steps to fall between the notes of the musical accompaniment. From both sides of the border, corrido singers will sing the ballads of Mexican and Mexican-American heroes from pre-revolutionary days to the present. Workshops and discussions will add to the visitors' understanding of the varied innovative styles and forms of Mexican folklife. Americans of Spanish heritage celebrate the diversity of Spain's cultural legacy in the United States. Programs on the Spanish stage will include sacred hymns and penitente songs surviving from early Spanish settlement in the Southwest, and a musical ensemble from Puerto Rico playing dance tunes and aguinaldos, songs traditionally played from house to house at Christmas time. Recent immigrants from Spain will show the great regional diversity of Spanish folk music and dance: flamenco from Andalusia; asturianadas, improvisational songs of Asturias; saetas, sung during holy week processions in that region; energetic formation dances of the Basque provinces, accompanied by fife, drums, and tambourines; and from Galicia, the wild and warlike music of the gaita (bagpipes) which accompany regional dances such as jota and muneira. Street Sounds: Fiora Molton, Oyatunji Yoruba Village, Julito Collazo y su Grupo Folklorico Cubano, Luis Salome and Band ***</td>
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<td>11:30</td>
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<td>Adelphi Prince Georges' Rec. Center *</td>
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<td>12:00</td>
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<td>Yu Lu, Mai Mei Yuan, Stratford Arlington Rec. Center: Chinese Games ***</td>
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<td>Yung Ching Yeh, Mary Scherbatsky **</td>
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<td>Stratford Arlington Rec. Center, Prince Georges' Rec. Center A4 *</td>
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<td>Camp Pinto, Beltsville ***</td>
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<td>Adelphi Prince Georges' Rec. Center **</td>
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<td>S. Laurel Prince Georges' Rec. Center, Yu Lu, Mai Mei Jiun: Martial Arts *</td>
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<td>3:00</td>
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<td>Yoruba &amp; Yoruba Forms: Oyatunji Village, South Carolina *</td>
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<td>Night Life Music: Luis Salome **</td>
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<td>Night Life Music: Black American Blues **</td>
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<td>4:30</td>
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<td>Prince Georges' Rec. Center A4 **</td>
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<td><strong>Evening</strong></td>
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<td>Prince Georges' Rec. Center A4 *</td>
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<td><strong>Evening</strong></td>
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<td>** stage ** folk swap tent *** games ring</td>
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<td>** stage ** folk swap tent *** games ring</td>
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<td>Evening Song: D.C. Black Repertory Vocal Workshop ****</td>
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<td>FAMILY FOLKLORE</td>
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</table>

*altar ** market stage *** marketplace **** house
**WORKING AMERICANS**

Participants in the "Workers in Communications, Arts, and Recreation" theme celebrate the skills and folklore of people in print and broadcast media, telephone communications, and performing arts. The following groups will be demonstrating their skills continuously throughout the day:

- Newspaper reporters
- Papermakers, printers, and bookbinders
- Radio announcers and engineers
- Telephone service representatives, technicians, and operators
- Scene designers and painters
- Ballet dancers and choreographers
- Stage actors, actresses, directors, and choreographers
- Fire fighters

The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:

- Song Swap 11:00 a.m., 2:30 p.m., 4:30 p.m.
- Workers' Story Swap 1:30 p.m.
- Union Organizers' Lore 3:00 p.m.

**REGIONAL AMERICA**

- Old-Time Country Music*
- Black Gospel Quartet**
- Blues Piano**
- San Francisco Bay Area Blues*
- Cowboy Songs & Stories**
- Hispanic Music *
- Farmworker Songs & Corridos **
- Mariachi Music & Charros Roping *
- Blues Piano and Guitar **
- Sacred Music **
- Western Songs & Music ***

**NATIVE AMERICANS**

Native American presentations from the Southwest will feature several native groups. San Juan Pueblo participants will discuss their tribal philosophy, government, social activities, tribal affairs, and demonstrate singing, dancing, and crafts. From Fort Defiance, Arizona, Navajo feather dancers and eagle dancers will represent the largest tribe in the United States today. The White Mountain Apache will explain the Apache language, demonstrate a variety of social dances such as the Crown Dance, and prepare traditional foods.

Many of the well-known crafts associated with the Southwest will be demonstrated: silver and turquoise work, basket making, beadwork, weaving, and pottery.

**FESTIVAL STAGE**

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**Evening Concert on Festival Stage**

Roping & riding demonstrations continuous in corral; adobe mixing and brickmaking in Special Events area.

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* stage
** assembly hall
*** shady grove

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**Highlights August 5—Thursday**

For detailed information, consult call-boards in each performance area.

<table>
<thead>
<tr>
<th>OLD WAYS IN THE NEW WORLD</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN'S FOLKLORE</th>
</tr>
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<tbody>
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- Newspaper reporters
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- Scene designers and painters
- Ballet dancers and choreographers
- Stage actors, actresses, directors, and choreographers
- Fire fighters will also present their skills and folklore during this period.

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- Song Swap 11:00 a.m. & 4:30 p.m.
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### REGIONAL AMERICA

- Old-Time Country Music *
  - Black Gospel Quartet **

- Pima Papago Music & Dances *
  - Blues Piano **
  - Guitar Styles **

- San Francisco Bay Area Blues *
  - Cowboy Songs & Stories **
  - Country Blues ***

- Hispanic Music *
  - Farmworker Songs & Corridos **
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Old Ways in the New World:

- Mexican, Mexican American, and Spanish American
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<td>Barrie Camp * Yu Lu, Mai Mei Jiun, Town &amp; Country Camp: Chinese Games ***</td>
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<td>12:30</td>
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<td>Mary Scherbatsky **</td>
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<td>1:00</td>
<td></td>
<td>Black American Religious Music *</td>
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<td>1:30</td>
<td></td>
<td>Prince Georges’ Arts Rec. Center *</td>
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<tr>
<td>2:00</td>
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<td>Yung Ching Yeh, Barrie Camp **</td>
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<td>Yu Lu, Mai Mei Jiun, Chinese Martial Arts * Safari Day Camp ***</td>
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<td></td>
<td>Yoruba &amp; Yoruba Forms: Oyatunji Village, South Carolina Night Life Music: Luis Salome **</td>
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<td>Safari Day Camp *</td>
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### EVENING CONCERT: 6:00 p.m.-8:00 p.m.

Music of the Southwest

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** assembly hall
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**OLD WAYS IN THE NEW WORLD**

**MEXICAN**

**SPANISH AMERICAN**

**AFRICAN DIAPORA**

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Regional America
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#### SPANISH AMERICAN

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00</td>
<td>Santeria, New York *</td>
</tr>
<tr>
<td>1:00</td>
<td>Los Angeles *</td>
</tr>
<tr>
<td>1:30</td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</td>
</tr>
<tr>
<td>2:00</td>
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<tr>
<td>2:30</td>
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<td>3:00</td>
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<td>3:30</td>
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<td>4:00</td>
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<tr>
<td>4:30</td>
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</tr>
<tr>
<td>Evening</td>
<td>We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our film on home movies and family tradition will be showing continuously.</td>
</tr>
</tbody>
</table>

#### AFRICAN DIASPORA

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00-8:00</td>
<td>Afro-Latin Concert *</td>
</tr>
</tbody>
</table>

#### CHILDREN'S FOLKLORE

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00-11:00</td>
<td>Family Folklore</td>
</tr>
<tr>
<td>11:00-1:00</td>
<td>Family Folklore</td>
</tr>
<tr>
<td>1:00-3:00</td>
<td>Family Folklore</td>
</tr>
<tr>
<td>3:00-5:00</td>
<td>Family Folklore</td>
</tr>
<tr>
<td>5:00-7:00</td>
<td>Family Folklore</td>
</tr>
<tr>
<td>7:00-9:00</td>
<td>Family Folklore</td>
</tr>
</tbody>
</table>

#### FAMILY FOLKLORE

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00-8:00</td>
<td>Afro-Latin Concert *</td>
</tr>
</tbody>
</table>

* Please consult call-boards in each performance area for detailed information.
Participants in the "Workers in Communications, Arts, and Recreation" theme celebrate the skills and folklore of people in print and broadcast media, telephone communications, and performing arts. The following groups will be demonstrating their skills continuously throughout the day:

- Newspaper reporters
- Papermakers, printers, and bookbinders
- Radio announcers and engineers
- Telephone service representatives, technicians and operators
- Scene designers and painters
- Ballet dancers and choreographers
- Stage actors, actresses, directors, and choreographers
- Firefighters will also present their skills and folklore during this period.

The Narrative Center will feature special music and story-telling sessions that highlight on-the-job experiences:

- San Francisco Bay Area Blues *
- Cowboy Songs & Stories **
- Country Blues ***

Many of the well-known crafts associated with the Southwest will be demonstrated: silver and turquoise work, basket making, beadwork, weaving, and pottery.

### Native Americans

Native American presentations from the Southwest will feature several native groups. San Juan Pueblo participants will discuss their tribal philosophy, government, social activities, tribal affairs, and demonstrate singing, dancing, and crafts. From Fort Defiance, Arizona, Navajo feather dancers and eagle dancers will represent the largest tribe in the United States today. The White Mountain Apache will explain the Apache language, demonstrate a variety of social dances such as the Crown Dance, and prepare traditional foods. In addition to these groups, Los Comanches de la Corna from New Mexico will present a fifteenth-century drama based on the Spanish and Comanche encounter.

### Festival Stage

The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of processional music might compare a Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques.

Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week's program. For detailed information on each day's program, please consult the Festival Stage call-boards which can be found near the main food-sales tent.
**Regional America**

### Participants

#### The Pacific Northwest

<table>
<thead>
<tr>
<th>Name</th>
<th>State, Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sandra Abolins</td>
<td>Washington</td>
</tr>
<tr>
<td>Ingrida Avotins</td>
<td>Washington</td>
</tr>
<tr>
<td>Steven Bartow</td>
<td>Oregon</td>
</tr>
<tr>
<td>George Beaman</td>
<td>California</td>
</tr>
<tr>
<td>Janis Beisans</td>
<td>Washington</td>
</tr>
<tr>
<td>Steven Bennett</td>
<td>Oregon, California*</td>
</tr>
<tr>
<td>Robert Bojarcas</td>
<td>Oregon</td>
</tr>
<tr>
<td>Steve Brewer</td>
<td>California</td>
</tr>
<tr>
<td>Theodore Bryant</td>
<td>Oregon</td>
</tr>
<tr>
<td>Brenda Caffrey</td>
<td>California</td>
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<tr>
<td>James Caffrey</td>
<td>California</td>
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<tr>
<td>Patricia Caffrey</td>
<td>California</td>
</tr>
<tr>
<td>Thomas Caffrey</td>
<td>California, Arkansas*</td>
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<tr>
<td>Cynthia Chang</td>
<td>California</td>
</tr>
<tr>
<td>Thomas Chin</td>
<td>California</td>
</tr>
<tr>
<td>Walter Christiansen</td>
<td>Oregon, California*</td>
</tr>
<tr>
<td>Francis Clay</td>
<td>California, Illinois</td>
</tr>
<tr>
<td>Duane Coop</td>
<td>Oregon</td>
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<tr>
<td>Jean Coop</td>
<td>Oregon</td>
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<tr>
<td>Julie Eng</td>
<td>California</td>
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<tr>
<td>Ronald Fong</td>
<td>California</td>
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<tr>
<td>Jane Forrester</td>
<td>Oregon</td>
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<tr>
<td>Michael Forrester</td>
<td>Oregon</td>
</tr>
<tr>
<td>Robert Freimanis</td>
<td>Washington, U.S.S.R.</td>
</tr>
<tr>
<td>Ronald O. Gibson</td>
<td>Oregon</td>
</tr>
<tr>
<td>Betty F. Gibson</td>
<td>Oregon, Virginia*</td>
</tr>
<tr>
<td>Stanley A. Gonshorowski</td>
<td>Oregon, N. Dakota*</td>
</tr>
<tr>
<td>Charles E. Griffin</td>
<td>Washington</td>
</tr>
<tr>
<td>Pauline E. Griffin</td>
<td>Washington</td>
</tr>
<tr>
<td>Eric A. Halberg</td>
<td>Oregon</td>
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<tr>
<td>Pat Halberg</td>
<td>Oregon</td>
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<tr>
<td>Anna L. Hoerster</td>
<td>Oregon</td>
</tr>
<tr>
<td>John Hoerster</td>
<td>Oregon</td>
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<tr>
<td>James B. Hoots</td>
<td>Oregon, Illinois</td>
</tr>
<tr>
<td>James K. Hulsey</td>
<td>Oregon, Washington*</td>
</tr>
<tr>
<td>Mayhorn Itha</td>
<td>California, Texas*</td>
</tr>
<tr>
<td>Marshall P. Jackson</td>
<td>Oregon, North Dakota*</td>
</tr>
<tr>
<td>Anna Jansevec</td>
<td>Washington, Colorado*</td>
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<tr>
<td>Benita Jaundaldiris</td>
<td>Washington</td>
</tr>
<tr>
<td>Cora Johnson</td>
<td>California, Texas*</td>
</tr>
<tr>
<td>Harry O. Johnson</td>
<td>Washington, North Dakota*</td>
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<tr>
<td>Jim Johnson</td>
<td>California</td>
</tr>
<tr>
<td>Louise Johnson</td>
<td>California</td>
</tr>
<tr>
<td>Patricia Lew</td>
<td>California</td>
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</tbody>
</table>

#### The Pacific Southwest

<table>
<thead>
<tr>
<th>Name</th>
<th>State, Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phillip Li</td>
<td>California</td>
</tr>
<tr>
<td>Calvin Long</td>
<td>California</td>
</tr>
<tr>
<td>Gary Lorentzen</td>
<td>Oregon</td>
</tr>
<tr>
<td>Sherry L. Lorentzen</td>
<td>Oregon</td>
</tr>
<tr>
<td>Glen Lum</td>
<td>California</td>
</tr>
<tr>
<td>Georgia L. Maki</td>
<td>Oregon</td>
</tr>
<tr>
<td>Liko Martin</td>
<td>Hawaii</td>
</tr>
<tr>
<td>Milton F. Mayfield</td>
<td>Oregon</td>
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<tr>
<td>Peter Medeiros</td>
<td>Hawaii</td>
</tr>
<tr>
<td>John Miller</td>
<td>Oregon</td>
</tr>
<tr>
<td>Mary G. Miller</td>
<td>Oregon</td>
</tr>
<tr>
<td>Bryant Minor</td>
<td>California, Oklahoma*</td>
</tr>
<tr>
<td>Maxine Minor</td>
<td>California, Arkansas*</td>
</tr>
<tr>
<td>Russell E. Modrell</td>
<td>Oregon, Idaho*</td>
</tr>
<tr>
<td>Willie Moore</td>
<td>California, Louisiana*</td>
</tr>
<tr>
<td>Alice K. Namakelua</td>
<td>Hawaii</td>
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<tr>
<td>Jerry Nicholson</td>
<td>Washington</td>
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<tr>
<td>Lisa Nicholson</td>
<td>Washington</td>
</tr>
<tr>
<td>Julian O'Bryant</td>
<td>Oklahoma, Oklahoma*</td>
</tr>
<tr>
<td>Irene A. Olson</td>
<td>Washington, Latvia*</td>
</tr>
<tr>
<td>Wallace S. Olson</td>
<td>Washington, Virginia*</td>
</tr>
<tr>
<td>Walter J. Osborne</td>
<td>Oregon, California*</td>
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<tr>
<td>Joseph F. Pancerekewski</td>
<td>Washington, Minnesota*</td>
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<tr>
<td>Margaret Pang</td>
<td>Hawaii</td>
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<tr>
<td>Raymond Pang</td>
<td>Hawaii</td>
</tr>
<tr>
<td>Bill Parrish</td>
<td>California, New Mexico*</td>
</tr>
<tr>
<td>Inez Parrish</td>
<td>California, Texas*</td>
</tr>
<tr>
<td>Keith Poppert</td>
<td>Alaska, Colorado*</td>
</tr>
<tr>
<td>Virgil Poppert</td>
<td>Alaska, Colorado*</td>
</tr>
<tr>
<td>Ray Popenett</td>
<td>Washington, Wisconsin*</td>
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<tr>
<td>William W. Puustinen</td>
<td>Oregon, Finland*</td>
</tr>
<tr>
<td>Robert Quan</td>
<td>California, North Dakota*</td>
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<tr>
<td>Reinis Ritels</td>
<td>Washington, Latvia*</td>
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<tr>
<td>Louis C. Robinson</td>
<td>California, Texas*</td>
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<tr>
<td>Martins Rubenis</td>
<td>California</td>
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<tr>
<td>Hugh Samples</td>
<td>Oregon, West Virginia*</td>
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<tr>
<td>Dorothy Seay</td>
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<tr>
<td>Herman Seay</td>
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<tr>
<td>Homer Shamblin</td>
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<td>Iris Shamblin</td>
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<td>James Sisler</td>
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<tr>
<td>Clarence E. Smith</td>
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<tr>
<td>James Scong</td>
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<tr>
<td>Keith Steele</td>
<td>Oregon</td>
</tr>
<tr>
<td>Elaine Sylvia</td>
<td>California</td>
</tr>
</tbody>
</table>

Livestock demonstrations will be an important part of the Regional America presentation of the culture of the Southwest, August 4-8.
Working Americans

Participants

Workers in Communications, Arts and Recreation

Members of the Following Unions:
- Actors' Equity Association
- Communications Workers of America
- Graphic Arts International Union
- International Alliance of Fire Fighters
- American Guild of Musical Artists
- American Federation of Television and Radio Artists

Kenneth Harvey, President
National Association of Broadcast Employees and Technicians
International Association of Fire Fighters
William H. McClennan, President
American Guild of Musical Artists
Cornell MacNeil, President
American Guild of Variety Artists
Penny Singleton, Executive-President
Hebrew Actors' Union
Herman Yablokoff, President

The Music Performance Trust Funds
Kenneth E. Raine, Trustee
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 Kolstad
Andy Cohen
Lew London
Mark Ross

Presenters:
- Benny Ambush
- Karen Byrne
- Debbie Dixon
- Steve Hagberg
- Marta Schley
- Barbara Schwartz

Contributors

Abramson-Himmelfarb Advertising
Addressograph, Multigraph Company, Varitype Division
American Pipe Foundry
The Apple Tree by Bock and Harnick, additional material by Jerome Coopersmith

Arena Stage
Associated Press, AP Radio and Wire Service
The Bell System:
The Chesapeake and Potomac Telephone Co.
The Western Electric Co., Houston, Texas Service Center
George D. Bernard Company, St. Louis
Local C and P Telephone Company
Communications Workers of America
Department of Labor, Bicentennial Program
D.C. Fire Fighters Association, Local 36
E.I. DuPont and DeNemours and Company:
- Textile Fibers Department
- Photo Products Department

Graphic Arts Institute of Greater Washington
Graphic Arts Institute Union, Local 285
Harris Corporation, Broadcast Products Division

The Joffrey Ballet Company
Ringling Bros. and Barnum & Bailey Circus
Sleigh-Hellmuth Incorporated Company

University of Maryland, Art Department

ASH
WEAM
WGAY-AM/FM
WHUR
WINX
WLMD
WMAL-AM
WMOD
WPIK/WXRA
WRS/WKYS
WTOP
WWDC-AM/FM

West Zaco

Workers in Communications, Arts and Recreation share their skills in the Working Americans area, July 28-August 8.

Special Thanks To:
- James Arthur
- Ellis Baker
- Sally Bliss
- Ken Coxe
- Bill Dalton
- John Dowling
- Dave Eisen
- Chappie Fox
- Ed Gagnon
- Sharon Gorka
- Marvin Himmelfarb
- Bob Hughes
- Fire Chief Burton W. Johnson
- Ed Kennedy
- Barry Lebowitz
- Walter Lypka
- Steven R. McNichols
- Frank Palumbo
- Ray Perry
- Stan Porter
- Lisa Rafel
- Michael H. Riddle
- Doug Roberts
- John Stagg
- James A. Stumer
- Washington Area Broadcasters Association, Inc.
Old Ways in the New World

Participants

**Pakistani—Week 7**

Azhar Anjam and his brother Bashir: dancers, singers
Alla Baksh, singer, instrumentalist
Faiz Mohammed Baluch, ballad singer, instrumentalist
Nawab Baluch, dancer
Bachal Fakir: ballad singer, instrumentalist
Allan Faqir: dancer, singer, instrumentalist
Faqir Abdul Ghafoor: dancer, singer, instrumentalist
Tufail Hussain: instrumentalist (*dhol*)
Ghulam Haidar Kambrani: dancer, singer, instrumentalist
Zahir Khan: ballad singer, instrumentalist (*rabab, thambal*)
Ghulam Mohammed: instrumentalist (*tota*)
Sain Mushtag: ballad singer, instrumentalist (*king, chimta*)
Samargul: dancer

**Pakistani Americans**

Mohammed Javed Akbari: singer
Shahnawaz Alam: flautist, singer
Nasrin Alimohamed: singer, dancer
Sardar Al Ansari: singer, percussionist
Ghias Beg: singer, dancer
Mansoor Ahmad Butt: singer, dancer
Asraf Shah Hashmi: singer
Huma Hassan: dancer
Umar Hayat: singer, dancer
Nauman Javaid Ismail: singer, dancer
Rita Ghanshyam Jainagerker: dancer
Hameed S. Khan: dancer
Masood Parvez Malik: singer, dancer
Edith Edwin Mall: singer, dancer
Ernest Edwin Mall: singer, musician
Kanwal Errol Edwin Mall: singer, musician
Sajjad Aslam Mirza: dancer
Sara Naqvi: food demonstrator
Ehsan Ali Shah: dancer, singer
Aminahmadmad R. Hasnani: singer, percussionist
Sultan A. Meghani: singer, percussionist
Bashir Ali Choudhry: dancer, singer

Musicians share their traditions in the Old Ways in the New World presentation of Hispanic culture, August 4-8.

**German**

Langenschillach Blaskapelle:
- Karl Zuckschwerdt: dancer
- Hugo Jäckle: dancer
- Dorothes Weiss: dancer
- Anneliese Fleig: dancer
- Gottlieb Fleig: dancer
- Helmut Heinze: dancer
- Cornelia Sodt: dancer
- Monika Stockburger: dancer
- Willa Fleig: musician
- Helmut Hildbrand: musician
- Willi Müller: musician
- Werner Schneider: musician
- Gerl Weiss: clarinet player
- Siegfried Weiss: trumpet player

Oberpfälzer Klarinetten:
- Georg Sperber: accordion player
- Hans Loos: bass player
- Fritz Leugner: clarinet player
- Georg Leugner: clarinet player
- Schuessler Beeskipers:
  - Wilhelm Leuenroth: clarinet player
  - Fritz Regar: accordion player

**German American**

Mary Fahlbusch: food demonstrator
Albert Fahlbusch: Hackbrett player and maker
Roger Fahlbusch: Hackbrett player and maker
Ray Stahlia German-Russian Band:
- Ray Stahlia: accordion player
- Phil Stahlia: trombone player
- Randy Stahlia: drummer
- John Klein: Hackbrett player

Dor Musikanten:
- John Braun: accordion player
- Roland Braun: clarinet and zither player
- Earl Hilgendorf: trumpet and fluegel horn player
- Harold Pipkorn: baritone player
- Jacob Skoer: guitar and mandolin player

Die Tiefen Keller-Kindner:
- Carol Schurer: clarinet player
- Robert Zuber: trombone player
- Larry Bobe: trombone player
- Guy H. Wendler: baritone and cornet player
- Jeff Ehrmann: cornet player
- Paul R. Staman: cornet player
- Mark H. Rettil: baritone player
- Alan J. Trumpold: tuba player
- Patrick H. Kellenberger: tuba player
- Dennis Kraus: cornet player
- Brad Zuber

**Spanish American—Week 8**

**Andalusian**
- Manuel De Los Santos—"Agujetas": flamenco singer
- Tubilina De Los Santos: flamenco dancer

**Asturian**
- Sixto Alonso: singer

**Basque**
- Elsa Vidasolo: dancer
- Luis Vidasolo: dancer
- Maria Luisa Vidasolo: cook
- Alys Vina: tambourine player
- Angel Vina: drummer and fife player

**Galician**
- Domingo Casais: bombo player
- Francisco Castreño: dancer
- Manuel Galan: bagpipe player
- Manolo Garcia: dancer
- Fina Meizos: dancer
- Kim Munoz: dancer
- Manuel Pena: tambor player
- Carlos Rodriguez: baggage

**Old Spanish**
- Cleofes Vigil: singer

**Puerto Rican**
- Cuarteto Isabelino: instrumental ensemble
  - Wilfredo Cordero
  - Joaquin Rivera
  - Matildo Rosado
  - Domingo Ruiz

**Mexican**
- Los Caporales
  - Ricardo Gutierrez Villa: violin
  - Rubén Cuevas Maldonado: harp
  - Carlos Cervantes: *guitarra de golpe*
  - Ovaldo Rios Yañez: five string guitar
  - Jesus Espinosa Espinosa: violin

- Pokar de Ases:
  - Martin Ruiz Luciano: small drum
  - Zacarías Salmerón Daza: violin
  - Juan Tavira Simón: violin
  - Salomón Echeverría de la Paz: bass guitar
  - Nicolas G. Salmeron: guitar and lead singer

- Los Gavilanes
- Trio Huasteco
- Huasteco Dancers
- Music from Cacaltepec
- Salvador Ortega: field researcher and presenter
Mexican Americans
Isabella Ortega: food demonstrator
Ben Ortega: wood carver
Eligio Tapia: wood carver
Conjunto Jarocho:
  Roberto Murillo: Vera Cruz harp player
  Harry Gonzalez: guitar and requinto jarochó player
Steve Luevano: jarana jarochó player
Carlos Gonzalez: jarana jarochó player
José Mariano Ortega: corrido singer and guitar player
María Elena Villarreal: corrido singer and guitar player

Participants
Juliet Amoah: hairdresser
Flora Molton: street singer
Charles Freeney: cook
Shabu: hairdresser
Sonny Diggs: Arabber (fruit vendor)
Walter Kelley: Arabber (fruit vendor)
Mu-tem-uwa Deju: herbalist
Kenneth Palm: herbalist
Yoruba Village: priests, singers, drummers, dancers and craftspeople
Smith Brothers: gospel singers
Barbara McCloud: gospel singer and pianist
Calvary Crusaders: gospel singers
M. Cecil Mills Ensemble from Canaan Baptist Church: gospel singers
Sam Chatman: blues musician

George Ferrell: woodcarver
JuJu Ferrell: metal sculptor and woodcarver
Amoyewa Ferrell: seamstress
Emory Davis: jeweler and potter
Phillip Simmons: blacksmith
Fidel & Iris Martinez: dancers
Julito Collazo Y su Grupo Folklorico
  Cubano: religious
  Grupo Folklorico Y Experimental Nueva Yorquina: religious, musician
Pleneros Ponceños: Puerto Rican blues band
Luis Salome and Band: jazz musicians
Efrain Ronda: string instrument craftsman
Natalio Tirado Jr.: master drum-maker
Caridad Salome: cook

Fieldworkers and Presenters
Hector Aguñiga
Richard Gonzalez
Antony Hellenberg
Nazir Jairazbhoy
Anna Lomax
John McDowell
Daniel Sheehy
Gordon Thompson
Roger Welsch

Participants: A Nigerian priestess participates in a Shango ritual and invokes the powers of Shango the Yoruba god of thunder.

Countries
Nigeria
Brazil
Puerto Rico

Whether it is a Ra Ra Carnival from Haiti or Mardi Gras from Louisiana, Saturday is Carnival Day in the African Diaspora area featuring special foods, special costuming, singing, dancing and parading. Photo: Rick Scarce
Participants

Northwest Coast
Les Houck
Merle Holmes
Charles Rick
Charles McKnight
Edmund Ben
Delores Pigsley
Archie Ben
Paul Jackson
Shirley Walker
Raymond Ben
Judy McKnight
Melvin McKnight
Bunni Houck
Jerry Running Foxe
Paulene Rick
Joe McKnight
Randy Rick
Boby Dumont
Victoria Ben
Dave Harley
Carlene Easter
Delbert Bell
Caroline Easter

Alaska Federation of Natives
Judy Brady
Herman Davis
Ruth Farquhar
Sharon Frank
Larry Garrity
Laura Eliz Joseph
Larry Judy
Alice Kitka
Maria Kitka
Donna Lang
Dorothy Lord
Tim McGraw
Lillian Nielsen
Mike Spoon
Martin Strand, Jr.
Martina Strand
Marlene Thomas
Cynthia Williams
Ethel Williams
Karlin Williams
Janice Williams

Native Americans from the Northwest Coast work on a redwood canoe in the Native American area, July 28-August 1.

Southwest
Amos Beatty
Jimmy Thompson
Charles Henry
Ron Quay
Wilkie Dazen
John Chissay
Mike Cooley
Pat Cooley
Bruce Cooley
Theresa Truesdell
Myrna Tessay
Wilfred Peaches

Manuelita Early
Jerry Lupe
Mike Truesdell
Bernice Endfield
Lula Machuse
Azie Lupe
Pheobe Gooday
Nelson Lupe, Sr.
Shirleen Bullock
Beverly Machuse
June Marie Dale
Ophelia Peaches
Maria Endfield

Isabella Brady
Ethel Makinen
George Ramos
Marie Thiemeyer
Margy Johnson
Children's Folklore

Participants

Adults
Yung Ching-Yeh: chinese folklore
Helen Englar: crafts
Stu Jamieson: traditional games
Vanessa Jones: traditional games
Mei Jyun Mai: chinese folklore
Tom Murphy: woodworker
Andrea Meditch: folklorist
Paul Ofori-Ansah: traditional games
Mary Scherbatskoy: folklorist
Dorothy Stroman: folklorist
Lu Yu: chinese folklore

Elementary schools
Burrville
Lamont
Stevens
Thomson
Wheatley

Arlington Recreation Centers
Anne Murphy
Kenmore
Stratford

District of Columbia
Barry Farms
Brentwood

Montgomery County
Cannon Road
Page
Pinecrest
Area 4

MNCPPC
Adelphi
Area 4
Area 6

Arts Program
Beltsville
Bowie
Camp Dawana
Camp Pinto
Morningside
New Carollton
Seabrook
South Laurel

Camps
Barrie Day Camp

Girl Scouts
Brownies #645
Juniors #968, #1524
Cadettes #1149
Senior Scouts of '76

Boy Scouts
Cub Packs #166, #640, #691, #725

Contributors

In addition to those contributors listed in the Festival Program Book, these firms have also supported the Children's Area.

Radio Steel Mfg. Co.
Borden Inc.
Carletex Corporation
Joan McGill
Marble King Co.
Tart Lumber Co.
Tucker Toys
Union Wallpaper
U.S. Playing Card Co.

Family Folklore

Operating continuously from its tent along the Reflecting Pool, Family Folklore collects family lore from you, the Festival goers. Trained folklorists are on hand to speak with you about your traditions—family nicknames, legends, anecdotes, experiences and memories. In the Family Folklore area you are the participants.

By sharing their family traditions with the Family Folklore staff, visitors to the festival develop an appreciation for their own family's folklore. Photo: Juanita Dugdale.

The folk artists and crafts people of tomorrow are demonstrating their skills in the Craft tent of the Children's Area. Doll making, soap box derby car making, jewelry, beadwork and basketry are ongoing activities. Photo: Rick Scarce.
Festival Landscaping

The hanging baskets and beautiful flower beds you see at the Festival are not indigenous to the Mall. Last January site designer, Ken Dresser, met with representatives of the National Park Service and the Smithsonian's Office of Horticulture to begin coordinating the landscaping of the fifty acre site. An effort was made to give each area a unique feeling, according to theme. Plants were chosen to give color, and to aid in the flow of the crowd. Special care was taken to use plants that would continue to bloom through the summer, would need little maintenance, and not attract insects.

The gardens planted in the African Diaspora, Regional and Native American areas were planned by the individual programs to reflect the agriculture integral to the traditions of the cultures. They include such crops as: corn in the Native American area, okra, peas, and cabbage in African Diaspora, and cotton and sorghum in Regional America. The crops have been planted and cared for by the Park Service. In addition to planting the two large, colorful beds of cannas, marigolds and salvia, the National Park Service prepared all the grounds for planting.

The Smithsonian's Office of Horticulture has co-sponsored the Festival since it moved to the Mall in 1973, developing and maintaining the grounds. The Smithsonian Office of Horticulture has lent its landscaping talents to the last two Festivals, and provided many of the plants used. Very special thanks goes to all the people responsible for the continuing beauty of the site. We'd like to extend special mention to:

James Buckler, Chief, Smithsonian Office of Horticulture
John Monday, Program Assistant, Office of Horticulture
Kenneth Hawkins, Foreman of Grounds

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In addition to the flowers ringing the Festival, crops have been planted and will soon be ready for harvest. Dr. M. N. Christiansen, Chief of the Plant Stress Laboratory of the Beltsville Agricultural Research Center supervised the early growth of seedlings for corn, squash, beans. The five varieties of corn, grown in the Native American and Regional areas, require 85 days to mature. The corn was transplanted to the beds at the Festival, prepared by the National Park Service.
1976 festival of american folklife
SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

PROGRAM SUPPLEMENT
Schedule and Participant Information
August 11-15
August 18-22

Sponsored by
AmericanAirlines
General Foods
1976 festival of American folklife
SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

PROGRAM SUPPLEMENT
Schedule and Participant Information
August 11-15
August 18-22

Sponsored by
American Airlines
General Foods
General Information

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

Rest Rooms: There is a permanent rest room facility located adjacent to the children's area and another at the French Drive entrance to the Mall. Other facilities are located at strategic points throughout the Festival site.

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.

Lost Children will be taken to the area operated by the U.S. Park Police and the American Red Cross. Parents may call for them there, near the Administrative Compound. National Park Service technicians and Rangers will assist.

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

Parking-Shuttle Buses: A shuttle bus service will provide transportation at a nominal fare to points on Constitution Avenue. About 40 buses each hour from 9 a.m. to 10 p.m. will leave the free fringe parking lots at Robert F. Kennedy Stadium and the Ft. Myer/Pentagon parking lot, stopping at the Lincoln Memorial, easy access to Festival grounds.

Park and Ride
Washington's Metrobus system now provides park-and-ride service from three free parking sites into the city. Free parking spaces for 14,000 cars are now available as follows: two lots to the north and south of Kennedy Stadium, for 6,000 cars. And another 4,000 can be parked closer in at the old south post of Ft. Myer just across the Potomac. The Pentagon's north parking area will handle 4,000 cars on weekends and 1,200 cars on weekdays.

Routes: Two separate routes are in operation: Route BC-1 and BC-2 which run from Kennedy Stadium lots 6 and 7, north of the stadium. Both routes go through the Mall area and over Memorial Bridge. Route BC-1 goes to the Arlington Cemetery parking lot, route BC-2 goes to the Pentagon parking lot.

These buses displaying special route numbers and a color-coded destination sign inside their windshields, will follow the Southeast Freeway and the Interstate-95 tunnel under the Mall. Their first passenger stop will be at the Union Station-Visitors Center. The special buses will then go to Constitution Avenue, making stops at 10th Street, 16th Street and 22nd Street NW. Buses will then go across Memorial Bridge with the routes dividing to go to the Pentagon and Ft. Myer parking area respectively.

Tickets must be bought for BC-1 and BC-2 buses before boarding, at kiosks at all parking site terminals. Cash fares will not be accepted aboard buses.

Hours: The shuttle bus service operates continuously from 9 a.m. to 10 p.m. seven days a week, with buses running about every twenty minutes. Visitors to the Festival should disembark at 22nd and Constitution Avenue.

Fares: Adult tickets cost $1.50. Each adult may be accompanied free by one person under 18. Half-fare tickets are available for additional children up to 12 years, and the elderly, over 65. Each ticket is good for free all-day parking, a ride to and from the Mall, plus two rides on the special radial routes for Bicentennial visitors to see the special historic sites. There are 17 such routes, between outlying suburban areas (many with parking facilities) and downtown Washington. These are numbered with the letter B followed by three numerals, for the various routes.

A copy of the poster put up in truck stops and terminals across the country is a search for truckers who write and sing songs about their work. They will present their songs in the Transportation area's Truck Stop, August 11-September 6. Poster design by Janet Stratton.
Program

Program Information about the Festival of American Folklife is listed by day and by area in the schedule insert, separately bound, and updated bi-weekly. General information may be obtained at five information kiosks across the Festival grounds. Detailed listings can be found daily on callboards adjacent to each performance area.

Hours of the Festival are 11 a.m. to 5 p.m. with evening concerts. The Festival is not in operation Mondays or Tuesdays to allow for changeover of exhibits.

Crafts Demonstrations are held daily 11 a.m. to 5 p.m. in the Native Americans, Regional American, African Diaspora and Old Ways in the New World areas. Traditional crafts appropriate to the theme are featured. Among these: basket making, lace making, carving, weaving, quilting and many more.

Food Demonstrations are held daily 11 a.m. to 5 p.m. in the Regional American, 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: sour dough bread, souvlaki, corn soup, mochi sushi, gumbo, bratwurst, fry bread, struvor dough bread, souvlaki, corn soup, mochi sushi, gumbo, bratwurst, fry bread, struvor and more.

Learning Centers are located in the African Diaspora and Native American areas. They are centers where visitors can learn more about presentations through films, photos, videotapes, books, records and workshops. Regularly scheduled Learning Center events are listed 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 two films: one with excerpts from Home Movies, the other about Original Family Traditions. African Diaspora and Native Americans will present films in area Learning Centers.

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. Food concessions are located mainly in the Old Ways in the New World, African Diaspora and Regional America 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. The Native Americans area features Indian foods and crafts.

Four Greek cooks busily prepare traditional foods in the Old Ways in the New World area, August 11-15.

In the Old Ways in the New World area August 11-15 the making of okashi (sweet bean cakes), tempura, sweet and sour salad, and mochi will be demonstrated. Teriyaki and shrimp noodles will be some of the foods for sale. Shish kebab, dolmas (stuffed grape leaves), Greek salad, and pastries will be available in the Greek area. From August 18-22, traditional Austrian food available will include various sandwiches, like Leber Kase Brot Garniert, (veal loaf on pumpernickel), Viennese goulash, breaded mushrooms, fruit tarts, strudel, and chocolate cake. Various Indian foods such as raita (cucumber and yoghurt salad), pulao (rice cooked with green peas and spices), curry, sweet samosas (filled turnovers), and fassi (a yoghurt drink) will be served. In the African Diaspora area such foods as vegetable stew, fish stew and barbequed beef will be available from Surinam and Zaire. In addition, fried chicken, ribs, collard greens, beans, and ham hocks will be available for sale. In the Native American area fry bread with various fillings and herbal teas are just some of the traditional foods available for sale.

Food

In the Old Ways in the New World area’s presentation of Japanese and Japanese-American culture there will be three types of ikebana (floral arranging), calligraphy, the making of kusudama (ornamental balls made of aromatic barks), bonséki (sandpainting), origami (paper folding), and kimono making and dressing demonstrated. There will be woodcarving from Greece as well. August 18-22 there will be woodworking from Austria; doll making, ikat weaving, loom weaving, sikki grass work, and madhubani (folk painting) from India demonstrated.

In the Working Americans’ area skills demonstrations by Workers in Professional and Technical Skills will include: hospital workers demonstrating operating room techniques, cigar rolling, pharmacists making compounds, and body repairmen working on cars. In the Transportation area, the skills of railroad men, airline pilots, truck drivers and seamen will be featured.

In the African Diaspora area there will be woodcarving, basketmaking, hair braiding, mat making, gardening and herb work being done. In the Native Americans’ area there will be: beadwork, featherwork, corn husk work and ceremonial dress making will be some of the traditional crafts of the Plateau tribes August 11-15; with basketmaking, weaving, cradleboard and arrowhead making from the Great Basin August 18-22.
For more detailed information on the Festival activities and site see the Festival of American Folklife Program Book available at all Information Kiosks.
**Highlights**
August 11—Wednesday

For detailed information, consult call-boarch in each performance area.
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>Instrumental Music from Roumeli</td>
<td>Otsumugai Yamabushi Kagura: Sacred Rites in Music and Dance</td>
<td>Street Sounds *** Arabbers, Flora Molton, Young Tuxedo Brass Band, Scene Boosters Marching Club</td>
</tr>
<tr>
<td>11:30</td>
<td>Music and Dances from Amorgos</td>
<td>Kimono Dressing ***</td>
<td>Surinam, Zaire</td>
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<tr>
<td>12:00</td>
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<td></td>
<td>Black Religious Expression * Little Wonders, Wiregrass Sacred Harp Singers</td>
</tr>
<tr>
<td>12:30</td>
<td>Music and Songs from Pontos</td>
<td>Bonseki: Sand Painting ***</td>
<td>Storytelling: Linda Goss ****</td>
</tr>
<tr>
<td>1:00</td>
<td>Dances and Songs from Crete</td>
<td>Biwa: Lute and Songs * O-Bon Dance Workshop **</td>
<td>Night Life Music ** Shannon Powell, Young Tuxedo Brass Band Willie Lee Nabors Interview ****</td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td></td>
<td>Black Religious Expression * Zaire, Surinam</td>
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<tr>
<td>2:00</td>
<td>Songs and Dances from Skyros</td>
<td>Tsugaru Folk Music, Hachioji Kuruma Ningyo, puppetry *</td>
<td>Night Life Music ** Zaire, Surinam Shabu Interview ****</td>
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<tr>
<td>2:30</td>
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<td></td>
<td>Sacred Harp Singing School *</td>
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<tr>
<td>3:00</td>
<td>Instrumental Music from Roumeli * Greek Folk Dance Instruction **</td>
<td></td>
<td>Little Wonders ****</td>
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<tr>
<td>3:30</td>
<td>Macedonian Music *</td>
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<tr>
<td>4:00</td>
<td>Music and Songs from Carpathos</td>
<td>Biwa: Lute and Songs * O-Bon Dance Workshop **</td>
<td>Night Life Music ** Shannon Powell</td>
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<tr>
<td>4:30</td>
<td>Music and Dances from Amorgos</td>
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<tr>
<td><strong>Evening</strong></td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</td>
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<td>Evening Song and Story: Sweet Honey in the Rock, Linda Goss ****</td>
</tr>
</tbody>
</table>

**AFRICAN DIASPORA**

- Street Sounds *** Arabbers, Flora Molton, Young Tuxedo Brass Band, Scene Boosters Marching Club
- Surinam, Zaire

**CHILDREN'S FOLKLORE**

- Paul Ofori-Ansah, Arboretum D.C. Rec. Center **
- Benning Terrace D.C. Rec. Center **
- Randall D.C. Rec. Center *** Paul Ofori-Ansah, Benning Terrace D.C. Rec. Center *
- Storytelling: Linda Goss ****
- Black Religious Expression * Little Wonders, Wiregrass Sacred Harp Singers
- Arboretum D.C. Rec. Center **
- Taft D.C. Rec. Center ***
- Savoy D.C. Rec. Center **
- Little Wonders ****
- Stu Jamieson, Taft D.C. Rec. Center *
- Children's Area closes 4:00 Sand Castle area open until 5:00

**FAMILY FOLKLORE**

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
### WORKING AMERICANS

Participants in the "Workers in Professional and Technical Skills and Services" theme celebrate the skills and folklore of professionals who work in health and medical fields, the tobacco industry, and the print and copying industry. The following groups will be explaining and demonstrating their skills continuously throughout the day:

- Burn therapists
- Cardiovascular and respiratory technicians
- Clerical and housekeeping representatives
- Licensed Practical Nurses
- Occupational therapists
- Operating Room technicians
- Pharmacists
- Cigar makers
- Xerox mechanics

The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:

- Song Swap 11:00 a.m., 2:30 p.m., 4:30 p.m.
- Workers' Story Swap 12:30 p.m., 1:30 p.m.
- Union Organizers' Lore 3:00 p.m.

### TRANSPORTATION

The Transportation program presents the occupational culture of the men and women who work in the various modes of transportation, including the railroads, airlines, metropolitan and long-distance buses, taxicabs, trucks, ships, and stations of the Coast Guard.

- The Railroad presentation takes place in a full-scale engine, boxcar, and caboose, where engineers and trainmen will show how they operate a train. Car men will demonstrate the skills of maintenance and repair, and gandy dancers will present their vanishing skills. The boxcar will feature a photographic exhibit, and trainmen will show and explain the work of making up freight trains in a freight classification yard.

- The Truckers will operate a CB station and full-scale truck stop, and invite you into their cabs to see what it's like. Bus and cab drivers will introduce you to their skills and work life, and Coast Guardsmen will present the intricate art of knot tying and other aspects of their work at sea and ashore.

- The Airline presentation will share the skills of airline pilots, air traffic controllers, flight attendants, and aircraft maintenance specialists working on a full-size tail section. Cockpit Procedures Training will show how pilots learn to fly.

- The Transportation Narrative Center is a special feature presenting a program of narratives—stories, tales, and rap sessions—from the occupational folklore of transportation workers. Music of transportation, including singing truck drivers and gandy dancers, will be presented throughout the site. Skills demonstrations are continuous; call boards within the area will list the daily schedule of narratives and music.

Skills demonstrations are continuous.

### NATIVE AMERICANS

The Confederated Tribes of the Umatilla Indian Reservation of Oregon perform for Festival visitors a number of activities that provide examples of the traditional Umatilla way of life. Dancers, drummers, and singers will demonstrate and explain the Welcome Dance, Swan Dance, Buffalo Dance, Courtship Dance, Feather Dance, War Bonnet Dance, and social dances such as the Owl and Rabbit Dances.

- Beadwork, featherwork, and the making of ceremonial dress items will be shown, as well as the unique corn husk bags of the Plateau tribes.

- The Learning Center will feature "The Real People", a ten part television series about seven tribes of the northwest Plateau. Director/cinematographer George Burdeau will be leading discussions with members of the all-Indian cast and crew.

### FESTIVAL STAGE

The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of professional music might compare a Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques.

- Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week's program. For detailed information on each day's program, please consult the Festival Stage call-boards which can be found near the main food-sales tent.

For detailed information, consult call-boards in each performance area.

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>11:00</td>
<td>Concert</td>
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<tr>
<td>11:30</td>
<td>Discussion</td>
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<td>12:00</td>
<td>Workshop</td>
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## OLD WAYS IN THE NEW WORLD

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<td>Carnival Songs and Dances from Skyros *</td>
<td>Tsigaru Folk Music, Hachioji Kuruma *</td>
<td>Artop writers and Dance Band, Scene Boosters Marching Club, Anne Suter Arlington Rec. Center ***</td>
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<tr>
<td>11:30</td>
<td>Kimono Dressing ***</td>
<td></td>
<td>Paul Ofor-Ansah, Anne Suter Arlington Rec. Center **</td>
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<tr>
<td>12:00</td>
<td>w. Greek Musical Instruments *</td>
<td>Greek Folk Dance Instruction **</td>
<td>Anne Suter Arlington Rec. Center **</td>
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<td></td>
<td>Black Religious Expression * Little Wonders, wiregrass Sacred Harp Singers</td>
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<td>Paul Ofor-Ansah, Banneker D.C. Rec. Center ***</td>
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<td>Music from Macedonia *</td>
<td>Bonseki: Sand Painting ***</td>
<td>Storytelling: Linda Goss ****</td>
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<td>Instrumental Music of Roumeli *</td>
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<td>Pin Oak 44 Club **</td>
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<td>Children's Area closes 4:00</td>
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<td>Sand Castle area open until 5:00</td>
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<td>4:30</td>
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<td>Paul Ofor-Ansah, Anne Suter Arlington Rec. Center **</td>
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<td>Paul Ofor-Ansah, Banneker D.C. Rec. Center ***</td>
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<td>1:30</td>
<td>Songs and Dances of Amorgos *</td>
<td></td>
<td>Lafayette D.C. Rec. Center **</td>
</tr>
<tr>
<td>2:00</td>
<td>Instrumental Music from Crete *</td>
<td>Otsugunai Yamabushi Kagura: Sacred Rites in Music and Dance *</td>
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</tr>
<tr>
<td>2:30</td>
<td>Music of Carpathos *</td>
<td></td>
<td>Pin Oak 44 Club **</td>
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<tr>
<td>3:00</td>
<td>Songs and Dances of Crete *</td>
<td></td>
<td>Stu Jamieson, Pin Oak 44 Club *</td>
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<tr>
<td>3:30</td>
<td>Pontic Music and Songs *</td>
<td></td>
<td>Children's Area closes 4:00</td>
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<tr>
<td>4:00</td>
<td>Songs and Dances of Skyros *</td>
<td></td>
<td>Sand Castle area open until 5:00</td>
</tr>
<tr>
<td>4:30</td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. Evening Concert on Festival Stage ** stage ** dance area ** activity center</td>
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<td>Evening Song and Story: Sweet Honey in the Rock, Linda Goss ****</td>
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## FAMILY FOLKLORE

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
August 12—Thursday

For detailed information, consult call-boards in each performance area.

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

<table>
<thead>
<tr>
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<th>TRANSPORTATION</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
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<tr>
<td>Participants in the “Workers in Professional and Technical Skills and Services” theme celebrate the skills and folklore of professionals who work in health and medical fields, the tobacco industry, and the print and copying industry. The following groups will be explaining and demonstrating their skills continuously throughout the day:</td>
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| 6:00-8:00 EVENING CONCERT Old Ways In the New World: Greek and Greek American |

| Evening |
### OLD WAYS IN THE NEW WORLD

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<thead>
<tr>
<th>Time</th>
<th>GREEK</th>
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<th>AFRICAN DIASPORA</th>
<th>CHILDREN'S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Songs and Dances of Amorgos *</td>
<td>Otsugunai Yamabushi Kagura: Sacred Rites in Music and Dance *</td>
<td>Street Sounds *** Arabbers, Flora Molton, Young Tuxedo Brass Band, Scene Boosters Marching Club,</td>
<td>Paul Ofori-Ansah, Powell-Lincoln School * Ann Murphy Arlington Rec. Center ***</td>
</tr>
<tr>
<td>11:30</td>
<td>Kimono Dressing ***</td>
<td></td>
<td>Surinam, Zaire</td>
<td></td>
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<tr>
<td>12:00</td>
<td>Songs and Dances of Skyros *</td>
<td></td>
<td>Black Religious Expression * Little Wonders, Wiregrass Sacred Harp Singers</td>
<td>Paul Ofori-Ansah, Ann Murphy Arlington Rec. Center * Powell-Lincoln School ***</td>
</tr>
<tr>
<td>12:30</td>
<td>Instrumental Music of Roumell *</td>
<td>Bonseki: Sand Painting ***</td>
<td>Storytelling: Linda Goss ****</td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>Pontic Music and Songs *</td>
<td>Biwa: Lute and Songs *</td>
<td>Night Life Music ** Shannon Powell, Young Tuxedo Brass Band Scene Boosters Interview ****</td>
<td>Stu Jamieson, Montana D.C. Rec. Center * N. Michigan D.C. Rec. Center ***</td>
</tr>
<tr>
<td>1:30</td>
<td>Greek Folk Dances *</td>
<td></td>
<td>Black Religious Expression * Zaire, Surinam</td>
<td></td>
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<tr>
<td>2:30</td>
<td>Greek Folk Dance Instruction **</td>
<td>Instrumental Music of Macedonia *</td>
<td>Sacred Harp Singing School *</td>
<td>Montana D.C. Rec. Center **</td>
</tr>
<tr>
<td>3:00</td>
<td>Music and Songs of Carpathos *</td>
<td></td>
<td>Little Wonders ****</td>
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<tr>
<td>3:30</td>
<td>Greek Musical Instruments *</td>
<td></td>
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<td></td>
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<tr>
<td>4:00</td>
<td>Songs and Dances of Crete *</td>
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<td>Night Life Music ** Shannon Powell</td>
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<tr>
<td>4:30</td>
<td></td>
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<td></td>
<td>* stage</td>
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<td></td>
<td>** folk swap tent</td>
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<td>*** games ring</td>
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**Evening**

You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. Evening Concert on Festival Stage

- * stage
- ** dance area
- *** activity center

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- * altar
- ** market place
- *** marketplace
- **** house

Children's Area closes 4:00 Sand Castle area open until 5:00
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- Xerox mechanics

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Skills demonstrations are continuous.

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The Transportation program presents the occupational culture of the men and women who work in the various modes of transportation, including the railroads, airlines, metropolitan and long-distance buses, taxicabs, trucks, ships, and stations of the Coast Guard.

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<td>Tsugaru Folk Music, Hachioji Kuruma Ningyo, puppetry * Kimono Dressing ***</td>
<td>African and African-derived holidays and celebrations 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. Wiregrass Sacred Harp Singers Flora Molton Arabbers Little Wonders Linda Goss Sweet Honey In the Rock Young Tuxedo Brass Band Scene Boosters Marching Club Shannon Powell Jason Dotson and Company Zaire Surinam</td>
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August 14—Saturday

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<td>The Railroad presentation takes place in a full-scale engine, box-car, and caboose, where engineers and trainmen will show how they operate a train. Carmen will demonstrate the skills of maintenance and repair, and gandy dancers will present their vanishing skills. The boxcar will feature a photographic exhibit, and trainmen will show and explain the work of making up freight trains in a freight classification yard.</td>
<td>Beadwork, featherwork, and the making of ceremonial dress items will be shown, as well as the unique corn husk bags of the Plateau tribes.</td>
<td>The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of professional music might compare a Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques.</td>
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<td>The Learning Center will feature &quot;The Real People&quot;, a ten part television series about seven tribes of the northwest Plateau. Director/cinematographer George Burdeau will be leading discussions with members of the all-Indian cast and crew.</td>
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</tbody>
</table>

For detailed information, consult call-boards in each performance area.

c., concert; d., discussion; w., workshop
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>GREEK</th>
<th>JAPANESE</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN'S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Songs, Dances, and Instrumental Music from Greece *</td>
<td>Tsugaru Folk Music, Hachioji Kuruma Ningyo, puppetry *</td>
<td>Black American Religious Music Concert *</td>
<td>Paul Ofori-Ansah *</td>
</tr>
<tr>
<td>11:30</td>
<td>w. Greek Musical Instruments *</td>
<td>Kimono Dressing ***</td>
<td></td>
<td>Mott School **</td>
</tr>
<tr>
<td>12:00</td>
<td>Music from Macedonia *</td>
<td>Bonseki: Sand Painting ***</td>
<td>Rituals and Ceremones *</td>
<td>Stu Jamieson, Mott School *</td>
</tr>
<tr>
<td>12:30</td>
<td>Greek Folk Dance Instruction **</td>
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<td>Woodmore School **</td>
</tr>
<tr>
<td>1:00</td>
<td>Instrumental Music of Roumeli *</td>
<td>Biwa: Lute and Songs *</td>
<td></td>
<td>Paul Ofori-Ansah, Woodmore School *</td>
</tr>
<tr>
<td>1:30</td>
<td>Songs and Dances of Amorgos *</td>
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<tr>
<td>2:00</td>
<td></td>
<td>Otsunogai Yamabushi Kagura: Sacred Rites in Music and Dance *</td>
<td>Surinam *</td>
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<tr>
<td>2:30</td>
<td>Music of Carpathos *</td>
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<td></td>
<td>Brightwood School **</td>
</tr>
<tr>
<td>3:00</td>
<td>Pontic Music and Songs *</td>
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<td></td>
<td>Stu Jamieson, Brightwood School *</td>
</tr>
<tr>
<td>3:30</td>
<td>Songs and Dances of Skyros *</td>
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<tr>
<td>4:00</td>
<td>Grand Finale: Greek Music, Songs, and Dances from Greece and the United States *</td>
<td>Biwa: Lute and Songs *</td>
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</tr>
<tr>
<td>4:30</td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</td>
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<td>6:00 - 8:00 Gospel Music Concert *</td>
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<tr>
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<tr>
<td>6:00 - 8:00</td>
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We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
### WORKING AMERICANS

Participants in the "Workers in Professional and Technical Skills and Services" theme celebrate the skills and folklore of professionals who work in health and medical fields, the tobacco industry, and the print and copying industry. The following groups will be explaining and demonstrating their skills continuously throughout the day:

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- Xerox mechanics

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- Song Swap 11:00 a.m., 4:30 p.m.
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### NATIVE AMERICANS

The Confederated Tribes of the Umatilla Indian Reservation of Oregon perform for Festival visitors a number of activities that provide examples of the traditional Umatilla way of life. Dancers, drummers, and singers will demonstrate and explain the Welcome Dance, Swan Dance, Buffalo Dance, Courtship Dance, Feather Dance, War Bonnet Dance, and social dances such as the Owl and Rabbit Dances.

Beadwork, featherwork, and the making of ceremonial dress items will be shown, as well as the unique corn husk bags of the Plateau tribes.

The Learning Center will feature "The Real People", a ten part television series about seven tribes of the northwest Plateau. Director/cinematographer George Burdeau will be leading discussions with members of the all-Indian cast and crew.

### FESTIVAL STAGE

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Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week's program. For detailed information on each day's program, please consult the Festival Stage callboards which can be found near the main food-sales tent.

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<tr>
<th>Time</th>
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<tr>
<td>11:00</td>
<td>Workshop on Mexican and German music traditions.</td>
</tr>
<tr>
<td>11:30</td>
<td>Workshop on world dance traditions.</td>
</tr>
<tr>
<td>12:00</td>
<td>Workshop on sacred and occupational music.</td>
</tr>
<tr>
<td>12:30</td>
<td>Workshop on family and choral singing.</td>
</tr>
<tr>
<td>1:00</td>
<td>Performance of processional music from Mexico and Germany.</td>
</tr>
<tr>
<td>1:30</td>
<td>Workshop on stylistic comparison of drumming techniques.</td>
</tr>
<tr>
<td>2:00</td>
<td>Evening concert featuring world dance traditions.</td>
</tr>
<tr>
<td>2:30</td>
<td>Workshop on music traditions from Pakistan, Puerto Rico, and Native American tribes.</td>
</tr>
<tr>
<td>3:00</td>
<td>Workshop on vocal styles.</td>
</tr>
<tr>
<td>3:30</td>
<td>Performance of processional music from Europe and Asia.</td>
</tr>
<tr>
<td>4:00</td>
<td>Evening concert featuring processional music from various cultures.</td>
</tr>
<tr>
<td>4:30</td>
<td>Workshop on musical traditions from Africa.</td>
</tr>
</tbody>
</table>

Skills demonstrations are continuous.
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<th>OLD WAYS IN THE NEW WORLD AUSTRIAN</th>
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<td>Festival participants from India will present festival folk songs and dances from the Manipuri Lai Hairoba and San-kirtan traditions; Gujarati and Rajasthani song and dance traditions such as teratali, kachigori, ghumar, and garba; and folk dances from the Punjab and Haryana. Craftspeople will demonstrate folk toy making, Sikki grass work, Madhubani painting, Manipuri loom weaving, and ikat weaving from Orissa. Participants from the United States will perform bhangra, ras, and garba dances as well as bhajan songs. The preparation of traditional Indian foods will be demonstrated throughout the week.</td>
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<td>Arlington YMCA ***</td>
</tr>
<tr>
<td>11:30</td>
<td>Schneebergbuam: Singers *</td>
<td>w. Austrian Folk Traditions ***</td>
<td>Black Religious Expression * Little Wonders, Wiregrass Sacred Harp Singers</td>
<td>Paul Ofori-Ansah, Arlington YMCA **</td>
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<td>12:00</td>
<td>Thaurer Fastnachtler: Carnival Mummers and Dancers *</td>
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<td>Rosegger Steir Dancers *</td>
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<tr>
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<td>Experience ***</td>
<td>The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing *</td>
<td>Night Life Music ** Life Force (Jazz), Shannon Powell</td>
<td>Stu Jamieson, Hardy D.C. Rec. Center * Sherwood D.C. Rec. Center ***</td>
</tr>
<tr>
<td>3:00</td>
<td>Schneebergbuam: Singers *</td>
<td>w. Austrian Folk Traditions *** Altauseer Seilpfeifer: Flute Players **</td>
<td>Night Life Music ** Zaire, Surinam Shabu Interview ****</td>
<td>Kenilworth, Parkside, Mayfair D.C. Rec. Centers * Hardy D.C. Rec. Center ***</td>
</tr>
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<td>3:30</td>
<td>The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing * Lungauer Birkbenblattblaeser **</td>
<td></td>
<td>Sacred Harp Singing School *</td>
<td>Peabody D.C. Rec. Center *</td>
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<tr>
<td>4:00</td>
<td>Rosegger Steier Dancers *</td>
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You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.

Evening Song and Story: Sweet Honey
In the Rock, Linda Goss ****

** stage
** folk swap tent
*** games ring

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
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<th>TRANSPORTATION</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
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<td>The Native Americans presentation from the Great Basin features the Inter-Tribal Council of Nevada. There are four major groups within Nevada territory: Northern Paiute, Southern Paiute, Washo, and Western Shoshone. Representatives from each group will demonstrate basket making, weaving, cradleboard making, and arrowhead making. Stick games common to Nevada tribes will be played daily by two opposing teams of five members each. In addition, the Wovoka Dancers, from the Walker River Paiute Reservation in Schurz, Nevada, will present dances of the Nevada tribes. Ben Aleck and Dorothy Nez, two of Nevada's renowned Indian artists, will display and discuss their works while Carl Tobey will discuss Indian uses of wild foods and medicinal herbs. In the Native Americans Learning Center, a speaker's forum will address topics of the Nevada Indians' way of life past, present, and future. Bruce Baird, an Indian film maker from South Dakota, will present his films, &quot;Education and the Sioux,&quot; &quot;Amitte,&quot; &quot;Pipestone,&quot; and &quot;Ring Thunder.&quot; A panel discussion will bring together three members of the Native American Public Broadcasting Corporation.</td>
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**Evening Concert on Festival Stage**

Skills demonstrations are continuous.
### OLD WAYS IN THE NEW WORLD

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<th>Indian</th>
<th>Children's Folklore</th>
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<tr>
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<td>Schneebergbuam: Singers * w. Austrian Folk Traditions ***</td>
<td></td>
<td>Paul Ofori-Ansah, Camp Meadowbrook * Camp Meadowbrook ***</td>
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* stage
** assembly hall
*** shady grove

## Native Americans

The Native Americans presentation from the Great Basin features the Inter-Tribal Council of Nevada. There are four major groups within Nevada territory: Northern Paiute, Southern Paiute, Washo, and Western Shoshone. Representatives from each group will demonstrate basket making, weaving, cradleboard making, and arrowhead making. Stick games common to Nevada tribes will be played daily by two opposing teams of five members each. In addition, the Wovoka Dancers, from the Walker River Paiute Reservation in Schurz, Nevada, will present dances of the Nevada tribes. Ben Aleck and Dorothy Nez, two of Nevada's renowned Indian artists, will display and discuss their works while Carl Tobey will discuss Indian uses of wild foods and medicinal herbs.

In the Native Americans Learning Center, a speaker's forum will address topics of the Nevada Indians' way of life past, present, and future. Bruce Baird, an Indian film maker from South Dakota, will present his films, "Education and the Sioux," "Amiotte," "Pipestone," and "Ring Thunder." A panel discussion will bring together three members of the Native American Public Broadcasting Corporation.

## Festival Stage

The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of processional music might compare a Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques.

Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week's program. For detailed information on each day's program, please consult the Festival Stage call-boards which can be found near the main food-sales tent.

### 6:00-8:00 EVENING CONCERT

Old Ways in the New World: Austrian and Austrian American
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>Austrian</th>
<th>Indian</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>The Alpiners: Yodeling and Carinthian Music *</td>
<td>Festival participants from India will present festival folk songs and dances from the Manipuri Lai Hairoba and San-kiritan traditions; Gujarati and Rajasthani song and dance traditions such as teratal, kachigori, ghumar, and garba; and folk dances from the Punjab and Haryana. Craftspewpeople will demonstrate folk toy making, Sikki grass work, Madhubani painting, Manipuri loin loom weaving, and ikat weaving from Orissa. Participants from the United States will perform bhangra, ras, and garba dances as well as bhangra songs. The preparation of traditional Indian foods will be demonstrated throughout the week.</td>
</tr>
<tr>
<td>11:30</td>
<td>Schneebergbuam: Singers * w. Austrian Folk Traditions ***</td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>Thauer Fastnachtler: Carnival Mummers and Dancers *</td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td>Rosegger Steir Dancers *</td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>Pamhagen Frauen: Songs from the Vineyards of Burgenland *</td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td>Austrian Flute Players and Birch Reed Whistlers * d. The Austrian Immigrant</td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td>Experience *** The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing *</td>
<td></td>
</tr>
<tr>
<td>2:30</td>
<td>The Alpiners: Yodeling and Carinthian Music * Pamhagen Frauen: Folksongs *</td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td>Schneebergbuam: Singers * w. Austrian Folk Traditions *** Altauseer Seiltpfeifer: Flute Players **</td>
<td></td>
</tr>
<tr>
<td>3:30</td>
<td>The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing * Lungauer Birkbenblattblaeser **</td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td>Rosegger Steier Dancers *</td>
<td></td>
</tr>
<tr>
<td>4:30</td>
<td>Thauer Fastnachtler: Carnival Mummers and Dancers *</td>
<td></td>
</tr>
<tr>
<td>Evening</td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</td>
</tr>
</tbody>
</table>

### AFRICAN DIASPORA

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:30</td>
<td>Street Sounds *** Arabbers, Flora Molton, Young Tuxedo Brass Band, Scene Boosters Marching Club, Zaire, Surinam</td>
</tr>
<tr>
<td>2:00</td>
<td>Black Religious Expression * Little Wonders, Wiregrass Sacred Harp Singers</td>
</tr>
<tr>
<td>3:00</td>
<td>Storytelling **** Linda Goss</td>
</tr>
</tbody>
</table>

### CHILDREN'S FOLKLORE

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:30</td>
<td>Night Life Music ** Life Force (Jazz), Shannon Powell Scene Boosters Interview ****</td>
</tr>
<tr>
<td>2:00</td>
<td>Black Religious Expression * Zaire, Surinam</td>
</tr>
<tr>
<td>3:00</td>
<td>Night Life Music ** Zaire, Surinam Phillips Simmons Interview ****</td>
</tr>
<tr>
<td>4:00</td>
<td>Sacred Harp Singing School *</td>
</tr>
<tr>
<td>5:00</td>
<td>Little Wonders ****</td>
</tr>
<tr>
<td>6:00</td>
<td>Night Life Music ** Shannon Powell, Life Force (Jazz) Logan D.C. Rec. Center ** Children's Area closes 4:00 Sand Castle area open until 5:00</td>
</tr>
</tbody>
</table>

### FAMILY FOLKLORE

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>TRANSPORTATION</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants in the “Workers in Professional and Technical Skills and Services” theme celebrate the skills and folklore of professionals who work in health and medical fields, the tobacco industry, and the print and copying industry. The following groups will be explaining and demonstrating their skills continuously throughout the day:</td>
<td>The Transportation program presents the occupational culture of the men and women who work in the various modes of transportation, including the railroads, airlines, metropolitan and long-distance buses, taxicabs, trucks, ships, and stations of the Coast Guard. The Railroad presentation takes place in a full-scale engine, box-car, and caboose, where engineers and trainmen will show how they operate a train.</td>
<td>The Native Americans presentation from the Great Basin features the Inter-Tribal Council of Nevada. There are four major groups within Nevada territory: Northern Paiute, Southern Paiute, Washo, and Western Shoshone. Representatives from each group will demonstrate basket making, weaving, cradleboard making, and arrowhead making.</td>
<td>The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of processional music might compare a Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques.</td>
</tr>
<tr>
<td>Burn therapists Cardiovascular and respiratory technicians Clerical and housekeeping representatives Licensed Practical Nurses Occupational therapists Operating Room technicians Pharmacists Cigar makers Xerox mechanics</td>
<td>The Truckers will operate a CB station and full-scale truck stop, and invite you into their cabs to see what it’s like. Bus and cab drivers will introduce you to their skills and work life, and Coast Guardsmen will present the intricate art of knot tying and other aspects of their work at sea and ashore.</td>
<td>The Wovoka Dancers, from the Walker River Paiute Reservation in Schurz, Nevada, will present dances of the Nevada tribes. Ben Alec and Dorothy Nez, two of Nevada’s renowned Indian artists, will display and discuss their works while Carl Tobey will discuss Indian uses of wild foods and medicinal herbs.</td>
<td>Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week's program. For detailed information on each day's program, please consult the Festival Stage call-boards which can be found near the main food-sales tent.</td>
</tr>
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<td>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</td>
<td>The Airliner presentation will share the skills of airline pilots, air traffic controllers, flight attendants, and aircraft maintenance specialists working on a full-size tail section. Cockpit Procedures Training will show how pilots learn to fly.</td>
<td>In the Native Americans Learning Center, a speaker's forum will address topics of the Nevada Indians’ way of life past, present, and future. Bruce Baird, an Indian film maker from South Dakota, will present his films. “Education and the Sioux,” “Amiotte,” “Pipestone,” and “Ring Thunder.” A panel discussion will bring together three members of the Native American Public Broadcasting Corporation.</td>
<td></td>
</tr>
<tr>
<td>Song Swap 11:00 a.m., 2:30 p.m., 4:30 p.m. Workers' Story Swap 12:30 p.m., 1:30 p.m. The Union Grievance Procedure In Action 4:00 p.m.</td>
<td>The Transportation Narrative Center is a special feature presenting a program of narratives—stories, tales, and rap sessions—from the occupational folklore of transportation workers. Music of transportation, including singing truck drivers and gandy dancers, will be presented throughout the site. Skills demonstrations are continuous; call boards within the area will list the daily schedule of narratives and music.</td>
<td></td>
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</tr>
</tbody>
</table>

Skills demonstrations are continuous.
August 21—Saturday

For detailed information, consult call-boards in each performance area.
c., concert; d., discussion; w., workshop

OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>Austrian</th>
<th>Indian</th>
<th>African Diaspora</th>
<th>Children's Folklore</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>The Alpiners: Yodeling and Carinthian Music *</td>
<td>Festival participants from India will present festival folk songs and dances from the Manipuri Lai Hairoba and San-kirtan traditions; Gujarati and Rajasthani song and dance traditions such as teratali, kachigori, ghumar, and garba; and folk dances from the Punjab and Haryana. Craftsmen will demonstrate folk toy making, Sikki grass work, Madhubani painting, Manipuri loin loom weaving, and ikat weaving from Orissa. Participants from the United States will perform bhangra, ras, and garba dances as well as bhajan songs. The preparation of traditional Indian foods will be demonstrated throughout the week.</td>
<td>African and African-derived holidays and celebrations 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>
<td>Paul Ofori-Ansah *</td>
</tr>
<tr>
<td>11:30</td>
<td>Schneebergbaum: Singers w. Austrian Folk Traditions ***</td>
<td></td>
<td></td>
<td>Woodmore School **</td>
</tr>
<tr>
<td>12:00</td>
<td>Thaurer Fastnachtler: Carnival Mummers and Dancers *</td>
<td></td>
<td></td>
<td>Stu Jamieson, Woodmore School *</td>
</tr>
<tr>
<td>12:30</td>
<td>Rosegger Steir Dancers *</td>
<td></td>
<td></td>
<td>Watkins School ***</td>
</tr>
<tr>
<td>1:00</td>
<td>Pamhagen Frauen: Songs from the Vineyards of Burgenland *</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td>Austrian Flute Players and Birch Reed Whistlers * d. The Austrian Immigrant</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>2:00</td>
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<td>Schneebergbaum: Singers w. Austrian Folk Traditions *** Altausser Seitlpfeifer: Flute Players **</td>
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<td>3:30</td>
<td>The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing * Lungauer Birkbenblatblaeser **</td>
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<td>Evening</td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. Evening Concert on Festival Stage</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* stage ** folk swap tent *** games ring

** market stage *** marketplace **** house

African and African-derived holidays and celebrations 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. Wiregrass Sacred Harp Singers Flora Molton Arabbers Little Wonders Linda Goss Sweet Honey in the Rock Life Force Scene Boosters Marching Club Shannon Powell Jason Dotson and Company Zaire Surinam

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
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<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
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</tr>
<tr>
<td>Burn therapists</td>
<td>The Railroad presentation takes place in a full-scale engine, box-car, and caboose, where engineers and trainmen will show how they operate a train. Carmen will demonstrate the skills of maintenance and repair, and gandy dancers will present their vanishing skills. The boxcar will feature a photographic exhibit, and trainmen will show and explain the work of making up freight trains in a freight classification yard.</td>
<td>In the Native Americans Learning Center, a speaker's forum will address topics of the Nevada Indians' way of life past, present, and future. Bruce Baird, an Indian film maker from South Dakota, will present his films, &quot;Education and the Sioux,&quot; &quot;Amiotte,&quot; &quot;Pipestone,&quot; and &quot;Ring Thunder.&quot; A panel discussion will bring together three members of the Native American Public Broadcasting Corporation.</td>
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</tr>
<tr>
<td>Cardiovascular and respiratory technicians</td>
<td>The Truckers will operate a CB station and full-scale truck stop, and invite you into their cabs to see what it's like. Bus and cab drivers will introduce you to their skills and work life, and Coast Guardsmen will present the intricate art of knot tying and other aspects of their work at sea and ashore.</td>
<td>In the Native Americans presentation, there will be presentations of narratives—stories, tales, and rap sessions—from the occupational folklore of transportation workers. Music of transportation, including singing truck drivers and gandy dancers, will be presented throughout the site. Skills demonstrations are continuous; call boards within the area will list the daily schedule of narratives and music.</td>
<td>Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week's program. For detailed information on each day's program, please consult the Festival Stage call-boards which can be found near the main food-sales tent.</td>
</tr>
<tr>
<td>Clerical and housekeeping representatives</td>
<td>The Airline presentation will share the skills of airline pilots, air traffic controllers, flight attendants, and aircraft maintenance specialists working on a full-size tail section. Cockpit Procedures Training will show how pilots learn to fly.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Licensed Practical Nurses</td>
<td>The Transportation Narrative Center is a special feature presenting a program of narratives—stories, tales, and rap sessions—from the occupational folklore of transportation workers. Music of transportation, including singing truck drivers and gandy dancers, will be presented throughout the site. Skills demonstrations are continuous; call boards within the area will list the daily schedule of narratives and music.</td>
<td></td>
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</tr>
<tr>
<td>Operating Room technicians</td>
<td>The Union Grievance Procedure In Action 4:00 p.m.</td>
<td></td>
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<tr>
<td>Pharmacists</td>
<td></td>
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<tr>
<td>Cigar makers</td>
<td></td>
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<tr>
<td>Xerox mechanics</td>
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</tbody>
</table>

The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:

- Song Swap 11:00 a.m., 2:30 p.m., 4:30 p.m.
- Workers' Story Swap 12:30 p.m., 1:30 p.m.
- The Union Grievance Procedure In Action 4:00 p.m.

Skills demonstrations are continuous.

For detailed information, consult call-boards in each performance area.

o, concert; d., discussion; w., workshop
**Highlights August 22—Sunday**

For detailed information, consult call-boards in each performance area.

<table>
<thead>
<tr>
<th>OLD WAYS IN THE NEW WORLD</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN’S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>AUSTRIAN</strong></td>
<td><strong>FESTIVAL</strong></td>
<td></td>
</tr>
<tr>
<td>11:00 The Alpiners: Yodeling and Carinthian Music *</td>
<td>Black American Religious Music Concert *</td>
<td>Paul Ofori-Ansah, Woodmore School *</td>
</tr>
<tr>
<td>11:30 Schneebergbuam: Singers * w. Austrian Folk Traditions ***</td>
<td>Rituals and Ceremonies *</td>
<td>Stu Jamieson, Watkins School * Woodmore School ***</td>
</tr>
<tr>
<td>12:00 Thaurer Fastnachtler: Carnival Mummers and Dancers *</td>
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**INDIAN**

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**CHILDREN’S FOLKLORE**

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<tr>
<th>CHILDREN’S FOLKLORE</th>
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</tr>
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<tr>
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<td>We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.</td>
</tr>
<tr>
<td>Stu Jamieson, Watkins School *</td>
<td></td>
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<tr>
<td>Thomas Stone School **</td>
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<tr>
<td>Thomas Stone School *</td>
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</tr>
<tr>
<td>Children’s Area closes 4:00 Sand Castle area open until 5:00</td>
<td></td>
</tr>
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* stage ** folk swap tent *** games ring
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</tr>
<tr>
<td>Burn therapists</td>
<td>The Railroad presentation takes place in a full-scale engine, box-car, and caboose, where engineers and trainmen will show how they operate a train. Car men will demonstrate the skills of maintenance and repair, and gandy dancers will present their vanishing skills. The boxcar will feature a photographic exhibit, and trainmen will show and explain the work of making up freight trains in a freight classification yard.</td>
<td>In the Native Americans Learning Center, a speaker's forum will address topics of the Nevada Indians' way of life past, present, and future. Bruce Baird, an Indian film maker from South Dakota, will present his films, &quot;Education and the Sioux,&quot; &quot;Amiotte,&quot; &quot;Pipestone,&quot; and &quot;Ring Thunder.&quot; A panel discussion will bring together three members of the Native American Public Broadcasting Corporation.</td>
<td>Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week's program. For detailed information on each day's program, please consult the Festival Stage call-boards which can be found near the main food-sales tent.</td>
</tr>
<tr>
<td>Cardiovascular and respiratory technicians</td>
<td>The Truckers will operate a CB station and full-scale truck stop, and invite you into their cabs to see what it's like. Bus and cab drivers will introduce you to their skills and work life, and Coast Guardsmen will present the intricate art of knot tying and other aspects of their work at sea and ashore.</td>
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<tr>
<td>Clerical and housekeeping representatives</td>
<td>The Airline presentation will share the skills of airline pilots, air traffic controllers, flight attendants, and aircraft maintenance specialists working on a full-size tail section. Cockpit Procedures Training will show how pilots learn to fly.</td>
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<tr>
<td>Licensed Practical Nurses</td>
<td>The Transporta tion Narrative Center is a special feature presenting a program of narratives—stories, tales, and rap sessions—from the occupational folklore of transportation workers. Music of transportation, including singing truck drivers and gandy dancers, will be presented throughout the site. Skills demonstrations are continuous; call boards within the area will list the daily schedule of narratives and music.</td>
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<td>Operating Room technicians</td>
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<td>Pharmacists</td>
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<td>Cigar makers</td>
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<td>Xerox mechanics</td>
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<tr>
<td>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</td>
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<tr>
<td>Song Swap 11:00 a.m., 2:30 p.m., 4:30 p.m.</td>
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<tr>
<td>Workers' Story Swap 12:30 p.m., 1:30 p.m.</td>
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<tr>
<td>The Union Grievance Procedure In Action 4:00 p.m.</td>
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</tr>
</tbody>
</table>

Skills demonstrations are continuous.
**Participants**

Juliet Amoah: Hairdresser  
Flora Molton: Street Singer  
Charles Freene: Cook  
Shabu: Hairdresser  
Sonny Diggs: Arabber (Fruit Vendor)  
Walter Kelley: Arabber (Fruit Vendor)  
Mu-tem-uwa Dejfu: Herbalist  
Kenneth Palm: Herbalist  
Sweet Honey in the Rock: Acapella Female vocal group  
Herman Sherman's Young Tuxedo Brass Band  
Frank Edwards: Musician  
Willie Lee Nabors: Craftsman  
Carmen Austin: Cook  
Shannon Powell: Drummer  
Little Wonders: Gospel vocal group  
Bob Lowry: Blues singer  
Wiregrass Sacred Harp Singers  
Speight Sisters: Gospel vocal group  
Scene Boosters Marching Club 3rd Division  
W. J. Ensemble: Vocal group  
Holyland Ensemble Singers  
Kings of Harmony Spiritual Band of the United House of Prayer  
Jason Dotson: Storyteller  
Charlie Sayles: Harmonica Player  
Henry Martin: Storyteller  
Eugene Lee: Storyteller  
James Peterson of the Baltimore Fellowship: Gospel singer  
Harold O. Davis Memorial Choir and Congregation of the Cornerstone Baptist Church  
Union Temple Baptist Church Congregation

**Countries:**

*Zaire  
*Surinam  
*Names not available at time of printing.

*The Ekondas combine song and dance to tell stories of daily life in Zaire, as they will in the African Diaspora area August 11-22.*
Working Americans

Participants
Workers in Professional and Technical Skills and Services
Members of the Following Unions and Organizations:
Amalgamated Clothing and Textile Workers Union
Murray H. Finley, President
The American Occupational Therapy Association, Inc.
Jerry A. Johnson, Ph.D., President
Amalgamated Clothing and Textile Workers Union
Murray H. Finley, President
The American Occupational Therapy Association, Inc.
Jerry A. Johnson, Ph.D., President
Retail Clerks International Association
James T. Housewright, President
Retail, Wholesale and Department Store Union
Alvin E. Heaps, President
Service Employees International Union, AFL-CIO
George Hardy, President

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.
Saul Broudy
Faith Petrick
Jane Voss
Pop Wagner

Presenters:
Benny Ambush
Karen Byrne
Debbie Dixon
Steve Hagberg
Marta Schley
Barbara Schwartz

Contributors:
American Hospital Supply Co.
American Optical
Corral-Wodiska
Drug Fair
Eli Lilly and Co.
Giant Pharmacy
The Hill-Rom Store
Lederle Laboratories
Lewis Associates
Parke-Davis and Co.
People's Drug Stores
Perfecto-Garcia
Villazon and Co.
Wyeth CardioBeeper System
The Xerox Corporation

Special Thanks To:
Charlie Camp
Les Caulder
Betty Cox
Walter Davis
Walt Davis
Gloria Hughes
Rick Myerchalk
Dick Perry
Maria Pescador
William Roscoe
Janet Sheridan
Dorothy Shields
Shirley Zamora

Workers in Professional and Technical Skills will demonstrate their work in the Working Americans' area August 11-22.
The Transportation program presents the occupational culture of the men and women who work in the various modes of transportation. Featured during this period are workers on the railroads, airlines, metropolitan and long-distance buses, taxicabs, trucks and ships and stations of the Coast Guard.

The Railroad Presentation will take place in and around a full-scale engine, boxcar, and caboose and along several sections of track. You will have the opportunity to visit with the engineers aboard the engine and the trainmen in the caboose to learn about the skills of the men who work in the various modes of transportation. Featured during this period will be one of the skills demonstrated by seamen in the caboose to learn about the skills of the men who work in the various modes of transportation. Featured during this period will be one of the skills demonstrated by seamen in the Coast Guard.

The Truckers will operate a CB Station and full-scale truck stop. You will also be able to visit a modern truck cab and get the feel of what it's like to be a truck driver taking a full-scale rig on a long haul.

Visits with the bus and cab drivers will introduce you to the skills of driving these vehicles and the life associated with the job. Coast Guardsmen will present the intricate art of knot tying and other aspects of their work at sea and ashore.

The Airline Presentation will introduce the skills of the air traffic controllers, flight attendants, and aircraft maintenance specialists. Work on a full-size tail section will set the scale of the airline exhibition, and a Cockpit Procedures Training will introduce the realities of learning to fly an airliner.

The Transportation Narrative Center is a special feature presenting a program of narratives—skits, tales, and rap sessions—from the occupational culture of transportation workers. A call board next to the center will list each day's program. Music of transportation will also be presented on the site. Skills demonstrations are continuous throughout the day. Interesting items associated with transportation will be available at the Truck Stop Store.

Table of Participants

<table>
<thead>
<tr>
<th>Participants</th>
<th>Amalgamated Transit Union, AFL-CIO, Locals 689, 1551, 1138, 1098</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>William Deal</td>
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<td></td>
<td>Robert Fearington</td>
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<td>Ken Grow</td>
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<td>William Downey</td>
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<td>John Gelb</td>
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<td>John Palardy</td>
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<td>Ron Reier</td>
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<td>John Adams</td>
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<td>Robert Adams</td>
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<td>James Adams</td>
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<td>L. Ray Gossard</td>
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<td>Lee Ice</td>
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<td>Monte W. Monteith</td>
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<td>Bernard O'Mahoney</td>
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<tr>
<td>New York Taxi Drivers Union, AFL-CIO, Local 3036</td>
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<tr>
<td>Mike Rosenthal</td>
<td>Lloyd Crindlebaugh</td>
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<tr>
<td>Hy Hershkowitz</td>
<td>F. E. Wood</td>
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<tr>
<td>Tom Caulfield</td>
<td>Bill Hoppe</td>
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<tr>
<td>Ethel Peoples</td>
<td>H. L. Norton</td>
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<tr>
<td>Air Traffic Control Association</td>
<td>G. F. Roady</td>
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<tr>
<td>Arthur Pittius</td>
<td>M. R. McCutchen</td>
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<tr>
<td>Stewart A. Dawson</td>
<td>L. C. Leeds</td>
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<tr>
<td>John Goon</td>
<td>Eddie Glaaszczaak</td>
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<tr>
<td>Donald E. Jicka</td>
<td>Bill Hoffman</td>
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<tr>
<td>L. I. Pearce</td>
<td>B. J. Wilson</td>
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<tr>
<td>Paul Moore</td>
<td>J. J. Kunrod</td>
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<tr>
<td>Capt. Peter W. O'Neil</td>
<td>J. M. McKean</td>
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<tr>
<td>Thelma K. Swofford</td>
<td>Harry Powell</td>
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<tr>
<td>Edward J. Gillet</td>
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<td>James F. Arthur</td>
<td>N. C. Mosley</td>
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<td>Steward A. Dawson</td>
<td>Gary Mason</td>
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<td>Robert D. Rudich</td>
<td>S. M. Ballev</td>
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<tr>
<td>Joe B. Shirley</td>
<td>Tracy Bales</td>
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<tr>
<td>Clarence T. Tolpo</td>
<td>Wally Hayward</td>
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<tr>
<td>Lt. Charlotte Wood</td>
<td>Dick Lincoln</td>
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<tr>
<td>Flight Engineers International Association</td>
<td>Brotherhood of Locomotive Engineers</td>
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<tr>
<td>John Minor</td>
<td>B. B. Thomas</td>
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<tr>
<td>I. (Hauk) Turner</td>
<td>B. M. Byrd</td>
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<tr>
<td>Abe Sewalson</td>
<td>O. L. Williams</td>
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<tr>
<td>J. P. Trotter</td>
<td>E. B. Dollar</td>
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<tr>
<td>International Association of Machinists, AFL-CIO, Local 1650</td>
<td>G. L. Bridgeman</td>
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<tr>
<td>Bill Haskett</td>
<td>Charles McHugan</td>
</tr>
<tr>
<td>Kenneth Green</td>
<td>Ed Irby</td>
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<tr>
<td>Lloyd Mann</td>
<td>Transport Workers Union, Maintenance, Local 514</td>
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<tr>
<td>Steve Mackerty</td>
<td>R. N. Smythe</td>
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<td>Joe B. atti</td>
<td>P. O. Young</td>
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<td>Ira H. Higby</td>
<td>H. V. Highberger</td>
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<td>W. D. Barnette</td>
<td>C. R. Burke</td>
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<td>Robert E. Jones</td>
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<td>B. M. Marais</td>
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<td>S. H. Walden</td>
<td>R. H. Stanley</td>
</tr>
</tbody>
</table>

Cable splicing will be one of the skills demonstrated by seamen in the Transportation area August 11—September 6.
Sponsors

Department of Transportation
AFL-CIO
Air Traffic Control Association
American Airlines
Analog Training Computers, Inc.
Association of American Railroads
Chessie System
Gold Line
The Grey Line, Inc.
Greyhound Lines, Inc.
International Technical Products Corporation
Trans World Airlines
Union 76 Petroleum Company
The United States Coast Guard
Washington Metropolitan Area Transit Authority
Western Airlines
Richmond, Fredericksburg and Potomac Railroads
Southern Railway
Szarka Enterprises
Members of the Air Line Pilots Association

Airline workers demonstrate their skills in the Transportation area, August 11—September 6.

Special Thanks To:

Bob Marx, Department of Transportation
Dorothy Shields, AFL-CIO
Anne Benoff, Association of American Railroads
Walter Bierwagen, Amalgamated Transit Union
Brockway Trucks
Dan Collins, Sr., United Transportation Union
William Crawford, Brotherhood of Railway Carmen
George Davis, Amalgamated Transit Union
Lew Davis, Air Line Pilots Association
Walter Davis, AFL-CIO
Pat Evers, American Airlines
Don Fluharty, Washington Metropolitan Area Transit Authority
Karen Fredeking, Transport Workers Union
Paul Gaynor, Transport Workers Union
Ben Goldberg, New York City Taxi Drivers Union
Joe Grotegut, Association of American Railroads
Gabe Hartl, Air Traffic Control Association, Inc.
Robert Leder
Ed McCullough, Brotherhood of Locomotive Engineers
Russ Morris, Allied Pilots Association
Gene Murphy
Kay Reese
Harold Ritter, United Transportation Union
Vikki Rogers, American Airlines
Wayne Rubain, Amalgamated Transit Union
Bill Shelton, American Airlines
Tom Trimmer, Washington Metropolitan Area Transit Authority
Jim Tuhill, Amalgamated Transit Union
Bob Waldrop, American Airlines
Jim Ward, U.S. Coast Guard
Howard Williams, New York Taxi Drivers Union

R. C. Sagar
M. D. Harrel
B. L. Ewing
J. L. Guynn
T. R. Hopper
C. E. Quinn
K. L. Anderson
Truckers
Jim Ringer
Ray Bieri
Jack Hamilton
George Gordon
Edgar Graves
James Marshall
Artie Marshall
William Peoples, III
Sea Chanteys
Louis Killen
Gerret Warner
Jeff Warner
John Benson
Jeff Davis
John Roberts
Maintenance of Way
Simon Shaw
Al Marshall
Bob Dudley
Roy Johnson
Brotherhood of Railway Carmen, Locals 1395, 43, 468, 364, 175
C. Lightfoot
G. Butcher
S. Miedzienowski
W. Palmer
J. Palumbo
M. Walston
P. Lawson
W. Hardin
C. Green
S. Sladys
F. Burke
H. Lewin
Coast Guard
BMC C. D. Haywood
QM1 G. H. Hornbeck
BMC D. B. McMichael
ASM T. A. Hallmark
BM1 L. L. Proud

QM2 J. W. White
MK2 B. G. Borato
MK1 S. J. Halloran
Allied Pilots Association
Capt. Jenks
Jim Foringer
Capt. N. Schweitzer
W. J. Rogers
Capt. (Hap) Hazard
Al Voras
Transportation Workers Union Flight Attendants, Local 552
Karen Hill
Martl O'Rourke
Dee Dee Dougherty
Tootie Higgs
Judy Marek
Ed Gold
Ed Pagan
Linda Welker
Gussie Utting
Roy Brayton
Carol Pelsinger
Fran Bollero
Carolyn Green
Mary Jo Kerr
Janet Piersan
Old Ways in the New World

Participants

Japanese
Tsugaru Min’yo
Goro Abo: singer/dancer/musician (flute, shakuhachi, shamisen, taiko)
Mizuguchi Kachiie: singer/dancer/taiko player
Takashu Satomi: shakuhachi player
Kimio Sugawara: shamisen player/singer
Sato Suma: singer/taiko player

Kuruma Ningyo
Norio Hiki: puppet theater narrator
Bunnosuke Kaneko: shamisen player
Tokyo Senuma: puppeteer
Toru Senuma: puppeteer
Shiro Tanzawa: puppeteer/dancer/taiko player
Senuma Yasushi: puppeteer

Otsumani Yamabushi Kagura
Tieji Fujiwara: dancer
Hitoshi Ito: dancer
Masayoshi Kobayashi: taiko player
Hideo Sasaki: dancer/cymbals player
Kanesnige Sasaki: dancer/taiko player
Kazu Sasaki: dancer
Takashi Sasaki: dancer
Yutaka Sasaki: dancer/flautist
Shinji Yamada: flautist
Kiyoishi Yammamoto: recitation/cymbals/mask maker
Shin’ichiro Yoshida: dancer/cymbals player
Hideyuki Kojima: travel aide/tour director
Kozo Yamaji: folklorist

Japanese American
Rev. Shingetsu Akahoshi: calligrapher
Itsuko Asada: traditional food preparation
Kimiko Fukuda: dance workshop
Fusay Kazaoka: kusudama maker (ornamental balls made with aromatic barks)
Chiyoe Kubota: traditional food preparation
Katsuko Lee: ikebana
Asako Marumoto: traditional food preparation
Sunako Otsubo: lutanist (biwa)/singer

Greek
Island of Skyros
Anna Fkoulis: singer, dancer
Constantin Floulis: singer, dancer
George Floulis: singer, dancer
John Floulis: singer, dancer
Manzouranis Floulis: singer
Achilles Katsarelis: singer
Alkis Lambrou: singer, dancer
Alexandros Louloudas: singer
Dimitrios Mavrikos: singer
Frangiskos Tziotakis: singer

Island of Amorgos
Dimitra Gavalas: singer, dancer
Efstathios Gavalas: singer, dancer
Theofanis Roussos: singer, dancer
George Stephanides: lauto player
Maroua Synodinos: singer, dancer
Nikitas Synodinos: singer, dancer

Romueli and Macedonia
Christos Adamopoulos: clarinet, violin player
Nicolaos Adamopoulos: clarinet player
Alexandros Economopoulos: violin player
Elias Haralambo: lauto player
Nicolaos Stergiou: floghera player, singer
Stefanos Imelios: folklorist
Spyros Peristeris: musicologist
Sophia Kalliopoulou: escort

Greek American
Aris Diakouvasilis: dancer, singer
George Eliakis: dancer, laouto player
Irene Eliakis: dancer
Eleftheria Frontzeskakis: dancer, singer
Jim Hatzis: laouto player

Costas Maris: lyra, violin player
Elias Maris: lyra player, lyra maker
Bill Marakis: dancer
Bill John Marakis: dancer
Dona Marakis: dancer
Georgia Marakis: dancer
Stella Marakis: dancer
Vasilios Marakis: dancer
Dimitrios Pantopoulos: singer
Emmanouel Papadopoulos: singer, lyra player

Austrian
Altausseer Seiltänzer:
Johann Stöck: transverse flute player
Thomas Simentschitsch: transverse flute player
Kurt Simentschitsch: cylindrical drum and transverse flute player
Alois Blamberger: violin, jaws harp, and transverse flute player

Lungauer Birkenblätter:
Engelbert Kocher: birchback whistler
Gerfried Weilharter: birchback whistler, singer and hollerer

Indian
The Chetana Indian Women’s Organization: traditional food preparation
12 dancer/singers from Manipur
15 dancer/singers from Rajasthan and Gujarat

Kurt Lesar
Walter Sacchet
Dr. Christian Feest: fieldworker and presenter
Sebastian Pfaundler: presenter

Austrian American
The Tyrolers:
Emery Weisselberger: zither player and yodeler
Eric Weisselberger: trumpet player
Roy Weisselberger: trumpet and bells player, schuhplattler dancer
Franz Schauer: drummer

The Alpiners:
Dick Theml: violin player, singer
John Weber: tuba player
Miles Soumar: clarinet player
Edward Richter: accordion player
Richard Jenson: trumpet player
Jerome Olson: drummer
Heidi Siewert: singer, yodeler
Sara Schwarz: embroiderer

Rosenegg Steier Group:
Beryl Rossner: folk dancer
Carl Rossner: folk dancer
Barbara Rossner: folk dancer
Michael Rossner: folk dancer
Betty Wagner: folk dancer
Edward Wagner: folk dancer
Adolph Wagner: accordion player
Sharon Schuch: folk dancer
Mary Schuch: folk dancer
Robert Schuch: folk dancer
Anthony Schuch: folk dancer
Ellen Guenther: folk dancer

Paul Coglianese: folk dancer
Fred Semmler: folk dancer

Indian
The Chetana Indian Women’s Organization: traditional food preparation
12 dancer/singers from Manipur
15 dancer/singers from Rajasthan and Gujarat
Native Americans

3 dancer/singers from the Punjab and Haryana
Mrs. Battobai: folk doll maker
Surya Dev: Madhubani painter
Bindeshwari Devi: Sikki grass work
Sita Devi: Madhubani painter
Mohan Mehar: ikat weaving from Orissa
Mrs. S. Prakash: craft program coordinator

Indian American
Arun Agrawal: singer/dancer/musician
Paul Anderson: singer
Gulbarg Singh Basi: singer
Guruqbal Singh Basi: dancer
Rupinder Gulbarg Basi: dancer
Ashok Bhatt: singer/dancer
Bharti Desai: dancer
Hansa Desai: dancer
Ila Desai: dancer
Jahanui Desai: dancer
Nita Desai: dancer
Pankaj Desai: dancer
Purnima Desai: dancer
Smita Desai: dancer
Utpala Desai: dancer
Gurdev Singh Dhanda: dancer
Jaidev Singh Dhanda: singer/dancer
Vasant Joshi: singer/drummer
Tilu Lakhani: dancer
Mrudula Mehta: dancer
Narender Pandit: dancer
Harsha Pandya: dancer
Nayana Pandya: singer/dancer
Paresh Pandya: dancer
Bhanu Patel: dancer
Kanti Patel: singer/dancer
Maya Patel: singer/dancer
Nina Patel: dancer
Rohit Patel: dancer
Satal Patel: dancer
Suman Patel: dancer
Viru Patel: dancer
Uma Rana: dancer
Kalpana Row: singer
Rita Sahai: singer
Iqbal Singh Sandhu: dancer

Uma Shankar: singer
Anju Shah: dancer
Dilip Shah: dancer
Penkey Shah: dancer
Kamalini Vaidya: dancer
Yashodhara Vyas: dancer

Fieldworkers and Presenters
Hector Aguiniga
Richard Gonzalez
Antony Hellenberg
Najaz Jairababoy
Anna Lomax
John McDowell
Daniel Sheehy
Gordon Thompson
Roger Welsch

Participants
Umatilla
Traditional Long House Group from Pendleton, Oregon
Edith K. McCloud: narrator, beadworker
Lillian E. Hoptowit: craftsperson, beadworker


Terry L. Hoptowit: dancer
Rosie McCloud: dancer
Eliza B. Nez: dancer

Joseph P. Tias: dancer
Bernadette B. Nez: dancer
Anthony G. Hoptowit Sr.: crafts
Anna Marie Brown: buckskin worker
James Hoptowit: dancer
Donna B. Nikolaiade: dancer, assist.
Willard D. Showay: singer
Arthur Williams: singer, crafts-beadwork
Lonnie R. Selam Sr.: singer
William A. Johnson Sr.: featherworker
Mrs. Arthur Williams: beadworker
Phillip Jackson: dancer, assist.
Eliza Bill: coordinator
Norma June Mosquito: dancer
Beksee Mosquito: singer, drummer
John Willard Hoptowit: dancer
Maisie McCloud: dancer
David Dean McKay: dancer
Babette Cowapoo: dancer
Ellen Taylor: dancer
Julie Taylor: dancer
Alberta Taylor: dancer
Ellen Johnson: beadworker
Cidric Bill: dancer
Anthony G. Hoptowit Jr.: dancer
Emile Bill: dancer
Robert Bill: dancer
Sheila Bill: dancer
Sonny Gail McCloud: dancer
Angie McCloud: dancer
Raphael Bill: dancer, assist.
Veva E. Bill: storyteller
Sylvester Selam: dancer
Gabriel Selam: singer
Sandy Sampson: dancer, narrator, sign language

The Confederated Tribes and Bands of the Yakima Indian Nation of Toppenash, Washington will also be featured. Simon Sampson is the coordinator. Names not available at time of printing.

We will feature the Ute Reservation, led by Gwen Mojado, the Inter-Tribal Council of Nevada led by Harold Wyatt, and the Klamath Tribe of Oregon led by Leonard Norris. Participants' names not available at time of printing.
Children’s Folklore

Participants

Adults
Helen Englar: crafts
Stu Jamieson: traditional games
Andrea Meditch: folklorist
Paul Ofori-Ansah: traditional games
Dorothy Stroman: folklorist

Elementary Schools
Brightwood
Mott
Thomas Stone
Watkins
Woodmore

Recreation Departments
Arlington
Ann Murphy
Anne Suter

District of Columbia
Arboretum
Bald Eagle
Bannecker
Benning Terrace
Bruce Park
East Capitol
Evans
Fairfax
Fort Greble
Friendship
Greenleaf
Hardy
Hearst
Kenilworth
King
Lafayette
K. C. Lewis
Logan
Mayfair
Mitchell Park
Montana
North Michigan Park
Parkside
Payne
Peabody
Randall
Ridge
Savoy

Montgomery County
Camp Meadowbrook
Arlington YMCA
Campfire Ga-Ro-Da
Pin Oak 4 H Club
Cub Pack 445
Girl Scout Cadettes 801, 741
Becky Mark’s group

Contributors
In addition to those contributors listed in the Festival Program Book, these firms have also supported the Children’s Area.
Radio Steel Mfg. Co.
Borden Inc.
Carletex Corporation
Joan McGill
Marble King Co.
Tart Lumber Co.
Tucker Toys
Union Wallpaper
U.S. Playing Card Co.

Festival visitors to the Children’s area share their games, stories, and crafts.

Family Folklore

Operating continuously from its tent along the Reflecting Pool, Family Folklore collects family lore from you, the Festival goers. Trained folklorists are on hand to speak with you about your traditions—family nicknames, legends, anecdotes, experiences and memories. In the Family Folklore area you are the participants.
1976 festival of American Folklife
SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

PROGRAM SUPPLEMENT
Schedule and Participant Information
August 25-29
September 2-6

Sponsored by
American Airlines
General Foods
1976 festival of American Folklife
SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

PROGRAM SUPPLEMENT
Schedule and Participant Information
August 25-29
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Sponsored by
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General Information

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

Rest Rooms: There is a permanent rest room facility located adjacent to the children’s area and another at the French Drive entrance to the Mall. Other facilities are located at strategic points throughout the Festival site.

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.

Lost Children will be taken to the area operated by the U.S. Park Police and the American Red Cross. Parents may call for them there, near the Administrative Compound. National Park Service technicians and Rangers will assist.

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

Parking-Shuttle Buses: A shuttle bus service will provide transportation at a nominal fare to points on Constitution Avenue. About 40 buses each hour from 9 a.m. to 10 p.m. will leave the free fringe parking lots at Robert F. Kennedy Stadium and the Ft. Myer/Pentagon parking lot, stopping at the Lincoln Memorial, easy access to Festival grounds.

Park and Ride
Washington’s Metrobus system now provides park-and-ride service from three free parking sites into the city. Free parking spaces for 14,000 cars are now available as follows: two lots to the north and south of Kennedy Stadium, for 6,000 cars. And another 4,000 can be parked closer in at the old south post of Ft. Myer just across the Potomac. The Pentagon’s north parking area will handle 4,000 cars on weekends and 1,200 cars on weekdays.

Routes: Two separate routes are in operation: Route BC-1 and BC-2 which run from Kennedy Stadium lots 6 and 7, north of the stadium. Both routes go through the Mall area and over Memorial Bridge. Route BC-1 goes to the Arlington Cemetery parking lot, route BC-2 goes to the Pentagon parking lot.

These buses displaying special route numbers and a color-coded destination sign inside their windscreens, will follow the Southeast Freeway and the Interstate-95 tunnel under the Mall. Their first passenger stop will be at the Union Station-Visitors Center. The special buses will then go to Constitution Avenue, making stops at 10th Street, 16th Street and 22nd Street NW.

Buses will then go across Memorial Bridge with the routes dividing to go to the Pentagon and Ft. Myer parking area respectively.

Tickets must be bought for BC-1 and BC-2 buses before boarding, at kiosks at all parking site terminals. Cash fares will not be accepted aboard buses.

Fares: Adult tickets cost $1.50. Each adult may be accompanied free by one person under 18. Half-fare tickets are available for additional children up to 12 years, and the elderly, over 65. Each ticket is good for free all-day parking, a ride to and from the Mall, plus two rides on the special radial routes for Bicentennial visitors to see the special historic sites. There are 17 such routes, between outlying suburban areas (many with parking facilities) and downtown Washington. These are numbered with the letter B followed by three numerals, for the various routes.

Hours: The shuttle bus service operates continuously from 9 a.m. to 10 p.m. seven days a week, with buses running about every twenty minutes. Visitors to the Festival should disembark at 22nd and Constitution Avenue.

Workers Who Feed Us make some of their specialties in the Working Americans area.
Program

Program Information about the Festival of American Folklife is listed by day and by area in the schedule insert, separately bound, and updated bi-weekly. General information may be obtained at five information kiosks across the Festival grounds. Detailed listings can be found daily on callboards adjacent to each performance area.

Hours of the Festival are 11 a.m. to 5 p.m. with evening concerts. The Festival is not in operation Mondays or Tuesdays to allow for changeover of exhibits.

Crafts Demonstrations are held daily 11 a.m. to 5 p.m. in the Native Americans, Regional American, African Diaspora and Old Ways in the New World areas. Traditional crafts appropriate to the theme are featured. Among these: basket making, silver smithing, instrument making, corn husk doll making, lace making, carving, weaving, quilting and many more.

Food Demonstrations are held daily 11 a.m. to 5 p.m. in the Regional American, 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: sour dough bread, souvlaki, corn soup, mochi sushi, gumbo, bratwurst, fry bread, struver and more.

Learning Centers are located in the African Diaspora and Native American areas. They are centers where visitors can learn more about presentations through films, photos, videotapes, books, records and workshops. Regularly scheduled Learning Center events are listed 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 two films: one with excerpts from Home Movies, the other about Original Family Traditions. African Diaspora and Native Americans will present films in area Learning Centers.

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. Food concessions are located mainly in the Old Ways in the New World, African Diaspora and Regional America areas; books and records are available in some Learning Centers and at three sales areas centrally located. Toys are available in the Children’s Area. The Native Americans area features Indian foods and crafts.

Crafts

In the Old Ways in the New World area there will be an alphorn maker making the traditional long wooden horn used in the Alps, as well as stained glass work, during the Swiss presentation; and embroidery and earthenware ceramics in the Hungarian area, August 25-29; participants will teach Festival visitors how to play buccce, a traditional Italian game similar to bowling, and an Italian American family will perform traditional marionette dramas, September 2-6. In the African Diaspora area there will be tie-dying, needle work, basketmaking, hair braiding and silver work from Senegal and the United States. In the Native American area, August 25-29, Indians from Northern California will demonstrate such traditional crafts as jewelry making, canoe and fishnet making. September 2-6 there will be ivory and driftwood carving from the Arctic. In the Children’s area there will be continuous workshops on stitchery, doll making, soap box car and doll house making. In the Working Americans area Hotel and Restaurant workers will be demonstrating the making of ethnic breads and pastries; meat cutters demonstrating their skills in cutting beef and poultry; produce workers mounting displays of common and exotic fruits and vegetables; and workers in beef cattle and dairy operations demonstrating their skills.

Food

In the Old Ways in the New World area there will be cheese and sausage sandwiches, apple cake, bienestich (a yellow cake with nuts and honey) as well as Swiss chocolate, sold as part of the Swiss presentation. There will be grilled sausages, soup served with noodles, homemade breads and pastries available in the Hungarian area. During the week of September 1-6, Italians will be making such traditional foods as: lasagna, pizza, and sausage and meatball sandwiches, Sicilian cannoli and tortoni. In the African Diaspora area, cooks from the U.S. and Senegal will be demonstrating the making of rice and fish stew, chicken with garlic and red pepper, and lamb with tomato and okra. In addition, fried chicken, ham hocks and beans, ribs and collard greens are available for sale, along with various health foods. In the Native American area fry bread with various fillings and herb teas are just some of the traditional foods available for sale. In the Working Americans area August 25-September 6, Workers Who Feed Us will include bakers demonstrating the making of ethnic breads and pastry decoration; meat cutters demonstrating their skills in cutting beef and poultry; produce workers mounting displays of common and exotic fruits and vegetables; and workers in beef cattle and dairy operations demonstrating their skills.
For more detailed information on the Festival activities and site see the Festival of American Folklife Program Book available at all Information Kiosks.
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>Hungarian Details</th>
<th>Swiss Details</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN'S FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>The Hungarian stage is shared by Hungarians and Hungarian Americans from New Jersey and Louisiana. Carefully selected from different regions of their country, the Hungarian folk singers, dancers, and instrumentalists will be able to convey the marked stylistic diversity of Hungarian folklore. Their dance repertory includes the well-known Czardas and Verbunk dances that challenge the improvisational versatility of individual performers. Featured, among other folk instruments, will be a cimbalom and a zither, as well as a bagpipe and a variety of shepherd pipes. The old and new Hungarian folksongs, together with the dances and instruments, will be of special interest to everyone acquainted with the studies and compositions of the two great Hungarians, Zoltán Kodály and Béla Bartók.</td>
<td>Flag Throwing (on grounds) German-Swiss Dance Music: Young Swiss Musicians, Appenzeller Streichmusik, Rigihundsbuchmusik, Kapelle Werner Blaser Swiss Belt Wrestling (on grounds)</td>
<td>Street Sounds ***</td>
<td>Bessie Jones *</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td></td>
<td>Storytelling ****</td>
<td>Paul Ofori-Ansah, Cub Pack 781 **</td>
</tr>
<tr>
<td>12:00</td>
<td>The Louisiana Hungarians, who specialize in growing strawberries, will present, to the sound of their own band, a Harvest Festival dance, which has been handed down, perpetuated, and performed annually in the Hungarian Settlement, Louisiana. Originally a part of the grape-wine harvest festivities in Hungary, this dance was adapted in the U.S. to celebrate the harvest of strawberries and vegetable crops. The New Jersey musicians will play Hungarian folk tunes and rhythms on their homemade zithers and demonstrate the art of zither making.</td>
<td>w. Swiss Folk Instruments *** Flag Throwing (on grounds) Yodeling: Kathi and Ernest Gyger, Appenzeller Streichmusik *</td>
<td>Black American Religious Music *</td>
<td>Stu Jamieson, Francis and Thompson D.C. Rec. Centers * Cub Pack 781 ***</td>
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<tr>
<td>12:30</td>
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<td></td>
<td>Paul Ofori-Ansah **</td>
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<tr>
<td>1:00</td>
<td></td>
<td>Italian-Swiss Dance Music: Bandela Tremonese, Aelplergruppe * Swiss Belt Wrestling (on grounds)</td>
<td>Rituals and Ceremonies *</td>
<td>Bessie Jones, Congress Heights D.C. Rec. Center * Thompson and Francis D.C. Rec. Centers ***</td>
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<tr>
<td>1:30</td>
<td></td>
<td>French, German, &amp; Italian-Swiss Folk Songs *</td>
<td>Night Life Music **</td>
<td>Hart D.C. Rec. Center **</td>
</tr>
<tr>
<td>2:00</td>
<td>The Ohio Swiss, whose folk traditions are closely tied to their Swiss heritage, will bring an energetic display of their folk, as well as a market-like atmosphere with Swiss food and craft vendors.</td>
<td></td>
<td></td>
<td>Stu Jamieson, Hart D.C. Rec. Center * Congress Heights D.C. Rec. Center ***</td>
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<tr>
<td>2:30</td>
<td></td>
<td>Swiss Belt Wrestling (on grounds) Swiss Folk Instruments * German-Swiss Dance Music ** Flag Throwing (on grounds)</td>
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<tr>
<td>3:00</td>
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<td>Swiss Belt Wrestling (on grounds)</td>
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<tr>
<td>3:30</td>
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<td></td>
<td>Children's Area closes 4:00 Sand Castle area open until 5:00</td>
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<tr>
<td>4:00</td>
<td>Both groups of Hungarian Americans will exhibit folk crafts such as painting, embroidery, and pottery; and demonstrate the preparation of traditional Hungarian foods.</td>
<td>Yodeling * Flag Throwing (on grounds) Italian Swiss Dance Music: Bandela Tremonese, Aelplergruppe *</td>
<td>Evening Song ****</td>
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<td>4:30</td>
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</table>

### FAMILY FOLKLORE

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
The Transportation program presents the occupational culture of the men and women who work in the various modes of transportation, including the railroads, airlines, metropolitan and long-distance buses, trucks, ships, and stations of the Coast Guard.

The Railroad presentation takes place in a full-scale engine, box-car, and caboose, where engineers and trainmen will show how they operate a train. Carmen will demonstrate the skills of maintenance and repair, and gandy dancers will present their vanishing skills. The box-car will feature a photographic exhibit, and trainmen will show and explain the work of making up freight trains in a freight classification yard.

The Truckers will operate a CB station and full-scale truck stop, and invite you into their cabs to see what it's like. Bus drivers will introduce you to their skills and work life, and Coast Guardsmen will present the intricate art of knot tying and other aspects of their work at sea and ashore.

The Airline presentation will share the skills of airline pilots, air traffic controllers, flight attendants, and aircraft maintenance specialists working on a full-size tail section. Cockpit Procedures Training will show how pilots learn to fly.

The Transportation Narrative Center is a special feature presenting a program of narrative—stories, tales, and rap sessions—from the occupational folklore of transportation workers. Music of transportation, including singing truck drivers and shantey singers, will be presented throughout the site. Skills demonstrations are continuous; call boards within the area will list the daily schedule of narratives and music.

Before European intrusion there were about 250,000 Indians in California. After the “discovery” of California by Cabrillo in 1542, disease and other undesirable effects of the influx of missionaries, gold miners, and other settlers combined to reduce the total Indian population of California to roughly 12,000 by 1811. Southern California in particular suffered great losses.

Because the Northern California coast was not fully explored by whites until 1848 and today’s tribal elders are only the second generation since that time, traditional ways are well preserved. At the Festival, the Northern Indian California Education Project features the traditional culture of the Tolowa and Yurok of the California coast; the Hoopa and Karok tribes inland; and the central California valley Maidu and Lake Pomo.

The basketry of the Mendocino Pomo, Yurok, Hoopa, Tolowa, and Karok will be presented, along with jewelry making, drumming, dancing, gambling games, and native food preparation. A dug-out canoe maker, fish-net maker, and stick game players will also share their skills with Festival visitors. Tribal members will conduct tours of the Learning Center, and host panel discussions and films on traditional tribal activities.

The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. The Festival Stage also features selected performers who have been favorites at this year’s Festival and the first nine Folklife Festivals, chosen to exemplify various musical traditions of the United States. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of processionals might compare Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques.

Evening concerts Thursday, Friday, and Saturday from 8:00 p.m. to 10:00 p.m. allow each area to present a sampler of its week’s program. For detailed information on each day’s program, please consult the Festival Stage callboards which can be found near the main food-sales tent.
### OLD WAYS IN THE NEW WORLD

#### HUNGARIAN

<table>
<thead>
<tr>
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<tbody>
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<td>from New Jersey and Louisiana. Carefully selected from different</td>
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<td>bagpipe and a variety of shepherd pipes. The old and new Hungarian</td>
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<td>special interest to everyone acquainted with the studies and</td>
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<td>compositions of the two great Hungarians, Zoltán Kodály and Béla</td>
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<td>Bartók.</td>
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</tr>
<tr>
<td></td>
<td>of traditional Hungarian foods.</td>
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<tr>
<td>2:00</td>
<td>You are invited to tell us about your immigrant experiences and</td>
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<tr>
<td></td>
<td>ethnic traditions in the Activity Center.</td>
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<tr>
<td>2:30</td>
<td>Street Sounds ***</td>
</tr>
<tr>
<td>3:00</td>
<td>Black American Religious Music *</td>
</tr>
<tr>
<td>3:30</td>
<td>Rituals and Ceremonies *</td>
</tr>
<tr>
<td>4:00</td>
<td>Night Life Music **</td>
</tr>
<tr>
<td>4:30</td>
<td>Evening Song ***</td>
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</table>

#### SWISS

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Flag Throwing (on grounds)</td>
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<tr>
<td>11:30</td>
<td>German-Swiss Dance Music: Young</td>
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<tr>
<td></td>
<td>Swiss Musicians, Appenzeller Streichmusik, Rigihundsbuchmusik, Kapelle</td>
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<td></td>
<td>Werner Blaser *</td>
</tr>
<tr>
<td>12:00</td>
<td>Swiss Belt Wrestling (on grounds)</td>
</tr>
<tr>
<td>12:30</td>
<td>w. Swiss Folk Instruments ***</td>
</tr>
<tr>
<td>1:00</td>
<td>Yodeling: Kathi and Ernest Gyger, Appenzeller Streichmusik *</td>
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<tr>
<td>1:30</td>
<td>The Immigrant Experience ***</td>
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<tr>
<td>2:00</td>
<td>Swiss Belt Wrestling (on grounds)</td>
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<tr>
<td>2:30</td>
<td>Swiss Folk Instruments *</td>
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<tr>
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<td>German-Swiss Dance Music **</td>
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<td>4:00</td>
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</tr>
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<td>4:30</td>
<td>Italian Swiss Dance Music: Bandela Tremonese, Aeplergruppe *</td>
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</tbody>
</table>

#### AFRICAN DIASPORA

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>11:00</td>
<td>Street Sounds ***</td>
</tr>
<tr>
<td></td>
<td>Paul Ofori-Ansah ***</td>
</tr>
<tr>
<td>11:30</td>
<td>Storytelling ****</td>
</tr>
<tr>
<td>12:00</td>
<td>Black American Religious Music *</td>
</tr>
<tr>
<td>12:30</td>
<td>Rituals and Ceremonies *</td>
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<td>1:30</td>
<td>Evening Song ***</td>
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</tbody>
</table>

#### CHILDREN’S FOLKLORE

<table>
<thead>
<tr>
<th>Time</th>
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<tbody>
<tr>
<td>11:00</td>
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<td>Paul Ofori-Ansah ***</td>
</tr>
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</tr>
<tr>
<td>12:00</td>
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<td>Night Life Music **</td>
</tr>
<tr>
<td>1:30</td>
<td>Evening Song ***</td>
</tr>
</tbody>
</table>

### FAMILY FOLKLORE

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
### August 26—Thursday

For detailed information, consult call-boards in each performance area.

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

<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>TRANSPORTATION</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Workers Who Feed Us</td>
<td>The Transportation program presents the occupational culture of the men and women who work in the various modes of transportation, including the railroads, airlines, metropolitan and long-distance buses, trucks, ships, and stations of the Coast Guard. The Railroad presentation takes place in a full-scale engine, box-car, and caboose, where engineers and trainmen will show how they operate a train. Carpenters will demonstrate the skills of maintenance and repair, and gandy dancers will present their vanishing skills. The box-car will feature a photographic exhibit, and trainmen will show and explain the work of making up freight trains in a freight classification yard. The Truckers will operate a CB station and full-scale truck stop, and invite you into their cabs to see what it's like. Bus drivers will introduce you to their skills and work life, and Coast Guardsmen will present the intricate art of knot tying and other aspects of their work at sea and ashore. The Airline presentation will share the skills of airline pilots, air traffic controllers, flight attendants, and aircraft maintenance specialists working on a full-size tail section. Cockpit Procedures Training will show how pilots learn to fly. The Transportation Narrative Center is a special feature presenting a program of narrative—stories, tales, and rap sessions—from the occupational folklore of transportation workers. Music of transportation, including singing truck drivers and shantey singers, will be presented throughout the site. Skills demonstrations are continuous; call boards within the area will list the daily schedule of narratives and music.</td>
<td>Before European intrusion there were about 250,000 Indians in California. After the “discovery” of California by Cabrillo in 1542, disease and other undesirable effects of the influx of missionaries, gold miners, and other settlers combined to reduce the total Indian population of California to roughly 12,000 by 1911. Southern California in particular suffered great losses.</td>
<td>The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. The Festival Stage also features selected performers who have been favorites at this year’s Festival and the first nine Folklife Festivals, chosen to exemplify various musical traditions of the United States. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of procession music might compare a Mexican band with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques. Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week’s program. For detailed information on each day’s program, please consult the Festival Stage call-boards which can be found near the main food-sales tent.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Skills demonstrations are continuous.</th>
<th>11:00</th>
<th>1:00</th>
<th>2:00</th>
</tr>
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<tbody>
<tr>
<td>Ice carvers</td>
<td>11:30</td>
<td>1:30</td>
<td>3:00</td>
</tr>
<tr>
<td>Waiters, waitresses, bartenders and chefs</td>
<td>12:00</td>
<td>2:30</td>
<td>4:00</td>
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<tr>
<td>Produce workers</td>
<td>12:30</td>
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<td>4:30</td>
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<tr>
<td>Bakery workers</td>
<td>8:00</td>
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<tr>
<td>Poultry and meat cutters</td>
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<tr>
<td>Dairy farmers</td>
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<tr>
<td>Ranchers</td>
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<tr>
<td>Beef shippers</td>
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<tr>
<td>Commissioned salesmen</td>
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<tr>
<td>Cattle buyers and auctioneers</td>
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<td></td>
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</tbody>
</table>
| The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:
Song Swap 11:00 a.m., 4:00 p.m.
Workers' Story Swap 12:30 p.m., 1:30 p.m. |       |      |      |
| The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. The Festival Stage also features selected performers who have been favorites at this year’s Festival and the first nine Folklife Festivals, chosen to exemplify various musical traditions of the United States. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of procession music might compare a Mexican band with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques. Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week’s program. For detailed information on each day’s program, please consult the Festival Stage call-boards which can be found near the main food-sales tent. |     |      |      |
| Evening                                | 8:00  |      |      |
## OLD WAYS IN THE NEW WORLD

### HUNGARIAN

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>The Hungarian stage is shared by Hungarians and Hungarian Americans from New Jersey and Louisiana. Carefully selected from different regions of their country, the Hungarian folk singers, dancers, and instrumentalists will be able to convey the marked stylistic diversity of Hungarian folklore. Their dance repertory includes the well-known Czardas and Verbunk dances that challenge the improvisational versatility of individual performers. Featured, among other folk instruments, will be a cimbalom and a zither, as well as a bagpipe and a variety of shepherd pipes. The old and new Hungarian folksongs, together with the dances and instruments, will be of special interest to everyone acquainted with the studies and compositions of the two great Hungarians, Zoltán Kodály and Béla Bartók.</td>
</tr>
<tr>
<td>12:00</td>
<td>The Louisiana Hungarians, who specialize in growing strawberries, will present, to the sound of their own band, a Harvest Festival dance, which has been handed down, perpetuated, and performed annually in the Hungarian Settlement, Louisiana. Originally a part of the grape-wine harvest festivities in Hungary, this dance was adapted in the U.S. to celebrate the harvest of strawberries and vegetable crops. The New Jersey musicians will play Hungarian folk tunes and rhythms on their homemade zithers and demonstrate the art of zither making. Both groups of Hungarian Americans will exhibit folk crafts such as painting, embroidery, and pottery; and demonstrate the preparation of traditional Hungarian foods.</td>
</tr>
</tbody>
</table>

### SWISS

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Flag Throwing (on grounds)</td>
</tr>
<tr>
<td>11:30</td>
<td>German-Swiss Dance Music: Young Swiss Musicians, Appenzeller Streichmusik, Riehlnbsbuchmusik, Kapelle Werner Blaser *</td>
</tr>
<tr>
<td>12:00</td>
<td>w. Swiss Folk Instruments *** Flag Throwing (on grounds)</td>
</tr>
<tr>
<td>12:30</td>
<td>Yodeling: Kathi and Ernest Gyger, Appenzeller Streichmusik *</td>
</tr>
<tr>
<td>1:00</td>
<td>Italian-Swiss Dance Music: Bandela Tremonese, Aelplergruppe *</td>
</tr>
<tr>
<td>1:30</td>
<td>French, German, &amp; Italian-Swiss Folk Songs *</td>
</tr>
<tr>
<td>2:00</td>
<td>Swiss Belt Wrestling (on grounds)</td>
</tr>
<tr>
<td>3:00</td>
<td>Swiss Folk Instruments *</td>
</tr>
<tr>
<td>3:30</td>
<td>Swiss Belt Wrestling (on grounds)</td>
</tr>
<tr>
<td>4:00</td>
<td>Yodeling *</td>
</tr>
<tr>
<td>4:30</td>
<td>Italian Swiss Dance Music: Bandela Tremonese, Aelplergruppe *</td>
</tr>
</tbody>
</table>

### AFRICAN DIASPORA

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Street Sounds ***</td>
</tr>
<tr>
<td>11:30</td>
<td>Storytelling ****</td>
</tr>
<tr>
<td>12:00</td>
<td>Black American Religious Music *</td>
</tr>
<tr>
<td>12:30</td>
<td>Rituals and Ceremonies *</td>
</tr>
<tr>
<td>1:00</td>
<td>Night Life Music **</td>
</tr>
</tbody>
</table>

### CHILDREN’S FOLKLORE

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Stu Jamieson, Benning Park D.C. Rec. Center *</td>
</tr>
<tr>
<td>11:30</td>
<td>Paul Ofori-Ansah **</td>
</tr>
<tr>
<td>12:00</td>
<td>Bessie Jones, Orr D.C. Rec. Center *</td>
</tr>
<tr>
<td>12:30</td>
<td>Stu Jamieson, Oren Murphy, Dawson Terrace Arlington Rec. Centers *</td>
</tr>
<tr>
<td>1:00</td>
<td>Bessie Jones *</td>
</tr>
<tr>
<td>1:30</td>
<td>Children's Area closes 4:00</td>
</tr>
</tbody>
</table>

## FAMILY FOLKLORE

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
**August 27—Friday**

For detailed information, consult call-boards in each performance area. c., concert; d., discussion; w., workshop

<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>TRANSPORTATION</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Workers Who Feed Us</strong></td>
<td>The Transportation program presents the occupational culture of the men and women who work in the various modes of transportation, including the railroads, airlines, metropolitan and long-distance buses, trucks, ships, and stations of the Coast Guard. The Railroad presentation takes place in a full-scale engine, box-car, and caboose, where engineers and trainmen will show how they operate a train. Carmen will demonstrate the skills of maintenance and repair, and gandy dancers will present their vanishing skills. The box-car will feature a photographic exhibit, and trainmen will show and explain the work of making up freight trains in a freight classification yard. The Truckers will operate a CB station and full-scale truck stop, and invite you into their cabs to see what it's like. Bus drivers will introduce you to their skills and work life, and Coast Guardsmen will present the intricate art of knotting and other aspects of their work at sea and ashore. The Airline presentation will share the skills of airline pilots, air traffic controllers, flight attendants, and aircraft maintenance specialists working on a full-size tail section. Cockpit Procedures Training will show how pilots learn to fly. The Transportation Narrative Center is a special feature presenting a program of narrative—stories, tales, and rap sessions—from the occupational folklore of transportation workers. Music of transportation, including singing truck drivers and shanty singers, will be presented throughout the site. Skills demonstrations are continuous; call boards within the area will list the daily schedule of narratives and music.</td>
<td><strong>Before European intrusion there were about 250,000 Indians in California. After the “discovery” of California by Cabrillo in 1542, disease and other undesirable effects of the influx of missionaries, gold miners, and other settlers combined to reduce the total Indian population of California to roughly 12,000 by 1911. Southern California in particular suffered great losses. Because the Northern California coast was not fully explored by whites until 1848 and today’s tribal elders are only the second generation since that time, traditional ways are well preserved. At the Festival, the Northern Indian California Education Project features the traditional culture of the Tolowa and Yurok of the California coast; the Hoopa and Karok tribes inland; and the central California valley Maidu and Lake Pomo.</strong></td>
<td><strong>The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. The Festival Stage also features selected performers who have been favorites at this year’s Festival and the first nine Folklife Festivals, chosen to exemplify various musical traditions of the United States. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of processional music might compare a Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques. Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week’s program. For detailed information on each day’s program, please consult the Festival Stage call-boards which can be found near the main food-sales tent.</strong></td>
</tr>
<tr>
<td><strong>Ice carvers</strong></td>
<td><strong>Waiters, waitresses, bartenders and chefs</strong></td>
<td><strong>Sing Swap</strong></td>
<td>11:00</td>
</tr>
<tr>
<td><strong>Produce workers</strong></td>
<td><strong>Bakery workers</strong></td>
<td><strong>Poultry and meat cutters</strong></td>
<td>11:30</td>
</tr>
<tr>
<td><strong>Dairy farmers</strong></td>
<td><strong>Ranchers</strong></td>
<td><strong>Beef shippers</strong></td>
<td>12:00</td>
</tr>
<tr>
<td><strong>Commissioned salesmen</strong></td>
<td><strong>Commissioned salesmen</strong></td>
<td><strong>Cattle buyers and auctioneers</strong></td>
<td>12:30</td>
</tr>
<tr>
<td><strong>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</strong></td>
<td><strong>Waiters, waitresses, bartenders and chefs</strong></td>
<td><strong>Produce workers</strong></td>
<td>11:00</td>
</tr>
<tr>
<td><strong>Song Swap 11:00 a.m., 4:00 p.m. Workers’ Story Swap 12:30 p.m., 1:30 p.m.</strong></td>
<td><strong>Bakery workers</strong></td>
<td><strong>Poultry and meat cutters</strong></td>
<td>11:30</td>
</tr>
<tr>
<td><strong>Yurok, Hoopa, Tolowa, and Karok will be presented, along with jewelry making, drumming, dancing, gambling games, and native food preparation. A dug-out canoe maker, fish-net maker, and stick game players will also share their skills with Festival visitors. Tribal members will conduct tours of the Learning Center, and host panel discussions and films on traditional tribal activities.</strong></td>
<td><strong>Dairy farmers</strong></td>
<td><strong>Ranchers</strong></td>
<td>12:00</td>
</tr>
<tr>
<td><strong>The basketry of the Mendocino Pomo, Yurok, Hoopa, Tolowa, and Karok will be presented, along with jewelry making, drumming, dancing, gambling games, and native food preparation. A dug-out canoe maker, fish-net maker, and stick game players will also share their skills with Festival visitors. Tribal members will conduct tours of the Learning Center, and host panel discussions and films on traditional tribal activities.</strong></td>
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<td><strong>The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. The Festival Stage also features selected performers who have been favorites at this year’s Festival and the first nine Folklife Festivals, chosen to exemplify various musical traditions of the United States. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of processional music might compare a Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques.</strong></td>
<td><strong>The basketry of the Mendocino Pomo, Yurok, Hoopa, Tolowa, and Karok will be presented, along with jewelry making, drumming, dancing, gambling games, and native food preparation. A dug-out canoe maker, fish-net maker, and stick game players will also share their skills with Festival visitors. Tribal members will conduct tours of the Learning Center, and host panel discussions and films on traditional tribal activities.</strong></td>
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</tr>
<tr>
<td><strong>Skills demonstrations are continuous.</strong></td>
<td><strong>Dairy farmers</strong></td>
<td><strong>Ranchers</strong></td>
<td>12:30</td>
</tr>
</tbody>
</table>

*EVENING CONCERT—6:00-8:00*

Old Ways in the New World: Swiss and Swiss American
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>Hungarian</th>
<th>Swiss</th>
<th>African Diaspora</th>
<th>Children's Folklore</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>The Hungarian stage is shared by Hungarians and Hungarian Americans from New Jersey and Louisiana. Carefully selected from different regions of their country, the Hungarian folk singers, dancers, and instrumentalists will be able to convey the marked stylistic diversity of Hungarian folklore. Their dance repertoire includes the well-known Czardas and Verbunk dances that challenge the improvisational versatility of individual performers. Featured, among other folk instruments, will be a cimbalom and a zither, as well as a bagpipe and a variety of shepherd pipes. The old and new Hungarian folk songs, together with the dances and instruments, will be of special interest to everyone acquainted with the studies and compositions of the two great Hungarians, Zoltán Kodály and Béla Bartók.</td>
<td>Flag Throwing (on grounds) German-Swiss Dance Music: Young Swiss Musicians, Appenzeller Streichmusik, Rigihausbuchmusik, Kapelle Werner Blaser * Swiss Belt Wrestling (on grounds)</td>
<td>Whether a Ra Ra Carnival in Haiti, or Mardi Gras in Louisiana, 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>
<td>Bessie Jones *</td>
</tr>
<tr>
<td>11:30</td>
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<td></td>
<td>Paul Ofori-Ansah **</td>
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<tr>
<td>12:00</td>
<td></td>
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<td>Paul Ofori-Ansah *</td>
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<tr>
<td>12:30</td>
<td></td>
<td></td>
<td></td>
<td>Stu Jamieson **</td>
</tr>
<tr>
<td>1:00</td>
<td></td>
<td></td>
<td></td>
<td>Bessie Jones, Cub Pack 1039 *</td>
</tr>
<tr>
<td>1:30</td>
<td></td>
<td></td>
<td></td>
<td>Stu Jamieson * Cub Pack 1039 ***</td>
</tr>
<tr>
<td>2:00</td>
<td>The Louisiana Hungarians, who specialize in growing strawberries, will present, to the sound of their own band, a Harvest Festival dance, which has been handed down, perpetuated, and performed annually in the Hungarian Settlement, Louisiana. Originally part of the grape-wine harvest festivities in Hungary, this dance was adapted in the U.S. to celebrate the harvest of strawberries and vegetable crops. The New Jersey musicians will play Hungarian folk tunes and rhythms on their homemade zithers and demonstrate the art of zither making.</td>
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<tr>
<td>Evening</td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

* stage
** dance area
*** activity center

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**Children's Folklore**

We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
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<td>The Transportation program presents the occupational culture of the men and women who work in the various modes of transportation, including the railroads, airlines, metropolitan and long-distance buses, trucks, ships, and stations of the Coast Guard.</td>
<td>Before European intrusion there were about 250,000 Indians in California. After the &quot;discovery&quot; of California by Cabrillo in 1542, disease and other undesirable effects of the influx of missionaries, gold miners, and other settlers combined to reduce the total Indian population of California to roughly 12,000 by 1911. Southern California in particular suffered great losses.</td>
<td>The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. The Festival Stage also features selected performers who have been favorites at this year's Festival and the first nine Folklife Festivals, chosen to exemplify various musical traditions of the United States. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of professional music might compare a Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques.</td>
</tr>
<tr>
<td>Participants in the &quot;Workers Who Feed Us&quot; theme celebrate the skills and folklore of people involved with various aspects of production, preparation, and distribution of food. The following groups will be demonstrating their skills continuously throughout the day:</td>
<td>- Ice carvers</td>
<td>- The basketry of the Mendocino Porno, Yurok, Hoopa, Tolowa, and Karok will be presented, along with jewelry making, drumming, dancing, gambling games, and native food preparation. A dug-out canoe maker, fish-net maker, and stick game players will also share their skills with Festival visitors. Tribal members will conduct tours of the Learning Center, and host panel discussions and films on traditional tribal activities.</td>
<td><strong>EVENING CONCERT—6:00-8:00</strong></td>
</tr>
<tr>
<td>- Ice carvers</td>
<td>- The Railroad presentation takes place in a full-scale engine, box-car, and caboose, where engineers and trainmen will show how they operate a train. Carpenters will demonstrate the skills of maintenance and repair, and gandy dancers will present their vanishing skills. The box-car will feature a photographic exhibit, and trainmen will show and explain the work of making up freight trains in a freight classification yard.</td>
<td>- Before European intrusion there were about 250,000 Indians in California. After the &quot;discovery&quot; of California by Cabrillo in 1542, disease and other undesirable effects of the influx of missionaries, gold miners, and other settlers combined to reduce the total Indian population of California to roughly 12,000 by 1911. Southern California in particular suffered great losses.</td>
<td><strong>Evening</strong></td>
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<tr>
<td>- Waiters, waitresses, bartenders and chefs</td>
<td>- The Truckers will operate a CB station and full-scale truck stop, and invite you into their cabs to see what it's like. Bus drivers will introduce you to their skills and work life, and Coast Guardsmen will present the intricate art of knot tying and other aspects of their work at sea and ashore.</td>
<td>- Because the Northern California coast was not fully explored by whites until 1848 and today's tribal elders are only the second generation since that time, traditional ways are well preserved. At the Festival, the Northern Indian California Education Project features the traditional culture of the Tolowa and Yurok of the California coast; the Hoopa and Karok tribes inland; and the central California valley Maidu and Lake Pomo.</td>
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<td>- Produce workers</td>
<td>- The Airline presentation will share the skills of airline pilots, air traffic controllers, flight attendants, and aircraft maintenance specialists working on a full-size tail section. Cockpit Procedures Training will show how pilots learn to fly.</td>
<td>- The basketry of the Mendocino Porno, Yurok, Hoopa, Tolowa, and Karok will be presented, along with jewelry making, drumming, dancing, gambling games, and native food preparation. A dug-out canoe maker, fish-net maker, and stick game players will also share their skills with Festival visitors. Tribal members will conduct tours of the Learning Center, and host panel discussions and films on traditional tribal activities.</td>
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<td>- The Transportation Narrative Center is a special feature presenting a program of narrative—stories, tales, and rap sessions—from the occupational folklore of transportation workers. Music of transportation, including singing truck drivers and shanty singers, will be presented throughout the site. Skills demonstrations are continuous; call boards within the area will list the daily schedule of narratives and music.</td>
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<tr>
<td>- Poultry and meat cutters</td>
<td>- <strong>WAITERS, WAITRESSES, BARTENDERS AND CHEFS</strong></td>
<td>- Because the Northern California coast was not fully explored by whites until 1848 and today's tribal elders are only the second generation since that time, traditional ways are well preserved. At the Festival, the Northern Indian California Education Project features the traditional culture of the Tolowa and Yurok of the California coast; the Hoopa and Karok tribes inland; and the central California valley Maidu and Lake Pomo.</td>
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<td>- Ranchers</td>
<td>- The Railroad presentation takes place in a full-scale engine, box-car, and caboose, where engineers and trainmen will show how they operate a train. Carpenters will demonstrate the skills of maintenance and repair, and gandy dancers will present their vanishing skills. The box-car will feature a photographic exhibit, and trainmen will show and explain the work of making up freight trains in a freight classification yard.</td>
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<td>- Commissioned salesmen</td>
<td>- The Airline presentation will share the skills of airline pilots, air traffic controllers, flight attendants, and aircraft maintenance specialists working on a full-size tail section. Cockpit Procedures Training will show how pilots learn to fly.</td>
<td>- The Transportation Narrative Center is a special feature presenting a program of narrative—stories, tales, and rap sessions—from the occupational folklore of transportation workers. Music of transportation, including singing truck drivers and shanty singers, will be presented throughout the site. Skills demonstrations are continuous; call boards within the area will list the daily schedule of narratives and music.</td>
<td><strong>2:30</strong></td>
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<tr>
<td>- Cattle buyers and auctioneers</td>
<td>- The Transportation Narrative Center is a special feature presenting a program of narrative—stories, tales, and rap sessions—from the occupational folklore of transportation workers. Music of transportation, including singing truck drivers and shanty singers, will be presented throughout the site. Skills demonstrations are continuous; call boards within the area will list the daily schedule of narratives and music.</td>
<td>- Before European intrusion there were about 250,000 Indians in California. After the &quot;discovery&quot; of California by Cabrillo in 1542, disease and other undesirable effects of the influx of missionaries, gold miners, and other settlers combined to reduce the total Indian population of California to roughly 12,000 by 1911. Southern California in particular suffered great losses.</td>
<td><strong>3:00</strong></td>
</tr>
</tbody>
</table>

Skills demonstrations are continuous.
### OLD WAYS IN THE NEW WORLD

<table>
<thead>
<tr>
<th>Time</th>
<th>Hungarian</th>
<th>Swiss</th>
<th>African Diaspora</th>
<th>Children’s Folklore</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>The Hungarian stage is shared by Hungarians and Hungarian Americans from New Jersey and Louisiana. Carefully selected from different regions of their country, the Hungarian folk singers, dancers, and instrumentalists will be able to convey the marked stylistic diversity of Hungarian folklore. Their dance repertoire includes the well-known Czardas and Verbunk dances that challenge the improvisational versatility of individual performers. Featured, among other folk instruments, will be a cimbalom and a zither, as well as a bagpipe and a variety of shepherd pipes.</td>
<td>Flag Throwing (on grounds) German-Swiss Dance Music: Young Musicians, Appenzeller Streichmusik, Rigihundschtuchmusik, Kapelle Werner Blaser *</td>
<td>Black American Religious Concert *</td>
<td>Bessie Jones *</td>
</tr>
<tr>
<td>11:30</td>
<td></td>
<td>Swiss Belt Wrestling (on grounds)</td>
<td></td>
<td>Paul Ofori-Ansah **</td>
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<tr>
<td>12:00</td>
<td>w. Swiss Folk Instruments ***</td>
<td>Yodeling: Kathi and Ernest Gyger, Appenzeller Streichmusik *</td>
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<td>Stu Jamieson **</td>
</tr>
<tr>
<td>12:30</td>
<td>Flag Throwing (on grounds)</td>
<td></td>
<td></td>
<td>Stu Jamieson *</td>
</tr>
<tr>
<td>1:00</td>
<td>The old and new Hungarian folksongs, together with the dances and instruments, will be of special interest to everyone acquainted with the studies and compositions of the two great Hungarians, Zoltán Kodály and Béla Bartók.</td>
<td>Italian-Swiss Dance Music: Bandela Tremonese, Aelplergruppe *</td>
<td>Rituals and Ceremonies *</td>
<td>Bessie Jones *</td>
</tr>
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<td></td>
<td>Stu Jamieson *</td>
</tr>
<tr>
<td>2:00</td>
<td>The Louisiana Hungarians, who specialize in growing strawberries, will present, to the sound of their own band, a Harvest Festival dance, which has been handed down, perpetuated, and performed annually in the Hungarian Settlement, Louisiana. Originally a part of the grape-wine harvest festivities in Hungary, this dance was adapted in the U.S. to celebrate the harvest of strawberries and vegetable crops. The New Jersey musicians will play Hungarian folk tunes and rhythms on their homemade zithers and demonstrate the art of zither making.</td>
<td>French, German, &amp; Italian-Swiss Folk Songs *</td>
<td>Senegal *</td>
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<tr>
<td>2:30</td>
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<td></td>
<td></td>
<td>Stu Jamieson *</td>
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<tr>
<td>3:00</td>
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<td></td>
<td>Children’s Area closes 4:00 Sand Castle area open until 5:00</td>
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<td>3:30</td>
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<tr>
<td>4:00</td>
<td>Both groups of Hungarian Americans will exhibit folk crafts such as painting, embroidery, and pottery; and demonstrate the preparation of traditional Hungarian foods.</td>
<td>Yodeling * Flag Throwing (on grounds)</td>
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<tr>
<td>4:30</td>
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<td></td>
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</tr>
<tr>
<td>Evening</td>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</td>
<td>Italian Swiss Dance Music: Bandela Tremonese, Aelplergruppe *</td>
<td>6:00-8:00 Gospel Concert</td>
<td></td>
</tr>
<tr>
<td>** stage ** dance area *** activity center ** stage ** dance area *** activity center</td>
<td></td>
<td>** altar ** market stage *** marketplace **** house</td>
<td>** stage ** folk swap tent ** games ring</td>
<td></td>
</tr>
</tbody>
</table>

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**AFRICAN DIASPORA**

- Bessie Jones *
- Paul Ofori-Ansah **
- Stu Jamieson **
- Stu Jamieson *
- Children’s Area closes 4:00 Sand Castle area open until 5:00

**FAMILY FOLKLORE**

- We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.
### WORKING AMERICANS

**Workers Who Feed Us**

Participants in the "Workers Who Feed Us" theme celebrate the skills and folklore of people involved with various aspects of production, preparation, and distribution of food. The following groups will be demonstrating their skills continuously throughout the day:

- **Ice carvers**
- **Waiters, waitresses, bartenders and chefs**
- **Produce workers**
- **Bakery workers**
- **Poultry and meat cutters**
- **Dairy farmers**
- **Ranchers**
- **Beef shippers**
- **Commissioned salesmen**
- **Cattle buyers and auctioneers**

The **Narrative Center** will feature special music and story-telling sessions that will highlight on-the-job experiences:

- **Song Swap**: 11:00 a.m., 4:00 p.m.
- **Workers’ Story Swap**: 12:30 p.m., 1:30 p.m.

### TRANSPORTATION

The Transportation program presents the occupational culture of the men and women who work in the various modes of transportation, including the railroads, airlines, metropolitan and long-distance buses, trucks, ships, and stations of the Coast Guard.

- **The Railroad presentation takes place in a full-scale engine, box-car, and caboose, where engineers and trainmen will show how they operate a train.** Carpenters will demonstrate the skills of maintenance and repair, and gandy dancers will present their vanishing skills. The box-car will feature a photographic exhibit, and trainmen will show and explain the work of making up freight trains in a freight classification yard.

- **The Truckers** will operate a CB station and full-scale truck stop, and invite you into their cabs to see what it’s like. Bus drivers will introduce you to their skills and work life, and Coast Guardsmen will present the intricate art of knot tying and other aspects of their work at sea and ashore.

- **The Airline presentation will share the skills of airline pilots, air traffic controllers, flight attendants, and aircraft maintenance specialists working on a full-size tail section.** Cockpit Procedures Training will show how pilots learn to fly.

- **The Transportation Narrative Center** is a special feature presenting a program of narratives—stories, tales, and rap sessions—from the occupational folklore of transportation workers. Music of transportation, including singing truck drivers will introduce you to their skills and work life, and Coast Guardsmen will present the intricate art of knot tying and other aspects of their work at sea and ashore.

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### NATIVE AMERICANS

Before European intrusion there were about 250,000 Indians in California. After the "discovery" of California by Cabrillo in 1542, disease and other undesirable effects of the influx of missionaries, gold miners, and other settlers combined to reduce the total Indian population of California to roughly 12,000 by 1911. Southern California in particular suffered great losses.

Because the Northern California coast was not fully explored by whites until 1848 and today's tribal elders are only the second generation since that time, traditional ways are well preserved. At the Festival, the Northern Indian California Education Project features the traditional culture of the Tolowa and Yurok of the California coast; the Hoopa and Karok tribes inland; and the central California valley Maidu and Lake Pomo.

The basketry of the Mendocino Pomo, Yurok, Hoopa, Tolowa, and Karok will be presented, along with jewelry making, drumming, dancing, gambling games, and native food preparation. A dug-out canoe maker, fish-net maker, and stick game players will also share their skills with Festival visitors. Tribal members will conduct tours of the Learning Center, and host panel discussions and films on traditional tribal activities.

### FESTIVAL STAGE

The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. The Festival Stage also features selected performers who have been favorites at this year's Festival and the first nine Folklife Festivals, chosen to exemplify various musical traditions of the United States. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of processional music might compare a Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques.

**Evening concerts** Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week's program. For detailed information on each day's program, please consult the Festival Stage call-boards which can be found near the main food-sales tent.
### Highlights September 2—Thursday

For detailed information, consult call-boards in each performance area.

<table>
<thead>
<tr>
<th>Time</th>
<th>OLD WAYS IN THE NEW WORLD</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN’S FOLKLORE</th>
<th>FAMILY FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Zampogna &amp; Piffero: Calabrian Bagpipes and Oboe *&lt;br&gt;Tarantella *</td>
<td>Street Sounds ***</td>
<td>Bessie Jones *</td>
<td>We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.</td>
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<td>11:30</td>
<td>Music of Sicily: Friscalettu (cane flute), shanteys, Moorish carters’ songs *</td>
<td>Storytelling ****</td>
<td>Paul Ofori-Ansah, Kenilworth, Woodson, Naper, Kelly Miller D.C. Rec. Center **</td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>Black American Religious Music *</td>
<td></td>
<td>Stu Jamieson *</td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td>Italian Christmas Music *</td>
<td></td>
<td>Paul Ofori-Ansah **</td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td>Serenades of the South: Calabrian duets &amp; choral songs, ballads &amp; stornelli with bagpipes and friction drum *</td>
<td>Rituals and Ceremonies *</td>
<td>Bessie Jones, Malcolm X D.C. Rec. Center *</td>
<td></td>
</tr>
<tr>
<td>1:30</td>
<td>Sicilian carrittieri songs *</td>
<td>Night Life Music **</td>
<td>Stu Jamieson *</td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td>Northern Italy: Squadra Nuova Ponte-decima polyphonic chorus from Genoa *</td>
<td></td>
<td>Stu Jamieson *</td>
<td></td>
</tr>
<tr>
<td>2:30</td>
<td>Carnevale in Calabria: Scenes from a medieval masked carnival in living tradition *</td>
<td></td>
<td>Malcolm X D.C. Rec. Center ***</td>
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<tr>
<td>3:00</td>
<td>Italian and Italian American concert *</td>
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<tr>
<td>4:30</td>
<td>Evening Song ****</td>
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</table>

**Evening**

- You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. Evening Concert on Festival Stage

* stage<br>** folk swap tent<br>*** games ring
The National Gallery of Art brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are exemplified in the various folkloric performances of the United States. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of processional music might compare a Mexican band with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques.

Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week's program. For detailed information on each day's program, please consult the Festival Stage call-boards which can be found near the main food-sales tent.

EVENING CONCERT—6:00-8:00
Old Ways in the New World: Italian and Italian American

### WORKING AMERICANS

<table>
<thead>
<tr>
<th>Workers Who Feed Us</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants in the “Workers Who Feed Us” theme celebrate the skills and folklore of people involved with various aspects of production, preparation, and distribution of food. The following groups will be demonstrating their skills continuously throughout the day:</td>
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<td>Ice carvers</td>
</tr>
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<td>Waiters, waitresses, bartenders and chefs</td>
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</tr>
<tr>
<td>Commissioned salesmen</td>
</tr>
<tr>
<td>Cattle buyers and auctioneers</td>
</tr>
</tbody>
</table>

- The Narratives Center will feature special music and story-telling sessions that will highlight on-the-job experiences:
  - Song Swap: 11:00 a.m., 4:00 p.m.
  - Workers' Story Swap: 12:30 p.m., 1:30 p.m.

### TRANSPORTATION

| The Transportation program presents the occupational culture of the men and women who work in the various modes of transportation, including the railroads, airlines, metropolitan and long-distance buses, trucks, ships, and stations of the Coast Guard. |
| The Railroad presentation takes place in a full-scale engine, box-car, and caboose, where engineers and trainmen will show how they operate a train. Carpenters will demonstrate the skills of maintenance and repair, and gandy dancers will present their vanishing skills. The box-car will feature a photographic exhibit, and trainmen will show and explain the work of making up freight trains in a freight classification yard. |
| The Truckers will operate a CB station and full-scale truck stop, and invite you into their cabs to see what it's like. Bus drivers will introduce you to their skills and work life, and Coast Guardsmen will present the intricate art of knotting and other aspects of their work at sea and ashore. |
| The Airline presentation will share the skills of airline pilots, air traffic controllers, flight attendants, and aircraft maintenance specialists working on a full-size tail section. Cockpit Procedures Training will show how pilots learn to fly. |
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Skills demonstrations are continuous.
**Highlights** September 3—Friday

For detailed information, consult call-boards in each performance area.
c., concert; d., discussion; w., workshop

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<tr>
<th>Time</th>
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<td>Paul Ofori-Ansah, Pearson Elementary **</td>
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<tr>
<td>12:00</td>
<td>Black American Religious Music *</td>
<td></td>
<td>Stu Jamieson, Pearson Elementary *</td>
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<td>12:30</td>
<td>Italian Christmas Music *</td>
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<td>1:00</td>
<td>Serenades of the South: Calabrian duets &amp; choral songs, ballads &amp; stornelli with bagpipes and friction drum *</td>
<td>Rituals and Ceremonies *</td>
<td>Bessie Jones, Anacostia D.C. Rec. Center *</td>
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<tr>
<td>1:30</td>
<td>Sicilian <em>carrittiera</em> songs *</td>
<td>Night Life Music **</td>
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<td>2:00</td>
<td>Northern Italy: <strong>Squadra Nuova Pontedecima</strong> polyphonic chorus from Genoa *</td>
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</table>

* stage
** dance area
*** activity center

* altar
** market stage
*** marketplace
**** house
WORKING AMERICANS

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NATIVE AMERICANS

The Native people of Alaska represent a broad spectrum of distinct cultural and ethnic groups. Eskimo, Indian, and Aleut people pursue a variety of regional lifestyles based upon each community's traditional heritage.

The Native Americans program this week features the heritage of the Inupiat and Yupik Eskimos. The King Island and Nome Dancers will perform their unusual traditional dances. The Gold Medal winners of the 1976 Eskimo Olympics highlight rigorous games of strength and endurance, such as the knuckle hop, ear pull, and one and two-foot high kick. Ivory carvers, skin sewers, and driftwood carvers will share their unique skills with Festival visitors.

Learning Center discussions will cover the Alaska Native Claims Settlement and the role of the Alaska Federation of Natives, Inc. Slide presentations from the National Gallery of Art's exhibit "Art from the Far North" will be shown daily.

FESTIVAL STAGE

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Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of activities, including selected informal presentations from each performance area. For detailed information on each day's program, please consult the Festival Stage call-boards which can be found near the main food-sales tent.

EVENING CONCERT—6:00-8:00
African Diaspora

September 3—Friday

For detailed information, consult call-boards in each performance area.

c., concert; d., discussion; w., workshop
### OLD WAYS IN THE NEW WORLD

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### AFRICAN DIASPORA

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</tr>
</thead>
<tbody>
<tr>
<td>2:00</td>
<td>Whether a Ra Ra Carnival in Haiti, or Mardi Gras in Louisiana, 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>
</tr>
<tr>
<td>3:00</td>
<td>Hurricane Brass Band</td>
</tr>
<tr>
<td>3:30</td>
<td>Mor Thiam and His Group</td>
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<tr>
<td>4:00</td>
<td>Sons of Grace</td>
</tr>
<tr>
<td>4:30</td>
<td>Mighty Gospel Giants</td>
</tr>
<tr>
<td>4:30</td>
<td>Flora Molton</td>
</tr>
<tr>
<td>5:00</td>
<td>Cape Verdean Community, New Bedford, Mass.</td>
</tr>
<tr>
<td>5:00</td>
<td>Senegal</td>
</tr>
<tr>
<td>5:00</td>
<td>Sweet Honey In the Rock</td>
</tr>
</tbody>
</table>

### CHILDREN'S FOLKLORE

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Bessie Jones *</td>
</tr>
<tr>
<td>12:00</td>
<td>Paul Ofori-Ansah **</td>
</tr>
<tr>
<td>12:30</td>
<td>Paul Ofori-Ansah *</td>
</tr>
<tr>
<td>1:00</td>
<td>Hurricane Brass Band</td>
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<td>Sweet Honey In the Rock</td>
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### FAMILY FOLKLORE

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>3:00</td>
<td>We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.</td>
</tr>
<tr>
<td>5:00</td>
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</tbody>
</table>

* stage  ** folk swap tent  *** games ring
### September 4—Saturday

For detailed information, consult call-boards in each performance area.

<table>
<thead>
<tr>
<th>WORKING AMERICANS</th>
<th>TRANSPORTATION</th>
<th>NATIVE AMERICANS</th>
<th>FESTIVAL STAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Workers Who Feed Us</strong></td>
<td>The Transportation program presents the occupational culture of the men and women who work in the various modes of transportation, including the railroads, airlines, metropolitan and long-distance buses, trucks, ships, and stations of the Coast Guard. The Railroad presentation takes place in a full-scale engine, boxcar, and caboose, where engineers and trainmen will show how they operate a train. Carpenters will demonstrate the skills of maintenance and repair, and gandy dancers will present their vanishing skills. The boxcar will feature a photographic exhibit, and trainmen will show and explain the work of making up freight trains in a freight classification yard. The Truckers will operate a CB station and full-scale truck stop, and invite you into their cabs to see what it's like. Bus drivers will introduce you to their skills and work life, and Coast Guardmen will present the intricate art of knotting and other aspects of their work at sea and ashore. The Airline presentation will share the skills of airline pilots, air traffic controllers, flight attendants, and aircraft maintenance specialists working on a full-size tail section. Cockpit Procedures Training will show how pilots learn to fly. The Transportation Narrative Center is a special feature presenting a program of narrative—stories, tales, and rap sessions—from the occupational folklore of transportation workers. Music of transportation, including singing truck drivers and shantey singers, will be presented throughout the site. Skills demonstrations are continuous; call boards within the area will list the daily schedule of narratives and music.</td>
<td>The Native people of Alaska represent a broad spectrum of distinct cultural and ethnic groups. Eskimo, Indian, and Aleut people pursue a variety of regional lifestyles based upon each community's traditional heritage. The Native Americans program this week features the heritage of the Inupiat and Yupik Eskimos. The King Island and Nome Dancers will perform their unusual traditional dances. The Gold Medal winners of the 1976 Eskimo Olympics highlight rigorous games of strength and endurance, such as the knuckle hop, ear pull, and one and two-foot high kick. Ivory carvers, skin sewers, and driftwood carvers will share their unique skills with Festival visitors. Learning Center discussions will cover the Alaska Native Claims Settlement and the role of the Alaska Federation of Natives, Inc. Slide presentations from the National Gallery of Art's exhibit &quot;Art from the Far North&quot; will be shown daily.</td>
<td>The Festival Stage brings together musicians, singers, and dancers from all program areas of the Festival to illustrate the musical traditions which are shared around the world. The Festival Stage also features selected performers who have been favorites at this year's Festival and the first nine Folklife Festivals, chosen to exemplify various musical traditions of the United States. Workshops and concerts presented daily from noon until 6:00 p.m. explore such topics as vocal styles, world dance traditions, sacred music, instrumental ensembles, occupational music, family music, and choral singing. A concert of processional music might compare a Mexican banda with a German marching band; a percussion workshop might bring together performers from Pakistan, Puerto Rico, and a Native American tribe for a stylistic comparison of drumming techniques. Evening concerts Thursday, Friday, and Saturday from 6:00 p.m. to 8:00 p.m. allow each area to present a sampler of its week's program. For detailed information on each day's program, please consult the Festival Stage call-boards which can be found near the main food-sales tent.</td>
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<table>
<thead>
<tr>
<th>EVENING CONCERT—6:00-8:00</th>
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<tbody>
<tr>
<td>Transportation</td>
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</table>

Skills demonstrations are continuous.
### Highlights

**September 5—Sunday**

For detailed information, consult call-boards in each performance area.

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

<table>
<thead>
<tr>
<th>OLD WAYS IN THE NEW WORLD</th>
<th>AFRICAN DIASPORA</th>
<th>CHILDREN’S FOLKLORE</th>
<th>FAMILY FOLKLORE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ITALIAN</strong></td>
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<tr>
<td>11:00 Zampogna &amp; Piffero: Calabrian Bagpipes and Oboe *</td>
<td>Bessie Jones *</td>
<td>We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously.</td>
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</tr>
<tr>
<td>11:30 Music of Sicily: Friscalettu (cane flute), shanleys, Moorish carters' songs *</td>
<td>Paul Ofori-Ansah **</td>
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<tr>
<td>12:00 Black American Religious Concert *</td>
<td>Paul Ofori-Ansah *</td>
<td></td>
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<tr>
<td>12:30 Italian Christmas Music *</td>
<td>Stu Jamieson **</td>
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<tr>
<td>1:00 Serenades of the South: Calabrian duets &amp; choral songs, ballads &amp; stornelli with bagpipes and friction drum *</td>
<td>Rituals and Ceremonies *</td>
<td>Bessie Jones *</td>
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<tr>
<td>1:30 Sicilian carrittiere songs *</td>
<td>Senegal *</td>
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<tr>
<td>2:00 Northern Italy: Squadra Nuova Pontedecima polyphonic chorus from Genoa *</td>
<td>Stu Jamieson *</td>
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<tr>
<td>2:30 Carnevale in Calabria: Scenes from a medieval masked carnival in living tradition *</td>
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<td>3:00 Italian and Italian American concert *</td>
<td>Cape Verdean Community *</td>
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<tr>
<td><strong>Evening</strong></td>
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<tr>
<td>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</td>
<td>6:00-8:00 Gospel Concert</td>
<td></td>
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</tbody>
</table>

* stage
** dance area
*** activity center

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<table>
<thead>
<tr>
<th><strong>AFRICAN DIASPORA</strong></th>
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<th><strong>FAMILY FOLKLORE</strong></th>
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<td></td>
</tr>
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* stage
** folk swap tent
*** games ring
**** house
### WORKING AMERICANS

**Workers Who Feed Us**

Participants in the "Workers Who Feed Us" theme celebrate the skills and folklore of people involved with various aspects of production, preparation, and distribution of food. The following groups will be demonstrating their skills continuously throughout the day:

- Ice carvers
- Waiters, waitresses, bartenders and chefs
- Produce workers
- Bakery workers
- Poultry and meat cutters
- Dairy farmers
- Ranchers
- Beef shippers
- Commissioned salesmen
- Cattle buyers and auctioneers

The *Narrative Center* will feature special music and story-telling sessions that will highlight on-the-job experiences:

**Song Swap 11:00 a.m., 4:00 p.m.**
**Workers’ Story Swap 12:30 p.m., 1:30 p.m.**

Skills demonstrations are continuous.

### TRANSPORTATION

The Transportation program presents the occupational culture of the men and women who work in the various modes of transportation, including the railroads, airlines, metropolitan and long-distance buses, trucks, ships, and stations of the Coast Guard.

- The Railroad presentation takes place in a full-scale engine, box-car, and caboose, where engineers and trainmen will show how they operate a train. Carmen will demonstrate the skills of maintenance and repair, and gandy dancers will present their vanishing skills.
- The box-car will feature a photographic exhibit, and trainmen will show and explain the work of making up freight trains in a freight classification yard.
- The Truckers will operate a CB station and full-scale truck stop, and invite you into their cabs to see what it's like. Bus and cab drivers will introduce you to their skills and work life, and Coast Guardsmen will present the intricate art of knot tying and other aspects of their work at sea and ashore.
- The *Transportation Narrative Center* is a special feature presenting a program of narrative—stories, tales, and rap sessions—from the occupational folklore of transportation workers. Music of transportation, including singing truck drivers and shantey singers, will be presented throughout the site. Skills demonstrations are continuous; call boards within the area will list the daily schedule of narratives and music.

### NATIVE AMERICANS

The Native people of Alaska represent a broad spectrum of distinct cultural and ethnic groups. Eskimo, Indian, and Aleut people pursue a variety of regional lifestyles based upon each community's traditional heritage.

- The Native Americans program this week features the heritage of the Inupiat and Yupik Eskimos. The King Island and Nome Dancers will perform their unusual traditional dances. The Gold Medal winners of the 1976 Eskimo Olympics will show how pilots learn to fly. Ivy carvers, skin sewers, and driftwood carvers will share their unique skills with Festival visitors.
- Learning Center discussions will cover the Alaska Native Claims Settlement and the role of the Alaska Federation of Natives, Inc. Slide presentations from the National Gallery of Art's exhibit "Art from the Far North" will be shown daily.

### FESTIVAL STAGE

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**EVENING CONCERT—6:00-8:00 Festival Sampler**
### Highlights September 6—Monday

For detailed information, consult call-boards in each performance area.

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

<table>
<thead>
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<th>Time</th>
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         Tarantella * | Street Sounds *** | Bessie Jones *     | We will be interviewing festival-goers about their stories, customs, and historical reminiscences daily. Our films on home movies and family traditions will be showing continuously. |
| 11:30 | Music of Sicily: Friscalettu (cane flute), shanteys, Moorish carters' songs * | Storytelling **** | Paul Ofori-Ansah ** |
| 12:00 | Italian Christmas Music * | Black American Religious Music * | Paul Ofori-Ansah * |
| 12:30 | Serenades of the South: Calabrian duets & choral songs, ballads & stornelli with bagpipes and friction drum * | Rituals and Ceremonies * | Bessie Jones * |
| 1:00  | Sicilian carrittiere songs * | Night Life Music ** | Stu Jamieson * |
| 1:30  | Northern Italy: Squadra Nuova Ponte-decima polyphonic chorus from Genoa * |                   |                   |
| 2:00  | Carnevale in Calabria: Scenes from a medieval masked carnival in living tradition * |                   |                   |
| 2:30  | Italian and Italian American concert * |                   |                   |
| 3:00  |                                   |                   |                   |
| 3:30  |                                   |                   |                   |
| 3:30  |                                   |                   |                   |
| 4:00  |                                   |                   |                   |
| 4:30  |                                   |                   |                   |

You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.

* stage  
** dance area  
*** activity center  
* altar  
** market stage  
*** marketplace  
**** house
# WORKING AMERICANS

- **Workers Who Feed Us**
  - Participants in the "Workers Who Feed Us" theme celebrate the skills and folklore of people involved with various aspects of production, preparation, and distribution of food. The following groups will be demonstrating their skills continually throughout the day:
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    - Waiters, waitresses, bartenders and chefs
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  - The *Narrative Center* will feature special music and story-telling sessions that will highlight on-the-job experiences:
    - Song Swap 11:00 a.m., 4:00 p.m.
    - Workers' Story Swap 12:30 p.m., 1:30 p.m.

  - Skills demonstrations are continuous.

# TRANSPORTATION

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# NATIVE AMERICANS

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  - Learning Center discussions will cover the Alaska Native Claims Settlement and the role of the Alaska Federation of Natives, Inc. Slide presentations from the National Gallery of Art's exhibit "Art from the Far North" will be shown daily.

# FESTIVAL STAGE

- Today's Festival Stage program celebrates the last day of the Bicentennial Festival of American Folklife. We take this opportunity to present the musical talents of many of the staff and employees of the Festival, starting at 1:00 p.m. The Festival Closing Concert, beginning at 3:00 p.m., will salute some of the traditional musicians who have been friends of the Festival, and of Festival audiences, throughout the ten years of the Festival of American Folklife.

<table>
<thead>
<tr>
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<tbody>
<tr>
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<tr>
<td>11:30</td>
<td>Discussion</td>
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<tr>
<td>12:00</td>
<td>Workshop</td>
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</tr>
</tbody>
</table>
African Diaspora

Participants
Juliet Amoah: hairdresser
Charles Freeney: cook
Flora Molton: streetsinger
Shabu: hairdresser
Sonny Diggs: Arabber (fruit vendor)
Walter Kelly: Arabber (fruit vendor)
Mu-tem-uma Dejfu: herbalist
Kenneth Palm: herbalist
Sweet Honey in the Rock: acappella vocal group
Hurricane Brass Band
Leroy Jones, Jr.
Greg Davis
Kevin Harris
Curtis Joseph
Darryl Adams
Gregory Stafford
Raymond Johnson, Jr.
Al Carson
Charles L. Joseph
The Robertson Family: basketweavers
Thonis Robertson
Geraldine Robertson
Felicia Robertson
Jacqueline Robertson
Daphne Robertson
Patricia Ann Robertson
Sons of Grace: gospel group
The Brothers: gospel group
Temple Choir: Bibleway Church
Farrow Choir
Kings Choral Ensemble
Free Evangelist Church: choir
Church of God: choir
Souls of Unity: gospel group
Minnie Lee Gardner: storyteller
Young Hughley: storyteller
Deloris Luster: storyteller
Charles Sayles: harmonica player
D.C. Black Repertory Co. Vocal Workshop
Ojeda Penn & The LifeForce: jazz musicians
Members of the Cape Verdean Community
Florench Almeida
Joaquin Almeida
Theresa Almeida
Valentina Almeida
Joanna Andrade
Mary Andrade
Stephanie Correia
Young Correia
Benjamin Duarte
George Duarte
Rita Duarte
John “Joli” Gonsalves
Virginia Gonsalves
Jack Livramento
Manuel “Lela” Lopes
Corrine Monteiro
Antone Monteiro
Lillian Ramos
Dennis Silva
Shirley Silva
Sophie Silva
Yvonne Smart
Eduardo A. Sousa
Winifred McQueen: tie dye and batik
JuJu: woodcarver and jeweler
Amoyewa: seamstress
George Ferrell, Sr.: woodcarver
Mor Thiam and His Ensemble (Gregory Gloder, H. James Lastaria, Frank Williams, Anthony Pruitt, Freddie Washington, Bruce Purse, LeRoy Thigpen)

Senegal
Maurice Sonar Senghor, Director of the National Theater
Babacar Diom, translator
Dancers:
Bouly Sonko
Malang Dabo
Cheikh Diop
Ibrahima Faye
Ousmane Dione
Mari Basse
Sona Ndiaye
Mariama Ngom
Nabou Ciss
Awa Diallo
Drummers:
Abdou Dounta
Fatiguy Toure
Moussa Camara
Sadia Badian
Bakary Goubiaby
Vieux Sing Faye
Pape Gueye
Mamadou Ndiaye
Craftspeople:
El Hadji Ibou Niang: jeweler
Aminata Kebe: hairdresser
Instrumentalists:
Banna Sissoko
Soundioulou Sissoko
Singers:
Mahawa Douyate
Fatou Iliam Samb
Senegalese from Washington, D.C.
Oumou Gueye: cook
Yama Diane: cook

A parade is held every Saturday in the African Diaspora area to celebrate the music and dance of the various participants. Photo: Olivia Carlisle.
Participants

Workers Who Feed Us
Members of the Following Unions and Organizations:
Amalgamated Meat Cutters and Butcher Workmen of North America
Joseph Belsky, President
Bakery and Confectionery Workers International Union of America
Daniel E. Conway, President
Hotel and Restaurant Employees' and Bartenders' International Union
Edward T. Hanley, General President
Maryland and Virginia Milk Producers Association
Walter A. Martz, President
James E. Click, General Manager
The Omaha Livestock Exchange

The Music Performance Trust Funds
Kenneth E. Raine, Trustee
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.
Saul Broudy
Faith Petrick
Jane Voss
Pop Wagner

Presenters:
Benny Ambush
Karen Byrne
Debbie Dixon
Steve Hagberg
Marta Schley
Barbara Schwartz

Contributors
American Butter Association
American Cultured Dairy Products Institute
American Dairy Association
Animal Science Department
University of Maryland
Blodgett Ovens
Capitol Milk Producers Association
Caravan Corporation
Dairy Council of Greater Metropolitan Washington
De Val Milking Machine Co.
General Foods
The Grand Union Co.
Henry and Henry
Hobart Corporation
Kraft
Land O Lakes
Maryland Cooperative Milk Producers Association
Maryland and Virginia Milk Producers Association
Metropolitan Poultry Inc.
National Bakery Suppliers Association
National Cheese Council
National Milk Producers Federation
Omaha Livestock Exchange
Oscar Mayer Foundation
Poultry and Egg Institute
Rockingham Poultry Marketing Cooperative, Inc.
Safeway, Inc.
Sheraton-Park Hotel
Shoreham Americana Hotel
Sire Power
Statler Hilton Hotel
Washington Hilton Hotel

Special Thanks To:
Al Berigan
Frank Berigan
Joe Beavers
Fred Rizzo
John O’Gara
Bob Rawlins
George Grimes
Hilton Hanna
Bob Barron
Abe Grundstein
Barry Groom
Walter Davis
Dorothy Shields
Rick Myerchalk
Nancy Dailey
John Bailey
Jeff Carr
Andrew Engel
Elliott Gimble
Pat McQuaid
Rick Muenchow
Patrick O’Lone
Jenny Orleans
Sonia Rosen
Mindy Rottenberg
Josh Sawislak
Sarah Wellborn
All the volunteers who have helped to make the Working Americans Program a success.

Members of the Amalgamated Meat Cutters and Butcher Workmen of North America will demonstrate their skills and share their lore along with other Workers Who Feed Us in the Working Americans area August 25-September 6.
Transportation

Participants

Amalgamated Transit Union, AFL-CIO, Locals 689, 1551, 1138, 1098
William Deal
Robert Fearington
Ken Grow
William Downey
John Gelb
John Palardy
Ron Reier
John Adams
Robert Adams
James Gibson
L. Ray Gossard
Lee Ice
Monte W. Monteith
Bernard O'Mahoney
Vince Hobday
Henry Hawkins
Air Traffic Control Association
Arthur Pittius
Stewart A. Dawson
John Goon
Donald E. Jicka
L. I. Pearce
Paul Moore
Capt. Peter W. O'Neil
Thelma K. Swofford
Edward J. Gillett
James F. Arthur
Steward A. Dawson
Robert D. Rudich
Joe B. Shirley
Clarence T. Tolpo
Lt. Charlotte Wood
Flight Engineers International Association
John Minor
I. (Hauk) Turner
Abe Sewalson
J. P. Trottier
International Association of Machinists, AFL-CIO, Local 1650
Bill Hampton
Kenneth Green
Lloyd Mann
Lloyd Crindlebaugh
F. E. Wood
Bill Hoppe
H. L. Norton
G. F. Roady
M. R. McCutchen
L. C. Leeds
Eddie Glaszczak
Bill Hoffman
B. J. Wilson
J. J. Kunrod
John Mckim
Harry Powell
B. L. Yardley
N. C. Mosley
Gary Mason
S. M. Ballew
Tracy Bales
Wally Hayward
Dick Lincoln
Brotherhood of Locomotive Engineers
B. B. Thomas
B. M. Byrd
O. L. Williams
E. B. Dollar
G. L. Bridgeman
Charles Hughes
Ed Irby
P. E. Corn
A. B. Williams
J. Shade
R. H. Stanley
W. D. Myers
A. D. Sorenson
J. L. Locut
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R. J. Barker
B. M. Maris
S. H. Walden
R. C. Sagar
M. D. Harrell
B. L. Ewing
J. L. Guynn
T. R. Hopper
C. E. Quinn
K. L. Anderson
Truckers
Jim Ringer
Ray Bierl
Jack Hamilton
George Gordon
Edgar Graves
Timmy Voorhies
Dale Setzer
Harry Bavadakian
Sea Chanteys
Louis Killen
Gerret Warner
Jeff Warner
John Benson
Jeff Davis
John Roberts
Maintenance of Way
Simon Shaw
Al Marshall
Bob Dudley
Roy Johnson
Clifton Anderson
Robert Dudley
Henry Hawkins
Roy Johnson
Al Marshall
Simon Shaw
Brotherhood of Railway Carmen, Locals 1395, 43, 468, 364, 175
C. Lightfoot
G. Butcher
S. Miedzienowski
W. Palmer
J. Palumbo
M. Walston
P. Lawson
W. Hardin
C. Green
S. Siadys
F. Burke
H. Lewin
Coast Guard
BMC C. D. Haywood
QM1 G. H. Hornbeck
BMC D. B. McMichael
ASM T. A. Hallmark
BM1 L. L. Proud
QM2 J. W. White
MK2 B. G. Borato
MK1 S. J. Halloran
Allied Pilots Association
Capt. Jenks
Jim Foringer
Capt. N. Schweitzer
W. J. Rogers  
Capt. (Hap) Hazard  
Al Voras  
Transportation Workers Union Flight Attendants, Local 552  
Karen Hill  
Marti O'Rourke  
Dee Dee Dougherty  
Tootie Higgs  
Judy Marek  
Ed Gold  
Ed Pagan  
Linda Welker  
Gussie Utting  
Roy Brayton  
Carol Peisinger  
Fran Bollero  
Carolyn Green  
Mary Jo Kerr  
Janet Piersan  
United Transportation Union

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Southern Railway  
Szarka Enterprises  
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**Special Thanks To:**

Bob Marx, Department of Transportation  
Dorothy Shields, AFL-CIO  
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Brockway Trucks  
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Jim Tuhill, Amalgamated Transit Union  
Bob Waldrop, American Airlines  
Jim Ward, U.S. Coast Guard  
Marx Toys

Rail, sea, truck and metropolitan transportation workers will demonstrate their skills and share their lore in the Transportation Area. Photo: Jim Pickerell.
Old Ways in the New World

Participants

Hungarian
Mrs. Ferenc Bajzath: singer
Odon Feher: musician
Laszlo Gyalog: dancer, musician
Gyorgy Hidag: dancer, musician
Borbala Horvath: dancer
Zsigmond Karsai: dancer, singer
Mrs. Zsigmond Karsai: dancer
Mrs. Gabor Kolta: dancer
Gusztav Kovacs: dancer, singer
Mrs. Gusztav Kovacs: dancer
Katalin Lazar: dancer, singer
Istvan Litkey: dancer, musician
Mrs. Tivadar Kall Molnar: singer
Laszlo Murgaly: dancer, singer
Istvan Olah: dancer
Mrs. Laszlo Nagy: craftsperson, dancer, singer
Laszlo Volgyi: musician

Hungarian American
Anna Arceneaux: dancer
Mickey Duzer: dancer
Arabelle Feldlason: saxophone player
John Huszar: dancer
John Kapsco: saxophone player
Betty Kovach: dancer
Geza Kovach: dancer
Jimmie Kovach: dancer
Judith Magyar: dancer
Kalman Magyar, Sr.: zither player, zither maker
Kalman Magyar, Jr.: dancer
Suzan Nyeki Martin: dancer
Helen Nyeki: dancer, folk singer
Andy Olah: pianist
Bobby Olah: drummer
Frank Olah: dancer
Mary Resetar: food demonstrator
Steve Resetar: violinist

Swiss
Edith Sayko: embroider, ceramicist
Priska Weems: food demonstrator

Swiss American
Kapelle Werner Blaser:
Werner Blaser: clarinet and saxophone player
Joe Blaser: clarinet and saxophone player
Don Blaser: accordion player

Swiss American
Mary Ann Ackerman: piano player
Joe Burgie: bass and accordion player
Randy Grab: bass player
Young Swiss Musicians:
Helen Rast: accordion player
Frank Rast: trumpet and alphorn player
Fred Rast: clarinet, saxophone and alphorn player
Christine Anderson: bass player
Karen Anderson: clarinet and alto saxophone player
Sonja Ruckli: piano player and singer
Michael Imhof: accordion player

Swiss American
Mary Ann Ackerman: piano player
Joe Burgie: bass and accordion player
Randy Grab: bass player

Swarthy:
Molise:
Anna Lomax

Sicily:
Vincent Ancona: chanty singer

Italian American
Basilicata:
Antonio Davida: singer, drum player

Calabria:
Paolo Monetteleone: zampanogna player (bagpipe)

Liguria:
Squadra Nuova Pontedecima: polyphonic chorus
Alessandro Anzini: escort

Fieldworkers and Presenters
Maria Behr
David Bjork
Calogero Cascio
Svatava Jacobson
Anna Lomax
The Native American area will feature the gold medal winners of the 1976 Eskimo Olympics demonstrating games of strength and endurance, September 2-6.

At left, Italian folk musicians share their songs with visitors in the Old Ways in the New World area, Sept. 2-6. Photo: Jim Pickerell.

Participants

Northern California
Miwok Tribe
William Franklin: dancer, lecturer, hand game player
Cora Franklin: dancer, lecturer, hand game player
Margaret Villa: dancer, lecturer, jewelry maker
Theresa Coy: dancer, lecturer, hand game player
Carl Mathiesen: dancer, lecturer, hand game player
Inez Mathiesen: dancer, lecturer, hand game player
David Franklin: dancer, lecturer, hand game player
Ronnie Franklin: dancer, lecturer, hand game player
James Franklin: dancer, lecturer, hand game player
Norman Franklin: dancer, lecturer, hand game player
Robert Coy: dancer, lecturer, hand game player
Elaine Barber: dancer, lecturer, hand game player
Dorothy Stanley: food demonstration, lecturer
Dwight Zutchke: dancer, lecturer

Wintun Tribe
Mary Norton: food sales
Frances McDaniel: basket maker

Pomo Tribe
Elsie Allen: basket maker

Yurok Tribe
Elaine Clairy: jewelry maker
Mary Birchfield: food sales
Ollie Foseide: basket maker
Warren Abbott: food sales, dancer
Lareta James: dancer, singer
Dewey George: boat maker, dance leader
Rosie Silva: dancer, singer
Julius Aubrey: boat making assistant, dancer
Oscar Taylor: net maker, singer, dancer

Eileen Figueroa: basket maker, singer
Sam Jones: stick game player
Mark Sundberg: stick game player, dancer, canoe assistant
Lisa Sundberg: dancer, jewelry maker
Joy Sundberg: Northern California Coordinator, lecturer

Karok Tribe
Charlie Tom: singer, drummer, dancer
Jo Peters: jewelry maker, basket maker, lecturer
Tammy Peters: dancer, jewelry maker
Laura George: guide, assistant
Lorna Dodge: lecturer, guide, assistant

Tolowa Tribe
Billy Richards: dancer
Mark Richards: dancer
Nicole Richards: dancer
Loren Bommelyn: lead singer
Fred Moorehead: lead singer
Betty Green: dance assistant
Kim Richards: dancer
Tanya Richards: dancer
Ronnie Richards: dancer
Marvin Richards: dancer
Denise Lopez: dancer, guide
Denise Richards: dancer, guide
Pam Mattz: dancer
Joan Richards: food sales
Darlene Richards: food sales
Lorene Richards: dancer
William Richards: food sales
Viola Richards: food sales
Bill Bommelyn: dancer
Walter Richards: singer
Lila Moorehead: sand bread maker, cook

Mike Waterman: drummer
Doug Duncan: lead guitar player
George Disdy: guitar player
Ann Taylor: assistant
Pat Andrioli: assistant

Piaute Tribe
Joseph Saulque: lecturer, historian

Film and Video Presentation
Vern Korbe
Carol Korbe
Dick O'Rourke
Lorraine O'Rourke
Brian Tripp
Dolly Tripp
Daniel O'Rourke

Klamath Tribe
Leonard Norris, Jr.: Coordinator
Cecil L. Gallagher
Nick Kimbal
Charlie Bates
Rhonda Jimenez
LaNell L. Jackson
Rose Mary Tree Top
Jean Tina Bates
Bill L. Jackson
Anna Marie Jackson
Valgene Teeman
Marc McNair

Tchinook Tribe of Oregon
Karleen F. McKenzie

Confederated Tribes of the Umatilla
Leslie Minthorn: Coordinator

Quileute Tribe
Robert Bojorcas: Coordinator

For the final week of the Native American program, the Alaska Federation of Natives will feature tribes from the Arctic region of the United States. Coordinated by Margy Johnson of Anchorage, the presentations will include the King Island Dancers, ivory and soapstone carvers, and discussants of Native Land Claims. Skin sewing will also be demonstrated.
Participants

Adults
Helen Englar: crafts
Stu Jamieson: traditional games
Adrea Meditch: folklorist
Paul Ofori-Ansah: traditional games
Dorothy Stroman: folklorist

Recreation Departments

Arlington
Dawson Terrace

District of Columbia

Anacostia
Benning Park
Brent
Congress Heights
Douglass Junior
Francis
Frazier
Hart
Hillcrest
Kelly Miller
Kenilworth
Malcolm X
Orr
River Terrace
Roper
Stoddert
Thompson
Tyler
Watkins
Woodson

Boy Scouts
Cub Pack #1039, 781

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Family Folklore

Operating continuously from its tent along the Reflecting Pool, Family Folklore collects family lore from you, the Festival goers. Trained folklorists are on hand to speak with you about your traditions—family nicknames, legends, anecdotes, experiences and memories. In the Family Folklore area you are the participants.

Special Thanks

Harold "Chip" Albertson
Blanchard S. White
Hannelore Aceto
Joe Goulait
McDonald's Corporation
James Pickrell
Students-in-training
Carol Slatkin
Gretchen Geiger
Karl Whitaker
Kim McLeveighn
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Ann Krafthofer
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Participants from the Northwest enjoy the Reflecting Pool in a boat built during the Festival. Photo: Juanita Dugdale.