

1976 festival of american folklife

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1976 festival of american folklife

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A BICENTENNIAL COMMEMORATION

In Celebration . . .

by S. Dillon Ripley
Secretary, Smithsonian Institution



This is the tenth season that the Smithsonian Institution has invited the people of the United States to come and enjoy our Festival of American Folklife. As I look back over the comments I have made on similar occasions 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 roots, 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

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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 commis-



sion 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 dry-goods 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 bluebird 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 visitor." For the next six months Mrs. Mohamed worked on her stitchery (she never removes a stitch) sending color snapshots as progress reports.

The finished work was received by the end of February, photographed immediately for the cover and then mounted for display at the Festival.

After September it will become a permanent part of the National Collection.

Doris Bowman, Curator of the Smithsonian's Division of Textiles calls Mrs. Mohamed "a real artist with stitches. She has an extraordinary sense of color, a deeply creative use of stitchery and a rich use of humor in her work."

Of Our National Heritage . . .

by Gary Everhardt
Director, National Park Service

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.

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 toil 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

human resources.

History is filled with examples such as these, where workers demanded and fought for their rights, thus enriching the rights each of us today enjoys.

That involvement continues unabated, as America's free trade union movement daily exercises the First Amendment rights of freedom of speech and freedom of association so vital to a democracy. Freedom is made secure only when citizens exercise their rights vigorously.

The events of today are so important and consume so much of our attention that Americans sometimes forget to look back, to reflect on the people who built America. This bicentennial celebration offers every American the opportunity both to look back with immeasurable pride on how far we've come as a nation and to look forward to rededicate ourselves to the tasks that lie ahead—to the continued building of America.

The AFL-CIO, the largest free trade union center in the world, is proud to participate in the Working Americans exhibits of the 1976 Festival of American Folklife. We are proud of the workers whose skills you will see and the heritage that today's workers share with the patriots of 1776.

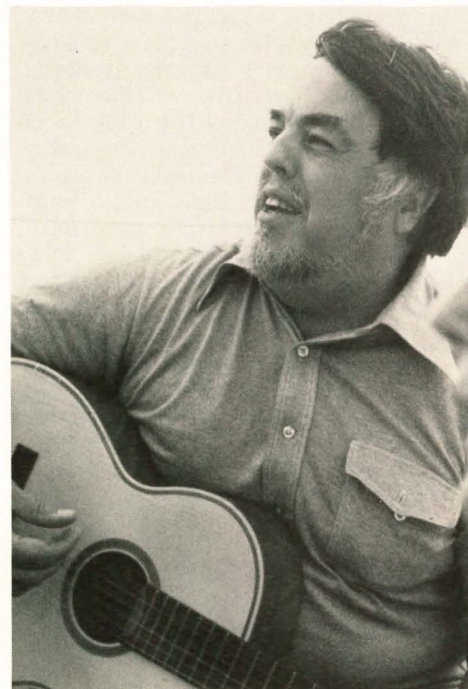
To working Americans, the Spirit of '76 is as alive today as it was 200 years ago.

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 musics, 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.



Alan Lomax, co-founder of the Archive of American Folk Song at the Library of Congress, has engaged in major collecting activities in North America and Europe. He was one of the principal architects of the American folk song revival, as editor of the first albums of field recordings as well as the first oral histories in this field. As Director of the Cantometrics Project, Columbia University, he is now involved in cross-cultural study of world patterns of expressive behavior.

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 reorchestrate 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

in this validation of local culture and of local folk artists.

By giving every culture its equal access to audiences, its equal time on the air, and its equal weight in education, we can come closer to the realization of the principles of Jefferson's declaration. Twentieth-century communications systems and recording devices, in fact, make it possible for the oral traditions to reach their audiences, to establish their libraries and museums, to preserve and record their songs, tales, and dramas directly in sound and vision without writing and printing them in another medium. So today we see Native American tribes recording for their own archives their own sacred literature, broadcasting age-old sacred rituals over their own local radio stations for the spiritual refreshment and education of their youth.

Thus, neither universal education nor communication need necessarily destroy local traditions, provided that the many customs and the many media channels we possess are shared so as to provide support for a multiple heritage. But the cultural myopia of the past must be put aside so that the unwritten, non-verbal traditions may be endowed with the status and the space they deserve.

The next hundred years should put the principle of cultural equity on a par with the principles of political liberty and social justice on which our national life was founded, so that every region and every group may pursue happiness in its own way.

This article was adapted from "An Appeal for Cultural Equity" that appeared in the UNESCO Journal, The World of Music—Quarterly Journal of the International Music Council, in association with the International Institute for Comparative Music Studies, Volume XIV, Number 2, 1972.

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.

Margaret Mead is a world famous anthropologist and a molder of opinion in a wide variety of humanistic fields. She has written prolifically in anthropology and the social sciences and has pioneered in the use of film as a way to study culture. Among many honors, she last year served as President of the American Association for the Advancement of Science of which she is now Chairman of the Board.

tion. 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—flowed 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.

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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 promotion, 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, long had been celebrated as the nativity feast of the Persian sun king, Mithra, when in 275 A.D. Roman Emperor Aurelian established it as the Birthday of the Unconquerable Sun. 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, banquets 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 socialability, 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 "borne 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 *communitas*. 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 culture 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 Capitoline 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 Apprecia-

tion 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.



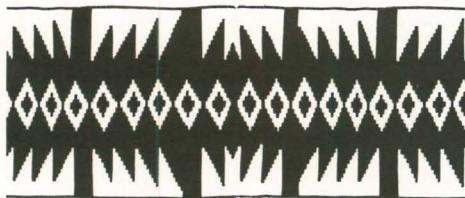
Goodbye Eden—Adam and Eve take one last look as they exit Eden, being driven from the garden. Photograph from the carving by Edgar Tolson of Campton, Kentucky. In the mid-1960's VISTA workers and Appalachian Volunteers sought out creative crafts producers and established cooperative marketing organizations. Tolson, discovered and brought to the Smithsonian for the second Folklife Festival in 1968, has since become internationally known for his skilled and sensitive treatment of familiar Biblical and rural work themes.

James R. Morris established the Division of Performing Arts which produced the first Festival in 1967. He is the principal executive responsible for performing events at the Smithsonian including the Festival, the Smithsonian Jazz Program, the Smithsonian Collection of Recordings and a wide variety of programs in contemporary music, chamber music, theater and dance.

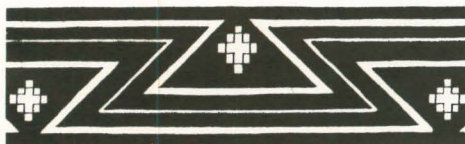
Native Americans

The continuing traditions of the original inhabitants of this nation are presented in the Native Americans area. The people whom you will meet here are representatives of the more than 200 Native American communities throughout the United States. Working with the Smithsonian, they have examined their traditions and created the programs you will see, speaking to their way of life today and their hopes for the future.

When you enter the Native American area, you will find it has been designed with Native traditions in mind. The entire area lies within a circle which represents the wholeness of life, that everything, in Native philosophy, is inter-related. A corn field forms the outlying circle; corn, the contribution of Native Americans to the peoples of the world, is regarded as the gift of Mother Earth. With squash and beans sharing the field, the entire area is thus surrounded by the three staple foods of the southwest, the "three sisters" of the Iroquois. The Learning Center, designed by architect Dennis Sun Rhodes, Arapahoe, faces east, the direction of sunrise and of life, and inside you will find yourself travelling sunwise, in a circle. In design and in presentations of music, crafts, dance and discussion, the Native Americans area honors the first Americans.



Designs from American Indian Design and Decoration by Leroy Appleton.



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

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Mą'ii dóó Dilt'óshii

Shizhé'é shił nahasne':

Łah Mą'ii tséyaagi ałhosh nít'ée'. T'áadoo hooyání ch'ínádzid dóó "Háajį'go lá deesháál lá," nízingo sídą jíní. Kojįgo háaghal jíní ha'a'aahjį'go, nááná t'ąą' nigháí e'e'aahjį'go, aadóó náhookqsjį'go náádéét'íí' jíní. Ákonidi kojį'go shádi'áahjį'go t'éf bíł ná'ííghá*, áko áajį'go dah diiyá jíní. Áájí deestsiin bijeesáá'* t'óó ahayóigo bíł bééhoozingo áádóó áajį'go dah diiyá. Yigáál dóó yigáál dóó yigáálgo i'íí'ą jíní.

Coyote and the Birds

My Father to me told his story:

Once Coyote face down sleeping he was Suddenly he awoke and "which way is it shall I go" he said to himself

they say. This way he turned his eyes eastward, again westward, also northward

they say. But yet, this way southward only it looked bigger.

and then that way he set out. There pinyon dry pitch

there was a lot of he found out about. and from then he set out that way.

he walked and he walked and he walked until sunset they say.

Excerpt from: "Our Grandmothers and Grandfathers, Their Stories." *Literal Translation by Tom Kavanagh*

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 har-

monize 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 per cent 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 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, 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.

Edgar S. Cahn, ed., *Our Brother's Keeper: The Indian in White America* (New York: New Community Press, 1969), p. 28.

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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 Oklahoma: 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 very 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 "In-

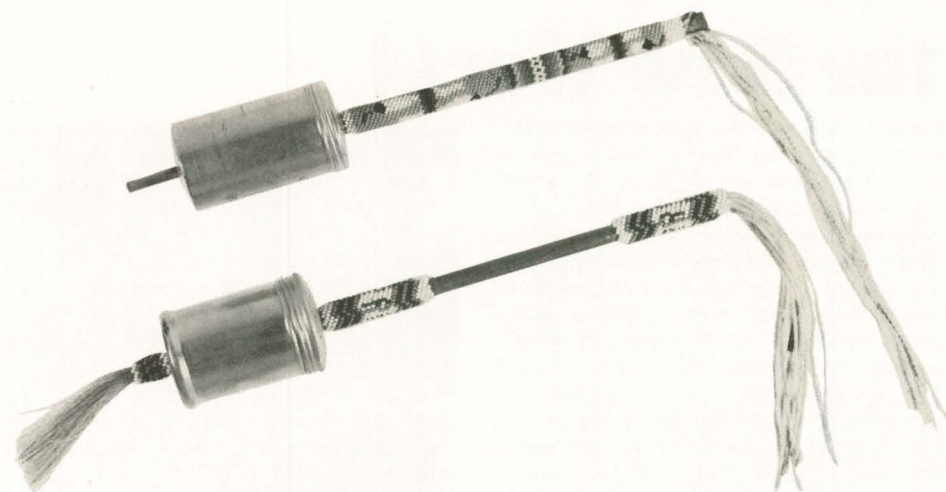
Tom Kavanagh is the Assistant Program Coordinator of the Native Americans Program of the Festival. He has been with the Smithsonian since 1971. He is a member of the Comanche Little Pony Gourd Clan.

dian 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 Comanche, 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



Two Gourd Dance rattles. The Comanche sometimes use salt shakers for rattles to avoid using Native American Church gourd rattles in a secular situation.

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 items 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.

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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 traditional artistic and creative behavior; thus they can celebrate a kind of family reunion while they examine together the changes that their different experiences have brought about.

Where possible, we invite participants from the same region or even the same village—both those who emigrated and those who stayed at home. Where this is impossible or impractical, we turn our attention to behavior or style, looking for parallels in all aspects of tradition from cooking to dance. During past years of the Festival, this program has proved to be a healthy kind of self-examination for our domestic peoples—who draw strength from discovering their relationship with older cultures—as well as for our foreign guests, who can return to their homelands proud of the virility of their own art forms which remain clearly identifiable though removed by oceans of time and space.

*Papa Manteo in his workshop in New York.
Photo by Ralph Rinzler*



Gifts to America

Susan Kalčík, 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.

On a bitter cold Sunday, in January this year, in a church hall on Bleeker Street, a number of the Manteos 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 Kalčík

PAPA—Well, the family came from Sicily, there's a town called—

IDA—Catania

PAPA—Where my father was born, and his

Susan Kalčík 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 pail 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 became 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,

then he'd turn it around and get it ready for me and he told 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. Let them go by themselves, they'll learn. 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 out 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. Metal! 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 sceneries 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 powdered form, 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 com-

pletely.

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 toward 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. Manteo, 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 *grand* daughters. 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.



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.



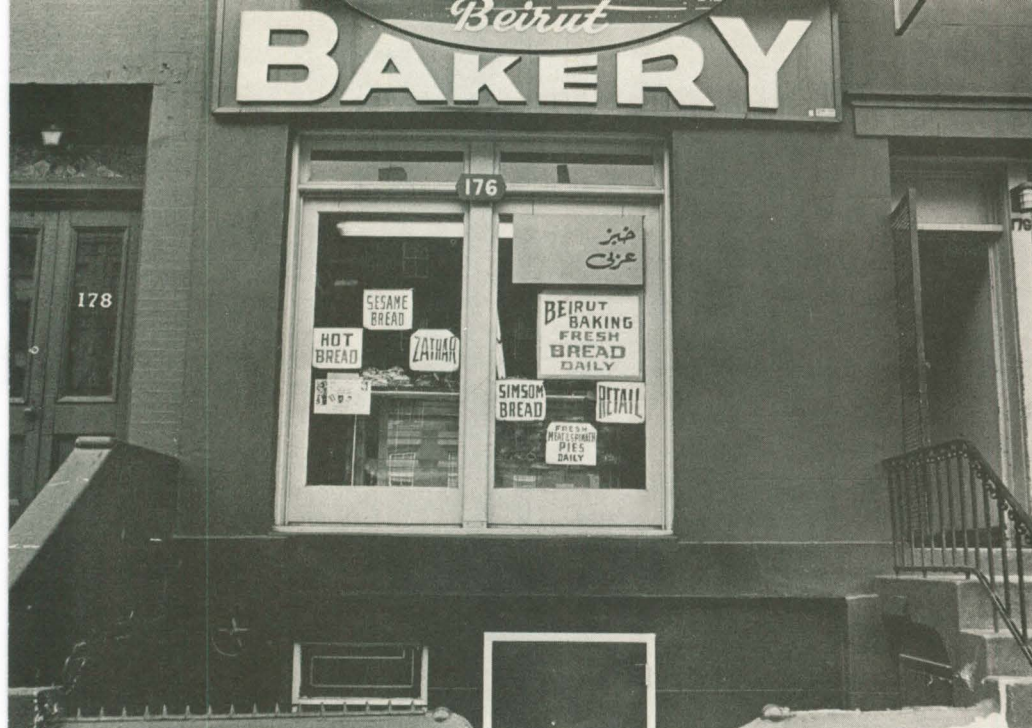
Suzanne Cox holds a Masters degree in Anthropology from the University of Pennsylvania where she also did a study on substance and symbols of Middle Eastern foods. She has worked in the Old Ways area of the Festival for three years.

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

An Italian family celebration in New York City.



Beirut BAKERY



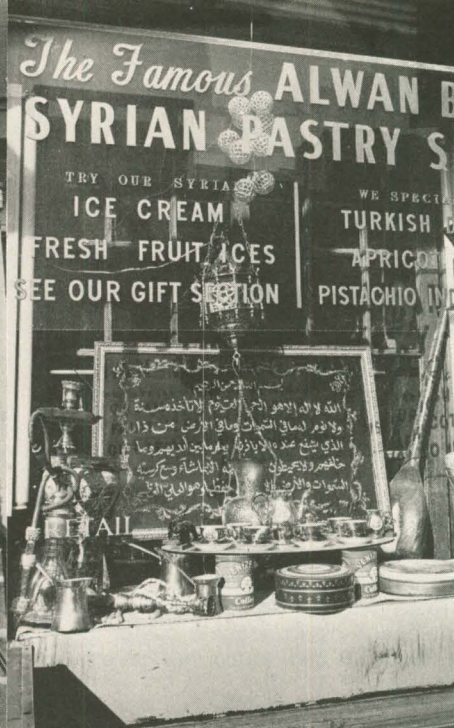
Different ethnic groups produce foods of strikingly different shapes and textures. Breads and pastries, most made with similar basic ingredients, are good examples of this kind of cultural diversity.

Syrian-Lebanese baqlawa



Lebanese knaffeh

Greek finikia



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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African Diaspora

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 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

Dr. William H. Wiggins, Jr., a folklorist, is an assistant professor of Afro-American Studies and fellow of the Folklore Institute at Indiana University. He is currently researching and editing a documentary film of "In the Rapture" under grants issued by the National Endowment for the Arts and the Indiana Committee for the Humanities.

The Rising Star Fife and Drum group, popular Festival participants for several years, will open the market area of African Diaspora at 11 a.m. the first two weeks of the Festival.

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 AAAB 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 gonjes. 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" Haliburton 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 beguine, 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 counterfeit, and a beautiful woman who turns out to be a tyrant who makes the duped sinner do both the domestic and the breadwinning chores. Comparable tricks are revealed in the Brer Rabbit and John/Efan folktales of Black America, as well as the spider trickster 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 mumbling 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 artist-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 voodoo 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 find his drumming "groove" or the gonje 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 still share many West African cultural traits.

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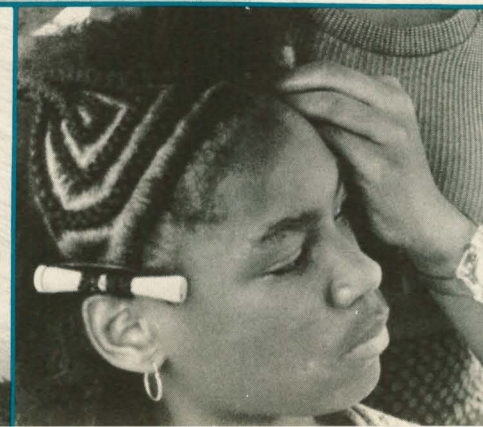
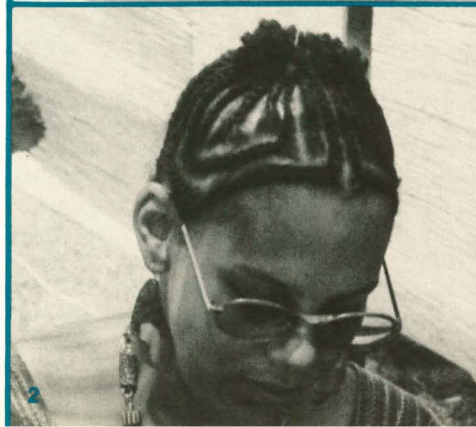
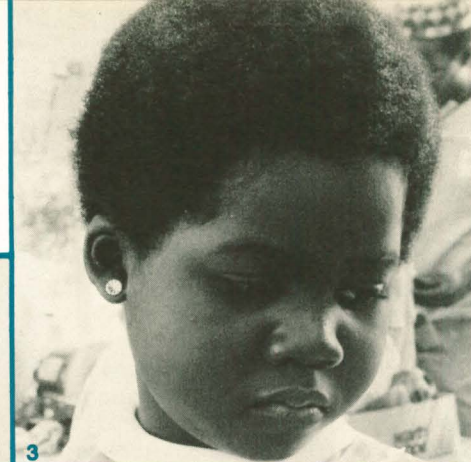
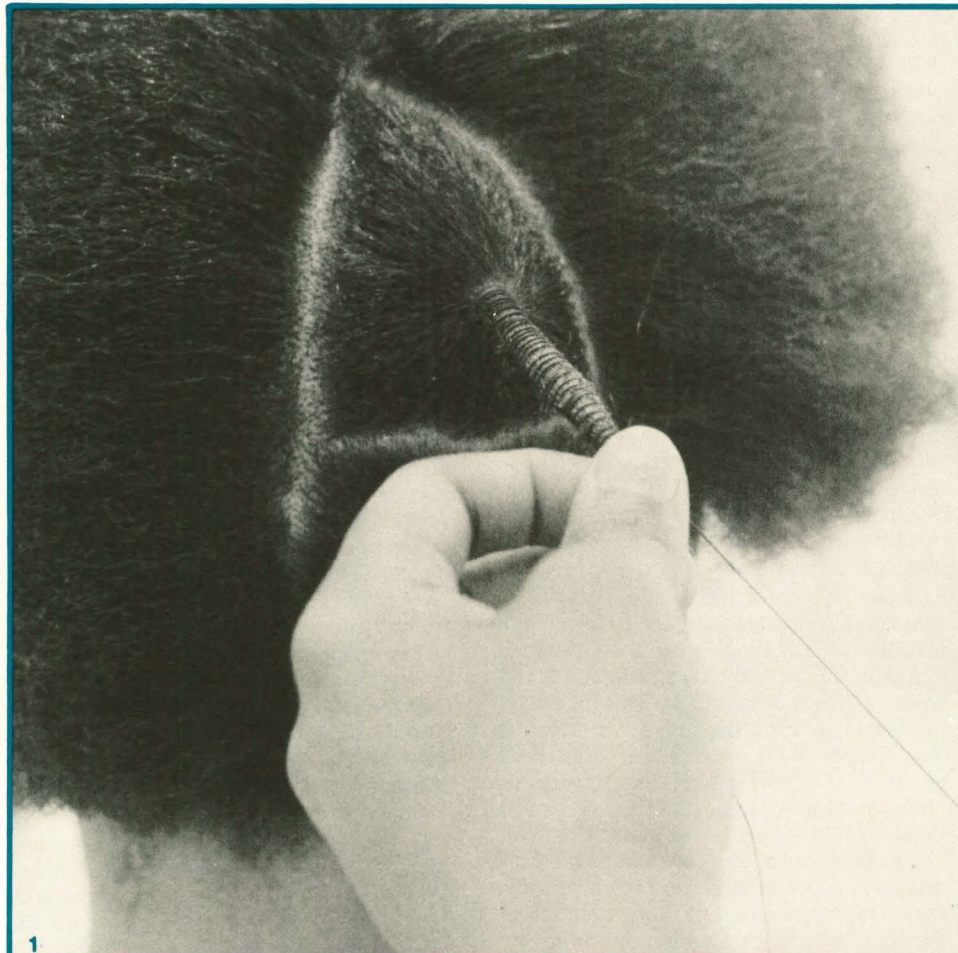
Hair Styles and Headdresses

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

1. West Africa—Threading and preparation.
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.





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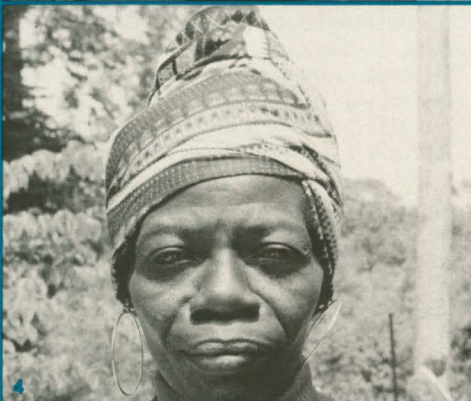
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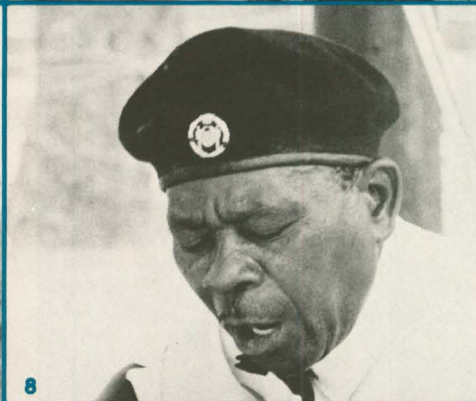
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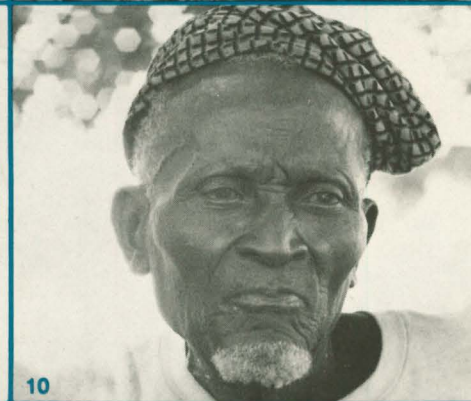
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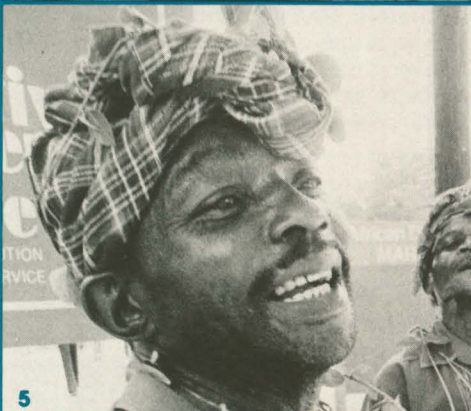
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Headdresses

1. Black American: Turban styled hat—handmade-related to African headwrap.
2. Black American: Casual head tie.
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.
5. Maroons—Jamaica: Male head tie.
6. Northern Ghana—West Africa: Royal head-dress.
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.



5



6



11

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 in our youths and even my 86 year-old mother who came from the Old Country was nostalgic. She 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 8-11; 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:

Philadelphia, Aug. 23-25; Marietta, Ohio, Aug. 26-29.

Ireland:

Ft. Dodge, Iowa, July 23-25; Philadelphia, July 26-29; Baltimore, July 30-Aug. 1.

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:

Philadelphia, Aug. 17-19; Atlanta, Aug. 20-22; Seattle, Aug. 26-28.

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:

Philadelphia, Aug. 10-12; St. Louis, Aug. 13-15; Hereford, Ariz., Aug. 16-19; El Paso, Aug. 20-22.

Nigeria:

Peoria, Ill., Aug. 10-12; Springfield, Mass., Aug. 13-15; Philadelphia, Aug. 19-22; East St. Louis, Ill., Aug. 23-25; Dallas, Aug. 26-29.

Pakistan:

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

Poland:

Springfield, Mass., July 16-18; Philadelphia, July 19-22; Baltimore, July 23-25.

Portugal:

Philadelphia, July 16-18; Fall River, Mass., July 23-25.

Romania:

Philadelphia, June 22-25.

Senegal:

Philadelphia, Sept. 10-12; Oklahoma City, Sept. 13-15; E. St. Louis, Ill., Sept. 16-18.

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.

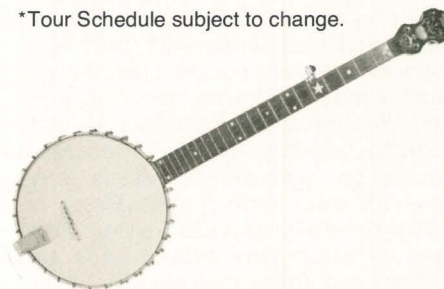
Yugoslavia:

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

Zaire:

Philadelphia, Aug. 28-31; E. St. Louis, Ill., Sept. 1-3.

*Tour Schedule subject to change.



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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 America

"Regional America" cuts across all the other sections of the Festival by looking at the assemblages of different peoples scattered across our land. In this area, therefore, you will see working people and children, ethnics and Blacks and Native Americans brought together to celebrate not so much their individual identities but the space in which they all live together, their home-place within the wide American land.

A region is a hard thing to create on the Mall; it is an abstract made up of a thousand concrete details: the lay of the land, the slant of the sunlight, the way a person says "Good morning," the particular records on the jukeboxes in the diner, the depth of the topsoil, the smell of Sunday dinner. So in Regional America we bring together the people who live in a particular place and ask them to demonstrate the arts and the skills that make it possible to live in that place and which most powerfully characterize it. It is the sense of home that we try to capture here.



This walrus was crafted by Bill Holmes of Cambridge, Idaho, who is a Regional America participant during Week 6 (The Great West, July 21-25). Photo by Suzi Jones, Area Coordinator, Regional America

Regional Traditions in American Folk Architecture

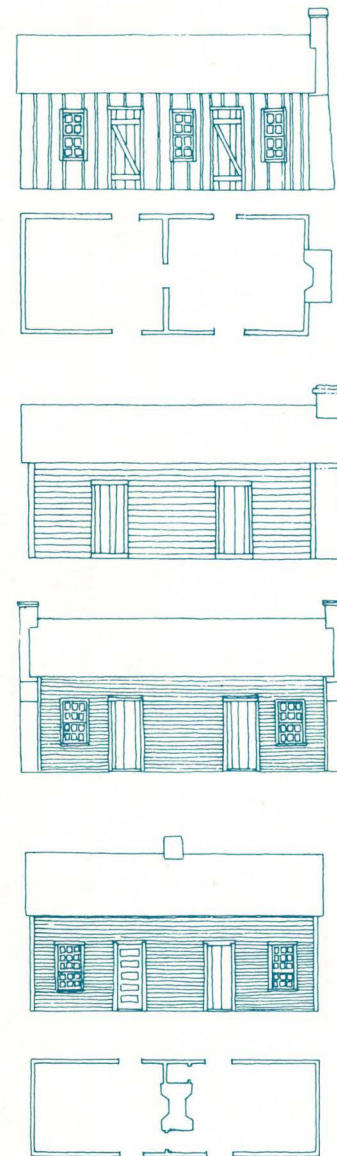
by John Michael Vlach

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

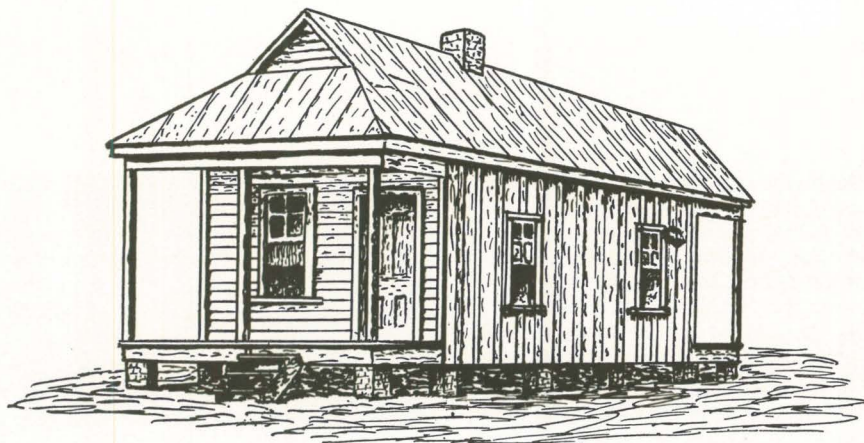
John Michael Vlach, a graduate of the University of California, received his masters and doctorate degrees from Indiana University. His special interests are material culture and folksong and he has done extensive fieldwork in Africa, Haiti, and the Southern United States. Presently he is on the faculty at the University of Maryland.



Double Pen House of the Lowland South—a legacy of the plantation system and sure sign of the Lowland South.

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.



Shotgun House—drawn from Afro-American origins, brought to New Orleans at the beginning of the 19th century, it is a strong indicator of the regional impact of cultural migration.

It provided that region with a new “democratic” image for housing and the temple form house is still a clear index of northern folk culture.

The South possesses a number of house types: one- and two-story Georgian houses, I-houses, hall-and-parlor houses, “dog-trots.” The most wide-spread building is also the one most commonly found in rural areas. It is a one-story, two-room house with two front doors. Known to scholars as a *double-pen house*, this dwelling type evolved from the *single-pen cabins* of the mountain and coastal settlements. This developmental link is underscored by the fact that during the slave era double-pen structures were used on plantations to house two families. This simple rectangular house often has a large front porch, a shed-roofed kitchen across the back, and other additional storage sheds attached to the rear of the building. Most double-pen houses are built of frame and today are commonly covered with a brownish yellow tar paper patterned with imitation bricks. These simple houses are one of the legacies of the plantation system and can serve the knowledgeable traveler as a cultural sign post that he has reached the Lowland South.

While most regions encompass rather

large areas, the regional concept can also be applied to tightly confined zones such as the rivers of America’s heartlands. The banks of the Mississippi, Ohio, and Missouri rivers are noteworthy for the presence of *shotgun houses*. Every town from New Orleans to St. Louis has an aggregation of these thin, narrow buildings. If we then turn east and move up the Ohio, we will find shotgun houses well beyond Cincinnati. In like manner we can also trace these house types along the Missouri as far as St. Joseph. The shotgun house was brought to New Orleans at the beginning of the 19th century from Haiti by free black refugees. River travel was at that time the primary mode of migration and hence the diffusion of cultural influences from Louisiana follow the meandering path of the Mississippi. While the shotgun is of major importance because of its Afro-American origins, it is also a prime indicator of the regional impact of cultural migration.

Since architecture is the totality of a built environment, it comprises many different kinds of structures and uses of space including bridges, fences, outbuildings, town plans, and even garden plots and fields. The variety in each of these categories could help us to delineate different cultural regions. The examples already given should be enough proof that it is important to observe carefully the ordinary architecture around us. Then as we cruise along some interstate highway, we might know where we are culturally, as well as when we’ll reach the next Howard Johnson’s.

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 was 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

Barbara LaPan Rahm came from California to the Folklife Festival as Program Coordinator of Regional America. She has her M.A. in Anthropology from California State University at Northridge where she specialized in folklore studies.

drag a sack 20 foot before I could find a boll 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 my head and put me in a shoebox. That's the truth. When I was five years old I only weighed 15 pounds.

Anyway, going back to this fiddle, I had a full sized bow, but I had this little bitty old fiddle. Then I started stealing my father's fiddle. He kept it under his bed. Boy, he'd spank my butt with a razor strop when he'd catch me playing his fiddle. (It didn't hurt but it popped, you know, it was double; it had the leather finish on one side and fiber on the other. They always rough it up on one 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 like the fiddle, don't you?" I said, "Oh, I

really love that fiddle." He said, "Well, I'll tell 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's 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. . . .*

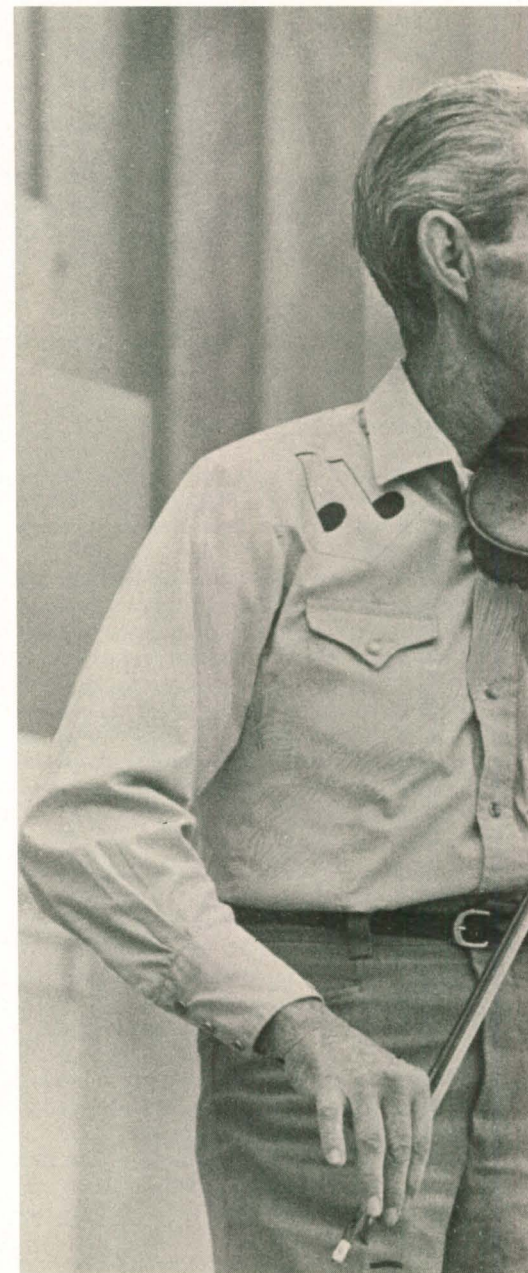
But Max³ and I is the two that really teamed up. I set him on an apple box when he was six and showed him "G" chord, and he never made a bobble. He was my guitar man, and right today, I'll take him above anybody.

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





try.

You know, I love old jam sessions better than I do anything. Just setting around someone's house, and you play what you want to as long as you want to—this and that. I play a while and you play a while, then someone else will play. Then I'll go back, and I'll play some and you play some. . . .

Sheet music looks like puppy tracks to me. Scales won't mean nothing to you in hoedowns, won't mean a doggone thing. You just pick up the fiddle, get a tune in your mind, and you work on that tune and you play it. You've got it in your mind and you know just exactly how it goes. That's memory. But if you go to school and they teach you notes, you're not going to play hoedown, you're going to play violin. It's hard to get an old hoedown fiddler's tone. There's not too many around that has the old fiddler's tone to me. It's a touch on the strings and smooth bowing that makes a fiddler. It's the beauty that you get out of a fiddle. As long as you're in the chord, making your true notes, runnin' your smooth bow—you're playin' the fiddle. . . .

¹Clark Collins, Earl's older brother

²Old lady Buchanan, Marion Buchanan Thede, Director, Music Project, WPA, Potawatamie County, Oklahoma.

³Max Collins, one of Earl's younger brothers.

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Journal of American Folklore—The oldest folklore journal in the United States was founded in 1888. Although originally devoted primarily to American folklore it is now much broader in scope and deals with folklore throughout the world. Nevertheless articles on regional American folklore often appear in its pages.

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.

Pennsylvania Folklife—Begun in 1949 as a weekly publication this is now a quarterly journal devoted to the folklore of the Pennsylvania Germans.

New York Folklore Quarterly—Founded in 1945 this journal has remained primarily devoted to the folklore of New York State although it does occasionally contain articles with a more international flavor.

Indiana Folklore—The most recent title for the now defunct *Midwest Folklore*. Although more concerned with the Hoosier State than its predecessor it also includes, from time to time, arti-

cles on the folklore of the states surrounding Indiana.

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 folkmusic bibliography are also available FREE upon request. Anyone interested should write the following address: Music Division, Library of Congress, Washington, D.C., 20540.

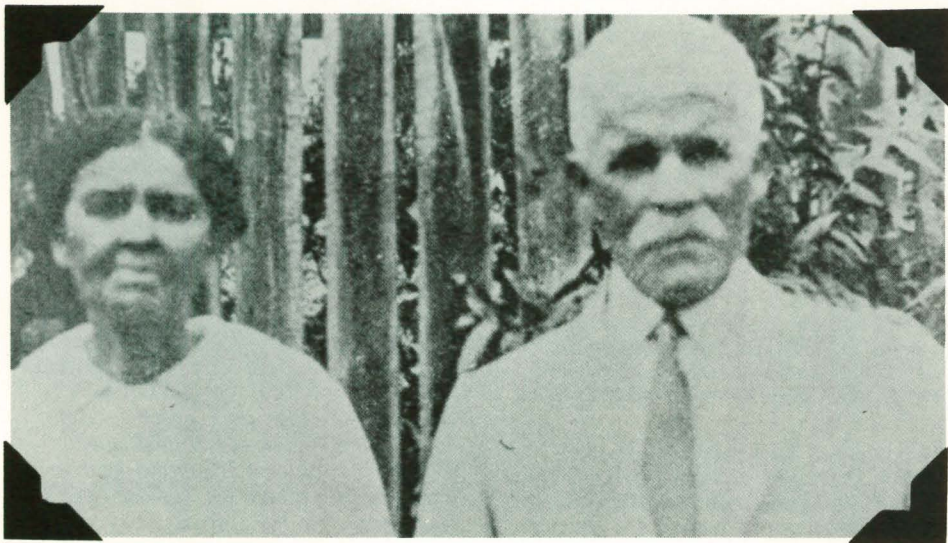


Walter Osborne of Prineville, Oregon, a Regional American participant during Week 7 (*The Pacific Northwest*, July 28-August 1) carved this logger with a chain saw. Photo by Suzi Jones, Area Coordinator, *Regional America*

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

Kathryn Morgan received her MA and PhD in Folklore and Folklife from the University of Pennsylvania. She is presently Associate Professor of History at Swarthmore College, Swarthmore, Pennsylvania. Her special research interest is the relationship between folklore and history and she is currently engaged in writing an epic, “The Midnight Sun,” based on folklore and Afro-American history.

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

Kate and Albert: Kate—wife of Albert—born slave, daughter of slave and master. Tried to raise the children right.

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 chil-

dren'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."

Caddy: Born slave—daughter of master and slave. Sold on the block when 8.

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

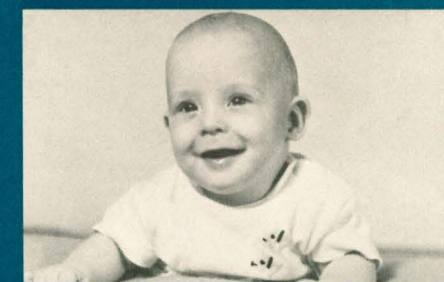
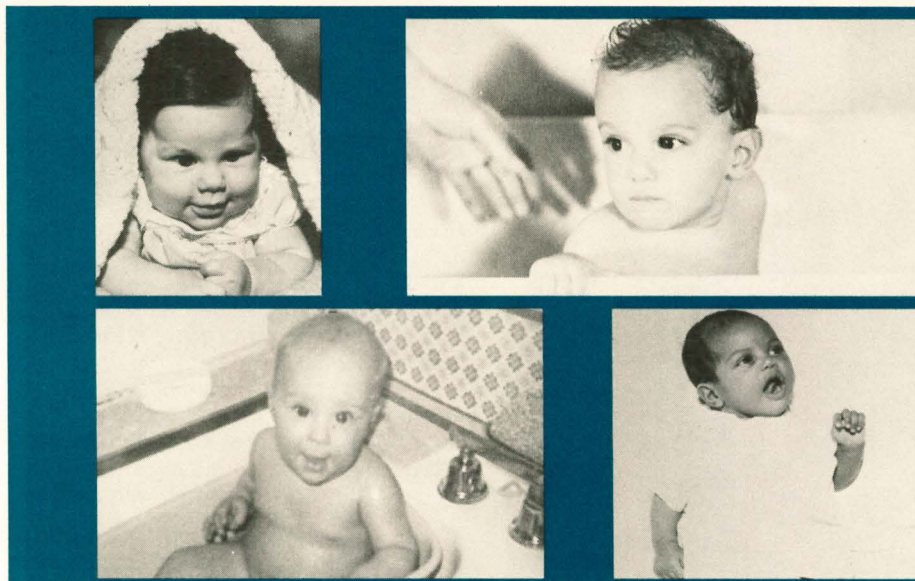


Since we open the 'curtains' only on selected occasions, family photographs are not a random sample of our past. Rather, they are selected glimpses of our past based on how we choose to preserve, remember and be remembered. Certain themes and poses recur in family photograph albums.

Photographs contributed by:

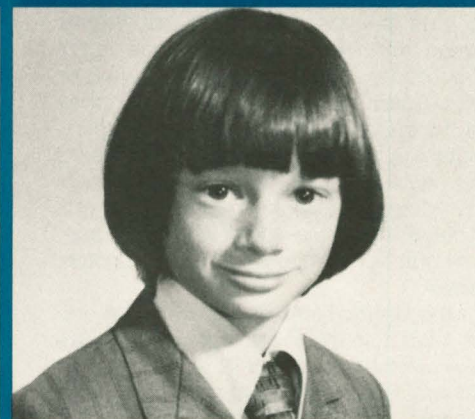
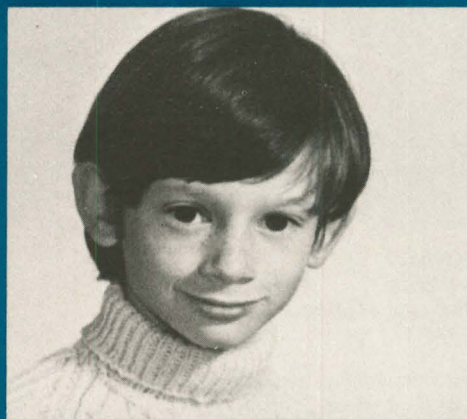
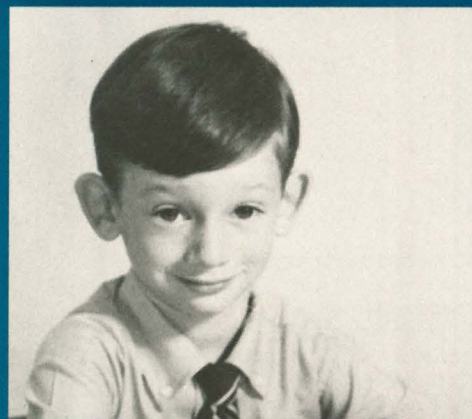
Joan and Frank Bernick
Carolyn Mitchell
Catherine Strasburg
LaDuska Adriance
Judith Ruttenberg
Katherine Brubeck
Dr. L. S. Yang
Mrs. Jefferson Patterson
Mr. and Mrs. Alan Slan
Susan Dawson
Patricia Beach
Philip Tankel

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



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."—Marce Pollan



Selecting photographs for a family album is one of the ways a family organizes its past. A particular unit of time is selected: a wedding day, a particular vacation, a child from birth through marriage, a bygone generation. A number of photographs—isolated instants—are selected to symbolize that time period. A common focus for the family album is the growth of a child.



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

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)



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, puries 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.

Jump rope 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:

Down by the ocean
Down by the sea
Johnny broke a bottle and
Blamed it on me.



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

How many lickings did he get?
1 - 2 - 3 - 4 - 5 - 6 -

(near Maine)
Blue bells
Cockle shells
Eeevy 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'n 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

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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, Mumblety-Peg—others change in form as they move from city to country. Touch football, city style, has as its gridiron boundaries a pair of curbs and as its goals, telephone wires strung across the street. Basketball, 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 outpace 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 two-hundred year time span lie 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; "kissies," "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.

Excerpted from a longer version appearing in *Games in Education and Development*, Loyda H. Shears and Eli M. Bower, eds., Charles C. Thomas, Springfield, Illinois, 1974.

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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 inex-

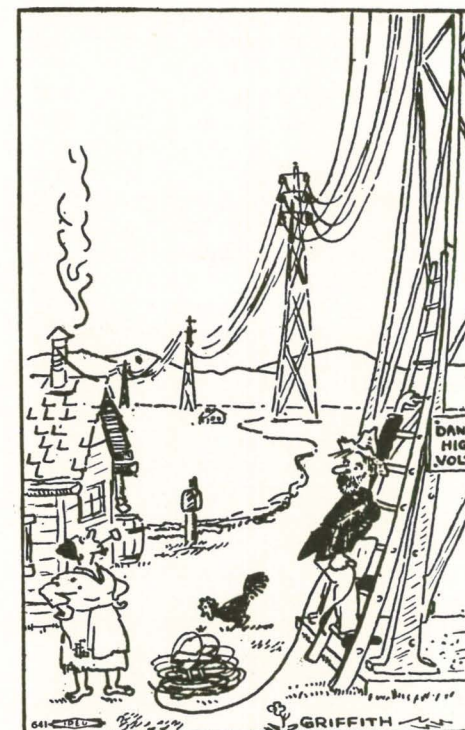
perienced workers defines an occupational "folk" group. The stories told within the work context can be referred to as the *folklore* of the occupation and together with work skills, dress and the special language of the group, the entire complex comprises the workers' occupational *folklife*. This folklife 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 trains 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 folklore 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

Robert McCarl holds a masters degree in folklife from the University of Oregon and presently is co-ordinating field research for the Working Americans area of the Festival of American Folklife. His primary interests are occupational folklore and folklife on which he has published several articles.

The placement of a steel girder requires the skill, timing, and coordinated efforts of several workers. Photo by Syeus Mottel.



**THAR'S NOTHIN' TO IT MAW!
YOU GO RIGHT IN AND SEND
FOR THAT 'LECTRIC STOVE.**

"Electrical Workers," May 1946

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.

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 unflattering 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 impor-

tance 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 regimens 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 reflect a collective concern about the worker's future in an increasingly automated world.

AT A MAIL'S PACE?

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. Snail."

—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

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 popula-

tion (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.

(P. Kropotkin
Fields, Factories and Workshops Tomorrow, ed. Colin Ward,
Harper & Row, 1974, p. 25.)

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.

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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 them, 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 Folklore 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":

On the river there never was better
As I said, my young friend, Johnny Stiles
He had drove her far oftener than any
But he always seemed careless and wild
Bad luck seemed against him this morning
For his foot it got caught in the jam
And you know how those waters go howling
In a flood from the reservoir dam

"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 repre-

Photo by Syeus Mottel.

sented 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 over-zealousness 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 the 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 in, 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, fella's 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 lollypops 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 coat off, 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 lollypop.

"Sucking a lollypop!"

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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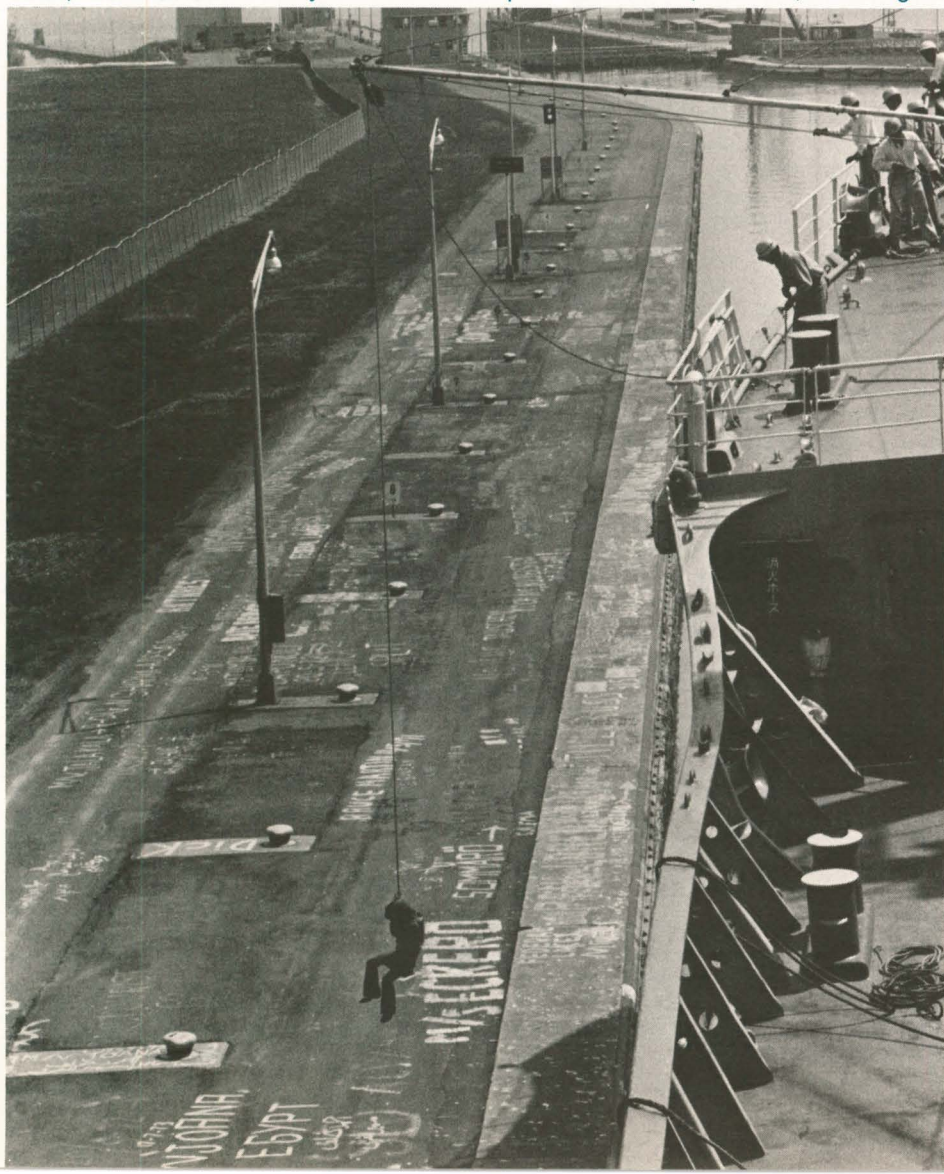
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Transportation

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.



Railroad Men Tell Stories Together

by Luis S. Kemnitzer

Ask any railroad man to tell you a story, 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 team work, team work 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

Luis S. Kemnitzer worked for ten years on various railroads in the state of California as brakeman and conductor. He received a doctorate from the University of Pennsylvania and now teaches Anthropology at San Francisco State University. Principal among his anthropological interests is the growing field of industrial ethnology.

Seamen on the St. Lawrence Seaway leave painted greetings to the crews of other ships that pass through the locks. Photo by Jan Faul.

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 crossings¹ tied up one day at Schellville. You remember those

close-coupled Mikes² where the cab³ door was so tight⁴ that you couldn't look over the train when it was going around a curve? Well, we had one of those one day on the Schellville Turn, and we were putting our train together⁵ after beans to go home.⁶ The main line leaves the yard at the bull switch⁷ just east of the highway, and then curves around one leg of the wye⁸ and crosses the highway again, and we doubled one track to another,⁹ 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,¹⁰ 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 highball¹¹ 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



The lore of the train has captured the imagination of Americans young and old for 100 years and will be a featured part of the Transportation Exhibit on the Mall this summer.

fireman yelled, "Hey, we just dropped a plug!"¹² There we 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.¹³ That was one more time we died on the law¹⁴ at Schellville. I don't know how the hoghead¹⁵ 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 Shasta Division, in Duns-muir 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 pilot¹⁸ of the engine and Dick got in the cab,¹⁹ the helper gave him a come ahead 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 shanty²⁰ down below there, and he saw the car coming and lined the derail²¹—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 darn 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 flag²³ 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 caboose.
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 caboose 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.

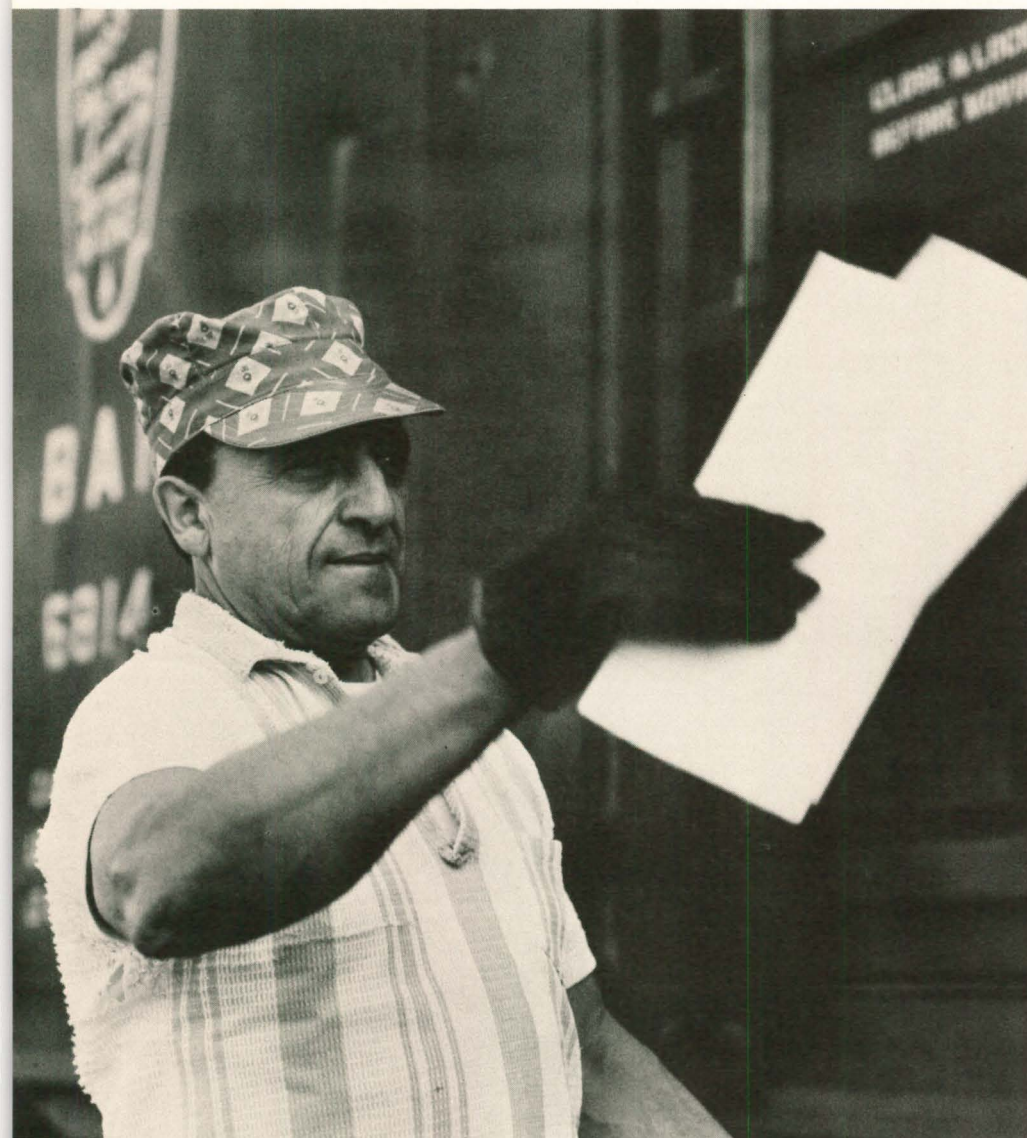


Incoming train checked by yard clerk and brakeman

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.



Ladder track in a freight classification yard



Yardman with switching list

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.



Pulling the pin

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 folklife. 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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Lincoln
Memorial

Reflecting Pool



Visitors Information
Center

Stage

Food

Demonstration

Church

Garden House



Film &
Cigarettes

Exhibit Demonstration

Narrative
Center

Exhib

Exhibit Demonstration

Participant
Information

Food

African Diaspora



Working Americans

Skills

Demonstration

French Drive



Food
Demonstration



Activities
Center

**Old Ways in
the New World**

Crafts

Craft
Sales

Crafts

Stage

Dance Area



Food
Demonstration

Stage

Sales

S. I.

Associates

Press

Administration



U. S. Park Police

Independence

17th Street

Family Folklore

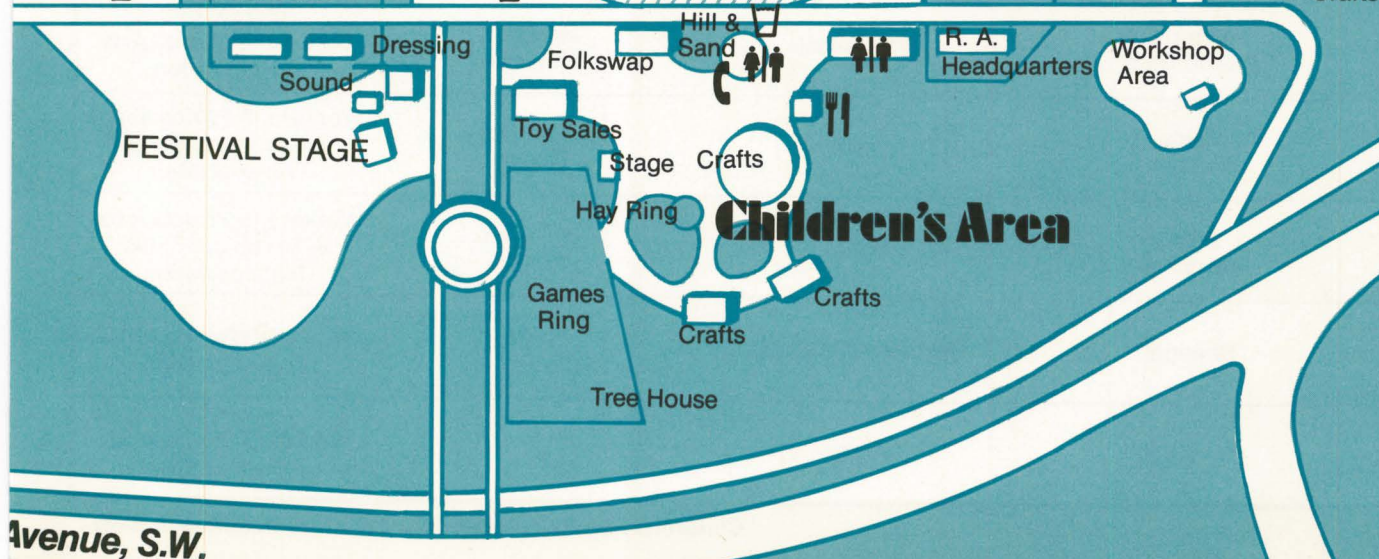


Native Americans

Regional America

FESTIVAL STAGE

Children's Area



1976
festival
of american
folklife

Avenue, S.W.

Summer Schedule

Date	REGIONAL AMERICANS	AFRICAN DIASPORA	NATIVE AMERICANS	OLD WAYS IN THE NEW WORLD	WORKING AMERICANS
I June 16- June 20	The Northeast	Ghana Jamaica	Northeast	Israeli and American Jewish Romanian	Workers Who Extract And Shape
II June 23- June 27	The Great Lakes	Ghana Jamaica	Great Lakes	Danish/Norwegian/ Icelandic/Swedish Finnish/Faroese	Workers Who Extract And Shape
III July 1- July 5	The South	Haiti	Southeast	French/Canadian Polish	Workers Who Build
IV July 7- July 11	The Upland South	Haiti	Southern Plains	British/Canadian Portuguese	Workers Who Build
V July 14- July 18	The Heartland	Liberia Trinidad & Tobago	Prairie	Yugoslav Irish	Workers Who Clothe Us
VI July 21- July 25	The Great West	Liberia Trinidad & Tobago	Northern Plains	Belgian Egyptian	Workers Who Clothe Us
VII July 28- August 1	The Pacific Northwest	Nigeria Brazil	Northwest Coast	German Pakistani	Workers In Communications, Arts & Recreation
VIII August 4- August 8	The Southwest	Nigeria Puerto Rico	Southwest	Spanish Mexican	Workers in Communications, Arts & Recreation
IX August 11- August 15	Transportation	Zaire Surinam	Plateau	Japanese Greek	Workers in Professional & Technical Skills Transportation
X August 18- August 22	Transportation	Zaire Surinam	Basin	Austrian Indian	Workers in Professional & Technical Skills Transportation
XI August 25- August 29	Transportation	Senegal	Northern California	Swiss Hungarian	Workers Who Feed Us Transportation
XII September 2- September 6	Transportation	Senegal	Arctic		Workers Who Feed Us Transportation

* 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 Folklife 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.

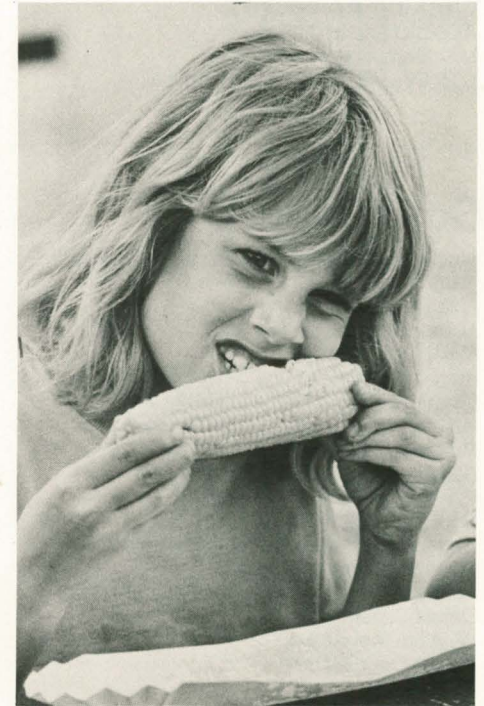


Services

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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African Diaspora

Embassy of the People's Republic of Benin
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
Embassy of the Republic of Zaire
Museum of African Art
Dr. Edward Solomon Ayensu, Chairman, Dept. of Botany, Smithsonian Institution
Mrs. Dinah Amezay Ayensu, International Monetary Fund
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Hillard Gordon, Newburgh Evening News
Saka Acquaye, Sculpture, Composer, Accra, Ghana
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Worth Long, Folklorist, Material Culturalist, Miss.

Angela Terrell, Writer, Wash., D.C.
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Jabali Nash, L. L. Green & Assoc.
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Children's Folklore

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Canadian Research Center for Anthropology
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U.S. Geological Survey

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Navajo Community College
Anthony Paredes, Florida State University Dept. of Anthropology
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Old Ways in the New World

The Government and Embassy of Austria
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The Government and Embassy of Denmark
The Government and Embassy of the Arab Republic of Egypt
The Government and Embassy of Finland
The Government and Embassy of France
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Bob Bethke	Daniel Patterson
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Ed Cabbell	Paul Putnam
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George Carey	Mike Seeger
Merle Christianson	Bob Teske
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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



General Foods Corporation
250 North Street
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1976 festival of american folklife

SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

**PROGRAM
SUPPLEMENT
Schedule and
Participant
Information
June 16-20
June 23-27**



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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.



Food to sample and buy representing traditions from across the country is available throughout the Festival grounds.

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 *falafels*, *mandelbrot*, and *halvah* will be available for sale.

During the Romanian presentation, *icre* (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 Armenian food such as *luleh* (a kebab sandwich), stuffed grape leaves, and *khourabia* (a pastry) will be sold.

Crafts

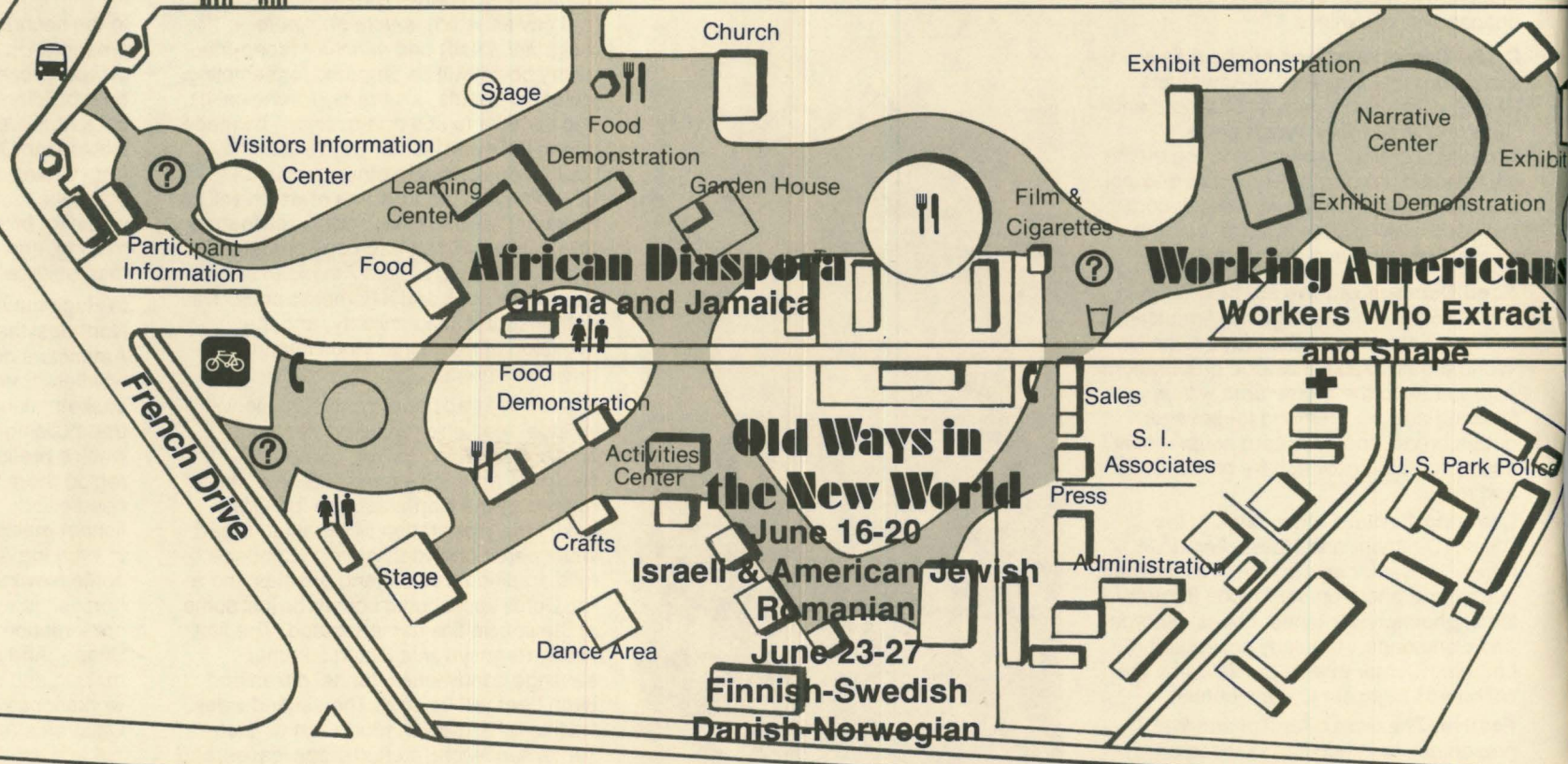
In the Native Americans' area such crafts as basketry, beadwork, cornhusk working, silversmithing and lacrosse stick making will be demonstrated. As part of the Old Ways in the New World presentation of Israeli and American Jews, toymaking, building succah (a decorated structure built for the harvest 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, stitchery, doll house making and soap-box car building workshops will be held continuously in the Children's Area.

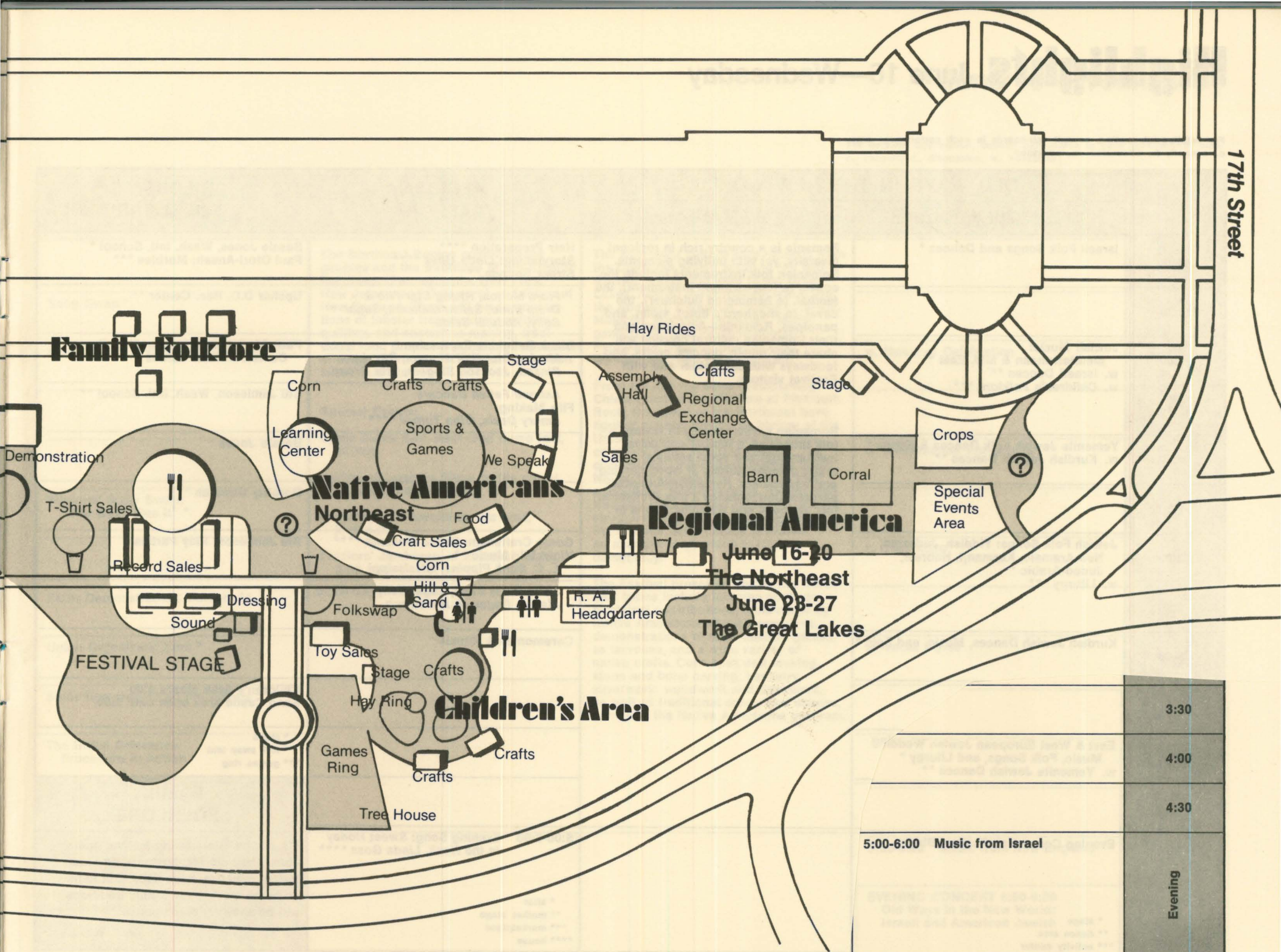
Lincoln
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Reflecting Pool



For more detailed information on the
Festival activities and site see the
Festival of American Folklife Program
Book available at all Information Kiosks.

Independence Avenue, S.W.



17th Street

June 16-20
The Northeast
June 23-27
The Great Lakes

	3:30
	4:00
	4:30
5:00-6:00 Music from Israel	Evening

Highlights June 17—Thursday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	ISRAELI & AMERICAN JEWISH	ROMANIAN		
11:00	Israeli Folk Songs and Dances *	Romania is a country rich in regional diversity, yet with unifying elements. Romanian folk instruments include the <i>cobza</i> , (a four-stringed instrument), the <i>tambál</i> , (a hammered dulcimer), the <i>caval</i> , (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. Romanian participation will feature a folk orchestra, a <i>tambál</i> 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.	Hair Preparation **** Storytelling: Linda Goss **** Street Sounds ***	Bessie Jones, Petworth D.C. Rec. Center * Paul Ofori-Ansah: Marbles ***
11:30			Flora Molton, Rising Star Fife & Drum Band, Salisu Mahama, Sugar Belly, Abdulai Seidu	
12:00	Jewish Music: Mediterranean & Mid. East * w. Israeli Dances ** w. Shofer ***		Black Religious Expression * Moving Star Hall Singers, Rev. Leon Pinson, Jackson Singers, Ettu Group,	Paul Ofori-Ansah, Seaton D.C. Rec. Center: African Games * Petworth D.C. Rec. Center ***
12:30			Ashanti Fetish Dancers Fife Making: Emery Davis, Otha Turner ****	Stu Jamieson, Cub Pack 1584: Play Parties **
1:00	Yemenite Jewish Dances and Songs * w. Hasidic Dances for Women **			Bessie Jones, Vero Beach, Florida, Girl Scouts * Seaton D.C. Rec. Center ***
1:30				Dorothy Stroman **
2:00	Cantillation & Prayer Styles: Ashkenazic, Sephardic, Oriental * w. Immigrant Narratives ***		Gonje Craftsman: Salisu Mahama **** Night Life Music ** L. C. Bunk Pippins, Mississippi	Stu Jamieson, Powell-Lincoln D.C. Rec. Center: Play Parties * Vero Beach, Florida, Girl Scouts ***
2:30			Delta Blues Band, Sugar Belly, Ko Nimo, Martin, Bogan, & Armstrong	
3:00	Kurdish Jewish Dances, Music, and Epic *		Street Culture ***	Powell-Lincoln D.C. Rec. Center ***
3:30				Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	East & West European Jewish Wedding Music, Folk Songs, and Liturgy * w. Yemenite Jewish Dances **			* stage ** folk swap tent *** games ring
4:30				FAMILY FOLKLORE
Evening	Evening Concert on Festival Stage * stage ** dance area *** activity center		5:00-6:00 Evening Song: Sweet Honey In the Rock, Linda Goss **** * 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.

June 17—Thursday

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
Song Swap *	<p>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.</p> <p>Special Events:</p> <p>Apple Butter Boil, <i>near food demo tent, all day</i></p> <p>Northeast Loggers Show, <i>in the corral, 12 noon and 4:00 p.m.</i></p> <p>Horse Pull, <i>in special events area, 2:00 p.m.</i></p> <p>Fiddlers' Jamboree, <i>in Assembly Hall, 3:00 p.m.</i></p>	<p>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.</p> <p>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.</p> <p>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.</p>		11:00
Skills Demonstration: Horseshoers **				11:30
Skills Demonstration: Flint Glass Workers **			w. World Dance Traditions	12:00
				12:30
			c. Fiddle Styles	1:00
Workers' Story Swap: "The Way I See It" *				1:30
			c. Family Song Traditions	2:00
Skills Demonstration: Machinists **				2:30
Skills Demonstration: Molders **			w. Song Accompaniment	3:00
				3:30
Song Swap *				4:00
The Union Grievance Procedure In Action *				4:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center</p> <p>** skills exhibit areas</p>			5:00-6:00 Music from New England	Evening
			<p>EVENING CONCERT 6:00-8:00</p> <p>Old Ways in the New World: Israeli and American Jewish</p>	

Highlights June 17—Thursday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	ISRAELI & AMERICAN JEWISH	ROMANIAN		
11:00	Israeli Folk Songs and Dances *	Romania is a country rich in regional diversity, yet with unifying elements. Romanian folk instruments include the <i>cobza</i> , (a four-stringed instrument), the <i>tambál</i> , (a hammered dulcimer), the <i>caval</i> , (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. Romanian participation will feature a folk orchestra, a <i>tambál</i> 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.	Hair Preparation **** Storytelling: Linda Goss **** Street Sounds ***	Bessie Jones, Petworth D.C. Rec. Center * Paul Ofori-Ansah: Marbles ***
11:30			Flora Molton, Rising Star Fife & Drum Band, Salisu Mahama, Sugar Belly, Abdulai Seidu	
12:00	Jewish Music: Mediterranean & Mid. East * w. Israeli Dances ** w. Shofer ***		Black Religious Expression * Moving Star Hall Singers, Rev. Leon Pinson, Jackson Singers, Ettu Group,	Paul Ofori-Ansah, Seaton D.C. Rec. Center: African Games * Petworth D.C. Rec. Center ***
12:30			Ashanti Fetish Dancers Fife Making: Emery Davis, Otha Turner ****	Stu Jamieson, Cub Pack 1584: Play Parties **
1:00	Yemenite Jewish Dances and Songs * w. Hasidic Dances for Women **			Bessie Jones, Vero Beach, Florida, Girl Scouts * Seaton D.C. Rec. Center ***
1:30				Dorothy Stroman **
2:00	Cantillation & Prayer Styles: Ashkenazic, Sephardic, Oriental * w. Immigrant Narratives ***		Gonje Craftsman: Salisu Mahama **** Night Life Music ** L. C. Bunk Pippins, Mississippi	Stu Jamieson, Powell-Lincoln D.C. Rec. Center: Play Parties * Vero Beach, Florida, Girl Scouts ***
2:30			Delta Blues Band, Sugar Belly, Ko Nimo, Martin, Bogan, & Armstrong	
3:00	Kurdish Jewish Dances, Music, and Epic *		Street Culture ***	Powell-Lincoln D.C. Rec. Center ***
3:30				Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	East & West European Jewish Wedding Music, Folk Songs, and Liturgy * w. Yemenite Jewish Dances **			* stage ** folk swap tent *** games ring
4:30				FAMILY FOLKLORE
Evening	Evening Concert on Festival Stage * stage ** dance area *** activity center		5:00-6:00 Evening Song: Sweet Honey In the Rock, Linda Goss **** * 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.

Highlights June 18—Friday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	ISRAELI & AMERICAN JEWISH	ROMANIAN		
11:00	Israeli Folk Songs and Dances *	Romania is a country rich in regional diversity, yet with unifying elements. Romanian folk instruments include the <i>cobza</i> , (a four-stringed instrument), the <i>tambál</i> , (a hammered dulcimer), the <i>caval</i> , (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. Romanian participation will feature a folk orchestra, a <i>tambál</i> 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.	Hair Preparation **** Storytelling: Linda Goss **** Street Sounds **	Bessie Jones, Raymond D.C. Rec. Center * Paul Ofori-Ansah: Marbles ***
11:30			Flora Molton, Rising Star Fife & Drum Band, Salisu Mahama, Sugar Belly, Abdulai Seidu	Girl Scouts 1821 **
12:00	Jewish Music: Mediterranean & Mid. East w. Yemenite Jewish Dances ** w. Tsitsith ***		Black Religious Expression * Moving Star Hall Singers, Rev. Leon Pinson, Jackson Singers, Ettu Group,	Paul Ofori-Ansah, Girl Scouts 1821: African Games * Raymond D.C. Rec. Center ***
12:30			Ashanti Fetish Dancers Fife Making: Emery Davis, Otha Turner ****	Stu Jamieson, Cub Pack 1414: Play Parties **
1:00	East & West European Jewish Wedding Music, Folk Songs, and Liturgy * w. Kurdish Jewish Dances **			Bessie Jones, Trinidad D.C. Rec. Center * Cub Pack 1414 ***
1:30				Logan D.C. Rec. Center ***
2:00	Jewish Folk Songs: Yiddish, Judezmo, Neo-Aramaic, Kurmanji, Hebrew, Judeo-Arabic * w. Liturgy *** w. Israeli Dances **		Gonje Craftsman: Salisu Mahama **** Night Life Music ** L. C. Bunk Pippins, Mississippi Delta	Stu Jamieson, Logan D.C. Rec. Center: Play Parties * Trinidad D.C. Rec. Center ***
2:30			Blues Band	Girl Scouts 1980**
3:00	Yemenite Jewish Dances and Songs *		Blues Links ** Salisu Mahama, Sugar Belly, Ko Nimo, Martin, Bogan, & Armstrong	Girl Scouts 1980 *
3:30				Dorothy Stroman ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Kurdish Jewish Dances, Music, and Epic *			* stage ** folk swap tent *** games ring
4:30				FAMILY FOLKLORE
Evening	* stage ** dance area *** activity center	Evening Concert on Festival Stage	5:00-6:00 Evening Song: Sweet Honey In the Rock, Linda Goss **** * 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.

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
Song Swap *	<p>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.</p> <p>Special Events:</p> <p>Apple Butter Boil, <i>near food demo tent, all day</i></p> <p>Northeast Loggers Show, <i>in the corral, 12 noon and 4:00 p.m.</i></p> <p>Horse Pull, <i>in special events area, 2:00 p.m.</i></p> <p>Fiddlers' Jamboree, <i>in Assembly Hall, 3:00 p.m.</i></p>	<p>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.</p> <p>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.</p> <p>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.</p>		11:00
Skills Demonstration: Molders **				11:30
Skills Demonstration: Machinists **			w. Vocal Styles	12:00
				12:30
			c. Family Song Traditions	1:00
Song Swap *				1:30
Workers' Story Swap: "The Way I See It" *			c. Instrumental Ensembles	2:00
Skills Demonstration: Horseshoers **				2:30
Skills Demonstration: Cement, Lime, and Gypsum Workers **			w. Song Accompaniment	3:00
Song Swap *				3:30
Skills Demonstration: Flint Glass Workers **				4:00
The Union Grievance Procedure In Action *				4:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center</p> <p>** skills exhibit areas</p>			5:00-6:00 Music from the African Diaspora	Evening
			<p>EVENING CONCERT</p> <p>6:00-8:00 Old Ways In the New World</p>	

Highlights June 19—Saturday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	ISRAELI & AMERICAN JEWISH	ROMANIAN		
11:00	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.	Romania is a country rich in regional diversity, yet with unifying elements. Romanian folk instruments include the <i>cobza</i> , (a four-stringed instrument), the <i>tambál</i> , (a hammered dulcimer), the <i>caval</i> , (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.	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. Hair Preparation Moving Star Hall Singers L. C. Bunk Pippins Ettu Group Abdulai Seidu & Group Sugar Belly & Group Rev. Leon Pinson Ashanti Fetish Dancers Mississippi Delta Blues Band Jackson Singers Ko Nimo & Group Sweet Honey In the Rock Martin, Bogan, & Armstrong Linda Goss	Bessie Jones* Simmons Elementary School ***
11:30				Paul Ofori-Ansah, Cub Pack 937: Marbles **
12:00				Paul Ofori-Ansah, Simmons Elementary: African Games * Cub Pack 937 ***
12:30				Stu Jamieson, Bancroft Elementary: Play Parties **
1:00				Bessie Jones, Bancroft Elementary * Dorothy Stroman ***
1:30				Cub Pack 820 **
2:00				Stu Jamieson, Takoma Elementary: Play Parties * Cub Pack 820 ***
2:30				Cub Pack 248 **
3:00				South East D.C. Children's Football * Cub Pack 248 ***
3:30				Takoma Elementary ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00				* stage ** folk swap tent *** games ring
4:30				FAMILY FOLKLORE
Evening				
				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.

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
Skills Demonstration: Horseshoers **	<p>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.</p> <p>Special Events:</p> <p>Apple Butter Boil, <i>near food demo tent, all day</i></p> <p>Northeast Loggers Show, <i>in the corral, 12 noon and 4:00 p.m.</i></p> <p>Horse Pull, <i>in special events area, 2:00 p.m.</i></p> <p>Fiddlers' Jamboree, <i>in Assembly Hall, 3:00 p.m.</i></p>	<p>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.</p> <p>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.</p> <p>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.</p>		11:00
Song Swap *				11:30
Skills Demonstration: Cement, Lime, and Gypsum Workers **			w. Chordophones (String Instruments)	12:00
				12:30
Skills Demonstration: Molders **			c. The Blues	1:00
Workers' Story Swap: "The Way I See It" *				1:30
			c. Fiddle Styles	2:00
Skills Demonstration: Horseshoers **				2:30
Skills Demonstration: Machinists ** Union Organizers' Lore*			w. Music of Celebration	3:00
				3:30
Workers' Story Swap: "The Way I See It" *				4:00
The Union Grievance Procedure In Action *				4:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center ** skills exhibit areas</p>	Evening Concert on Festival Stage	6:00-8:00 Northeast Social Dancing	5:00-6:00 Music from Romania	Evening
			<p>EVENING CONCERT 6:00-8:00 Regional America: North East</p>	

Highlights June 19—Saturday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	ISRAELI & AMERICAN JEWISH	ROMANIAN		
11:00	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.	Romania is a country rich in regional diversity, yet with unifying elements. Romanian folk instruments include the <i>cobza</i> , (a four-stringed instrument), the <i>tambál</i> , (a hammered dulcimer), the <i>caval</i> , (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. Romanian participation will feature a folk orchestra, a <i>tambál</i> 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.	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. Hair Preparation Moving Star Hall Singers L. C. Bunk Pippins Ettu Group Abdulai Seidu & Group Sugar Belly & Group Rev. Leon Pinson Ashanti Fetish Dancers Mississippi Delta Blues Band Jackson Singers Ko Nimo & Group Sweet Honey In the Rock Martin, Bogan, & Armstrong Linda Goss	Bessie Jones* Simmons Elementary School ***
11:30				Paul Ofori-Ansah, Cub Pack 937: Marbles **
12:00				Paul Ofori-Ansah, Simmons Elementary: African Games * Cub Pack 937 ***
12:30				Stu Jamieson, Bancroft Elementary: Play Parties **
1:00				Bessie Jones, Bancroft Elementary * Dorothy Stroman ***
1:30				Cub Pack 820 **
2:00				Stu Jamieson, Takoma Elementary: Play Parties * Cub Pack 820 ***
2:30				Cub Pack 248 **
3:00				South East D.C. Children's Football * Cub Pack 248 ***
3:30				Takoma Elementary ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00				* stage ** folk swap tent *** games ring
4:30				FAMILY FOLKLORE
Evening				
				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.

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
Skills Demonstration: Horseshoers **	<p>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.</p> <p>Special Events:</p> <p>Apple Butter Boil, <i>near food demo tent, all day</i></p> <p>Northeast Loggers Show, <i>in the corral, 12 noon and 4:00 p.m.</i></p> <p>Horse Pull, <i>in special events area, 2:00 p.m.</i></p> <p>Fiddlers' Jamboree, <i>in Assembly Hall, 3:00 p.m.</i></p>	<p>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.</p> <p>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.</p> <p>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.</p>		11:00
Song Swap *				11:30
Skills Demonstration: Cement, Lime, and Gypsum Workers **			w. Chordophones (String Instruments)	12:00
				12:30
Skills Demonstration: Molders **			c. The Blues	1:00
Workers' Story Swap: "The Way I See It" *				1:30
			c. Fiddle Styles	2:00
Skills Demonstration: Horseshoers **				2:30
Skills Demonstration: Machinists ** Union Organizers' Lore*			w. Music of Celebration	3:00
				3:30
Workers' Story Swap: "The Way I See It" *				4:00
The Union Grievance Procedure In Action *				4:30
Skills demonstrations are continuous. * narrative center ** skills exhibit areas	Evening Concert on Festival Stage	6:00-8:00 Northeast Social Dancing	5:00-6:00 Music from Romania EVENING CONCERT 6:00-8:00 Regional America: North East	Evening

Highlights June 20—Sunday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	ISRAELI & AMERICAN JEWISH	ROMANIAN		
11:00	Israeli Folk Songs and Dances *	Romania is a country rich in regional diversity, yet with unifying elements. Romanian folk instruments include the <i>cobza</i> , (a four-stringed instrument), the <i>tambál</i> , (a hammered dulcimer), the <i>caval</i> , (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.	Black American Religious Song Concert *	Bessie Jones, Simmons Elementary * Paul Ofori-Ansah: Marbles ***
11:30				Dorothy Stroman **
12:00	Cantillation & Prayer Styles: Ashkenazic, Sephardic, Oriental * w. Kurdish Jewish Dances ** w. Yemenite Bride Dressing ***		Rituals and Ceremonial Services	Paul Ofori-Ansah, Bancroft Elementary: African Games * Cub Pack 389 ***
12:30			Ashanti Ceremony, Ghana *	Stu Jamieson, Simmons Elementary: Play Parties **
1:00	Jewish Wedding Traditions: Ashkenazic, Sephardic, Oriental * w. Hasidic Dances for Men **	Romanian participation will feature a folk orchestra, a <i>tambál</i> 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.		Bessie Jones * Bancroft Elementary **
1:30				Stu Jamieson, Brownies 2188: Play Parties * Takoma Elementary ***
2:00			Ettu Ceremony, Jamaica *	
2:30				Takoma Elementary * Brownies 2188 ***
3:00	w. Yemenite Jewish Dances **			
3:30			Bible Way Church Worldwide, Inc., Washington, D.C. *	Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Jewish Folk Songs: Yiddish, Judezmo, Neo-Aramaic, Kurmanji, Hebrew, Judeo-Arabic * w. Children's Folklore			* stage ** folk swap tent *** games ring
4:30				FAMILY FOLKLORE
Evening			6:00-8:00 Gospel Concert *	
	* stage ** dance area *** activity center		* altar	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.

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
Song Swap *	<p>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.</p> <p>Special Events:</p> <p>Apple Butter Boil, <i>near food demo tent, all day</i></p> <p>Northeast Loggers Show, <i>in the corral, 12 noon and 4:00 p.m.</i></p> <p>Horse Pull, <i>in special events area, 2:00 p.m.</i></p> <p>Fiddlers' Jamboree, <i>in Assembly Hall, 3:00 p.m.</i></p>	<p>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.</p> <p>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.</p> <p>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.</p>		11:00
Skills Demonstration: Machinists **				11:30
Skills Demonstration: Horseshoers **			w. Song Accompaniment	12:00
				12:30
Workers' Story Swap: "The Way I See It" *			c. Sacred Music	1:00
Skills Demonstration: Molders **				1:30
				2:00
Skills Demonstration: Cement, Lime, and Gypsum Workers **				2:30
Skills Demonstration: Horseshoers **			w. World Dance Traditions	3:00
Workers' Story Swap: "The Way I See It" *				3:30
Song Swap *			FESTIVAL SAMPLER CONCERT continues until 6:00	4:00
The Union Grievance Procedure In Action *				4:30
Skills demonstrations are continuous. * narrative center ** skills exhibit areas				Evening

Highlights June 23—Wednesday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	DANISH - NORWEGIAN	FINNISH - SWEDISH		
11:00	<i>Allspel</i> : Jam Session With Audience Dancing ** Norwegian-American Folk Songs ***	<i>Allspel</i> : Jam Session With Audience Dancing ** Norwegian-American Folk Songs ***	Hair Preparation **** Storytelling: <i>Linda Goss</i> **** Street Sounds ***	Bessie Jones, Barnard D.C. Rec. Center Paul Ofori-Ansah: Marbles ***
11:30			<i>Flora Molton, Rising Star Fife & Drum Band, Salisu Mahama, Sugar Belly, Abdulai Seidu, Randy Weston</i>	Dorothy Stroman **
12:00	c. Norwegian Ethnic Music & Dances * Scandinavian-American Immigrant Songs ***	c. Traditional Music of Finland * Scandinavian-American Immigrant Songs ***	Black Religious Expression * <i>Moving Star Hall Singers, Rev. Leon Pinson, Jackson Singers, Ettu Group,</i>	Paul Ofori-Ansah, D.C. Rec. Center A-9: African Games *
12:30	w. Danish Traditional Dances * d. Scandinavian-American Ethnic Experience ***	d. Scandinavian-American Ethnic Experience ***	<i>Ashanti Fetish Dancers</i> Fife Making: <i>Emery Davis, Otha Turner</i> ****	Stu Jamieson, Barnard D.C. Rec. Center Play Parties **
1:00	c. Traditional Country Music from Denmark *	w. Swedish Folk & Old-Time Dances *		Bessie Jones, Ludlow D.C. Rec. Center D.C. Rec. Center A-9 ***
1:30	w. Norwegian Folk Dances * Scandinavian-American Immigrant Songs ***	c. Swedish Folk Fiddling * Scandinavian-American Immigrant Songs ***		Maury and Eliot D.C. Rec. Centers **
2:00	c. Norwegian-American Folk Songs * d. Scandinavian-American Ethnic Experience ***	c. Scandinavian-American Old-Time Music * d. Scandinavian-American	Gonje Craftsman: <i>Salisu Mahama</i> **** Night Life Music ** <i>L. C. Bunk Pippins, Mississippi</i>	Stu Jamieson, D.C. Rec. Center A-5: Play Parties * Ludlow D.C. Rec. Center ***
2:30	c. Norwegian Ethnic Music & Dances *	Ethnic Experience *** c. Traditional Music of Finland *	<i>Delta Blues Band, Sugar Belly, Ko Nimo, Martin, Bogan, & Armstrong</i>	Monroe D.C. Rec. Center **
3:00	c. Traditional Country Music from Denmark * Norwegian-American Folk Songs ***	Norwegian-American Folk Songs ***	Ceremonies & Rituals *	Monroe D.C. Rec. Center *
3:30	w. Danish Traditional Dances *	c. Scandinavian-American Immigrant Songs *		Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	w. Norwegian Folk Dances * d. Scandinavian-American Ethnic Experience ***	c. Swedish Folk Fiddling * d. Scandinavian-American Ethnic Experience ***		* stage ** folk swap tent *** games ring
4:30	c. Scandinavian-American Old-Time Music *	w. Swedish Folk & Old-Time Dances *		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.
Evening	* stage ** dance area *** activity center	* stage ** dance area *** activity center	5:00-6:00 Evening Song: <i>Sweet Honey In the Rock, Linda Goss</i> **** * altar ** market stage *** marketplace **** house	

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
Song Swap *	<p>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.</p> <p>Special Events:</p> <p>Dock Building, <i>in the reflecting pool, all day</i></p> <p>Dairy Cow Demonstration, <i>in the corral</i></p> <p>Fiddlers' Jamboree, <i>in Assembly Hall, 3:00 p.m.</i></p>	<p>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.</p> <p>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.</p>		11:00
Skills Demonstration: Machinists **				11:30
			w. Choral Singing	12:00
Workers' Story Swap: "The Way I See It" *				12:30
			c. The Blues	1:00
Skills Demonstration: Molders **				1:30
			w. Scandinavian Folk Instruments	2:00
Song Swap *				2:30
Union Organizers' Lore *			c. Music of Celebration	3:00
Skills Demonstration: Glass Bottle Blowers **				3:30
Skills Demonstration: Flint Glass Workers **				4:00
The Union Grievance Procedure In Action *				4:30
Evening Concert on Festival Stage			5:00-6:00 Music from the African Diaspora	Evening
Skills demonstrations are continuous.			6:00-8:00 EVENING CONCERT Working Americans	
* narrative center ** skills exhibit areas				

Highlights June 24—Thursday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	DANISH - NORWEGIAN	FINNISH - SWEDISH		
11:00	<i>Allspel</i> : Jam Session With Audience Dancing ** Norwegian-American Folk Songs ***	<i>Allspel</i> : Jam Session With Audience Dancing ** Norwegian-American Folk Songs ***	Hair Preparation **** Storytelling: Linda Goss **** Street Sounds ***	Bessie Jones, Hamilton D.C. Rec. Center * Paul Ofori-Ansah: Marbles ***
11:30			Flora Molton, Rising Star Fife & Drum Band, Salisu Mahama, Sugar Belly, Abulai Seidu, Randy Weston	Dorothy Stroman **
12:00	c. Norwegian Ethnic Music & Dances * Scandinavian-American Immigrant Songs ***	c. Traditional Music of Finland * Scandinavian-American Immigrant Songs ***	Black Religious Expression * Moving Star Hall Singers, Rev. Leon Pinson, Jackson Singers, Ettu Group,	Paul Ofori-Ansah, Brownies 2467, and Girl Scouts 512: African Games *
12:30	w. Danish Traditional Dances * d. Scandinavian-American Ethnic Experience ***	d. Scandinavian-American Ethnic Experience ***	Ashanti Fetish Dancers Fife Making: Emery Davis, Otha Turner ****	Stu Jamieson, Hamilton D.C. Rec. Center: Play Parties **
1:00	c. Traditional Country Music from Denmark *	w. Swedish Folk & Old-Time Dances *		Bessie Jones, Terrell D.C. Rec. Center * Cub Pack 200 and 87 ***
1:30	w. Norwegian Folk Dances * Scandinavian-American Immigrant Songs ***	c. Swedish Folk Fiddling * Scandinavian-American Immigrant Songs ***		Girl Scouts 512 and Brownies 2467 **
2:00	c. Norwegian-American Folk Songs * d. Scandinavian-American Ethnic Experience ***	c. Scandinavian-American Old-Time Music * d. Scandinavian-American	Gonje Craftsman: Salisu Mahama **** Night Life Music ** L. C. Bunk Pippins, Mississippi	Stu Jamieson, N.Y. Avenue D.C. Rec. Center: Play Parties * Terrell D.C. Rec. Center ***
2:30	c. Norwegian Ethnic Music & Dances *	Ethnic Experience *** c. Traditional Music of Finland *	Delta Blues Band, Sugar Belly, Ko Nimo, Martin, Bogan, & Armstrong	Cub Pack 200 and 87 **
3:00	c. Traditional Country Music from Denmark * Norwegian-American Folk Songs ***	Norwegian-American Folk Songs ***	Street Culture ***	N.Y. Avenue D.C. Rec. Center ***
3:30	w. Danish Traditional Dances *	c. Scandinavian-American Immigrant Songs *		Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	w. Norwegian Folk Dances * d. Scandinavian-American Ethnic Experience ***	c. Swedish Folk Fiddling * d. Scandinavian-American Ethnic Experience ***		* stage ** folk swap tent *** games ring
4:30	c. Scandinavian-American Old-Time Music *	w. Swedish Folk & Old-Time Dances *		FAMILY FOLKLORE
Evening	* stage ** dance area *** activity center	* stage ** dance area *** activity center	5:00-6:00 Evening Song: Sweet Honey In the Rock, Linda Goss **** * altar ** market stage *** marketplace **** house	

June 24—Thursday

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
Skills Demonstration: Cement, Lime, and Gypsum Workers **	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 <i>pysanky</i> 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.	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.		11:00
Song Swap *				11:30
			w. Vocal Styles	12:00
				12:30
Workers' Story Swap: "The Way I See It" *			c. Instrumental Ensembles	1:00
Skills Demonstration: Glass Bottle Blowers **				1:30
			c. Fiddle Styles	2:00
				2:30
Skills Demonstration: Molders **			w. Choral Singing	3:00
				3:30
Workers' Story Swap: "The Way I See It" *	Special Events: Dock Building, <i>in the reflecting pool, all day</i> Dairy Cow Demonstration, <i>in the corral</i> Fiddlers Jamboree, <i>in Assembly Hall, 3:00 p.m.</i>			4:00
				4:30
Song Swap *				
			5:00-6:00 Music from Scandinavia	Evening
			Evening Concert on Festival Stage	
			EVENING CONCERT 6:00-8:00 Regional America: Great Lakes	
Skills demonstrations are continuous. * narrative center ** skills exhibit areas				

Highlights June 25—Friday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	DANISH - NORWEGIAN	FINNISH - SWEDISH		
11:00	<i>Allspel</i> : Jam Session With Audience Dancing ** Norwegian-American Folk Songs ***	<i>Allspel</i> : Jam Session With Audience Dancing ** Norwegian-American Folk Songs ***	Hair Preparation **** Storytelling: Linda Goss **** Street Sounds ***	Bessie Jones, Arlington Recreation Center Staff * Paul Ofori-Ansah: Marbles ***
11:30			Flora Molton, Rising Star Fife & Drum Band, Salisu Mahama, Sugar Belly, Abdulai Seidu, Randy Weston	D.C. Rec. Center A-9 **
12:00	c. Norwegian Ethnic Music & Dances * Scandinavian-American Immigrant Songs ***	c. Traditional Music of Finland * Scandinavian-American Immigrant Songs ***	Black Religious Expression * Moving Star Hall Singers, Rev. Leon Pinson, Jackson Singers, Ettu Group,	D.C. Rec. Center A-9 * Paul Ofori-Ansah, Arlington Rec. Center Staff: African Games ***
12:30	w. Danish Traditional Dances * d. Scandinavian-American Ethnic Experience ***	d. Scandinavian-American Ethnic Experience ***	Ashanti Fetish Dancers Fife Making: Emery Davis, Otha Turner ****	Stu Jamieson, Emory D.C. Rec. Center
1:00	c. Traditional Country Music from Denmark *	w. Swedish Folk & Old-Time Dances *		Bessie Jones, Bertie Bachus D.C. Rec. Center * Wilson D.C. Rec. Center ***
1:30	w. Norwegian Folk Dances * Scandinavian-American Immigrant Songs ***	c. Swedish Folk Fiddling * Scandinavian-American Immigrant Songs ***		Camp Dawana **
2:00	c. Norwegian-American Folk Songs * d. Scandinavian-American Ethnic Experience ***	c. Scandinavian-American Old-Time Music * d. Scandinavian-American	Gonje Craftsman: Salisu Mahama **** Night Life Music ** L. C. Bunk Pippins, Mississippi	Stu Jamieson, Sherwood D.C. Rec. Center: Play Parties * Bertie Bachus D.C. Rec. Center ***
2:30	c. Norwegian Ethnic Music & Dances *	Ethnic Experience *** c. Traditional Music of Finland *	Delta Blues Band Blues Links ** Salisu Mahama, Sugar Belly, Ko Nimo,	Bertie Bachus D.C. Rec. Center **
3:00	c. Traditional Country Music from Denmark * Norwegian-American Folk Songs ***	Norwegian-American Folk Songs ***	Martin, Bogan, & Armstrong	Wilson D.C. Rec. Center * Sherwood D.C. Rec. Center ***
3:30	w. Danish Traditional Dances *	c. Scandinavian-American Immigrant Songs *		Dorothy Stroman ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	w. Norwegian Folk Dances * d. Scandinavian-American Ethnic Experience ***	c. Swedish Folk Fiddling * d. Scandinavian-American Ethnic Experience ***		* stage ** folk swap tent *** games ring
4:30	c. Scandinavian-American Old-Time Music *	w. Swedish Folk & Old-Time Dances *		FAMILY FOLKLORE
Evening	* stage ** dance area *** activity center	* stage ** dance area *** activity center	Evening Concert on Festival Stage * altar ** market stage *** marketplace **** house	

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
Skills Demonstration: Molders **	<p>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 <i>pysanky</i> 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.</p> <p>Special Events:</p> <p>Dock Building, <i>in the reflecting pool, all day</i></p> <p>Dairy Cow Demonstration, <i>in the corral</i></p> <p>Fiddlers' Jamboree, <i>in Assembly Hall, 3:00 p.m.</i></p>	<p>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.</p> <p>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.</p>		11:00
Song Swap *				11:30
			w. Aerophones (Wind Instruments)	12:00
Skills Demonstration: Flint Glass Workers **				12:30
			c. Fiddle Styles	1:00
Workers' Story Swap: "The Way I See It" *				1:30
			c. Music of Celebration	2:00
Skills Demonstration: Machinists **				2:30
Song Swap *			w. Vocal Styles	3:00
Skills Demonstration: Cement, Lime, and Gypsum Workers **				3:30
The Union Grievance Procedure In Action *				4:00
Song Swap *				4:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center</p> <p>** skills exhibit areas</p>			5:00-6:00 Music of the Scandinavian-Americans	Evening
			EVENING CONCERT 6:00-8:00 African Diaspora: Ghana, Jamaica, U.S.	

Highlights June 26—Saturday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	FINNISH - SWEDISH	DANISH - NORWEGIAN		
11:00	<i>Allspel: Jam Session With Audience Dancing **</i> Norwegian-American Folk Songs ***	<i>Allspel: Jam Session With Audience Dancing **</i> Norwegian-American Folk Songs ***	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. Hair Preparation Moving Star Hall Singers L. C. Bunk Pippins Ettu Group Abdulai Seidu & Group Sugar Belly & Group Rev. Leon Pinson Ashanti Fetish Dancers Mississippi Delta Blues Band Jackson Singers Ko Nimo & Group Sweet Honey In the Rock Martin, Bogan, & Armstrong Linda Goss Randy Weston	Bessie Jones, Mott Elementary * Paul Ofori-Ansah: Marbles ***
11:30				Harrison D.C. Rec. Center **
12:00	c. Norwegian Ethnic Music & Dances * Scandinavian-American Immigrant Songs ***	c. Traditional Music of Finland * Scandinavian-American Immigrant Songs ***		Paul Ofori-Ansah, Harrison D.C. Rec. Center: African Games * Mott Elementary ***
12:30	w. Danish Traditional Dances * d. Scandinavian-American Ethnic Experience ***	d. Scandinavian-American Ethnic Experience ***		Stu Jamieson, Cub Pack 662: Play Parties **
1:00	c. Traditional Country Music from Denmark *	w. Swedish Folk & Old-Time Dances *		Bessie Jones, Kennedy D.C. Rec. Center Cub Pack 662 ***
1:30	w. Norwegian Folk Dances * Scandinavian-American Immigrant Songs ***	c. Swedish Folk Fiddling * Scandinavian-American Immigrant Songs ***		Girl Scouts 1363 **
2:00	c. Norwegian-American Folk Songs * d. Scandinavian-American Ethnic Experience ***	c. Scandinavian-American Old-Time Music * d. Scandinavian-American		Stu Jamieson, Girl Scouts 1363: Play Parties * Kennedy Rec., J. O. Wilson Elementary **
2:30	c. Norwegian Ethnic Music & Dances *	Ethnic Experience *** c. Traditional Music of Finland *		Cub Pack 1048 **
3:00	c. Traditional Country Music from Denmark * Norwegian-American Folk Songs ***	Norwegian-American Folk Songs ***		J. O. Wilson Elementary * Cub Pack 1048 *** South East D.C. Children's Football
3:30	w. Danish Traditional Dances *	c. Scandinavian-American Immigrant Songs *		Dorothy Stroman ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	w. Norwegian Folk Dances * d. Scandinavian-American Ethnic Experience ***	c. Swedish Folk Fiddling * d. Scandinavian-American Ethnic Experience ***		* stage ** folk swap tent *** games ring
4:30	c. Scandinavian-American Old-Time Music *	w. Swedish Folk & Old-Time Dances *		FAMILY FOLKLORE
Evening	Evening Concert on Festival Stage * stage ** dance area *** activity center	 * 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.

June 26—Saturday

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
Song Swap *	<p>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 <i>pysanky</i> 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.</p> <p>Special Events:</p> <p>Dock Building, <i>in the reflecting pool, all day</i></p> <p>Dairy Cow Demonstration, <i>in the corral</i></p> <p>Fiddlers' Jamboree, <i>in Assembly Hall, 3:00 p.m.</i></p>	<p>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.</p> <p>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.</p>		11:00
Workers' Story Swap: "The Way I See It" *				11:30
			w. World Dance Traditions	12:00
Skills Demonstration: Molders **				12:30
			c. The Blues	1:00
Skills Demonstration: Glass Bottle Blowers **				1:30
Song Swap *			w. Scandinavian Folk Instruments	2:00
				2:30
Skills Demonstration: Machinists ** Union Organizers' Lore *			c. Sacred Music	3:00
Skills Demonstration: Cement, Lime, and Gypsum Workers **				3:30
The Union Grievance Procedure In Action *				4:00
Song Swap *				4:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center</p> <p>** skills exhibit areas</p>		6:00-8:00 Great Lakes Social Dancing	5:00-6:00 Urban & Rural Music from the Great Lakes Region	Evening
			<p>EVENING CONCERT 6:00-8:00</p> <p>Old Ways In the New World: Scandinavian & Scandinavian-American</p>	

Highlights June 27—Sunday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	DANISH - NORWEGIAN	FINNISH - SWEDISH		
11:00	<i>Allspel</i> : Jam Session With Audience Dancing ** Norwegian-American Folk Songs ***	<i>Allspel</i> : Jam Session With Audience Dancing ** Norwegian-American Folk Songs ***	Black American Religious Song Concert *	Bessie Jones, Girl Scouts 1466 * Paul Ofori-Ansah: Marble ***
11:30				Mott Elementary School **
12:00	c. Norwegian Ethnic Music & Dances * Scandinavian-American Immigrant Songs ***	c. Traditional Music of Finland * Scandinavian-American Immigrant Songs ***	Rituals and Ceremonial Services *	Paul Ofori-Ansah, Mott Elementary School: African Games * Girl Scouts 1466 ***
12:30	w. Danish Traditional Dances * d. Scandinavian-American Ethnic Experience ***	d. Scandinavian-American Ethnic Experience ***	<i>Dagomba Ceremony, Ghana *</i>	Cub Pack 621 **
1:00	c. Traditional Country Music from Denmark *	w. Swedish Folk & Old-Time Dances *		Bessie Jones, J. O. Wilson Elementary * Cub Scouts 621 ***
1:30	w. Norwegian Folk Dances * Scandinavian-American Immigrant Songs ***	c. Swedish Folk Fiddling * Scandinavian-American Immigrant Songs ***		Dorothy Stroman **
2:00	c. Norwegian-American Folk Songs * d. Scandinavian-American Ethnic Experience ***	c. Scandinavian-American Old-Time Music * d. Scandinavian-American	<i>Ettu Ceremony, Jamaica *</i>	Stu Jamieson, Girl Scouts 1129: Play Parties * J. O. Wilson Elementary School ***
2:30	c. Norwegian Ethnic Music & Dances *	Ethnic Experience *** c. Traditional Music of Finland *		Cub Pack 114 **
3:00	c. Traditional Country Music from Denmark * Norwegian-American Folk Songs ***	Norwegian-American Folk Songs ***		Cub Pack 114 ***
3:30	w. Danish Traditional Dances *	c. Scandinavian-American Immigrant Songs *	<i>Wesley Methodist Congregation, Johns Island, South Carolina *</i>	Girl Scouts 1129 ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	w. Norwegian Folk Dances * d. Scandinavian-American Ethnic Experience ***	c. Swedish Folk Fiddling * d. Scandinavian-American Ethnic Experience ***		* stage ** folk swap tent *** games ring
4:30	c. Scandinavian-American Old-Time Music *	w. Swedish Folk & Old-Time Dances *		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.
Evening	* stage ** dance area *** activity center	* stage ** dance area *** activity center	6:00-9:00 Gospel Concert * * altar	

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
Song Swap *	<p>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 <i>pysanky</i> 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.</p> <p>Special Events:</p> <p>Dock Building, <i>in the reflecting pool, all day</i></p> <p>Dairy Cow Demonstration, <i>in the corral</i></p> <p>Fiddlers' Jamboree, <i>in Assembly Hall, 3:00 p.m.</i></p>	<p>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.</p> <p>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.</p>		11:00
				11:30
Skills Demonstration: Flint Glass Workers **			w. Aerophones (Wind Instruments)	12:00
				12:30
Workers' Story Swap: "The Way I See It" *			c. Sacred Music	1:00
Skills Demonstration: Glass Bottle Blowers **				1:30
			c. Instrumental Ensembles	2:00
Skills Demonstration: Molders **				2:30
Skills Demonstration: Cement, Lime, and Gypsum Workers **			w. World Dance Traditions	3:00
Skills Demonstration: Machinists **				3:30
The Union Grievance Procedure In Action *			FESTIVAL SAMPLER CONCERT continues until 6:00	4:00
Song Swap *				4:30
Skills demonstrations are continuous. * narrative center ** skills exhibit areas				Evening

Regional America

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 Buhler, Pennsylvania
Edgar Byers, Pennsylvania
Zuzka Cakan, New Jersey
Marshall Case, Pennsylvania
Sara Cleveland, New York
John Coffey, Maryland, Virginia
Addie Darling, Vermont, N.H.
Margaret Davidson, Pennsylvania
Richard Davidson, Pennsylvania
Earl Day, Massachusetts
Evelyn Deckard, Pennsylvania
Glenn Deckard, Pennsylvania
Archie Edwards, Maryland, Virginia
George Edwards, New Hampshire, Mich.
Lillian Edwards, New Hampshire
Hugh Friedline, Pennsylvania
Leory 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 Kocjancic, Pennsylvania
John Kocjancic, 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 Muzychak, Pennsylvania
Charles Nevells, Maine
Barry Nutbrown, Vermont
Joan Nutbrown, Vermont, Quebec, Canada
Nancy Nutbrown, Vermont, Quebec, Canada
Russell Nutbrown, Vermont, Quebec, Canada
Larry Older, Florida, New York
Martha Older, Florida, New York
Daniel Paisley, Pennsylvania
Joan Palmer, New York, Vermont
Rodney Richard, Sr., Maine
Rodney Richard, Jr., Maine
William Richard, Maine, Canada
Grant Rogers, New York
Betsy Rutherford, Maryland, Virginia
Charles Sayles, Washington, D.C., Mass.
Esther Mae 'Mother' Scott, Washington, D.C., Mississippi*
Delores Semak, Pennsylvania
Flavia Shaw, Maine
Ed Shute, Maine
Roscoe Solley, Pennsylvania
John Starvish, New Hampshire, Massachusetts*
Anastacia 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 R., Missouri
Don Brown, Jr., Missouri
Boyd Butler, Minnesota
Leroy Canaday, Missouri
Dondald Chesebro, Wisconsin
Jim Cotone, Sr., Wisconsin
Oliver Counter, Sr., Minnesota
Oliver Counter, Jr., Minnesota
Peter Crawford, Illinois, Michigan
Dean Crowe, Missouri
Mabel Damron, Michigan, Kentucky
Clyde 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
Esta Fehrenbach, Indiana
Suse Fehrenbach, 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
Katy Gregory, Illinois
Eugene Holder, Illinois
Robert Honigmann, Wisconsin, Germany
Suoma Jarvi, Minnesota, Finland
Bobo Jenkins, Michigan, Alabama
Lester Johnson, Michigan, Louisiana
Rosalyn Johnson, Pennsylvania
Lucy Karkoc, Minnesota, Ukraine USSR
Maude Kegg, Minnesota

Gene Keith, Missouri
Sadie Keys, Pennsylvania
Henry Knotts, Michigan
Reino Kolu, Minnesota
Halvor Landsverk, Minnesota
Lena Mae Lee, Illinois
Isabelle Marshall, Minnesota
Mickey Martin, Illinois
Doris Mayfield, Illinois
Lyle Mayfield, Illinois
Charles McCloud, Pennsylvania
Mattie McCroskey, Pennsylvania
Margaret McGee, Illinois
Robert Milewski, Illinois
Constance Müller, Minnesota, N. Dakota
Karin Müller, Minnesota, Illinois
Nels Nelson, Wisconsin
Arthur Nicholas, Ohio, West Virginia
Evelyn Nicholas, Ohio, West Virginia
General Custer Nicholas, Ohio, W. Va.
Lemma Nicholas, Ohio, W. Va.
Raymond Nicholas, Ohio, W. Va.
Lily Nielsen, Minnesota, Denmark
Robert Palmquist, Minnesota
Kitty Parham, Pennsylvania
John Porter, Kentucky
Yank Rachell, Indiana, Tennessee
Thomas Reykdal, Wisconsin
Josephine Robinson, Minnesota
William Robinson, Minnesota
Norman Ryberg, Wisconsin
Ruth Ryberg, Wisconsin
Alanzo Seal, Michigan
Clemon Shaw, Illinois
Frances Sheadman, Pennsylvania
William Sheiby, Illinois
Gregory Taylor, Michigan
Marvin Taylor, Michigan
Minnis Taylor, Michigan
Helmer Toyras, Michigan
Jacob Varnes, Wisconsin, Norway
Ruth Viikinsalo, Minnesota, Finland
James Walker, Illinois, Tennessee
Willy Warren, Michigan
Jim Wetzel, Minnesota
Karen Wetzel, Minnesota
George Williamson, Michigan, Kentucky
Mary Williamson, Michigan, Kentucky

Working Americans



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 Byrne

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-Marstellar
Cincinnati Milacrom Incorporated
Corning Glass Works
Dake Corporation
De Vilbiss Company
DiAcrow Division
DoAll Company
DuPont Polymar, International Dept.
Elox Division
Equipto
Fostoria Glass Company
Fuller Company
Gallmeyer & Livingston Company
Glass Container Manufacturers Institute
Greenard Press and Machine Company
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Kearney & Trecker Company
Landis Tool Company
LeBlond Incorporated
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Martin Marietta Corporation
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Rockwell International
Rosecroft Raceway
Schertumico
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

Old Ways in the New World

Participants

Israeli

Mord'chai Abrahamov: singer/dancer
instrumentalist
David Levi: dancer
Mord'chai 'Aziz: dancer
Yosef Gum'ah: drummer
Elijahu Israel Lassa: Zurna player
Mord'chai 'Ezra: singer/dancer
Yosef Rahamim: dancer
Rivka David: singer/dancer
Bathia Rahamim: singer/dancer
Bathia Levi: dancer/instrumentalist
Shoshana Danukh: singer/instrumentalist
Zehava Gedasi: dancer/singer
Ahuva Gedasi: dancer/singer
Moshe 'Oved: singer/dancer
Amnon 'Oved: singer/dancer
Avraham Daniel 'Arussi: singer/dancer
Menachem 'Arussi:
dancer/singer/drummer
Saadia Gur-Esh: singer/drummer/dancer
Ziona Nagar: dancer
Benjamin Herschkowitz: accordion/singer
drummer
Arie Polak: drummer
Moshe Choen: singer/dancer
Yosef Pinchas Reiner: dancer/drummer
Yitzhak Meier Tritel: dancer/clarinetist
Levi 'Ochayom: singer/drummer
Yosef Ben-Nun: singer
David Weissman: 'ud player
Dr. Daniel Ronen: leader
Itimar Gurevitch: tour administrator
Uri Sharvit: folklorist

Jewish Americans

Ira Axelrod, badkhn
Nehama Biderman, Succah maker
Avram Dahari, singer
Naomi Dahari, singer and food
demonstrator
Ray Faust, painter
Miriam Haymie, singer and food
demonstrator
Shlomo Hymie, singer
Meyer Kirshenblatt, toy maker and
immigrant narrator
Rivka Kirshenblatt, food demonstrator

Lillian Klempner, Yiddish folksinger
Tuvia Mekhabar, scribe
Arie Ovagia, cantor and singer
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
Svend Erik Bendtsen: fiddler, fiddle maker
Børge Christensen: fiddler, dancer
Elly Christensen: Traditional dancer
Vagn Dahl Hansen: fiddler, singer
Hasse Havgaard: fiddler
Lene Halskov Hansen: fiddler, singer
Ludvig Larsen: fiddler, dancer
Knud Laursen: fiddler
Poul Lendal: fiddler
Keld Nørgaard: fiddler
Niels "Brygger" Petersen: flute player
Evald Thomsen: fiddler
Hardy Thomsen: fiddler, guitar player
Hilbert Thomsen: fiddler

Danish American

Marie Portier: cook
Suzanne Broback: singer

Faroese

Bardur Jákupsson: traditional singer,
ethnologist
Høgner Mohr: wool processor, singer
Anna Bertha Mohr: wool processor,
singer
Elisabeth i Koltri: wool processor, singer
Niklas i Koltri: boat builder, singer

Finnish

Kauhajoki Folk Musicians
Risto Ala-Ikkelä: accordion player
Antti Hosioja: accordion player

Eino Ketola: clarinet player
Raimo Leino: clarinet player
Topi Luoma: accordion player, fiddler
Urho Myllymäki: accordion player, fiddler
Kaustinen Wedding Musicians
Kimmo Anttila: fiddler
Teuvo Anttila: bass fiddle player
Risto Hotakainen: fiddler
Reino Uusitalo: reed organ player
Finland-Swedish Fiddlers
Maja Granvik: fiddler
Erik Jansson: fiddler
Robert Kevin: fiddler
Karl Nyberg: fiddler
Lauri Kahilainen: kantele player
Ann-Mari Häggman: folklorist

Finnish American

Lois Mattson: cook
Maria Wirkkala: weaver

Icelandic

Thórdur Tómasson: horsehair braider
Margrét Línal Jakobsdóttir:
spinner, knitter
Kristinn Gíslason: wool processor

Icelandic American

Ingibjörg Scheving: cook

Norwegian

Elsa Eikås: traditional dancer
Sigmund Eikås: Hardanger fiddler
Kjell Folkestad: traditional dancer
Knut Hamre: Hardanger fiddler
Svein Skjerdal: Hardanger fiddler, dancer
Erna Skjerdal: traditional dancer
Kari Vethe: traditional dancer
Olav Vethe: traditional dancer

Norwegian American

Ingulf Eldegard: Hardanger fiddler
Edward Erickson: banjo player
Leonard Finseth: fiddler
John Gundersen: *rosemaier*, chip carver
Sonya Savig: singer
William Sherburne: fiddler
Harold Sersland: traditional dancer
Carol Sersland: traditional dancer

Else Sevig: backstrap weaver, singer
Michael Sevig: backstrap weaver, singer
Hazel Omodt: pianist
Kristin Forster: fiddler
C. Alan Johnson: fiddler
Laurie Johnson: fiddler

Swedish

Magnus Bäckström: fiddler
Pontus Berggren: fiddler
Göras Leif: fiddler
Kurt Grälls: fiddler
Per Gudmundsson: fiddler
Bo Isaksson: fiddler
Pelle Jakobsson: fiddler, pastoral horns
Johan Larsson: traditional dancer
Erik Moraeus: fiddler
Kungs Levi Nilsson: fiddler
Anders Sparf: fiddler
Björn Ståbi: fiddler
Viveka SundströmStåbi: traditional dancer
Ceylon Wallin: key fiddle player
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: accordionist

*Three members of the Moraeus family,
who presented Swedish fiddling at the '77
Festival will return for week II of the
Bicentennial Festival and the On Tour
program.*

African Diaspora



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 Armstrongs: string
 band
 Winifred McQueen: tie dyer
 Mississippi Delta Blues Band: blues band
 Moving Star Hall Singers: gospel singers
 Rev. Flora Molton: streetsinger
 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

Ettu Performers: singers, dancers
 Basil Reid: broommaker
 Samuel Hylton: potter
 Roy Nelson: potter
 Una Griffith: cook
 Celeste Robinson: cook
 Ashton "Desmond" Douglas:
 basketweaver
 Nelson Chambers: instrument maker

Ghana

Salisu Mahama & Group
 Salisu Mahama: leader, gonje player,
 singer, craftsman
 Ashumann Iddrisu: gonje player
 Iddrisu Salisu: rattle player
 Amadu Iddrisu: rattle player
 M. D. Sulley: dancer, interpreter
 Gonje Dancers
 Mohamed Abubari
 Mohamadu Zibilim
 Seidu Mbaliba
 Yakubu Musah
 Abdulai Seidu & Group
 Abdulai Seidu: brekete drummer, donno
 drum maker
 Adam Iddi: donno drummer
 Idnisu 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 Nketial: 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

Native Americans

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
Carn Wilson: silversmith
Mark Wilson: craft sales
Wanda Wilson: dancer

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

Algonkian

Chuck Comanda: canoe maker
Mary Comanda: canoe maker
William Comanda: canoe maker

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
Hassanamisco: 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.*



Children's Folklore

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.



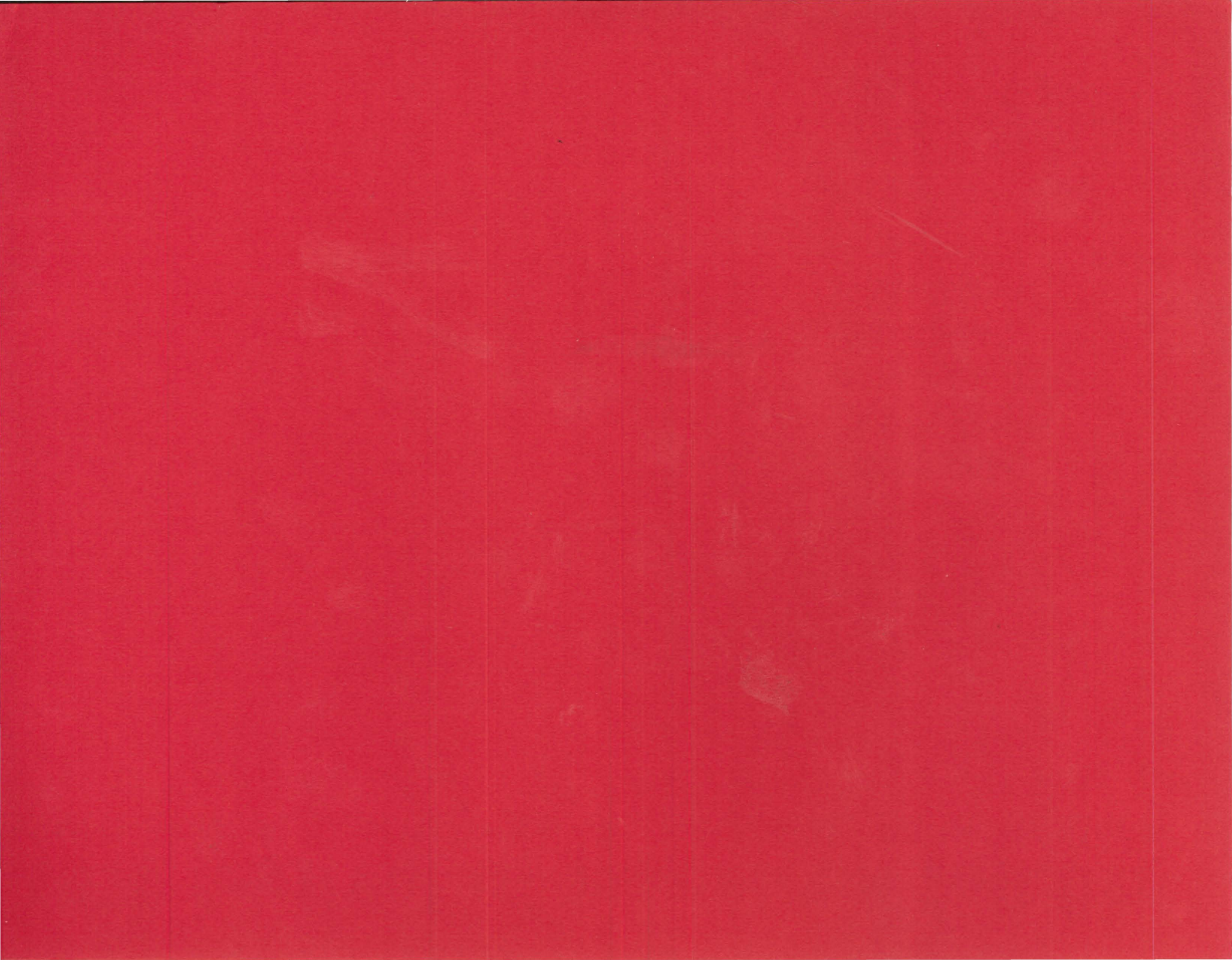
1976 festival of american folklife

SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

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



Sponsored by
**American Airlines
General Foods**



1976 festival of american folklife

SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

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



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Working Americans

Old Ways

African Diaspora

Native Americans

Children's Folklore

Family Folklore

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.

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 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.



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.

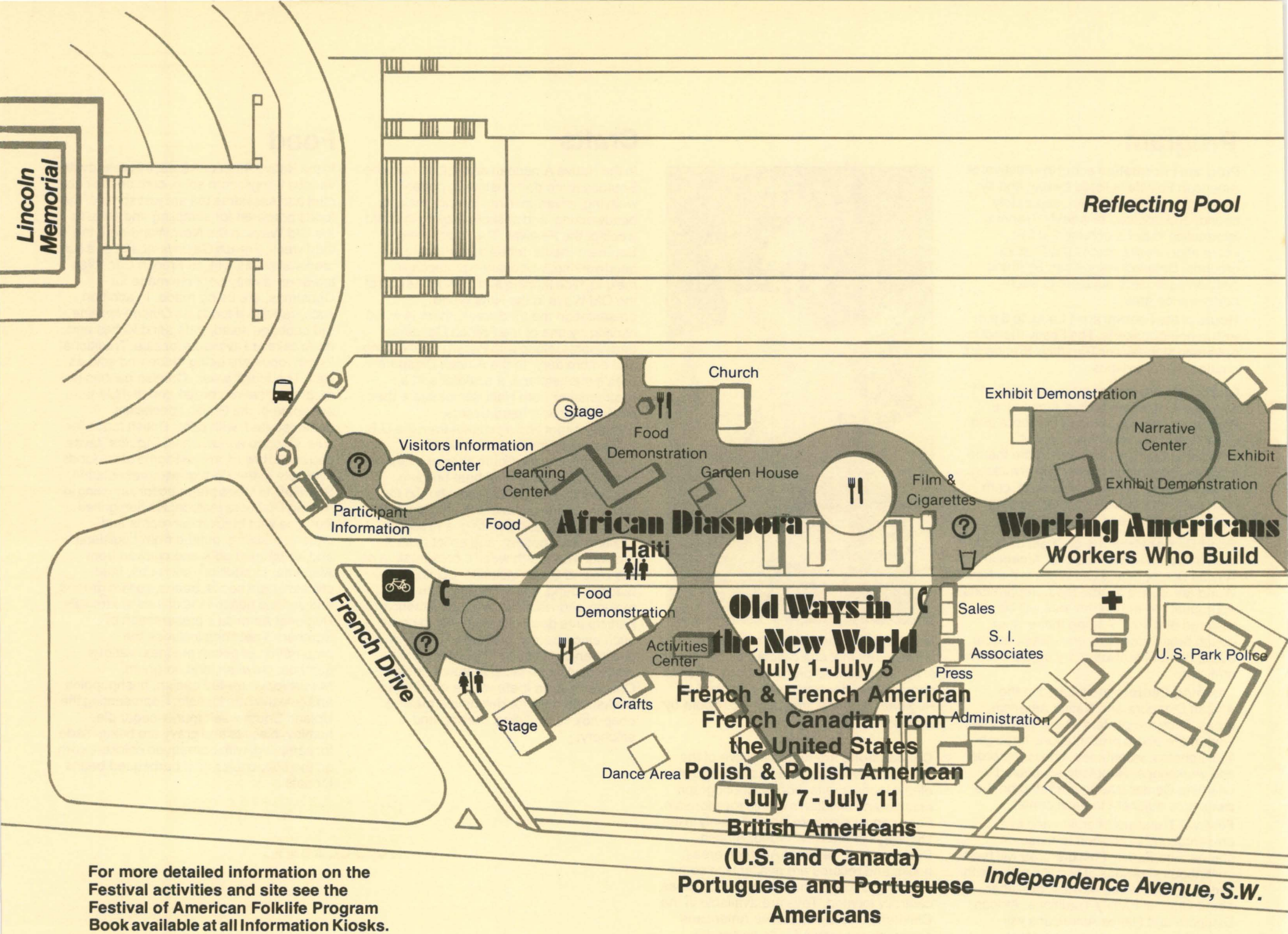
Concessions are representative of the spirit and diversity of the Festival, and offer ethnic foods, crafts, books, phonograph records and children's ethnic toys for sale. Food concessions are located mainly in the Old Ways in the New World, African Diaspora and Regional America areas; books and records 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 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 quilling. 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, stitchery 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 stitchery.

Food

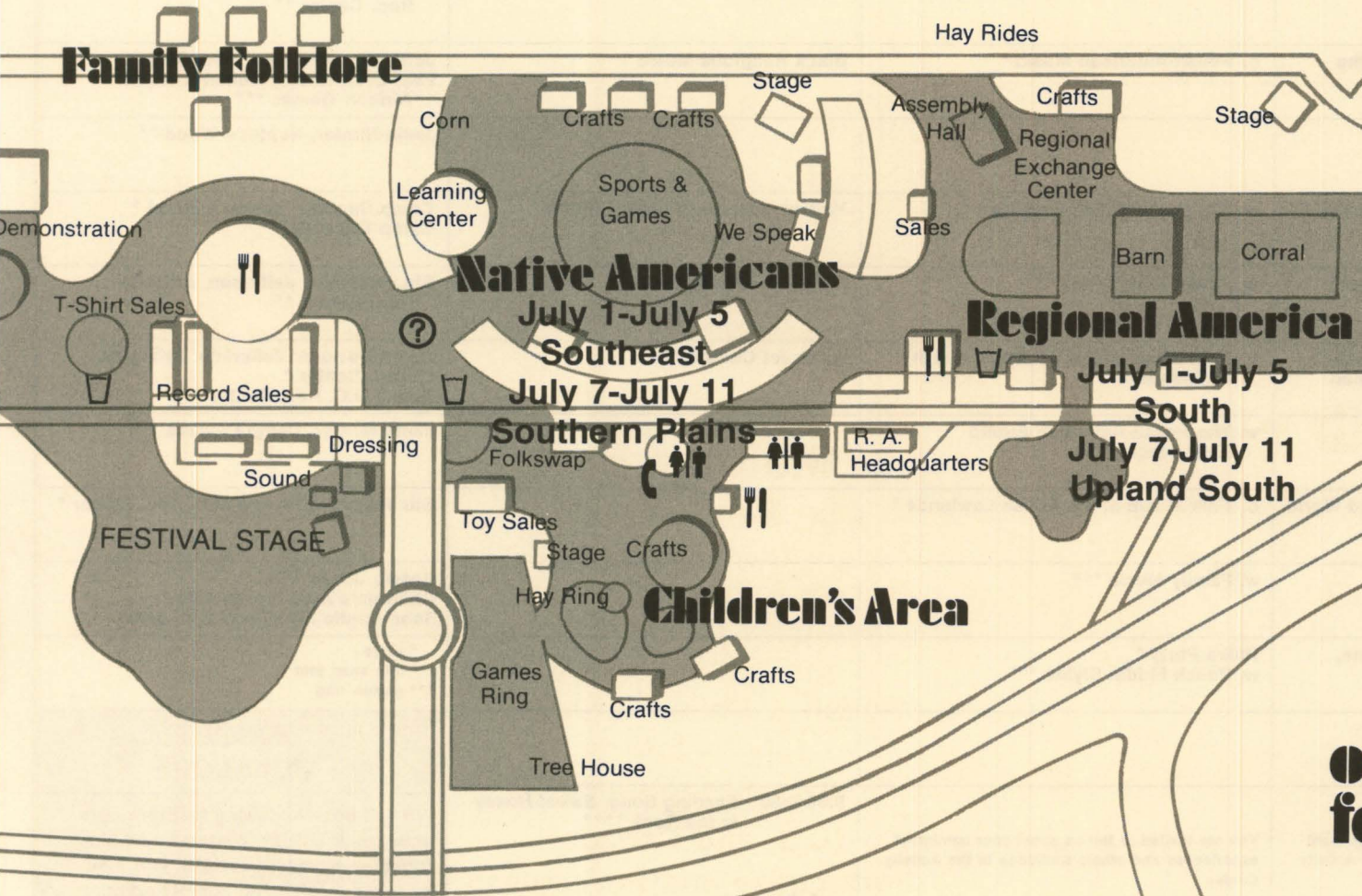
In the Native American area, fry breads with various fillings, corn soup, corn on the cob, mint and sassafras tea are just some of the foods prepared for sampling and sale. In the Old Ways in the New World area the third week, French Cajun *jambalaya*, a fish creole stew, as well as French Canadian *tourtière*, a tasty pork pie made for Christmas, are being made. In addition, such traditional foods as *Quiche lorraine*, red cabbage salad, paté sandwiches and rum 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, *linguica*, *favas*, 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, cobbler, and barbequed 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.

17th Street

Family Folklore



1976
festival
of american
folklife

Highlights July 1—Thursday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	FRENCH	POLISH		
11:00	c. Regional Music & Dance of France * w. French American Language & Culture ***	Polish and Polish-American Folk Dances **	Street Sounds ***	Hunter's Wood, Fairfax, Rec. Center * Paul Ofori-Ansah, Hunter's Wood: Marbles ***
11:30			Storytelling ****	Bessie Jones, Jefferson, Arlington, Rec. Center **
12:00	c. French Canadian Music from the Northeast United States *	c. Polish-American Music *	Black Religious Music *	Jefferson, Arlington, Rec. Center * Paul Ofori-Ansah, Hunter's Wood: African Games ***
12:30				Janie Hunter, Hunter's Wood **
1:00	c. French American Contes & Stories *	w. The Dudy: Polish Bagpipes *	Haitian Voudun (Voodoo) Ritual *	Camp Dawana, Hunter's Wood * Camp Dawana ***
1:30	c. Regional Folk Dances of France *	w. Polish Folk Songs ***	Night Life Music **	Stu Jamieson, Jefferson, Arlington, Rec. Center **
2:00	c. Cajun French Music of Louisiana * w. Folkways of the French Canadian Habitant ***	c. Folk Music of the Southern Polish Highlands *	w. Street Culture ***	Camp Dawana; Jefferson, Arlington, Rec. Center * Keane D.C. Rec. Center ***
2:30		w. The Polish-American Ethnic Experience ***		Janie Hunter, Camp Dawana **
3:00	c. Traditional French Ballads: Old World and New* w. Cajun Accordion Players of the Past ***	c. Folk Music of the Polish Lowlands *		Stu Jamieson, Keane D.C. Rec. Center *
3:30		w. Family Music ***		Bessie Jones ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	w. Fiddle Styles: France, Louisiana, and the Northeast *	Polka Party * w. Polish Fiddle Styles ***		* stage ** folk swap tent *** games ring
4:30				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.
Evening	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	5:00-6:00 Evening Song, Sweet Honey In the Rock **** * altar ** market stage *** marketplace **** house	

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>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</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	<p>c. Fife & Drum Band *</p> <p>c. Sacred Singing **</p> <p>w. Hollerin' ***</p>	<p>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, Miccasukee, Hitchiti, Alabama, Seminole, Coushatta, Houma, and Natchez.</p> <p>"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.</p> <p>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.</p>		11:00
	<p>w. Fiddling Styles ***</p>			11:30
	<p>c. Bluegrass Music *</p> <p>c. Gospel Jubilators **</p>		<p>w. French-American Music of Louisiana and the Northeast</p>	12:00
				12:30
	<p>c. Cajun Music *</p> <p>w. Storytelling ***</p>		<p>c. Sacred Music</p>	1:00
				1:30
	<p>c. Blues *</p>		<p>c. Vocal Groups</p>	2:00
	<p>w. Hollerin' ***</p>			2:30
	<p>c. Fiddlers' Jamboree *</p> <p>c. Country Blues **</p> <p>w. Street Singer ***</p>		<p>w. Percussion Instruments</p>	3:00
				3:30
	<p>c. Sacred Music *</p>			4:00
				4:30
	<p>Evening Concert on Festival Stage</p>		<p>5:00-6:00 c. Bagpipes in France & Poland</p>	Evening
	<p>* stage ** assembly hall *** shady grove</p>		<p>EVENING CONCERT 6:00-8:00 Regional America: South</p>	

Highlights July 2—Friday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	FRENCH	POLISH		
11:00	c. Regional Music & Dance of France * w. <i>Courir de Mardi Gras</i> of the Louisiana Prairie ***	Polish and Polish-American Folk Dances **	Street Sounds ***	Spring Hill, Fairfax, Rec. Center * Paul Ofori-Ansah, Swanson, Arlington Rec. Center: Marbles ***
11:30			Storytelling ****	Campfire Girls 439 **
12:00	c. French Canadian Music of the Northeast United States *	c. Polish-American Music *	Black Religious Music *	Bessie Jones, Campfire Girls 439 * Jefferson, Arlington Rec. Center ***
12:30				Paul Ofori-Ansah, Spring Hill, Fairfax Rec. Center **
1:00	w. French American <i>Contes & Stories</i> *	w. The <i>Dudy</i> : Polish Bagpipes *	Haitian Voudun (Voodoo) Ritual *	Janie Hunter, Jefferson, Arlington Rec. Center * Camp Greenway ***
1:30	c. Regional Folk Dances of France *	w. Polish Folk Songs ***	Night Life Music **	Stu Jamieson, Spring Hill, Fairfax Rec. Center **
2:00	c. Cajun Music of Louisiana *	c. Folk Music of the Southern Polish Highlands *		Spring Hill, Fairfax Rec. Center * Jefferson, Arlington Rec. Center ***
2:30		w. The Polish-American Ethnic Experience ***	w. Black French Dance Music **	Dorothy Stroman, Camp Greenway **
3:00	c. Traditional French Ballads: Old World & New * w. Musicians In Cajun Society ***	c. Folk Music of the Polish Lowlands *		Janie Hunter, Bundy D.C. Rec. Center * Bundy D.C. Rec. Center ***
3:30		w. Family Music ***		Stu Jamieson ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	w. Fiddle Styles: France, Louisiana, and the Northeast * w. Legends, Stories, & Anecdotes of	Polka Party * w. Polish Fiddle Styles ***		* stage ** folk swap tent *** games ring
4:30	Quebec ***			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.
Evening	Evening Concert on Festival Stage * stage ** dance area *** activity center	* stage ** dance area *** activity center	5:00-6:00 Evening Song, <i>Sweet Honey In the Rock</i> **** * altar ** market stage *** marketplace **** house	

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>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</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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 Action 3:30 p.m.</p>	<p>c. Fife & Drum Band *</p> <p>c. Sacred Singing **</p> <p>w. Hollerin' ***</p>	<p>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, Miccasukee, Hitchiti, Alabama, Seminole, Coushatta, Houma, and Natchez.</p> <p>"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.</p> <p>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.</p>		11:00
	<p>w. Fiddling Styles ***</p>			11:30
	<p>c. Bluegrass Music *</p> <p>c. Gospel Jubilators **</p>		w. Vocal Styles	12:00
				12:30
	<p>c. Cajun Music *</p> <p>w. Storytelling ***</p>		c. Vocal Groups	1:00
				1:30
	<p>c. Blues *</p>		c. Bagpipes in France & Poland	2:00
	<p>w. Hollerin' ***</p>			2:30
	<p>c. Fiddlers' Jamboree *</p> <p>c. Country Blues **</p> <p>w. Street Singer ***</p>		w. French-American Music in Louisiana and the Northeast	3:00
				3:30
	<p>c. Sacred Music *</p>			4:00
				4:30
			5:00-6:00 c. Black Dance Bands	Evening
			<p>EVENING CONCERT 6:00-8:00</p> <p>Old Ways In the New World: French, French-Canadian, Cajun</p>	
	<p>* stage</p> <p>** assembly hall</p> <p>*** shady grove</p>			

Highlights July 3—Saturday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	FRENCH	POLISH		
11:00	c. Regional Music & Dance of France * w. French American Language & Culture ***	Polish and Polish-American Folk Dances **	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 Ardoin and Fontenot Cajun Band Haitian Meringue Band Haitian Ra Ra Carnival French La La Dance Group, Louisiana	Bessie Jones, Girl Scouts 2344 * Paul Ofori-Ansah: Marbles ***
11:30				Edmonds-Peabody School **
12:00	c. French Canadian Music of the Northeast United States *	c. Polish-American Music *		Janie Hunter, Edmonds-Peabody School * Girl Scouts 2344 ***
12:30				Paul Ofori-Ansah, St. Rita School **
1:00	c. French American Contes & Stories *	w. The Dudy: Polish Bagpipes *		Stu Jamieson, St. Rita School *
1:30	c. Regional Folk Dances of France *	w. Polish Folk Songs ***		Dorothy Stroman **
2:00	c. Cajun Music of Louisiana * w. Folkways of the French Canadian Habitant ***	c. Folk Music of the Southern Polish Highlands *		Bessie Jones, Long Branch Elementary *
2:30		w. The Polish-American Ethnic Experience ***		
3:00	c. Traditional French Ballads: Old World and New * w. Cajun Fiddle Styles ***	c. Folk Music of the Polish Lowlands *		Janie Hunter * Long Branch Elementary School ***
3:30		w. Family Music ***		Stu Jamieson ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	c. Fiddle Styles: France, Louisiana, and the Northeast *	Polka Party * w. Polish Fiddle Styles ***		* stage ** folk swap tent *** games ring
4:30				FAMILY FOLKLORE
Evening	* stage ** dance area *** activity center	Evening Concert on Festival Stage * stage ** dance area *** activity center	* 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.

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>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</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	<p>c. Fife & Drum Band *</p> <p>c. Sacred Singing **</p> <p>w. Hollerin' ***</p>	<p>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, Miccasukee, Hitchiti, Alabama, Seminole, Coushatta, Houma, and Natchez.</p> <p>"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.</p> <p>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.</p>		11:00
	<p>w. Fiddling Styles ***</p>			11:30
	<p>c. Bluegrass Music *</p> <p>c. Gospel Jubilators **</p>		<p>w. Percussion Instruments</p>	12:00
				12:30
	<p>c. Cajun Music *</p> <p>w. Storytelling ***</p>		<p>c. French-Canadian Music of the American Northeast</p>	1:00
				1:30
	<p>c. Blues *</p>		<p>c. Black Dance Bands</p>	2:00
	<p>w. Hollerin' ***</p>			2:30
	<p>c. Fiddlers' Jamboree *</p> <p>c. Country Blues **</p> <p>w. Street Singer ***</p>		<p>w. Vocal Styles</p>	3:00
				3:30
	<p>c. Sacred Music *</p>			4:00
				4:30
			<p>5:00-6:00 c. Cajun Music of Louisiana</p>	Evening
	<p>* stage</p> <p>** assembly hall</p> <p>*** shady grove</p>		<p>EVENING CONCERT 6:00-8:00</p> <p>Old Ways In the New World: Polish & Polish-American</p>	

Highlights July 4—Sunday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	FRENCH	POLISH		
11:00	c. Regional Music & Dance of France *	Polish and Polish-American Folk Dances **		Janie Hunter * Edmonds-Peabody School ***
11:30				Stu Jamieson: Play Parties **
12:00	c. French Canadian Music of the Northeast United States *	c. Polish-American Music *	Black American Religious Concert *	Bessie Jones, Edmonds-Peabody School * St. Rita Parochial School ***
12:30				Paul Ofori-Ansah **
1:00	c. French American Contes & Stories * w. <i>Courir de Mardi Gras</i> of the Louisiana Prairie ***	w. The <i>Dudy</i> : Polish Bagpipes *	Rituals and Ceremonies *	St. Rita Parochial School *
1:30	c. Regional Folk Dances of France *	w. Polish Folk Songs ***	<i>Haitian Voudun (Voodoo) Ritual</i> *	Dorothy Stroman **
2:00	c. Cajun French Music of Louisiana *	c. Folk Music of the Southern Polish Highlands *		Bessie Jones, Girl Scouts 1466 *
2:30		w. The Polish-American Ethnic Experience ***		Long Branch Elementary School **
3:00	c. Traditional French Ballads: Old World & New * w. Cajun Accordion Players of the Past ***	c. Folk Music of the Polish Lowlands *		Janie Hunter, Long Branch Elementary School * Girl Scouts 1466 ***
3:30		w. Family Music ***	<i>Black American Religious Service</i> *	Stu Jamieson ** Children's area closes 4:00 Sand Castle area open until 5:00
4:00	c. Fiddle Styles: France, Louisiana, and the Northeast * w. Legends, Stories, & Anecdotes of	Polka Party * w. Polish Fiddle Styles ***		* stage ** folk swap tent *** games ring
4:30	Quebec ***			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.
Evening	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	* altar ** market stage *** marketplace **** house	

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>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</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.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.</p>	<p>c. Fife & Drum Band *</p> <p>c. Sacred Singing **</p> <p>w. Hollerin' ***</p>	<p>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, Miccasukee, Hitchiti, Alabama, Seminole, Coushatta, Houma, and Natchez.</p> <p>"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.</p> <p>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.</p>	<p>c. Cajun French Music of Louisiana</p>	11:00
	<p>w. Fiddling Styles ***</p>			11:30
	<p>c. Bluegrass Music *</p> <p>c. Gospel Jubilators **</p>		<p>c. Sacred Offering</p>	12:00
				12:30
	<p>c. Cajun Music *</p> <p>w. Storytelling ***</p>			1:00
			<p>c. Polish-American Music</p>	1:30
	<p>c. Blues *</p>			2:00
	<p>w. Hollerin' ***</p>		<p>c. French-Canadian Music of the Northeast United States</p>	2:30
	<p>c. Fiddlers' Jamboree *</p> <p>c. Country Blues **</p> <p>w. Street Singer ***</p>			3:00
			<p>c. Fiddlers' Convention</p>	3:30
	<p>c. Sacred Music *</p>			4:00
				4:30
	<p>* stage ** assembly hall *** shady grove</p>		<p>5:00-6:00 c. The Blues (Festival closes 6:00 p.m.)</p>	Evening

Highlights July 5—Monday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	FRENCH	POLISH		
11:00	c. Regional Music & Dance of France * w. French American Language & Culture ***	Polish and Polish-American Folk Dances **	Street Sounds ***	Bessie Jones * Paul Ofori-Ansah: Marbles ***
11:30			Storytelling ****	Stu Jamieson **
12:00	c. French Canadian Music of the Northeast United States *	c. Polish-American Music *	Black Religious Music *	Janie Hunter *
12:30				Paul Ofori-Ansah **
1:00	c. French American Contes & Stories *	w. The Dudy: Polish Bagpipes *	Haitian Voudun (Voodoo) Ritual *	Stu Jamieson *
1:30	w. Regional Folk Dances of France *	w. Polish Folk Songs ***	Night Life Music **	Dorothy Stroman **
2:00	c. Cajun French Music of Louisiana * w. Folkways of the French Canadian Habitant ***	c. Folk Music of the Southern Polish Highlands *		Bessie Jones *
2:30		w. The Polish-American Ethnic Experience ***	w. Ceremonies and Rituals *	
3:00	c. Traditional Franch Ballads: Old World and New * w. Musicians in Cajun Society ***	c. Folk Music of the Polish Lowlands *		Janie Hunter *
3:30		w. Family Music ***		Dorothy Stroman ** Children's area closes 4:00 Sand Castle area open until 5:00
4:00	w. Fiddle Styles: France, Louisiana, & the Northeast *	Polka Party * w. Polish Fiddle Styles ***		* stage ** folk swap tent *** games ring
4:30				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	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	

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>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</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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 Action 3:30 p.m.</p>	<p>c. Fife & Drum Band *</p> <p>c. Sacred Singing **</p> <p>w. Hollerin' ***</p>	<p>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, Miccasukee, Hitchiti, Alabama, Seminole, Coushatta, Houma, and Natchez.</p> <p>"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.</p> <p>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.</p>	<p>c. Cajun French Music of Louisiana</p>	11:00
	<p>w. Fiddling Styles ***</p>			11:30
	<p>c. Bluegrass Music *</p> <p>c. Gospel Jubilators **</p>		<p>c. Sacred Offering</p>	12:00
				12:30
	<p>c. Cajun Music *</p> <p>w. Storytelling ***</p>			1:00
			<p>c. Polish-American Music</p>	1:30
	<p>c. Blues *</p>			2:00
	<p>w. Hollerin' ***</p>		<p>c. French-Canadian Music of the Northeast United States</p>	2:30
	<p>c. Fiddlers' Jamboree *</p> <p>c. Country Blues **</p> <p>w. Street Singer ***</p>			3:00
			<p>c. Fiddlers' Convention</p>	3:30
	<p>c. Sacred Music *</p>			4:00
				4:30
	<p>* stage ** assembly hall *** shady grove</p>		<p>5:00-6:00 c. The Blues (Festival closes 6:00 p.m.)</p>	Evening

Highlights July 7—Wednesday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	BRITISH	PORTUGUESE		
11:00	w. Stories and Story Songs * w. Traditional English Dances: Demonstration & Instruction **	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. <i>Oliveras</i> 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. Portuguese-Americans from California and New England will be singing <i>Foliões</i> (religious songs for the Espiritu Santo celebration) and <i>Desafio</i> (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.	Street Sounds ***	Montgomery County Rec. Center 1-A6 * Paul Ofori-Ansah, Alison McMorland ***
11:30			Storytelling ****	Bessie Jones, Hunt Valley Fairfax Rec. Center **
12:00	w. Fiddle Styles * w. Occupational Folklore of Men & Women ***		Black Religious Music *	Hunt Valley Fairfax Rec. Center * Paul Ofori-Ansah, Stratford Arlington Rec. Center, marbles ***
12:30				Janie Hunter **
1:00	c. The Ballad: <i>Love and Romance</i> *		Haitian Voudun (Voodoo) Ritual *	Alison McMorland, Stratford Arlington Rec. Center * Montgomery Rec. Center 13-A6 ***
1:30			Night Life Music **	Stu Jamieson, Hunt Valley Fairfax Rec. Center **
2:00	c. Instrumental Music from the British Isles and the United States *			Hunt Valley Fairfax Rec. Center * Prince Georges Rec. Center A2 ***
2:30	w. Dialects & Accents of the English Language ***		w. Ceremonies and Rituals *	Bessie Jones, Prince Georges Rec. Center A-2 ** Jackson Arlington Rec. Center *
3:00	c. The Ballad: <i>Wars and Murders</i> *			Prince Georges Rec. Center A-2 *
3:30				Janie Hunter, Prince Georges Rec. A-2 ** Children's Area closes 4:00 p.m. Sand Castle Area open until 5:00 p.m.
4:00	c. Traditional Songs and Dances of the British Isles *			* stage ** folk swap tent *** games ring
4:30				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, <i>Sweet Honey In the Rock</i> **** * 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.

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>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</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	<p>c. Clog Dancing *</p> <p>c. Mines, Miners, and Music **</p> <p>w. Banjo Styles ***</p>	<p>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.</p> <p>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.</p> <p>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.</p>		11:00
	<p>w. Dance Styles *</p>			11:30
	<p>w. Banjo & Bones ***</p>		<p>w. Family Music Traditions</p>	12:00
	<p>Roadside Theater—Folktales **</p>			12:30
	<p>c. Sacred Music *</p> <p>w. Old-Time Fiddling ***</p>		<p>c. String Bands</p>	1:00
				1:30
	<p>c. Carper Family Gospel Singing **</p> <p>c. Old Time String Band *</p> <p>w. Family Music ***</p>		<p>c. Ballads in the British Isles & the United States</p>	2:00
				2:30
	<p>c. Unaccompanied Ballad Singing *</p> <p>c. Perry County Music Makers **</p> <p>w. Guitar Styles ***</p>		<p>w. World Dance Traditions</p>	3:00
				3:30
<p>Evening Concert on Festival Stage</p>	<p>Fiddlers' Jamboree *</p> <p>c. Sacred Harp Sing **</p> <p>w. Song Swap ***</p>		<p>5:00-6:00 w. Vocal Groups</p>	<p>Evening</p>
			<p>EVENING CONCERT 6:00-8:00 Working Americans—Workers Who Build</p>	
	<p>* stage</p> <p>** assembly hall</p> <p>*** shady grove</p>			

Highlights July 8—Thursday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	BRITISH	PORTUGUESE		
11:00	w. Occupational Songs * w. Traditional English Dances: Demonstration and Instruction **	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. <i>Oliveras</i> 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. Portuguese-Americans from California and New England will be singing <i>Foliões</i> (religious songs for the Espiritu Santo celebration) and <i>Desafio</i> (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.	Street Sounds ***	Alison McMorland, Montgomery Rec. 3-A2 * Parklawn Fairfax Rec. Center *
11:30	w. Dialects & Accents of the English Language ***		Storytelling ****	Paul Ofori-Ansah, Montgomery Rec. 4-A2 Bessie Jones, Parklawn Fairfax Rec. **
12:00	c. Instrumental Music of the British Isles and the United States *		Black Religious Music *	Parklawn Fairfax Rec. Center * Montgomery Rec. Center 4-A2 * Paul Ofori-Ansah ***
12:30	w. Family Music & Lore ***			Janie Hunter, Montgomery Rec. 3-A2 **
1:00	c. The Ballad: <i>Lessons and Morals</i> *		Haitian Voudun (Voodoo) Ritual *	Alison McMorland, Montgomery Rec. 5-A2 * Montgomery Rec. Center 6-A2 ***
1:30			Night Life Music **	Stu Jamieson, Madison Arlington Rec. Center **
2:00	w. Stories and Story Songs *			Bessie Jones, Madison Arlington Rec. * Camp Dawana ***
2:30			w. Street Culture ***	Dorothy Stroman **
3:00	c. The Ballad: <i>Historical & Topical Songs</i> *			Janie Hunter, Camp Dawana * Camp Dawana ***
3:30				Stu Jamieson, Camp Dawana ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	c. Traditional Songs and Dances of the British Isles and the United States *			* stage ** folk swap tent *** games ring
4:30				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, <i>Sweet Honey In the Rock</i> **** * 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.

July 8—Thursday

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>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</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.m. & 3:00 p.m. Workers' Story Swap: "The Way I See It" 1:00 p.m. The Union Grievance Procedure In Action 3:30 p.m.</p>	<p>c. Clog Dancing *</p> <p>c. Mines, Miners, and Music **</p> <p>w. Banjo Styles ***</p>	<p>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.</p> <p>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.</p> <p>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.</p>		11:00
	<p>w. Dance Styles *</p>			11:30
	<p>w. Banjo & Bones ***</p>		<p>w. Vocal Groups</p>	12:00
	<p>Roadside Theater—Folktales **</p>			12:30
	<p>c. Sacred Music *</p> <p>w. Old-Time Fiddling ***</p>		<p>c. Childrens' Games & Songs</p>	1:00
				1:30
	<p>c. Carper Family Gospel Singing **</p> <p>c. Old Time String Band *</p> <p>w. Family Music ***</p>		<p>c. Fiddlers' Convention</p>	2:00
				2:30
	<p>c. Unaccompanied Ballad Singing *</p> <p>c. Perry County Music Makers **</p> <p>w. Guitar Styles ***</p>		<p>w. Chordophones (Stringed Instruments)</p>	3:00
				3:30
	<p>Fiddlers' Jamboree *</p> <p>c. Sacred Harp Sing **</p> <p>w. Song Swap ***</p>			4:00
				4:30
	<p>Evening Concert on Festival Stage</p>		<p>5:00-6:00 c. Ballads in the British Isles and the United States</p>	Evening
	<p>* stage</p> <p>** assembly hall</p> <p>*** shady grove</p>		<p>EVENING CONCERT 6:00-8:00</p> <p>Regional America: Upland South</p>	

Highlights July 9—Friday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	BRITISH	PORTUGUESE		
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. <i>Oliveras</i> 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. Portuguese-Americans from California and New England will be singing <i>Foliões</i> (religious songs for the Espiritu Santo celebration) and <i>Desafio</i> (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.	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 *		Black Religious Music *	Hayfield Fairfax Rec. Center * Paul Ofori-Ansah, Hayfield Fairfax Rec. ***
12:30				Janie Hunter, Montgomery Rec. 7-A6 **
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 ***			Bessie Jones, Kenmore Arlington Rec. * Alison McMorland, Sythax D.C. Rec. ***
2:30			w. Black French Dance Music **	Prince Georges Rec. Center 7 **
3:00	c. The Ballad: Love and Romance *			Janie Hunter, Sythax D.C. Rec. * Prince Georges Rec. Center 7 ***
3:30				Stu Jamieson ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	c. Instrumental Music of the British Isles and the United States *			* stage ** folk swap tent *** games ring
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. * stage ** dance area *** activity center		Evening Concert on Festival Stage * altar ** market stage *** marketplace **** house	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.

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>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</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	c. Clog Dancing * c. Mines, Miners, and Music ** w. Banjo Styles ***	<p>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.</p> <p>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.</p> <p>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.</p>		11:00
	w. Dance Styles *			11:30
	w. Banjo & Bones ***		w. Processional Music	12:00
	Roadside Theater—Folktales **			12:30
	c. Sacred Music * w. Old-Time Fiddling ***		c. String Bands	1:00
				1:30
	c. Carper Family Gospel Singing ** c. Old Time String Band * w. Family Music ***		c. Occupational Music & Songs	2:00
				2:30
	c. Unaccompanied Ballad Singing * c. Perry County Music Makers ** w. Guitar Styles ***		w. World Dance Traditions	3:00
				3:30
	Fiddlers' Jamboree * c. Sacred Harp Sing ** w. Song Swap ***			4:00
				4:30
			5:00-6:00 c. Family Music Traditions	Evening
			EVENING CONCERT 6:00-8:00 African Diaspora: Haiti, United States	
	* stage ** assembly hall *** shady grove			

Highlights July 10—Saturday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	BRITISH	PORTUGUESE		
11:00	w. Fiddle Styles * w. Family Music & Lore ***	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. <i>Oliveras</i> 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. Portuguese-Americans from California and New England will be singing <i>Foliões</i> (religious songs for the Espiritu Santo celebration) and <i>Desafio</i> (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.	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 Haitian Meringue Band Haitian Ra Ra Carnival French La La Dance Group, Louisiana Rockin' Dupsie	Bessie Jones, Brent School * Paul Ofori-Ansah, Cadette 401 ***
11:30	w. Traditional English Dances: Demonstration and Instruction **			Stu Jamieson, Sherwood D.C. Rec. **
12:00	w. Stories and Story Songs *			Janie Hunter, Sherwood D.C. Rec. * Alison McMorland, Brent School ***
12:30				Paul Ofori-Ansah, Parkland Jr. High **
1:00	c. The Ballad: <i>Historical and Topical Songs</i> *			Stu Jamieson, Parkland Jr. High *
1:30				Dorothy Stroman **
2:00	c. Instrumental Music of the British Isles and the United States *			Bessie Jones, Piney Branch Middle School *
2:30	w. Dialects & Accents of the English Language ***			Alison McMorland **
3:00	c. The Ballad: <i>Lessons and Morals</i> *			Janie Hunter * Piney Branch Middle School ***
3:30				Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	w. Traditional Songs and Dances of the British Isles *			* stage ** folk swap tent *** games ring
4:30				FAMILY FOLKLORE
Evening	Evening Concert on Festival Stage	Evening Concert on Festival Stage	* 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.

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>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</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	<p>c. Clog Dancing *</p> <p>c. Mines, Miners, and Music **</p> <p>w. Banjo Styles ***</p>	<p>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.</p> <p>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.</p> <p>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.</p>		11:00
	<p>w. Dance Styles *</p>			11:30
	<p>w. Banjo & Bones ***</p>		w. Vocal Groups	12:00
	<p>Roadside Theater—Folktales **</p>			12:30
	<p>c. Sacred Music *</p> <p>w. Old-Time Fiddling ***</p>		c. Occupational Music and Songs	1:00
				1:30
	<p>c. Carper Family Gospel Singing **</p> <p>c. Old Time String Band *</p> <p>w. Family Music ***</p>		c. Ballads of the British Isles and the United States	2:00
				2:30
	<p>c. Unaccompanied Ballad Singing *</p> <p>c. Perry County Music Makers **</p> <p>w. Guitar Styles ***</p>		w. Family Music Traditions	3:00
				3:30
	<p>Fiddlers' Jamboree *</p> <p>c. Sacred Harp Sing **</p> <p>w. Song Swap ***</p>			4:00
				4:30
	<p>* stage ** assembly hall *** shady grove</p>		<p>EVENING CONCERT</p> <p>Old Ways In the New World: English, Scottish, Irish, and Anglo-American 5:00-6:30</p> <p>Old Ways In the New World: Portuguese and Portuguese American 6:30-8:00</p>	Evening

Highlights July 11—Sunday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	BRITISH	PORTUGUESE		
11:00	c. Sacred Music *	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. <i>Oliveras</i> 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. Portuguese-Americans from California and New England will be singing <i>Foliões</i> (religious songs for the Espiritu Santo celebration) and <i>Desafio</i> (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.		Bessie Jones * Paul Ofori-Ansah ***
11:30				Stu Jamieson **
12:00	w. Instrumental Music of the British Isles and the United States *		Black American Religious Concert *	Janie Hunter, Parkland Jr. High *
12:30	w. Dialects & Accents of the English Language ***			Paul Ofori-Ansah, Brent School **
1:00	c. The Ballad: <i>Love and Romance</i> *		Rituals and Ceremonies *	Stu Jamieson, Brent School * Parkland Jr. High ***
1:30	w. Traditional English Dances: Demonstration and Instruction **		Haitian Voudun (Voodoo) Ritual *	Alison McMorland **
2:00	w. Occupational Songs * w. Family Music & Lore ***			Bessie Jones, Girl Scouts 1745 *
2:30				Piney Branch Middle School **
3:00	c. The Ballad: <i>Wars and Murders</i> *			Janie Hunter, Piney Branch Middle School Alison McMorland ***
3:30			Black American Religious Service *	Girl Scouts 1745 ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	w. Traditional Songs and Dances of the British Isles and the United States *			* stage ** folk swap tent *** games ring
4:30				FAMILY FOLKLORE
Evening	* stage ** dance area *** activity center		6:00-800 Gospel Music Concert * * 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.

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>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</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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. & 3:30 p.m.</p>	<p>c. Clog Dancing *</p> <p>c. Mines, Miners, and Music **</p> <p>w. Banjo Styles ***</p>	<p>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.</p> <p>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.</p> <p>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.</p>		11:00
	<p>w. Dance Styles *</p>			11:30
	<p>w. Banjo & Bones ***</p>		w. Chordophones (Stringed Instruments)	12:00
	<p>Roadside Theater—Folktales **</p>			12:30
	<p>c. Sacred Music *</p> <p>w. Old-Time Fiddling ***</p>		c. Childrens' Games and Songs	1:00
				1:30
	<p>c. Carper Family Gospel Singing **</p> <p>c. Old Time String Band *</p> <p>w. Family Music ***</p>		c. Fiddlers' Convention	2:00
				2:30
	<p>c. Unaccompanied Ballad Singing *</p> <p>c. Perry County Music Makers **</p> <p>w. Guitar Styles ***</p>		w. Processional Music	3:00
				3:30
	<p>Fiddlers' Jamboree *</p> <p>c. Sacred Harp Sing **</p> <p>w. Song Swap ***</p>		FESTIVAL SAMPLER CONCERT Continues until 6:00	4:00
				4:30
	<p>* stage ** assembly hall *** shady grove</p>			Evening

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 Ardoin, 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,
 Ray Brown, Georgia, Tennessee*
 James Cales, West Virginia
 John Callahan, Alabama
 Peter Christensen, West Virginia, Tenn.*
 William Connor, North Carolina, Maryland*
 Roy Crawford, Alabama
 Clifton Creel, Alabama
 Aver Crider, Alabama
 Preston Crider, Alabama
 Jewell Deason, Alabama
 John Henry Demps, Tennessee
 Cannon Doss, Alabama
 Robert Douglas, Tennessee
 Nick Dovellos, Florida, Greece*
 Daniel Dugas, Louisiana
 Ozie Leonard Emanuel, North Carolina
 Edwin Fairconnetue, Mississippi
 John Floyd, North Carolina
 Rudolph Floyd, North Carolina
 Eva Fontenot, Louisiana
 Rudolph Fountain, Alabama
 Dow Gill, West Virginia
 Columbus Guffin, Tennessee
 Nola Guidry, Louisiana
 Sidney Guidry, 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 Stackhouse, Tennessee, Miss.*
 Jimmy Sudduth, Alabama
 Algie 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

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

The Upland South—Week IV

Jonathan Averill, West Virginia, California*
 Elva Ayers, West Virginia
 Charles Bailey, Pennsylvania, Tennessee*
 Danny Bailey, Tennessee
 Donald Baker, Virginia
 Estil C. Ball, North Carolina, Virginia*
 Orna Ball, North Carolina, Virginia*
 Nema Belcher, West Virginia

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 Flinn, 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
 Delbert 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 McCoy, West Virginia
 Annie Estelle Monk, West Virginia
 Fate Morrison, Arkansas



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

Working Americans

Participants

Marvin Morrison, Arkansas, Kansas*
Richard Morrison, Arkansas, Kansas*
Debbie Norton, North Carolina
Dellie Norton, North Carolina
Phoebe Parsons, Virginia, West Virginia*
A. L. Phipps, Kentucky
Helene Phipps, Kentucky
Kathleen Phipps, Kentucky
Leemon Phipps, Kentucky
Barbara Powell, Arkansas, Mo.*
Nonnie Presson, Tennessee
Evelyn Ramsey, North Carolina
John Ramsey, Alabama
Bayrd Ray, North Carolina
Shelia Rice, North Carolina, Tennessee*
Lesley Riddle, New York, North Carolina*
Robert Robinson, North Carolina
Harvey Sampson, Virginia, West Virginia*
Calvin Sears, West Virginia
Buckmiller Shannon, Arkansas
Dewey Shepherd, Kentucky
Mabel Smith, Tennessee
Toney Smith, Tennessee
Von Bulow Smith, Tennessee
Michael Snyder, West Virginia
Alberta Stanley, Virginia
James Stanley, Virginia
Alexander Stewart, Virginia, Tennessee*
Charles Summey, North Carolina
Dovis Symns, West Virginia
Lon Therrell, North Carolina, Florida*
John Homer Walker, Virginia, W. Virginia*
Charlene Wallace, Georgia
Berzilla Wallin, North Carolina
Dudley Wilson, North Carolina
Jacquelyn Wilson, Virginia
Melvin Wine, Virginia
George Wolfe, W. Virginia
George Woodard, Alabama
Martha Woodard, Alabama
Chester Wootten, Alabama
Freeman Wootten, Alabama
James Wootten, Alabama
Nimrod Workman, West Virginia, Ky.*
Erle Wright, Virginia
Bobby Younger, Arkansas
Samuel Younger, Arkansas
Cas Wallin, N. Carolina

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 Plasterers 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

The Music Performance Trust Funds

Kenneth E. Raine, Trustee
Music Performance Trust Funds

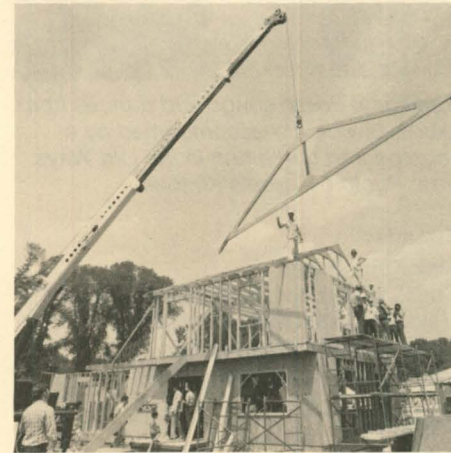
The music for this occasion is provided by a grant from the Music Performance Trust Funds, a public service organization created and financed by the Recording Industries under agreements with the

American Federation of Musicians.

Larry Hanks
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

Atlas Machine and Iron Works, Inc.
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.
Harnifcheger-P & H Crane
George Hyman Construction Company
The Joint Carpentry 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

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, singer

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 singer

Sheila MacGregor: singer

Walter Pardon: singer

The Watsons and Martin Carthy

Lal Waterson: singer

Mike Waterson: singer

Norma Waterson: singer

Martin Carthy: singer

A. L. Lloyd: folklorist

S. A. Matthews: folk dance specialist

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



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

Canada:

Alex Kerr: singer

Christine MacDonald MacInness: singer

Malcolm Angus MacLeod: singer

Thomas MacDonald: singer

Mike MacDougall: fiddler, piper

French

Auvergne

Henri Reichert: harmonica, accordion player

Louise Reichert: singer, dancer

André Vermerie: bagpiper

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: bagpiper

Mr. Pennec: oboe player

Gascony

Mrs. Roux: dancer

Lea St. Pé: singer, accordion player

John Wright: folklorist

Catherine Perrier Wright: folklorist

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

Simon St. Pierre: fiddler

Polish

Stanislaw Borowicki: concertina, rum player, singer

Stanislaw Kaleta: fiddler

Urszula Tomasiak: singer, dancer

Jozef Wrobel: fiddler, singer

Franciszek Klecki: singer, trumpeter

Jan Ochonski: singer, bassist

Zbigniew Brozek: singer, dancer, clarinet player

Grazyna Lyszczarz: singer, dancer

Zbigniew Kurai: singer, dancer

Stanislaw Macheta: dancer, singer

Eugeniusz Wilczak: fiddler, singer

Antonina Bafia: singer, fiddler

Adam Kuchta: instrumentalist

Jozef Koszarek: instrumentalist

Jozef Stasik: dancer, singer

Stanislaw Stasik: dancer, singer

Jan Kalata: dancer, singer

Maria Stasik: dancer, singer

Anna Guzy: dancer, singer

Feliks Chudy: fiddler, shawn player

Szczepan Sadowski: shawn player

Maria Majchbuzak: dancer, singer

Marcin Grunt: dancer, singer

Polish American

The Gromada Family

Aniela Gromada: cellist, singer

Ann Gromada: dancer

Jan Gromada: fiddler, embroiderer

John Gromada: dancer

Tadeusz Gromada: second fiddler, dancer

Teresa Gromada: dancer, singer

Henryk Kedron: dancer, singer, metal worker

Janina Kedron: fiddler, singer, dancer

Tadeusz Kozie: fiddle, bass player, singer

Edward Nowobielski: singer, dancer

Ed Potoniec's Polkateers

Paul Chojnacki: 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, shawn player

Wladyslawa Byrtek: dancer, singer

Wiktorja Stopka: singer, concertina player

African Diaspora

Participants

Wiktor Mikolajski: tour administrator
Ludwik Bielawski: folklorist

Portuguese

The Grupo Folclórico Mirandes de Duas Igrejas
The Grupo Folclórico de Vale do Vargo

Portuguese American

Odete Amarelo: food demonstrator
Manuel Azuvedo: singer, dancer
Maria Alice Cordeiro: singer
Maria Fatima Couceiro: dancer
Maria Noémia Couceiro: dancer
Antonio Barreiros Frutuoso: musician
Gavriel B. Frutuoso: musician
David Gregorio Marques: dancer
John Quintas Nunes: dancer
Elaine C. Oliveira: singer, musician
Armindo I. Paira: singer
Joaõ S. Pena: musician
Gilberto Pimentel: musician
Jose Pimentel: musician
Maria Irene Pinho: dancer
Nemesio Rebolo: singer
Christine Marie Reis: dancer
Carlos A. Reverendo: dancer
Arthur Manuel Santos: dancer
João Soares: singer
Agostinho Valim: singer, dancer
Larry Valim: singer, dancer

Domestic

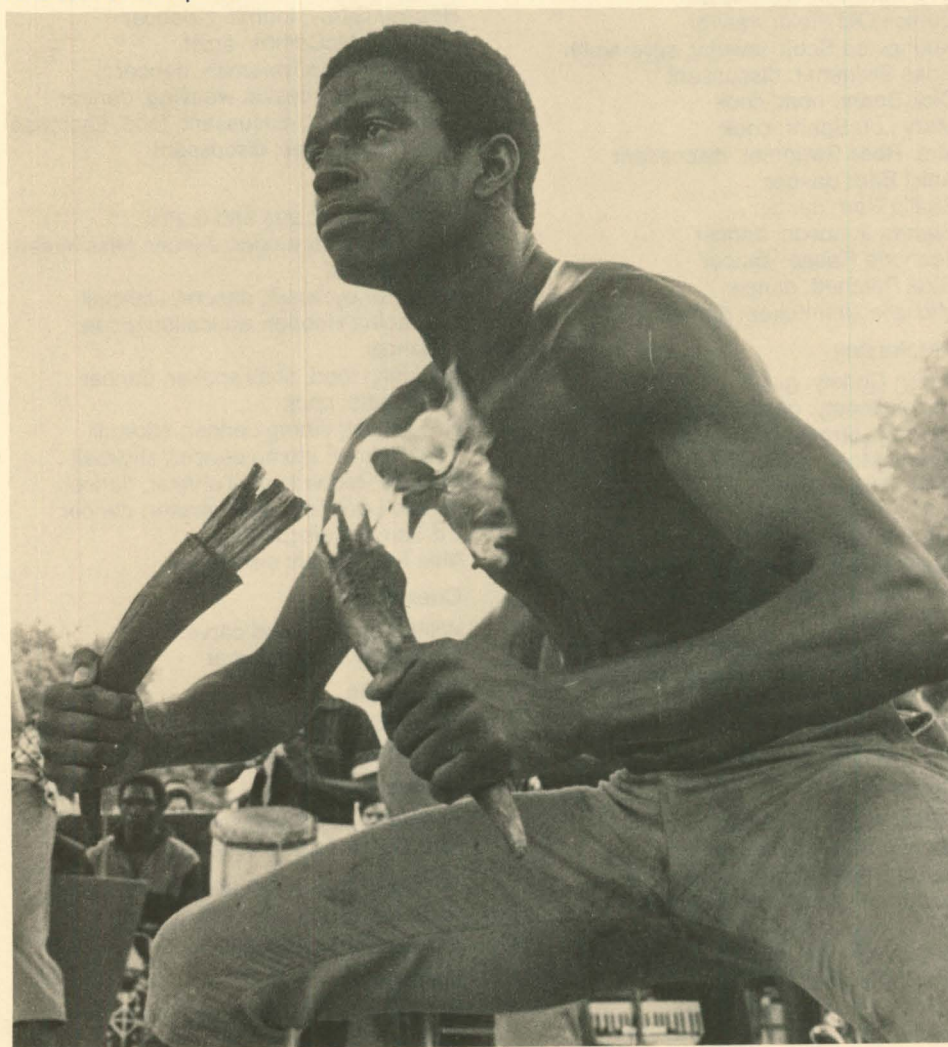
Alphonse Ardoin & Canray Fontenot: cajun musicians
Beatrice & Althea Coakley: basketweavers
Johnny Shines: musician
Flora Molton: streetsinger
French lala: cajun dance troupe
Bill Hines: musician
Sweet Honey in the Rock: Acapella Female Vocal Group
Valerie Maynard: sculptor
U'gene Greene: jeweler
Lee Poydras: cook
Charles Freeney: 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: basketmaker
Alexandre Abraham: houngan
Alourdes Murat: mambo
Andre Jeanty: hounsie
Andre Duplan: drummer
Jean Alphonse: drummer
Julien Memorin: 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: hounsie
Maxi Herve: hounsie
Yvonne Dorlette: hounsie
Marie-Helene Gervier: hounsie
Mireille Rodnez: hounsie
Lucienne Pierre: houngeicon
Claudette Pierre-Louis: meringue 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
Dick Spahr: head cook
Mary Lou Spahr: cook
Mrs. Ross Swimmer: discussant
Anicl Barr: dancer
Sheila Barr: dancer
Brenda Johnson: dancer
Jeanette Reese: dancer
Gina 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
Bienum 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

Creek

Claude Cox: discussant
Paul Culley: dancer
Wynena Evans: beadwork, singer
Brian Fife: dancer, discussant
Margaret Freeman: cook
Hepsey Gilroy: looming, dancer
Solomon McCombs: artist
Buddy Scott: silversmith, dancer
Genda Scott: basket weaving, 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



Participant from the Native Americans Area.

Southern Plains

Carla Allrunner: dancer
Richard Asenap: program coordinator
Joe Attocknie: singer, flute player
Rosalie Attocknie: artist
Bobbi Bradley: artist
Hawana Bradley: artist
Ronald Burless: 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
Melvin Kerchee, Jr.: 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" Peweardy: 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
Jermone Tahawah: singer
May Tonips: beadworker, graphics, sculptor
Rick Tosee: dancer
George Wallace: singer
Juanita Wallace: singer
Eva Watchataker: beadworker
George "Woogee" Watchataker: 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.

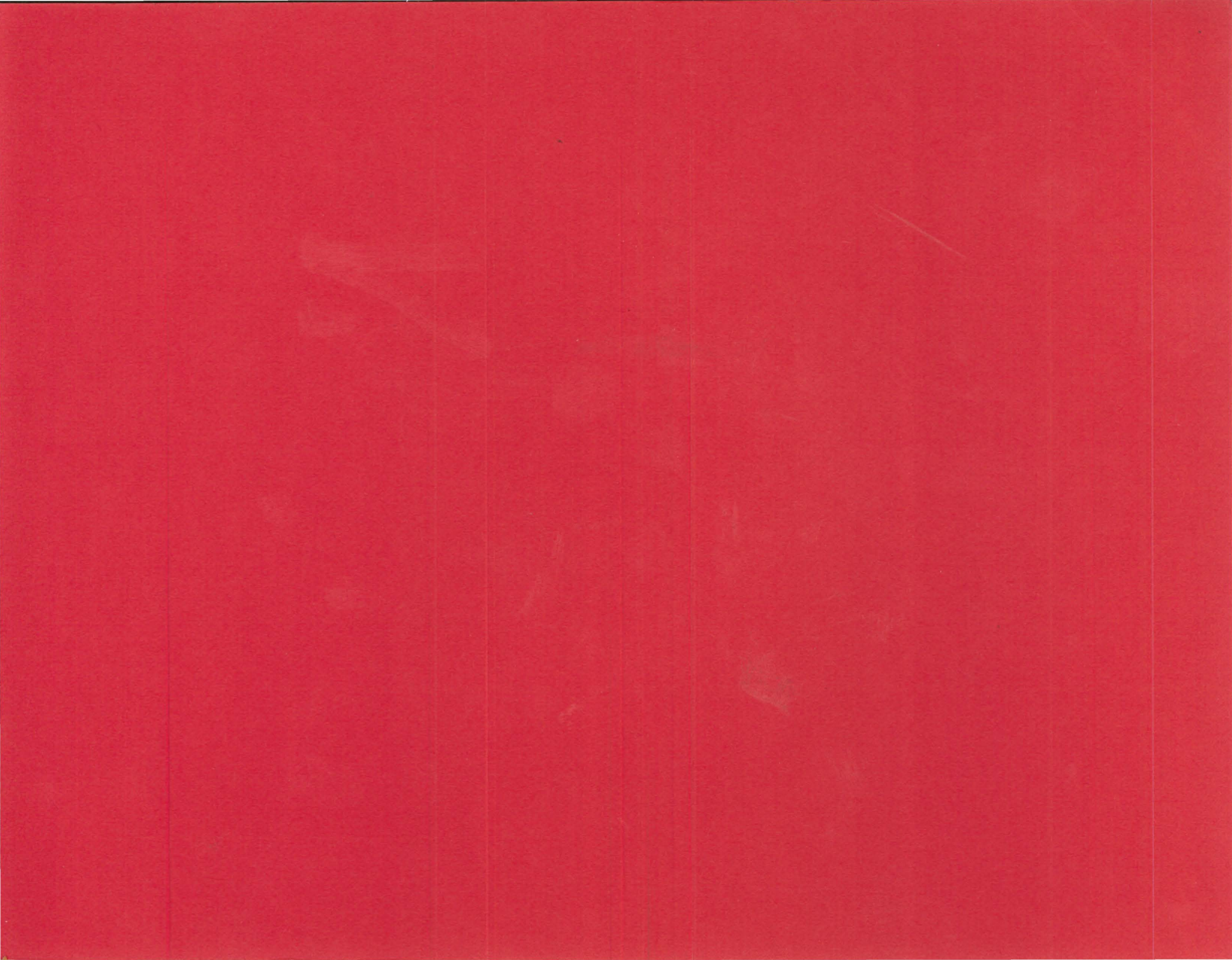
Radio Steel Mfg. Co.
Borden Inc.
Joan McGill
Marble King Co.
Tart Lumber Co.
Tucker Toys
Union Wallpaper
U.S. Playing Card Co.

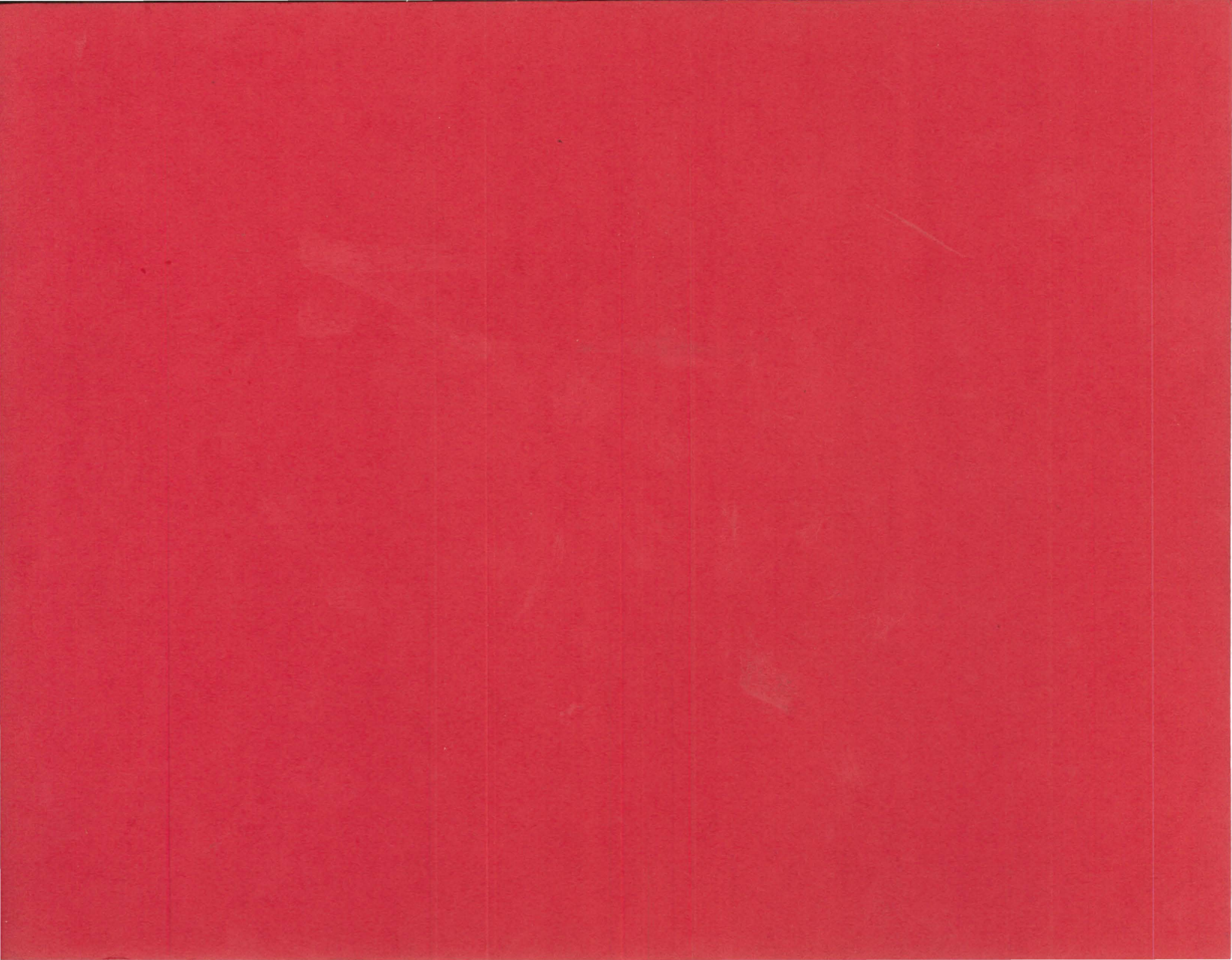


Family Folklore

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.

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**

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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 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.



A close up of one of the heads carved on each end of the wooden wedding chain done by Alred Yegan, master carver, of Johnsonville, Liberia, who is participating in the African Diaspora area, demonstrating his craft. Photo: Rosie Lee Hooks

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 *tambura* 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 tie 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), leather work, 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.)

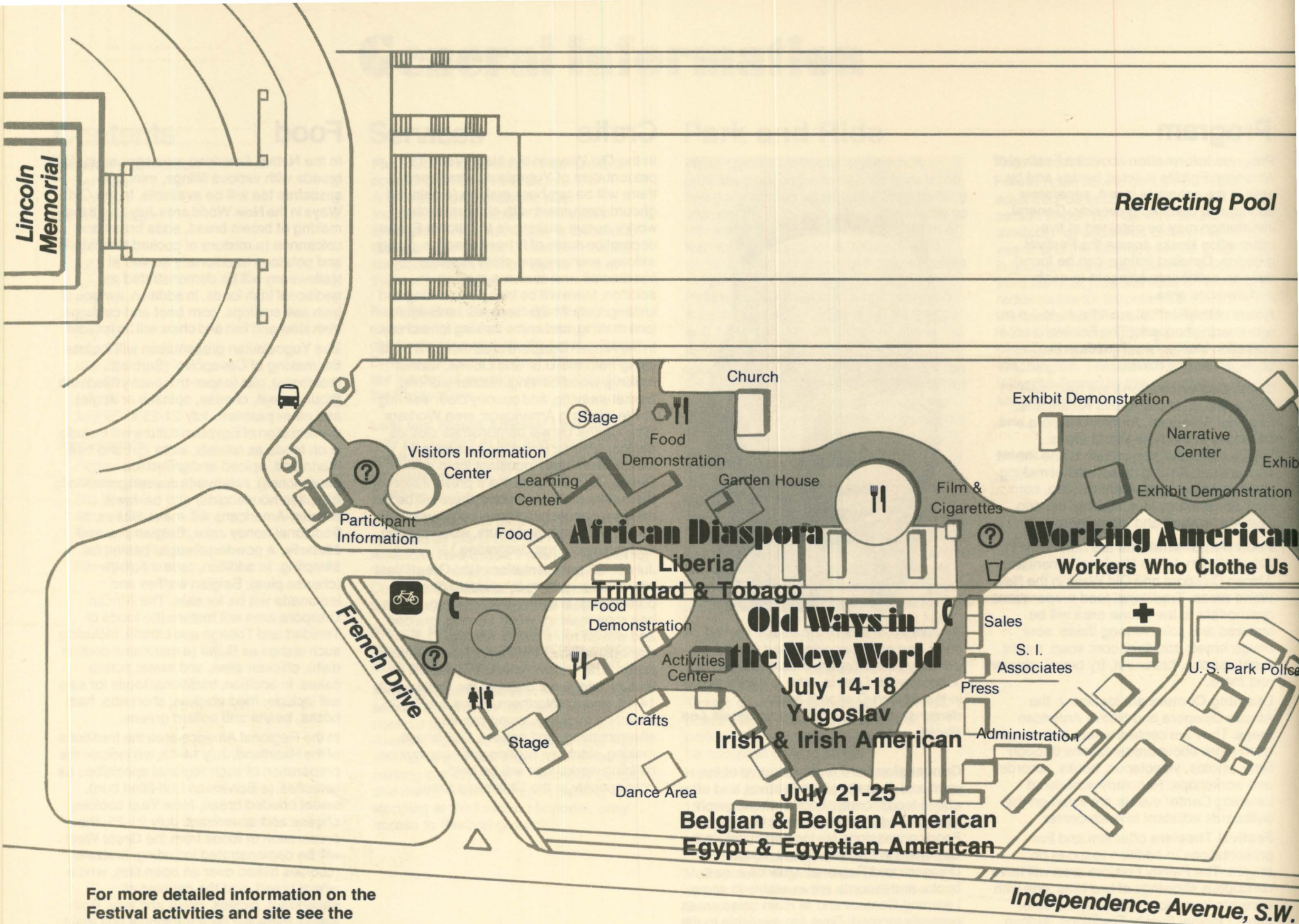
July 21-25's presentation of the Great West will include: quilting by seven different participants, wagon wheel making, horse hair rope making, wood carving, braided and woven rug making, and the demonstration of traditional fence building styles. The Native American area will feature traditional crafts of the Prairie, July 14-18, and the Northern Plains July 21-25, including basketry, wood carving, silversmithing, and pottery. Doll house making, stitchery, 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 *Cévapčivci* (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*, *kafta* (ground beef marinated, spiced and grilled for sandwiches), *zalabya* (a dessert common to Egyptian households) and *baklava*. Belgian-Americans will make *lucken*, a traditional honey cake, Belgian pie, and *oliebolle*, 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 *Buljal* (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.



Lincoln
Memorial

Reflecting Pool



Stage

Church

Exhibit Demonstration

Narrative
Center

Exhib

Exhibit Demonstration

Visitors Information
Center

Learning
Center

Food
Demonstration

Garden House

Film &
Cigarettes

Participant
Information

Food

African Diaspora

Liberia

Trinidad & Tobago

Food
Demonstration

**Old Ways in
the New World**

July 14-18

Yugoslav

Irish & Irish American

July 21-25

Belgian & Belgian American

Egypt & Egyptian American

Working American

Workers Who Clothe Us

Sales

S. I.
Associates

Press

Administration

U. S. Park Police

French Drive

Independence Avenue, S.W.

For more detailed information on the
Festival activities and site see the
Festival of American Folklife Program
Book available at all Information Kiosks.

17th Street

Family Folklore



1976
festival
of american
folklife

Highlights July 14—Wednesday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	IRISH	YUGOSLAV		
11:00	Opening Session: Traditional Irish Music, Songs, & Dances *	c. Slovan Men's Quartet *	c. Street Sounds: <i>Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad</i>	Montgomery Rec. Center 10-A2 * Paul Ofori-Ansah, Montgomery Rec. Center 12-A2: Marbles ***
11:30		c. Dinaric Mountain Songs * w. Macedonian Folk Instruments ***	and Tobago Carnival **	Alison McMorland, Cameron Fairfax Rec. Center **
12:00	c. Irish Ballads * w. Dance Demonstration **	Vesela Krcma: Balkan Jam Session *	"In the Rapture" Church of the Living God, Indianapolis, Indiana * Storytelling: Mary Carter Smith ***	Cameron Fairfax Rec. Center, Montgomery Rec. Center 12-A2 * Cameron Fairfax Rec. Center ***
12:30	w. Flute Styles ***			Paul Ofori-Ansah, Montgomery Rec. Center 10-A2 **
1:00	w. The Elbow (<i>Uilleann</i>) Pipes: History, Styles, Techniques *	Dalmatian Klapa Singing * w. Tamburicas ***	Trinidad Steel Band, Washington, D.C. **	Cameron Fairfax Rec. Center * Cameron Fairfax Rec., Montgomery Rec. Center 14-A2 ***
1:30	c. Irish Dancing *	c. Slovenian Women's Songs *		Stu Jamieson, Yorktown Arlington Rec. Center **
2:00	c. De Danann: Musical Group from Western Ireland *	c. Serbian & Serbian-American Songs and Dances **	Trinidad & Tobago Calypso ** Liberian "Kendeja Cultural Village Troupe" Breaking of the Bush	Cameron Fairfax Rec., Yorktown Arlington Rec. Center * Alison McMorland, Valley View Rec. ***
2:30	c. Irish Fiddle Music *		Ritual *	Valley View Rec. Center **
3:00		c. Ljubica's Tamburica Orchestra **	Black American Dance Style: <i>Freelows Express</i> **	Valley View Prince Georges' Rec. *
3:30	c. Songs in Gaelic * w. Sligo Music ***	c. Taleff Macedonian Orchestra **	w. Ritual & Ceremony: <i>Dr. Bai J. Moore & Margarine Hatcher</i> *	Stu Jamieson ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	c. Accordion Music * d. The Irish American Immigrant Experience ***	c. Macedonian Songs & Dances **	<i>Lefty Diaz & Shock Treatment</i> **	* stage ** folk swap tent *** games ring
4:30	c. Music & Songs from Galway * w. Collecting Music & 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.
Evening	* stage ** dance area *** activity center	* stage ** dance area *** activity center	5:00-6:00 Evening Song: <i>Sweet Honey In the Rock, Mary Carter Smith</i> **** * altar ** market stage *** marketplace **** house	

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>Participants in the "Workers Who Cloth 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:</p> <p>Ladies' Garment Workers Clothing and Textile Workers Pocketbook Makers Fur Garment Makers</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	Moravian Polka Band * Black Gospel Music ** Guitar Styles ***	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	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 <i>Sacred Offering</i> 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. <i>Music of Celebration</i> could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceili from Ireland.	11:00
	Bluegrass Gospel Music * Ragtime String Band ** Kansas City Blues Guitar ***			11:30
	The Mitchifs: Music & Clog-Dancing * Oklahoma Songster ***			12:00
	Kansas City Blues Piano **			12:30
	String Bands in the Heartland * Family Fiddling ***			1:00
	St. Louis Blues Guitar **			1:30
	Tune Swap ***			2:00
	Bluegrass Gospel ** Fiddlers' Jamboree *			2:30
	Old-Time String Band ***			3:00
				3:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center ** skills exhibit areas</p>				4:00
				4:30
				Evening

* stage
** assembly hall
*** shady grove

Highlights July 15—Thursday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	IRISH	YUGOSLAV		
11:00	c. Irish Songs & Ballads in Gaelic & English *	c. Slovan Men's Quartet *	c. Street Sounds: <i>Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad</i>	Montgomery Rec. Center 15-A4 * Paul Ofori-Ansah, Germantown Arlington Rec. Center ***
11:30	w. Dance Demonstration **	c. Dinaric Mountain Songs * w. Macedonian Folk Instruments ***	and Tobago Carnival ***	Alison McMorland, Fairfax Woodlawn Rec. Center **
12:00	c. Concertina & Harmonica Music * w. Storytelling ***	<i>Vesela Krcma</i> : Balkan Jam Session *	"In the Rapture" Church of the Living God, Indianapolis, Indiana * Storytelling: <i>Mary Carter Smith</i> ****	Woodlawn Fairfax Rec., Germantown Arlington Rec. * Montgomery Rec. Center 16-A4 ***
12:30	c. De Danann: Musical Group from Western Ireland *			Paul Ofori-Ansah, Montgomery Rec. Center 15-A4 **
1:00	c. Flute & Tin Whistle Music * w. Songs & Music from Ulster ***	Dalmatian <i>Klapa</i> Singing * w. <i>Tamburicas</i> ***	Trinidad Steel Band, Washington, D.C. **	Montgomery Rec. Center 17-A4 * Woodlawn Fairfax Rec. Center ***
1:30	c. Music on Plectrum Instruments *	c. Slovenian Women's Songs *		Stu Jamieson Montgomery Rec. Center 17-A4 **
2:00	c. Munster <i>Celli</i> * w. Small Musical Instruments ***	c. Serbian & Serbian-American Songs & Dances **	Trinidad And Tobago Calypso ** Liberian "Kendeja Cultural Village Troupe" Breaking of the Bush *	Woodlawn Fairfax Rec. Center *
2:30				Alison McMorland **
3:00	c. Emigration Songs *	c. Ljubica's <i>Tamburica</i> Orchestra **	Black American Dance Style: <i>Freelows Express</i> **	Greenacres *
3:30	c. Irish Accordion Music * w. The Irish-American Immigrant Experience ***	c. Taleff Macedonian Orchestra **		Stu Jamieson, Greenacres ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	c. Irish Music, Songs, & Dances from the Eastern United States *	c. Macedonian Songs & Dances **	<i>Lefty Diaz and Shock Treatment</i> **	* stage ** folk swap tent *** games ring
4:30	w. The Elbow (<i>Uilleann</i>) Pipes: History, Styles, Techniques *			FAMILY FOLKLORE
Evening	* stage ** dance area *** activity center	* stage ** dance area *** activity center	5:00-6:00 Evening Song: <i>Sweet Honey In the Rock, Mary Carter Smith</i> **** * 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.

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>Ladies' Garment Workers Clothing and Textile Workers Pocketbook Makers Fur Garment Makers</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	Moravian Polka Band * Black Gospel Music ** Guitar Styles ***	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	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 <i>Sacred Offering</i> 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. <i>Music of Celebration</i> could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceili from Ireland.	11:00
				11:30
	Bluegrass Gospel Music * Ragtime String Band ** Kansas City Blues Guitar ***			12:00
				12:30
	The Mitchifs: Music & Clog-Dancing * Oklahoma Songster ***			1:00
	Kansas City Blues Piano **			1:30
	String Bands in the Heartland * Family Fiddling ***			2:00
	St. Louis Blues Guitar **			2:30
	Tune Swap ***			3:00
	Bluegrass Gospel ** Fiddlers' Jamboree *			3:30
	Old-Time String Band ***			4:00
				4:30
Skills demonstrations are continuous.			EVENING CONCERT 6:00-8:00 Old Ways In the New World: Yugoslav	Evening
* narrative center ** skills exhibit areas	* stage ** assembly hall *** shady grove			

Highlights July 16—Friday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	IRISH	YUGOSLAV		
11:00	c. Irish Music on the Accordion, Melodeon, & Concertina *	c. Macedonian & Macedonian-American Songs & Dances **	c. Street Sounds: <i>Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad</i>	Greenbriar Fairfax Rec. Center * Paul Ofori-Ansah, Montgomery Rec. Center 19-A5 ***
11:30	c. Irish Fiddle Music * w. Irish Music on Concertina & Flute ***		<i>and Tobago Carnival ***</i>	Alison McMorland, Greenbriar Fairfax Rec. Center **
12:00			"In the Rapture" <i>Church of the Living God, Indianapolis, Indiana *</i> Storytelling: <i>Mary Carter Smith ****</i>	Greenbriar Fairfax Rec. Center, Montgomery Rec. Center 19-A5 * Montgomery Rec. Center 21-A5 ***
12:30	c. Irish Ballads in Gaelic & English * w. Irish Fiddle & Flute Music ***	c. Ljubica's <i>Tamburica</i> Orchestra **		Paul Ofori-Ansah, Montgomery Rec. Center 18-A5 **
1:00	c. Humorous Songs * w. Sligo Music ***		<i>Trinidad Steel Band, Washington, D.C. **</i>	Montgomery Rec. Center 20-A5, 21-A5 * Arlington Rec. Center ***
1:30	w. The Elbow (<i>Uilleann</i>) Pipes: History, Styles, Techniques *	c. Serbian & Serbian-American Songs & Dances ** w. Macedonian Folk Instruments ***		Stu Jamieson, Greenbriar Fairfax Rec. Center **
2:00	c. Irish Dancing * w. Music from Kerry ***		Trinidad & Tobago Calypso ** <i>Liberian Kendeja Cultural Village Troupe</i> Breaking of the Bush *	Greenbriar Fairfax Rec. Center, Lee Arlington Rec. Center * Alison McMorland ***
2:30	c. De Danann: Music Group from Western Ireland *	c. Folk Songs from Yugoslavia & the United States *		Prince Georges' Rec. Center A2 **
3:00	c. Pocket Instruments: Harmonica, Piccolo, Tin Whistle *	w. <i>Tamburicas</i> **	Black American Dance Style: <i>Freelows Express</i> **	Prince Georges' Rec. Center A2 *
3:30	c. Irish Music, Songs, & Dances from the Midwestern & Eastern United States *			Stu Jamieson, Prince Georges' Rec. Center A2 **
4:00	w. Dance Demonstration **	<i>Vesela Krcma</i> : Balkan Jam Session *	<i>Lefty Diaz and Shock Treatment</i> **	* stage ** folk swap tent *** games ring
4:30	c. Music, Songs, & Storytelling from Connaught *			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.
Evening	* stage ** dance area *** activity center	* stage ** dance area *** activity center	5:00-6:00 Evening Song: <i>Sweet Honey In the Rock, Mary Carter Smith ****</i> * altar ** market place *** marketplace **** house	

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>Ladies' Garment Workers Clothing and Textile Workers Pocketbook Makers Fur Garment Makers</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	Moravian Polka Band * Black Gospel Music ** Guitar Styles ***	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	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 <i>Sacred Offering</i> 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. <i>Music of Celebration</i> could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceili from Ireland.	11:00
				11:30
	Bluegrass Gospel Music * Ragtime String Band ** Kansas City Blues Guitar ***			12:00
				12:30
	The Mitchifs: Music & Clog-Dancing * Oklahoma Songster ***			1:00
	Kansas City Blues Piano **			1:30
	String Bands in the Heartland * Family Fiddling ***			2:00
	St. Louis Blues Guitar **			2:30
	Tune Swap ***			3:00
	Bluegrass Gospel ** Fiddlers' Jamboree *			3:30
Old-Time String Band ***		4:00		
		4:30		
Skills demonstrations are continuous.			EVENING CONCERT 6:00-8:00 Old Ways In the New World: Irish	Evening
* narrative center ** skills exhibit areas	* stage ** assembly hall *** shady grove			

Highlights July 17—Saturday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	IRISH	YUGOSLAV		
11:00	c. Irish Ballads in Gaelic & English *	c. Macedonian & Macedonian-American Songs & Dances **	<p>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.</p> <p>Flora Molton</p> <p>Derrick Bunch & Eddie Knight</p> <p>Sweet Honey in the Rock</p> <p>Liberian Stilt Dancers</p> <p>Mary Carter Smith</p> <p>Lefty Diaz & Shock Treatment</p> <p><i>In the Rapture</i>, Church of the Living God</p> <p>Charles Calendar</p>	Alison McMorland, Clark School *
11:30	w. Plectrum Instruments ***			Paul Ofori-Ansah: Marbles **
12:00	c. Concertina & Harmonica Music *			Stu Jamieson, Woodland D.C. Rec. * Paul Ofori-Ansah, Clark School: Marbles ***
12:30	c. De Danann: Musical Group from Western Ireland *	c. Ljubica's Tamburica Orchestra **		Green School **
1:00	c. Flute & Tin Whistle Music * w. Love Songs ***			Green School * Woodland D.C. Rec. Center ***
1:30		c. Serbian & Serbian-American Songs & Dances ** w. Macedonian Folk Instruments ***		Dorothy Stroman **
2:00	c. Munster <i>Ceili</i> * w. The Elbow (<i>Uilleann</i>) Pipes: History, Styles, Techniques *			Alison McMorland *
2:30	w. Dance Demonstration **	c. Folk Songs from Yugoslavia & the United States *		Adams School **
3:00	c. Emigration Songs *	w. <i>Tamburicas</i> **		Adams School *
3:30	c. Music & Songs from Leinster *			Stu Jamieson ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	c. Accordion & Melodeon Music * w. Flute & Concertina Music ***	<i>Vesela Krcma</i> : Balkan Jam Session *		* stage ** folk swap tent *** games ring
4:30	c. Irish Music, Songs, & Dances from Chicago *			FAMILY FOLKLORE
Evening				
	* stage ** dance area *** activity center	* stage ** dance area *** activity center	* 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.

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>Ladies' Garment Workers Clothing and Textile Workers Pocketbook Makers Fur Garment Makers</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	<p>Moravian Polka Band *</p> <p>Black Gospel Music **</p> <p>Guitar Styles ***</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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 <i>Sacred Offering</i> 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. <i>Music of Celebration</i> could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceili from Ireland.</p>	11:00
				11:30
	<p>Bluegrass Gospel Music *</p> <p>Ragtime String Band **</p> <p>Kansas City Blues Guitar ***</p>			12:00
				12:30
	<p>The Mitchifs: Music & Clog-Dancing *</p> <p>Oklahoma Songster ***</p>			1:00
	<p>Kansas City Blues Piano **</p>			1:30
	<p>String Bands in the Heartland *</p> <p>Family Fiddling ***</p>			2:00
	<p>St. Louis Blues Guitar **</p>			2:30
	<p>Tune Swap ***</p>			3:00
	<p>Bluegrass Gospel **</p> <p>Fiddlers' Jamboree *</p>			3:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center ** skills exhibit areas</p>	<p>Old-Time String Band ***</p>			4:00
				4:30
			<p>EVENING CONCERT 6:00-8:00 Regional America: The Heartland</p>	Evening

* stage
** assembly hall
*** shady grove

Highlights July 18—Sunday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	IRISH	YUGOSLAV		
11:00	c. Music & Songs from Leinster * w. Dance Demonstration **	c. Slovan Men's Quartet *	Mary Carter Smith *	Alison McMorland, Clark School *
11:30		c. Dinaric Mountain Songs * w. Macedonian Folk Instruments ***		Paul Ofori-Ansah **
12:00	c. Music & Songs from Ulster * w. Collecting Music & Songs ***	Vesela Krcma: Balkan Jam Session *	"In the Rapture" Church of the Living God, Indianapolis, Indiana *	Green School * Paul Ofori-Ansah: Marbles ***
12:30	w. Storytelling ***			Clark School **
1:00	c. Music, Songs, & Dances from Munster *	c. Dalmatian Klapa Singing * w. Tamburicas ***		Alison McMorland * Green School ***
1:30		c. Slovenian Women's Songs *		Stu Jamieson **
2:00	c. Music, Songs, Dances from Con-naught * w. The Elbow (Uilleann) Pipes: History,	c. Serbian & Serbian-American Songs and Dances **	Liberian Ceremony *	Adams School * Cub Scouts 1441 *
2:30	Styles, Techniques * w. The Irish American Immigrant Experience ***			Cub Scouts 691 **
3:00	c. Irish Music, Songs, & Dances from the Eastern United States * w. Songs in Gaelic ***	c. Ljubica's Tamburica Orchestra **		Stu Jamieson * Adams Elementary, Cub Scouts 691 **
3:30	c. Irish Music, Songs, & Dances from the Midwestern United States *	c. Taleff Macedonian Orchestra **	Trinidad And Tobago Ceremony *	Cub Scouts 1441 ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	c. Closing Session *	c. Macedonian Songs & Dances **		* stage ** folk swap tent *** games ring
4:30				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.
Evening	* stage ** dance area *** activity center	* stage ** dance area *** activity center	6:00-8:00 "In the Rapture" Church of the Living God, Indianapolis, Indiana * * altar ** market stage *** marketplace **** house	

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>Ladies' Garment Workers Clothing and Textile Workers Pocketbook Makers Fur Garment Makers</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	Moravian Polka Band * Black Gospel Music ** Guitar Styles ***	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	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 <i>Sacred Offering</i> 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. <i>Music of Celebration</i> could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceilí from Ireland.	11:00
				11:30
	Bluegrass Gospel Music * Ragtime String Band ** Kansas City Blues Guitar ***			12:00
				12:30
	The Mitchifs: Music & Clog-Dancing * Oklahoma Songster ***			1:00
	Kansas City Blues Piano **			1:30
	String Bands in the Heartland * Family Fiddling ***			2:00
	St. Louis Blues Guitar **			2:30
	Tune Swap ***			3:00
	Bluegrass Gospel ** Fiddlers' Jamboree *			3:30
Old-Time String Band ***		4:00		
		4:30		
Skills demonstrations are continuous.				Evening
* narrative center ** skills exhibit areas	* stage ** assembly hall *** shady grove			

Highlights July 21—Wednesday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	BELGIAN	EGYPTIAN		
11:00	Flemish Folklife: The Jester's Dance and Flaghandling * d. Home Beer Brewing in Wisconsin ***	c. Coptic Religious Music *	c. Street Sounds: <i>Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad</i>	Montgomery Rec. Center 22-A1 * Paul Ofori-Ansah, Garfield Fairfax Rec. Center: Marbles ***
11:30	c. Traditional Music of the St. Sebastian's Guilds *	c. <i>Mawal Bahary</i> : Arabic Song *	and Tobago Carnival ***	Alison McMorland, Montgomery Rec. Center 24-A1 **
12:00		c. <i>Kenouz</i> Singing with <i>Tamboura</i> * Egyptian Religious Ceremony: Islamic <i>Dhikr</i> Meditation **	"In the Rapture" Church of the Living God, Indianapolis, Indiana *	Montgomery Rec. Center 24-A1 * Vanessa Jones, Drew Arlington Rec., Montgomery Rec. Center 23-A1 ***
12:30	c. Flemish & Walloon Folk Songs *	c. <i>Sharqiya</i> Group Singing * <i>Banboutiy'a</i> Dance & Malky Shield & Sword Dance **	Storytelling: <i>James Moody, Jr., Henry Leonard, Jason Dodson, Charles Calendar</i> ****	Paul Ofori-Ansah, Montgomery Rec. Center 22-A1 **
1:00	d. <i>Kermis</i> : Belgian & Belgian American Harvest Festival ***	c. Egyptian Instrumental Music * Story Telling & Proverbs ***	Trinidad Steel Band, Washington, D.C. **	Drew Arlington Rec. Center * Walter Reed Arlington Rec. Center, Montgomery Rec. Center 25-A1 ***
1:30	c. Fife & Drum Music from Entre-Sambre-et-Meuse *	<i>Shaaby</i> : Egyptian Folk Songs * w. Egyptian Crafts ***		Stu Jamieson, Garfield Fairfax Rec. Center **
2:00	c. Walloon Folk Songs from Wisconsin * d. The Belgian American Immigrant Experience ***	<i>Fadiq'qa</i> Songs & Dances * w. Egyptian Musical Instruments Dances: <i>Tateeb, Nez'zawi, Sahbana</i> **	Trinidad & Tobago Calypso ** Liberian "Kendeja Cultural Village Troupe" Breaking of the Bush *	Garfield Fairfax Rec. Center * Walter Reed Arlington Rec. Center * Vanessa Jones ***
2:30	c. Instrumental Music: Fiddle, Bagpipe, Accordion, Dulcimer *	Arabic Classical Music *		Prince Georges' Rec. Center A1 **
3:00	Belgian Parade Traditions ***	Egyptian Marriage Procession in Traditions of <i>Kgebly & Bahary</i> *	Black American Dance Style: <i>Freelows Express</i> **	Prince Georges' Rec. Center A2 * Alison McMorland ***
3:30	Flemish Folklife: The Jester's Dance and Flaghandling *		w. Ritual & Ceremony: <i>Dr. Bai J. Moore & Margarine Hatcher</i> *	Stu Jamieson ** 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 **	<i>Mawal Alexandria</i> * Dances: <i>Balady, Kenouz, Fadiq'qa</i> ** Mime & Dance of <i>Sahbana</i> *	<i>Lefty Diaz and Shock Treatment</i> **	* stage ** folk swap tent *** games ring
4:30		<i>Shaaby</i> : Egyptian Folk Songs *		FAMILY FOLKLORE
Evening	* stage ** dance area *** activity center	* stage ** dance area *** activity center	5:00-6:00 Evening Song: <i>D.C. Black Repertory Vocal Workshop</i> **** * 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.

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>Ladies' Garment Workers Clothing and Textile Workers Pocketbook Makers Fur Garment Makers</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	Tamburica Music * Fiddle Styles **	<p>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.</p> <p>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.</p> <p>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), story telling, food preparation, and a demonstration of traditional clothing from the beginning of recorded Sac and Fox history to contemporary clothing which uses traditional designs.</p> <p>Additional historical and cultural information on the Sac & Fox and the Prairie region is available in the Learning Center and "We Speak".</p>	<p>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 <i>Sacred Offering</i> 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. <i>Music of Celebration</i> could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceilí from Ireland.</p>	11:00
				11:30
	Roping * Hammered Dulcimer **			12:00
				12:30
	Dance Styles * Storytelling **			1:00
				1:30
	The Mitchifs: Music & Clog-Dancing * Ragtime Piano **			2:00
				2:30
	Fiddlers' Jamboree * Cowboy Songs **			3:00
				3:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center ** skills exhibit areas</p>	Old-Time String Band **			4:00
				4:30
	<p>Crafts will be demonstrated in the Shady Grove area continuously.</p> <p>* stage ** assembly hall *** shady grove</p>		<p>EVENING CONCERT 6:00-8:00 Working Americans—Workers Who Clothe Us</p>	Evening

Highlights July 22—Thursday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	BELGIAN	EGYPTIAN		
11:00	Flemish Folklife: The Jester's Dance and Flaghandling * d. Home Beer Brewing in Wisconsin ***	c. <i>Mawal Bahary</i> : Arabic Song *	c. Street Sounds: <i>Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad</i>	Alison McMorland, Montgomery Rec. 26-A3 * Paul Ofori-Ansah, Montgomery Rec.
11:30	c. Traditional Music of the St. Sebastian's Guilds *	c. Egyptian Instrumental Music *	& Tobago Carnival ***	Center 28-A3 *** Vanessa Jones, Little Run Fairfax Rec. Center **
12:00		c. <i>Sharqiy'ya</i> Group Singing * Dances: <i>TahTeeb, Nez'zawi, Kenouz</i> **	"In the Rapture" Church of the Living God, Indianapolis, Indiana *	Little Run Fairfax Rec., Montgomery Rec. Center 28-A3 * Jefferson Arlington Rec. Center ***
12:30	c. Flemish & Walloon Folk Songs *	c. <i>Kenouz</i> Singing with <i>Tamboura</i> *	Storytelling: <i>James Moody, Jr., Henry Leonard, Jason Dodson, Charles Calendar</i>	Paul Ofori-Ansah, Montgomery Rec. Center 22-A3
1:00	d. <i>Kermis</i> : Belgian & Belgian American Harvest Festival ***	c. Coptic Religious Music * Storytelling & Proverbs ***	Trinidad Steel Band, Washington, D.C. **	Jefferson Arlington Rec. Center, Montgomery Rec. Center 27-A3 * Little Run Fairfax Rec. Center ***
1:30	c. Fife & Drum Music from Entre-Sambre-et-Meuse *	Arabic Classical Music * w. Egyptian Crafts ***		Stu Jamieson, Montgomery Rec. Center 28-A3 **
2:00	c. Walloon Folk Songs from Wisconsin * d. The Belgian American Immigrant Experience ***	<i>Shaaby</i> : Egyptian Folk Songs * w. Egyptian Musical Instruments ***	Trinidad & Tobago Calypso ** <i>Liberian Kendeja Cultural Village Troupe</i> : Breaking of the Bush *	Vanessa Jones, Little Run Fairfax Rec. Center * Alison McMorland, Camp Dawana ***
2:30	c. Instrumental Music: Fiddle, Bagpipe, Accordion, Dulcimer *	<i>Fadiqqa</i> Songs & Dances * Dances: <i>Balady & Sahbana</i> **		Camp Dawana **
3:00	Belgian Parade Traditions ***	Egyptian Marriage Procession in Traditions of <i>Kgebly & Bahary</i> *	Black American Dance Style: <i>Freelows Express</i> **	Camp Dawana, Prince Georges' Rec. Center *
3:30	Flemish Folklife: The Jester's Dance and Flaghandling *			Stu Jamieson, Camp Dawana ** 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 **	<i>Mawal Alexandria</i> * Mime & Dance of <i>Sahbana</i> * <i>Shaaby</i> : Egyptian Folk Songs *	<i>Lefty Diaz & Shock Treatment</i> **	* stage ** folk swap tent *** games ring
4:30		Egyptian Religious Ceremony: Islamic <i>Dhikr</i> Meditation **		FAMILY FOLKLORE
Evening	* stage ** dance area *** activity center	* stage ** dance area *** activity center	5:00-6:00 Evening Song: <i>D.C. Black Repertory Vocal Workshop</i> **** * 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.

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>Ladies' Garment Workers Clothing and Textile Workers Pocketbook Makers Fur Garment Makers</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	Tamburica Music * Fiddle Styles **	<p>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.</p> <p>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.</p> <p>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), story telling, food preparation, and a demonstration of traditional clothing from the beginning of recorded Sac and Fox history to contemporary clothing which uses traditional designs.</p> <p>Additional historical and cultural information on the Sac & Fox and the Prairie region is available in the Learning Center and "We Speak".</p>	<p>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 <i>Sacred Offering</i> 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. <i>Music of Celebration</i> could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceili from Ireland.</p>	11:00
				11:30
	Roping * Hammered Dulcimer **			12:00
				12:30
	Dance Styles * Storytelling **			1:00
				1:30
	The Mitchifs: Music & Clog-Dancing * Ragtime Piano **			2:00
				2:30
	Fiddlers' Jamboree * Cowboy Songs **			3:00
				3:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center ** skills exhibit areas</p>	Old-Time String Band **			4:00
				4:30
	Crafts will be demonstrated in the Shady Grove area continuously.			
			<p>EVENING CONCERT 5:00-6:30 Old Ways In the New World: Belgian EVENING CONCERT: 6:30-8:00 Old Ways In the New World: Egyptian</p>	Evening

Highlights July 23—Friday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	BELGIAN	EGYPTIAN		
11:00	Flemish Folklife: The Jester's Dance and Flaghandling * d. Home Beer Brewing in Wisconsin ***	c. Egyptian Instrumental Music *	c. Street Sounds: <i>Derrick Bunch & Eddie Knight, Flora Molton, Liberian Stilt Dancers & Drummers, Trinidad</i>	Montgomery Rec. Centers 29-A1, 30-A1 Paul Ofori-Ansah, Dr. Tinn Fairfax Rec. Center: Marbles ***
11:30	c. Traditional Music of the St. Sebastian's Guilds *		& Tobago Carnival ***	Alison McMorland, Montgomery Rec. Center 31-A1 **
12:00		Arabic Solo Singing * Dances: <i>Kenouz, Nez'zawi, Tah Teeb</i> **	"In the Rapture" <i>Church of the Living God, Indianapolis, Indiana</i> * Storytelling: <i>James Moody, Jr., Henry</i>	Montgomery Rec. Center 31-A1, Dr. Tinn Fairfax Rec. Center * Vanessa Jones, Stratford Arlington
12:30	c. Flemish & Walloon Folk Songs *	c. Egyptian Instrumental Music *	<i>Leonard, Jason Dodson, Charles Calendar</i> ****	Rec. *** Paul Ofori-Ansah, Montgomery Rec. Center 29-A1 **
1:00	d. <i>Kermis</i> : Belgian & Belgian American Harvest Festival ***	<i>Mawal Alexandria</i> , Mime & Dance of <i>Sahbana</i> * w. Egyptian Crafts ***	Trinidad Steel Band, Washington, D.C. **	Montgomery Rec. Center 32-A1, Stratford Arlington Rec. Center * Montgomery Rec. Center 32-A1 ***
1:30	c. Fife & Drum Music from Entre-Sambre-et-Meuse *	c. Arabic Classical Music * Egyptian Religious Ceremony: <i>Dhikr</i> Meditation **		Stu Jamieson, Dr. Tinn Fairfax Rec. Center **
2:00	c. Walloon Folk Songs from Wisconsin * d. The Belgian American Immigrant Experience ***	Dances: <i>Sahbana & Malky Sword</i> Dance ** w. Egyptian Musical Instruments ***	Trinidad & Tobago Calypso ** <i>Liberian Kendeja Cultural Village Troupe</i> : Breaking of the Bush *	Dr. Tinn Fairfax Rec. Center, Alison McMorland *
2:30	c. Instrumental Music: Fiddle, Bagpipe, Accordion, Dulcimer *	Coptic Religious Music *		Vanessa Jones, Prince Georges' Rec. Center A2 **
3:00	Belgian Parade Traditions ***	Egyptian Marriage Procession in Traditions of <i>Kgebly & Bahary</i> *	Black American Dance Style: <i>Freelows Express</i> **	Prince Georges' Rec. Center A2 *
3:30	Flemish Folklife: The Jester's Dance and Flaghandling *			Stu Jamieson ** 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 **	c. Egyptian Instrumental Music: <i>Rebab, Nay, Duf, Arghoul, Zamr, Tamboura</i> * <i>Shargiy'ya</i> Group Singing *	<i>Lefty Diaz & Shock Treatment</i> **	* stage ** folk swap tent *** games ring
4:30		<i>Banboutiy'ya, Balady, & Fadiq'qa</i> Dances **		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.
Evening	* stage ** dance area *** activity center	* stage ** dance area *** activity center	5:00-6:00 Evening Song: <i>D.C. Black Repertory Vocal Workshop</i> **** * altar ** market stage *** marketplace **** house	

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>Ladies' Garment Workers Clothing and Textile Workers Pocketbook Makers Fur Garment Makers</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	Tamburica Music * Fiddle Styles **	<p>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 Ojibwa 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.</p> <p>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.</p> <p>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), story telling, food preparation, and a demonstration of traditional clothing from the beginning of recorded Sac and Fox history to contemporary clothing which uses traditional designs.</p> <p>Additional historical and cultural information on the Sac & Fox and the Prairie region is available in the Learning Center and "We Speak".</p>	<p>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 <i>Sacred Offering</i> 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. <i>Music of Celebration</i> could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceili from Ireland.</p>	11:00
	Roping * Hammered Dulcimer **			11:30
	Dance Styles * Storytelling **			12:00
	The Mitchifs: Music & Clog-Dancing * Ragtime Piano **			12:30
	Fiddlers' Jamboree * Cowboy Songs **			1:00
	Old-Time String Band **			1:30
				2:00
				2:30
				3:00
				3:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center ** skills exhibit areas</p>	Shady Grove area continuously. Crafts will be demonstrated in the		<p>Evening Concert 6:00-8:00 African Diaspora: United States, Trinidad & Tobago, Liberia</p>	4:00
				4:30
				Evening

Highlights July 24—Saturday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	BELGIAN	EGYPTIAN		
11:00	Flemish Folklife: The Jester's Dance and Flaghandling * d. Home Beer Brewing in Wisconsin ***	c. Egyptian Instrumental Music *	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.	Alison McMorland * Paul Ofori-Ansah: Marbles ***
11:30	c. Traditional Music of the St. Sebastian's Guilds *			Bancroft School **
12:00		Arabic Solo Singing * Dances: <i>Kenouz, Nez'zawi, Tah Teeb</i> **		Paul Ofori-Ansah, Bancroft School * Douglass D.C. Rec. Center ** Vanessa Jones, Beers School ***
12:30	c. Flemish & Walloon Folk Songs *	c. Egyptian Instrumental Music *		
1:00	d. <i>Kermis</i> : Belgian & Belgian American Harvest Festival ***	<i>Mawal</i> Alexandria, Mime & Dance of <i>Sahbana</i> * w. Egyptian Crafts ***	Flora Molton Derrick Bunch & Eddie Knight D.C. Black Repertory Vocal Workshop	Stu Jamieson, Douglass D.C. Rec. Center * Logan D.C. Rec. Center ***
1:30	c. Fife & Drum Music from Entre-Sambre-et-Meuse *	c. Arabic Classical Music * Egyptian Religious Ceremony: <i>Dhikr</i> Meditation **	Liberian Stilt Dancers Lefty Diaz & Shock Treatment	Beers School **
2:00	c. Walloon Folk Songs from Wisconsin * d. The Belgian American Immigrant Experience ***	Dances: <i>Sahbana</i> & <i>Malky</i> Sword Dance ** w. Egyptian Musical Instruments ***	<i>In the Rapture</i> , Church of the Living God James Moody, Jr.	Alison McMorland, Logan D.C. Rec. Center *
2:30	c. Instrumental Music: Fiddle, Bagpipe, Accordion, Dulcimer *	Coptic Religious Music *	Henry Leonard Jason Dodson	Vanessa Jones, Herndon Intermediate
3:00	Belgian Parade Traditions ***	Egyptian Marriage Procession in Traditions of <i>Kgebly</i> & <i>Bahary</i> *	Charles Calendar	Herndon Intermediate School *
3:30	Flemish Folklife: The Jester's Dance and Flaghandling *			Stu Jamieson ** 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 **	c. Egyptian Instrumental Music: <i>Rebab, Nay, Duf, Arghoul, Zamr, Tamboura</i> * <i>Shargiy'ya</i> Group Singing *		* stage ** folk swap tent *** games ring
4:30		<i>Banboutiy'ya, Balady, & Fadiq'qa</i> Dances **		FAMILY FOLKLORE
Evening	* stage ** dance area *** activity center	* stage ** dance area *** activity center	* altar ** market stage *** marketplace **** house	

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>Ladies' Garment Workers Clothing and Textile Workers Pocketbook Makers Fur Garment Makers</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	Tamburica Music * Fiddle Styles **	<p>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.</p> <p>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.</p> <p>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), story telling, food preparation, and a demonstration of traditional clothing from the beginning of recorded Sac and Fox history to contemporary clothing which uses traditional designs.</p> <p>Additional historical and cultural information on the Sac & Fox and the Prairie region is available in the Learning Center and "We Speak".</p>	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 <i>Sacred Offering</i> 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. <i>Music of Celebration</i> could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceili from Ireland.	11:00
				11:30
	Roping * Hammered Dulcimer **			12:00
				12:30
	Dance Styles * Storytelling **			1:00
				1:30
	The Mitchifs: Music & Clog-Dancing * Ragtime Piano **			2:00
				2:30
	Fiddlers' Jamboree *			3:00
				3:30
		4:00		
		4:30		
<p>Skills demonstrations are continuous.</p> <p>* narrative center ** skills exhibit areas</p>	<p>Crafts will be demonstrated in the Shady Grove area continuously.</p> <p>* stage ** assembly hall *** shady grove</p>		EVENING CONCERT 6:00-8:00 Regional America	Evening

Highlights July 25—Sunday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	BELGIAN	EGYPTIAN		
11:00	Flemish Folklife: The Jester's Dance and Flaghandling * 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. <i>Mawal Bahary</i> : Arabic Song *		Stu Jamieson **
12:00		c. <i>Kenouz</i> Singing with <i>Tamboura</i> * Egyptian Religious Ceremony: Islamic <i>Dhikr</i> Meditation **	"In the Rapture" Church of the Living God, Indianapolis, Indiana *	Bancroft School * Vanessa Jones **
12:30	c. Flemish & Walloon Folk Songs *	c. <i>Sharqiya</i> Group Singing * <i>Banboutiy'a</i> Dance & <i>Malky</i> Shield & Sword Dance **		Paul Ofori-Ansah, Beers School **
1:00	d. <i>Kermis</i> : 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 *	<i>Shaaby</i> : Egyptian Folk Songs * w. Egyptian Crafts ***		Cub Scouts 1282 **
2:00	c. Walloon Folk Songs from Wisconsin * d. The Belgian American Immigrant Experience ***	<i>Fadiq'qa</i> Songs & Dances * w. Egyptian Musical Instruments Dances: <i>Tateeb</i> , <i>Nez'zawi</i> , <i>Sahbana</i> **	Liberian Ceremony *	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 <i>Kgebly</i> & <i>Bahary</i> *		Vanessa Jones * Herndon Intermediate ***
3:30	Flemish Folklife: The Jester's Dance and Flaghandling *		Trinidad & Tobago Ceremony *	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 **	<i>Mawal Alexandria</i> * Dances: <i>Balady</i> , <i>Kenouz</i> , <i>Fadiq'qa</i> ** Mime & Dance of <i>Sahbana</i> *		
4:30		<i>Shaaby</i> : Egyptian Folk Songs *		
Evening	* stage ** dance area *** activity center	* stage ** dance area *** activity center	6:00-8:00 "In the Rapture" Church of the Living God, Indianapolis, Indiana * * altar ** market stage *** marketplace **** house	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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c., concert; d., discussion; w., workshop

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>The Working Americans program presents work traditions, particularly the skills and stories found in any occupation. You are invited to join in the story-telling, song swaps, and selected skill demonstrations, and to share your own occupational folklore with others.</p> <p>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:</p> <p>Ladies' Garment Workers Clothing and Textile Workers Pocketbook Makers Fur Garment Makers</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	Tamburica Music * Fiddle Styles **	<p>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.</p> <p>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.</p> <p>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), story telling, food preparation, and a demonstration of traditional clothing from the beginning of recorded Sac and Fox history to contemporary clothing which uses traditional designs.</p> <p>Additional historical and cultural information on the Sac & Fox and the Prairie region is available in the Learning Center and "We Speak".</p>	<p>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 <i>Sacred Offering</i> 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. <i>Music of Celebration</i> could include a Belgian harvest festival, Carnival from Trinidad and Tobago, or a Ceili from Ireland.</p>	11:00
				11:30
	Roping * Hammered Dulcimer **			12:00
				12:30
	Dance Styles * Storytelling **			1:00
				1:30
	The Mitchifs: Music & Clog-Dancing * Ragtime Piano **			2:00
				2:30
	Fiddlers' Jamboree * Cowboy Songs **			3:00
				3:30
	Old-Time String Band **			4:00
				4:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center ** skills exhibit areas</p>	<p>Crafts will be demonstrated in the Shady Grove area continuously.</p> <p>* stage ** assembly hall *** shady grove</p>			Evening

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
 Bill Collins, Missouri
 Elezy Collins, Oklahoma, Missouri*
 Max Collins, Oklahoma
 Web Collins, Oklahoma
 Timothy R. Daniels, Iowa
 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
 Weldon D. Gourd, Iowa
 Buster Grass, Oklahoma, Kan.*
 Joyce Grimes, Iowa, Minn.*
 Riley Grimes, Iowa
 Jack Hakethorn, Missouri
 Jerry Hart, Oklahoma
 Charles Heath, Missouri
 Albert Heselmeyer, Texas
 Patric S. Ireland, Kansas
 George Jackson, Missouri, Miss.*
 Jacqueline Jackson, Missouri
 Cecil Johnson, Oklahoma
 Doris Johnson, Kansas
 Ed Johnson, North Dakota
 Bill Jones, Missouri
 Carol Jones, Missouri
 Mona Jones, Missouri
 Meta Juhnke, Kansas
 Richard Kohl, Missouri
 Carl Krehbiel, Kansas
 Ernest M. Krehbiel, Kansas
 Jimmy La Rocque, North Dakota



Fiddling workshops and concerts attract Festival visitors in the Regional America area.

Bertel I. Malm, So. Dakota
 Myrtle Malm, So. Dakota
 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
 Roy Searcy, Missouri, Miss.*
 Willie J. Smith, Missouri

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, Miss.*
 Vernell Townsend, Missouri, Ark.
 Vernes M. Trandem, Minnesota
 Genevieve M. Trinko, No. Dakota
 Atnton Vacura, Kansas
 Eva Marie Vacura, Kansas
 Monroe Veach, Missouri
 Alfred Vrazel, Texas
 Anton Vrazel, Texas
 Delbert Wedel, Kansas
 Dennis Wengert, Iowa
 Lonnie Wilson, Oklahoma
 Rebecca Worthington, Oklahoma
 Darrel Vik, So. Dakota
 Sandra Vik, So. Dakota

The Great West

Karen Ader, Idaho
 Grant Ader, Idaho
 Wanoa Ader, Idaho, Missouri*
 Wendell Ader, Idaho
 Kenneth Atwood, Utah
 Roger Baker, Oregon, Idaho*
 Gearldine Baker, N. Dakota
 Henry Baker, No. Dakota
 James LeRoy Beebe, Montana
 Helen Boyd, So. Dakota
 Jean Bunch, Oregon
 Scott Carter, Montana
 Jose Ciscar, 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
 Gaile Duncan, Utah
 Flora Duncan, Utah
 Alain Erdocaincy, 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
 LEEAN 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

Working Americans

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. Chaikin, 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
 Joseph A. Bank Company, Baltimore, Philadelphia, Washington, D.C.
 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
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 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 Kopelov
 Gary Kugler
 Paul Mignini
 Rick Myerchalk
 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

Montenegrin 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 Opacich: tamburica maker
Rose Opacich: food demonstrator
Paula Svilar: singer, dancer

Croatian American

"Ljubica's Tamburasi"
Darlene Balog: singer, *brac* player
Ljubica Fillovich: singer, *bugarija* player, leader
Anastacia Vesolich: singer, *prim* player
Mark Brajak: bass player

Slovenian American

"Slovan Men's Quartet"
Matthew Dolenc: first bass
Frank Ivancic: bass
Joseph Penko: tenor
Richard Sterle: second tenor
Jack Mejac: *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

Chris Taleff: accordion player, drummer
David Taleff: drummer
Daniel Zegarac: trumpet player

Participants from Yugoslavia join in the Festival celebration.



Irish

Loan 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 Ní Dhomnaill: Gaelic singer
Mullagh Set Dancers

Mary Conway
Oliver Conway
Ita 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 Flatly: dancer, flute and tin wh. 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 McCumisky: button accordionist
Brendan Mulvihill: fiddler
Andy O'Brien: singer

James Keane, Sr.: singer
James Keane, Jr.: piano accordionist
Eugene Kelly: button accordionist
Maureen Meehan 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

African Diaspora

Participants

Henry Bruyneel: fife player
 Stefaan Jozeph Leyman: drummer
 Ernest Van Eynde: flag handler
 Greta Hermans: plucked/dulcimer player
 Jean Smout: fiddler
 Jozef André Heremans: accordion player
 Hubert Boone: Flemish presenter

Walloon:

Henri Schmitz: fiddler
 Ernest Schmitz: folk singer and harmonica player
 Maria-Philomène Gehlen: folk singer
 Robert Simons: fife player
 Alain Simons: drummer
 René Berthulot: lead drummer
 Elisabeth Melchior: accordion player
 Françoise Lempereur: Walloon presenter

Belgian American

Alfred Vandertie: folk singer
 Martha Bultinck: 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 Verstraete: rolle bolle player
 Valerie Verstraete: rolle bolle player

Egyptian

Abdal'lah Ali Abdâl'lah: rababa
 Aezat Muhammed Abdâl'lah: drum
 Ramada El-Said Abdelgawad: tabla
 Abdelhamid El'Aeon: tamboura, darag seif
 Muntasar Ali Ahmed: arghoul
 Al Saiyed Halal Aleih: dance and mime
 Abdelsatar Higazy Muhammed Ali: nagara drum
 Shanady Higazy Muhammed Ali: mizmar
 Hassan Yusef Ashrey: singer, dancer, sumsumiy'ya
 Adham Muhammed Farag: tahteeb
 Sha'aban Ghal'laab: tamboura
 Mutawil Mahgoub Yonsuf Hagag: arghoul
 Sai-veda Muhammed Hind'dawi: riq, solo singer
 Amin Abdel Kâader: singer

Mufad'dal Muhammed Ahmed Khalil: mizmar
 Gaad Muhammed Mahrous: 'aelba drum
 Mubarak Sadiq Mersaal: kythar, singer
 Ahmed Ahmed Muhammed: tahteeb
 Fay'qa Abdel Azeem Mursi: solo dancer, solo singer
 Rizk Ibraheem Rizk: quarter tone accordion
 Masria Mubarak Sadiq: dancer
 Rushdi El-Said Abdel Samy'a: salamy 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

Egyptian American

Muhammed El Akkaad: qanoon player
 Gorgi Ayad: dancer, drummer
 Towfik Faragalla: ney player
 Khamis El Fino: oud player
 Mahmood Hassan: singer/dancer
 Father Mikhial: Coptic liturgy
 Awad Othman: singer/dancer

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 Freaney: cook
 Shabu: hairdresser
 Juliet Amoah: 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 Deifu: herbalist
 Kenneth Palm: herbalist

Liberia

Min. Bai T. Moore: government official
 Peter Ballah: government official
 Madam Gbese Kiazolu: matron
 Salia Dukuly: weaver
 Alfred Yegon: carver
 Boima N'gebla: chief musician
 Maka Blimi: drummer
 Veyuga Puu: drummer
 Bendu Kroma: singer
 Yata Kroma: singer
 Mesuah Slewah: dancer
 Tene Kiazolu
 Tarlo Muna
 Yombo Ndoma
 Lorpu Togba
 Burr Suma (Nimba Bird)
 Zerah Kiabolu
 Hawa Morley
 Jorngo Kiazolu
 Beku Karmar
 Sando Holta
 Karko Morris
 Tarkpo Bastua
 Zumana Fotana
 Zaid Kroma

Trinidad & Tobago



Dancer from Trinidad & Tobago performs the graceful pique. Photo: Nick Meyers.

Native Americans

Participants

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
Katherine 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

Richard Mullake
Kay Kay Goodeagle
Mary Clark
Donald Marland
Mary Mack
Guy Wakalee
Huge Wakalee
Marilyn Thurman
Herschel Tiger
Jack Thorpe
Lee Bass, Jr.
Elmer Manatowa, Jr.



Grace Stevens, a member of the Kickapoo tribe, braids mats in the Native Americans Area.

Northern Plains

Northern Cheyenne

Harry Littlebird, Sr.: 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 Bearcomesout: 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
Fernando Littlebird: dancer, gourd dance, hand game, arts & crafts, singer
Steve Littlebird: gourd dance, hand game, arts & crafts, singer, coordinator

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



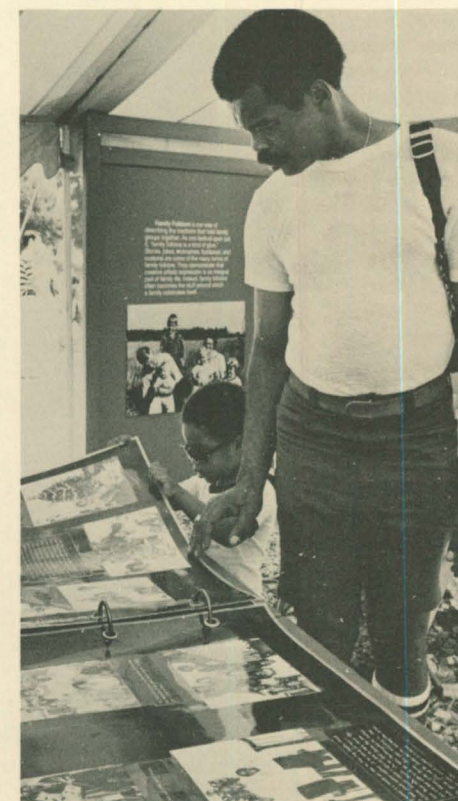
Contributors

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

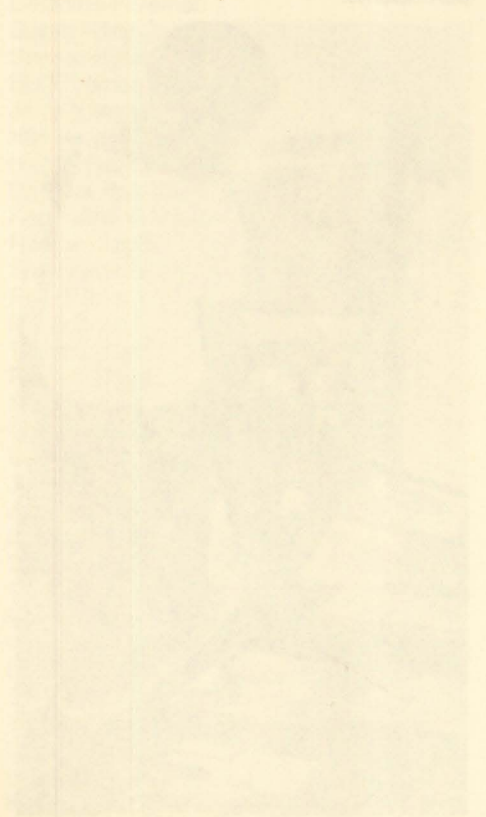
Operating continuously from its tent along the Reflecting Pool, Family Folklore collects family lore from you, the Festival goers. Trained folklorists are on hand to speak with you about your traditions—family nicknames, legends, anecdotes, experiences and memories. In the Family Folklore area you are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

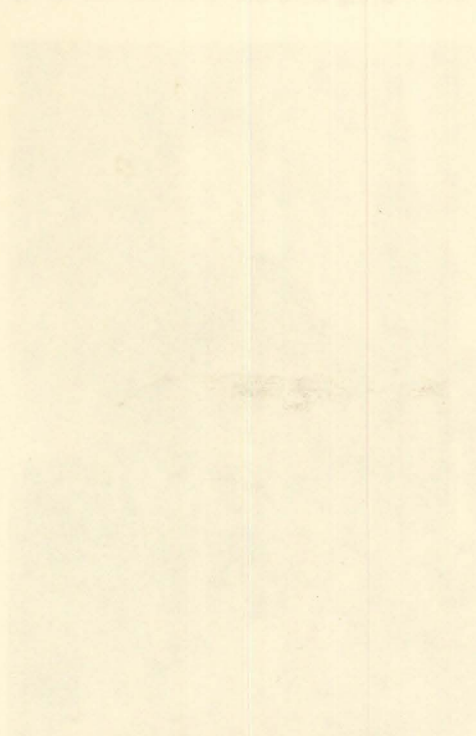
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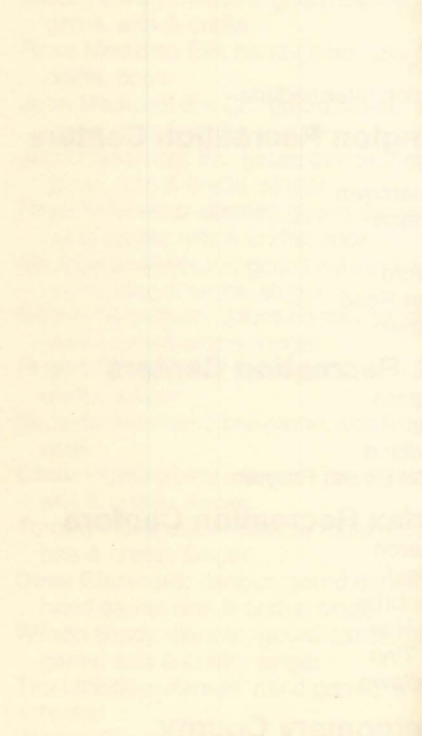
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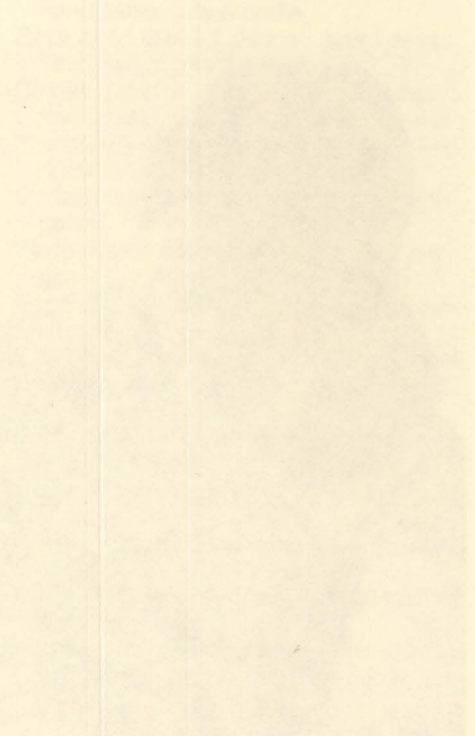
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1976 festival of american folklife

SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

**PROGRAM
SUPPLEMENT
Schedule and
Participant
Information
July 28-August 1
August 4-8**



Sponsored by
**AmericanAirlines
General Foods**

1976 festival of american folklife

SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

**PROGRAM
SUPPLEMENT
Schedule and
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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. 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.

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.



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.

Food

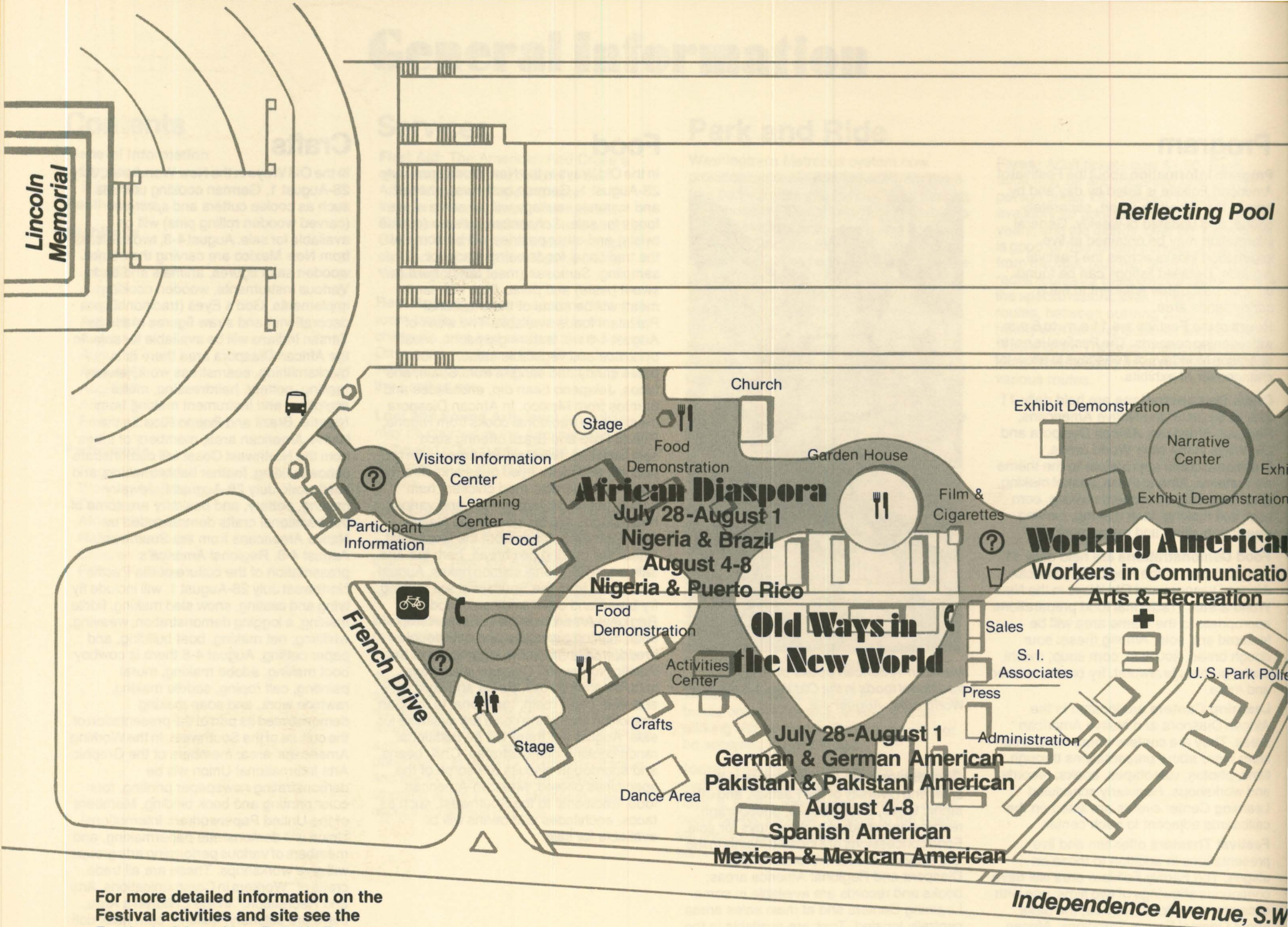
In the Old Ways in the New World area, July 28-August 1, German bratwurst, cheese and summer sausage will be some of the foods for sale. *Schaenkeli*, *grieble* (cookie twists) and other pastries will be some of the traditional foods being made for sampling. *Samosas* (meat tarts), *burfi* (a sweet paste) 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, enchilades 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, enchilades 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 Tarsan 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, whittling, net making, boat building, and paper cutting. August 4-8 there is cowboy boot making, adobe making, mural painting, calf 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." In the Children's Area, there are stitchery, quilting, corn husk doll making, doll house and soap box car building workshops going on continuously.

Lincoln
Memorial

Reflecting Pool



For more detailed information on the
Festival activities and site see the
Festival of American Folklife Program
Book available at all Information Kiosks.

Independence Avenue, S.W.

17th Street

Family Folklore

Demonstration

T-Shirt Sales

Record Sales

Learning Center

Corn

Crafts

Crafts

Stage

Assembly Hall

Crafts

Sales

Regional Exchange Center

Hay Rides

Stage

Crops

Special Events Area

Barn

Corral

Native Americans

July 28-August 1

Northwest Coast

August 4-8

The Southwest

Folkswap

Toy Sales

Stage

Crafts

Hay Ring

Games Ring

Crafts

Tree House

R. A. Headquarters

The Pacific Northwest

July 28-August 1

August 4-8

The Pacific Southwest

FESTIVAL STAGE

Sound

Dressing

Children's Area

Native Americans

July 28-August 1
Northwest Coast
August 4-8

The Southwest

Regional America

July 28-August 1
The Pacific Northwest
August 4-8
The Pacific Southwest

Children's Area

1976
festival
of american
folklife

Highlights July 28—Wednesday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	GERMAN	PAKISTANI		
11:00	Ursula Blomeier—Berlin street-organ grinder strolling through grounds German Village Music from Bavaria	Festive Instrumental Music & Dances *	Street Sounds: <i>Flora Molton, Oyatunji Yoruba Village, Capoeira Group from Brazil</i> ***	Prince Georges' Rec. Center A6 * Paul Ofori-Ansah, Prince Georges' Rec. Center A4: Marbles ***
11:30	and Wisconsin: <i>Dorf Musikanten, Oberpfalzer Klarinetten</i> * d. Instrument Making ***	w. Instruments & Dances of Pakistan ***		Vanessa Jones, Churchill Road Fairfax Rec. Center **
12:00	German Brass Bands: <i>Die Tiefen Keller Kinder, Langenschiltach Blaskapelle, Ray Stahla German-Russian Band</i> *	Songs & Dances of Baluchistan & Sind *	Black American Religious Music *	Churchill Road Fairfax Rec. Center * Prince Georges' Rec. Center A4 ***
12:30				Paul Ofori-Ansah, Prince Georges' Rec. Center A6 **
1:00		Ballads & Mystic Songs of Punjab *		Vanessa Jones, Prince Georges' Rec. Center A4 * Churchill Road Fairfax Rec. Center ***
1:30	Scheeseler Beekshepers & Hans and Ursula Almering *	Music & Dances of Mekran *	Yoruba & Yoruba Forms: <i>Oyatunji Village, South Carolina</i> * Night Life Music:	Stu Jamieson, Morningside **
2:00	Oberpfalzer Klarinetten * Dorf Musikanten ** w. Ursula Blomeier ***	w. Mysticism & Music in Pakistan ***	Black American Blues ** Street Talk: <i>Jason Dodson & Company</i> ****	Churchill Road Fairfax Rec. Center * Morningside ***
2:30	Die Tiefen Keller Kinder * d. The German American Immigrant Experience ***	Ballads of the North West Frontier Prefecture *	Bahia from Brazil * Samba de Rhoda **	Morningside **
3:00	German Folk Instruments: <i>Siggi Lott & Hans and Ursula Almering</i>	Mystic Songs & Dances of Sind *		Morningside *
3:30	Black Forest Dance Traditions: <i>Langenschiltach Blaskapelle</i> *		Black American Religious Music *	Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Ray Stahla German-Russian Band * Oberpfalzer Klarinetten ** d. The Amana Colonies of Iowa ***	Folk Dances of Punjab *		* stage ** folk swap tent *** games ring
4:30	Siggi Lott & Scheeseler Beekshepers *		Evening Song: <i>Sweet Honey In the Rock</i> ****	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.
Evening	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	* altar ** market stage *** marketplace **** house	

July 28—Wednesday

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>Newspaper reporters Papermakers, printers, and bookbinders Radio announcers and engineers Telephone service representatives, technicians, and operators Circus performers Stage actors—Yiddish Theater Costume designers</p> <p>Fire fighters will also present their skills and folklore during this period.</p> <p>The <i>Narrative Center</i> will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	Bluegrass * Sacred Music **	<p>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.</p> <p>All three groups will discuss aspects of traditional and contemporary social life, tribal government, and religion in panel discussion and lectures.</p>	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.	11:00
				11:30
	Latvian Music and Dance * Guitar Workshop *			12:00
				12:30
	Old-Time Country Music * Hawaiian Music **			1:00
				1:30
	San Francisco Bay Area Blues * Chinese Lion Dance **			2:00
				2:30
	Fiddlers' Jamboree * Ballads and Songs **			3:00
				3:30
	Russian Old Believers: Singing *			4:00
				4:30
Skills demonstrations are continuous.	Crafts will be demonstrated continuously in the Shady Grove.			Evening
* narrative center ** skills exhibit areas	* stage ** assembly hall *** shady grove			

Highlights July 29—Thursday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	GERMAN	PAKISTANI		
11:00	Ursula Blomeier—Berlin street-organ grinder strolling through grounds German Village Music from Bavaria	Festive Instrumental Music & Dances *	Street Sounds: <i>Flora Molton, Oyatunji Yoruba Village, Capoiara Group from Brazil</i> ***	Stu Jamieson * Paul Ofori-Ansah, Prince Georges' Rec. Center A4: Marbles ***
11:30	and Wisconsin: <i>Dorf Musikanten, Oberpfalzer Klarinetten</i> * d. Instrument Making ***	w. Instruments & Dances of Pakistan ***		Vanessa Jones **
12:00	German Brass Bands: <i>Die Tiefen Keller Kinder, Langenschiltach Blaskapelle, Ray Stahla German-Russian Band</i> *	Songs & Dances of Baluchistan & Sind *	Black American Religious Music *	Prince Georges' Rec. Center A4 * Cunningham Park Fairfax Rec. Center ***
12:30				Paul Ofori-Ansah **
1:00		Ballads & Mystic Songs of Punjab *		Prince Georges' Rec. Center A4 * Madison Arlington Rec. Center ***
1:30	Scheeseler Beekshepers & Hans and Ursula Almering *	Music & Dances of Mekran *	Yoruba & Yoruba Forms: <i>Oyantunji Village, South Carolina</i> * Night Life Music:	Cunningham Park Fairfax Rec. Center **
2:00	Oberpfalzer Klarinetten * Dorf Musikanten ** w. Ursula Blomeier ***	w. Mysticism & Music in Pakistan ***	Black American Blues ** Street Talk: <i>Jason Dodson & Company</i> ****	Cunningham Park Fairfax Rec. Center, Madison Arlington Rec. Center * Prince Georges' Rec. Center A4 ***
2:30	Die Tiefen Keller Kinder * d. The German American Immigrant Experience ***	Ballads of the North West Frontier Prefecture *	Bahia from Brazil * Samba de Rhoda **	Stu Jamieson, Prince Georges' Rec. Center A4 **
3:00	German Folk Instruments: <i>Siggi Lott & Hans and Ursula Almering</i>	Mystic Songs & Dances of Sind *		Prince Georges' Rec. Center A4 *
3:30	Black Forest Dance Traditions: <i>Langenschiltach Blaskapelle</i> *		Black American Religious Music *	Vanessa Jones ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Ray Stahla German-Russian Band * Oberpfalzer Klarinetten ** d. The Amana Colonies of Iowa ***	Folk Dances of Punjab *		* stage ** folk swap tent *** games ring
4:30	Siggi Lott & Scheeseler Beekshepers *		Evening Song: <i>Sweet Honey In the Rock</i> ****	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.
Evening	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	* altar ** market stage *** marketplace **** house	

July 29—Thursday

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>Newspaper reporters Papermakers, printers, and bookbinders Radio announcers and engineers Telephone service representatives, technicians, and operators Circus performers Stage actors—Yiddish Theater Costume designers</p> <p>Fire fighters will also present their skills and folklore during this period.</p> <p>The <i>Narrative Center</i> will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	Bluegrass * Sacred Music **	<p>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.</p> <p>All three groups will discuss aspects of traditional and contemporary social life, tribal government, and religion in panel discussion and lectures.</p>	<p>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.</p> <p>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.</p>	11:00
				11:30
	Latvian Music and Dance * Guitar Workshop *			12:00
				12:30
	Old-Time Country Music * Hawaiian Music **			1:00
				1:30
	San Francisco Bay Area Blues * Chinese Lion Dance **			2:00
				2:30
	Fiddlers' Jamboree * Ballads and Songs **			3:00
				3:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center ** skills exhibit areas</p>	Russian Old Believers: Singing *			4:00
				4:30
	Crafts will be demonstrated continuously in the Shady Grove.			Evening
	* stage ** assembly hall *** shady grove			
			<p>EVENING CONCERT: 6:00 p.m.-8:00 p.m. Old Ways In the New World: German and German American</p>	

Highlights July 30—Friday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	GERMAN	PAKISTANI		
11:00	Ursula Blomeier—Berlin street-organ grinder strolling through grounds German Village Music from Bavaria	Festive Instrumental Music & Dances *	Street Sounds: <i>Flora Molton, Oyatunji Yoruba Village, Capoeira Group from Brazil</i> ***	Montgomery Rec. Center 37-A5 * Vanessa Jones, Anne Murphy Arlington Rec. Center ***
11:30	and Wisconsin: <i>Dorf Musikanten, Oberpfalzer Klarinetten</i> * d. Instrument Making ***	w. Instruments & Dances of Pakistan ***		Paul Ofori-Ansah, Montgomery Rec. Center 39-A5
12:00	German Brass Bands: <i>Die Tiefen Keller Kinder, Langenschiltach Blaskapelle, Ray Stahla German-Russian Band</i> *	Songs & Dances of Baluchistan & Sind *	Black American Religious Music *	Montgomery Rec. Center 39-A5 * Paul Ofori-Ansah, Montgomery Rec. Center 38-A5 ***
12:30				Ann Murphy Arlington Rec. Center **
1:00		Ballads & Mystic Songs of Punjab *		Stu Jamieson, Montgomery Rec. Center 40-A5 *
1:30	Scheeseler Beekshepers & Hans and Ursula Almering *	Music & Dances of Mekran *	Yoruba & Yoruba Forms: <i>Oyantunji Village, South Carolina</i> * Night Life Music:	Clifton & Centerville Fairfax Rec. Centers ***
2:00	Oberpfalzer Klarinetten * Dorf Musikanten ** w. Ursula Blomeier ***	w. Mysticism & Music in Pakistan ***	Black American Blues ** Street Talk: <i>Jason Dodson & Company</i> ****	Vanessa Jones, Clifton & Centerville Fairfax Rec. Centers *
2:30	Die Tiefen Keller Kinder * d. The German American Immigrant Experience ***	Ballads of the North West Frontier Prefecture *	Bahia from Brazil * Samba de Rhoda **	Senior Scouts '76 **
3:00	German Folk Instruments: <i>Siggi Lott & Hans and Ursula Almering</i>	Mystic Songs & Dances of Sind *		Stu Jamieson, Senior Scouts '76 *
3:30	Black Forest Dance Traditions: <i>Langenschiltach Blaskapelle</i> *		Black American Religious Music *	Senior Scouts '76 ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Ray Stahla German-Russian Band * Oberpfalzer Klarinetten ** d. The Amana Colonies of Iowa ***	Folk Dances of Punjab *		* stage ** folk swap tent *** games ring
4:30	Siggi Lott & Scheeseler Beekshepers *		Evening Song: <i>Sweet Honey In the Rock</i> ****	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	You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. * stage ** dance area *** activity center	* altar ** market place *** marketplace **** house	

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>Newspaper reporters Papermakers, printers, and bookbinders Radio announcers and engineers Telephone service representatives, technicians, and operators Circus performers Stage actors—Yiddish Theater Costume designers</p> <p>Fire fighters will also present their skills and folklore during this period.</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	Bluegrass * Sacred Music **	<p>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.</p> <p>All three groups will discuss aspects of traditional and contemporary social life, tribal government, and religion in panel discussion and lectures.</p>	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.	11:00
	Latvian Music and Dance * Guitar Workshop *			11:30
	Old-Time Country Music * Hawaiian Music **			12:00
	San Francisco Bay Area Blues * Chinese Lion Dance **			12:30
	Fiddlers' Jamboree * Ballads and Songs **			1:00
	Russian Old Believers: Singing *			1:30
				2:00
				2:30
				3:00
				3:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center ** skills exhibit areas</p>	Crafts will be demonstrated continuously in the Shady Grove.		Evening Concert: 6:00 p.m.-8:00 p.m. Old Ways In the New World: Pakistani and Pakistani American	Evening

Highlights July 31—Saturday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	GERMAN	PAKISTANI		
11:00	Ursula Blomeier—Berlin street-organ grinder strolling through grounds German Village Music from Bavaria	Festive Instrumental Music & Dances *	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. Flora Molton Oyatunji Yoruba Village, South Carolina Smith Brothers Gospel Group Sam Chatmon Martin, Bogan, and Armstrong Sweet Honey In the Rock	Girl Scouts 1524, Brownies 645 * Vanessa Jones, Burrville School ***
11:30	and Wisconsin: Dorf Musikanten, Oberpfalzer Klarinetten * d. Instrument Making ***	w. Instruments & Dances of Pakistan ***		Paul Ofori-Ansah **
12:00	German Brass Bands: Die Tiefen Keller Kinder, Langenschiltach Blaskapelle, Ray Stahla German-Russian Band *	Songs & Dances of Baluchistan & Sind *		Burrville School, Berry Farms D.C. Rec. Center * Paul Ofori-Ansah, Wheatley School ***
12:30				Stu Jamieson, Brownies 645, Girl Scouts 1524 **
1:00		Ballads & Mystic Songs of Punjab *		Vanessa Jones, Wheatley School * Berry Farms D.C. Rec. Center ***
1:30	Scheeseler Beekshepers & Hans and Ursula Almering *	Music & Dances of Mekran *		Cub Scouts 725 **
2:00	Oberpfalzer Klarinetten * Dorf Musikanten ** w. Ursula Blomeier ***	w. Mysticism & Music in Pakistan ***		Stu Jamieson * Cub Scouts 725 ***
2:30	Die Tiefen Keller Kinder * d. The German American Immigrant Experience ***	Ballads of the North West Frontier Prefecture *		Lamont School **
3:00	German Folk Instruments: Siggi Lott & Hans and Ursula Almering	Mystic Songs & Dances of Sind *		Lamont School *
3:30	Black Forest Dance Traditions: Langenschiltach Blaskapelle *			Dorothy Stroman ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Ray Stahla German-Russian Band * Oberpfalzer Klarinetten ** d. The Amana Colonies of Iowa ***	Folk Dances of Punjab *		* stage ** folk swap tent *** games ring
4:30	Siggi Lott & Scheeseler Beekshepers *			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	You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. * 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.

July 31—Saturday

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>Newspaper reporters Papermakers, printers, and bookbinders Radio announcers and engineers Telephone service representatives, technicians, and operators Circus performers Stage actors—Yiddish Theater Costume designers</p> <p>Fire fighters will also present their skills and folklore during this period.</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	Bluegrass * Sacred Music **	<p>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.</p> <p>All three groups will discuss aspects of traditional and contemporary social life, tribal government, and religion in panel discussion and lectures.</p>	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.	11:00
	Latvian Music and Dance * Guitar Workshop *			11:30
	Old-Time Country Music * Hawaiian Music **			12:00
	San Francisco Bay Area Blues * Chinese Lion Dance **			12:30
	Fiddlers' Jamboree * Ballads and Songs **			1:00
	Russian Old Believers: Singing *		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.	1:30
				2:00
				2:30
				3:00
				3:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center ** skills exhibit areas</p>	Crafts will be demonstrated continuously in the Shady Grove. Evening Concert on Festival Stage			4:00
	* stage ** assembly hall *** shady grove		Evening Concert: 6:00 p.m.-8:00 p.m. Regional America	4:30
				Evening

Highlights August 1—Sunday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	GERMAN	PAKISTANI		
11:00	Ursula Blomeier—Berlin street-organ grinder strolling through grounds German Village Music from Bavaria	Festive Instrumental Music & Dances *	Black American Religious Music *	Paul Ofori-Ansah *
11:30	and Wisconsin: <i>Dorf Musikanten, Oberpfalzer Klarinetten</i> * d. Instrument Making ***	w. Instruments & Dances of Pakistan ***		Burrville School **
12:00	German Brass Bands: <i>Die Tiefen Keller Kinder, Langenschiltach Blaskapelle, Ray Stahla German-Russian Band</i> *	Songs & Dances of Baluchistan & Sind *		Stu Jamieson, Burrville School * Vanessa Jones ***
12:30			Yoruba Rituals: <i>Oyatunji Village, South Carolina; Bahia from Brazil</i> *	Paul Ofori-Ansah, Wheatley School **
1:00		Ballads & Mystic Songs of Punjab *		Wheatley School *
1:30	Scheeseler Beekshepers & Hans and Ursula Almering *	Music & Dances of Mekran *		Dorothy Stroman **
2:00	Oberpfalzer Klarinetten * <i>Dorf Musikanten</i> ** w. Ursula Blomeier ***	w. Mysticism & Music in Pakistan ***		Vanessa Jones, Lamont School *
2:30	<i>Die Tiefen Keller Kinder</i> * d. The German American Immigrant Experience ***	Ballads of the North West Frontier Prefecture *		Stu Jamieson **
3:00	German Folk Instruments: <i>Siggi Lott & Hans and Ursula Almering</i>	Mystic Songs & Dances of Sind *		
3:30	Black Forest Dance Traditions: <i>Langenschiltach Blaskapelle</i> *			Lamont School ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Ray Stahla German-Russian Band * Oberpfalzer Klarinetten ** d. The Amana Colonies of Iowa ***	Folk Dances of Punjab *		* stage ** folk swap tent *** games ring
4:30	Siggi Lott & Scheeseler Beekshepers *			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.
Evening	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	6:00-8:00 Gospel Concert * * altar ** market stage *** marketplace **** house	

August 1—Sunday

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>Newspaper reporters Papermakers, printers, and bookbinders Radio announcers and engineers Telephone service representatives, technicians, and operators Circus performers Stage actors—Yiddish Theater Costume designers</p> <p>Fire fighters will also present their skills and folklore during this period.</p> <p>The <i>Narrative Center</i> will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	Bluegrass * Sacred Music **	<p>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.</p> <p>All three groups will discuss aspects of traditional and contemporary social life, tribal government, and religion in panel discussion and lectures.</p>	<p>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.</p> <p>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.</p>	11:00
				11:30
	Latvian Music and Dance * Guitar Workshop *			12:00
				12:30
	Old-Time Country Music * Hawaiian Music **			1:00
				1:30
	San Francisco Bay Area Blues * Chinese Lion Dance **			2:00
				2:30
	Fiddlers' Jamboree * Ballads and Songs **			3:00
				3:30
	Russian Old Believers: Singing *			4:00
				4:30
<p>Skills demonstrations are continuous.</p> <p>* narrative center ** skills exhibit areas</p>	<p>Crafts will be demonstrated continuously in the Shady Grove.</p> <p>* stage ** assembly hall *** shady grove</p>			Evening

Highlights August 4—Wednesday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	MEXICAN	SPANISH AMERICAN		
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. <i>Jarocho</i> ensembles from Vera Cruz and Los Angeles will demonstrate the excitement of harp and <i>jarana</i> ; <i>mariachi</i> trumpets will contrast with the blare 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, <i>corrido</i> 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 <i>penitente</i> songs surviving from early Spanish settlement in the Southwest, and a musical ensemble from Puerto Rico playing dance tunes and <i>aguinaldos</i> , 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: <i>flamenco</i> from Andalusia; <i>asturianadas</i> , improvisational songs of Asturias; <i>saetas</i> , 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 <i>gaita</i> (bagpipes) which accompany regional dances such as <i>jota</i> and <i>muneira</i> .	Street Sounds: <i>Flora Molton, Oyatunji Yoruba Village, Julito Collazo y su Grupo Folklorico Cubano, Luis</i>	Adelphi Prince Georges' Rec. Center * Yu Lu, Mai Mei Jiun, Stratford Arlington Rec. Center: Chinese Games ***
11:30			<i>Salome and Band</i> ***	Yung Ching Yeh, Mary Scherbatsky **
12:00			Black American Religious Music *	Stratford Arlington Rec. Center, Prince Georges' Rec. Center A4 * Camp Pinto, Beltsville ***
12:30				Adelphi Prince Georges' Rec. Center **
1:00				S. Laurel Prince Georges' Rec. Center, Yu Lu, Mai Mei Jiun: Martial Arts *
1:30			Yoruba & Yoruba Forms: <i>Oyatunji Village, South Carolina</i> * Night Life Music: <i>Luis Salome</i> **	
2:00			Street Talk: <i>Jason Dodson & Company</i> **** <i>Pleneros Poncénos of Puerto Rico</i> **	
2:30			<i>Julito Collazo y su Grupo Folklorico Cubano</i> *	Prince Georges' Rec. Center A4 **
3:00			Night Life Music: Black American Blues **	Prince Georges' Rec. Center A4 *
3:30			<i>Fidel & Iris Martínez</i> Black American Religious Music *	Yu Lu, Mai Mei Jiun, Yung Ching Yeh: Chinese Festival ** Children's Area closes 4:00
4:00				* stage ** folk swap tent *** games ring
4:30			Evening Song: <i>D.C. Black Repertory Vocal Workshop</i> ****	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	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	

August 4—Wednesday

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>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</p> <p>Fire fighters will also present their skills and folklore during this period.</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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. The Union Grievance Procedure in Action 4:00 p.m.</p>	<p>Old-Time Country Music * Black Gospel Quartet **</p>	<p>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, Navaho 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 Cerna from New Mexico will present a fifteenth century drama based on the Spanish and Comanche encounter.</p> <p>Many of the well-known crafts associated with the Southwest will be demonstrated: silver and turquoise work, basket making, beadwork, weaving, and pottery.</p>	<p>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.</p> <p>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.</p>	11:00
				11:30
	<p>Pima Papago Music & Dances * Blues Piano ** Guitar Styles **</p>			12:00
				12:30
	<p>San Francisco Bay Area Blues * Cowboy Songs & Stories ** Country Blues ***</p>			1:00
				1:30
	<p>Hispanic Music * Farmworker Songs & Corridos ** Song Swap ***</p>			2:00
				2:30
	<p>Mariachi Music & Charros Roping * Blues Piano and Guitar ** Family Music ***</p>			3:00
				3:30
	<p>Fiddlers' Jamboree * Sacred Music ** Western Songs & Music ***</p>			4:00
				4:30
<p>Evening Concert on Festival Stage</p>	<p>Roping & riding demonstrations continuous in corral; adobe mixing and brickmaking in Special Events area.</p> <p>* stage ** assembly hall *** shady grove</p>		<p>EVENING CONCERT: 6:00 p.m.-8:00 p.m. Working Americans</p>	<p>Evening</p>

Highlights August 5—Thursday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	MEXICAN	SPANISH AMERICAN		
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. <i>Jarocho</i> ensembles from Vera Cruz and Los Angeles will demonstrate the excitement of harp and <i>jarana</i> ; <i>mariachi</i> trumpets will contrast with the blare 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, <i>corrido</i> 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 <i>penitente</i> songs surviving from early Spanish settlement in the Southwest, and a musical ensemble from Puerto Rico playing dance tunes and <i>aguinaldos</i> , 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: <i>flamenco</i> from Andalusia; <i>asturianadas</i> , improvisational songs of Asturias; <i>saetas</i> , 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 <i>gaita</i> (bagpipes) which accompany regional dances such as <i>jota</i> and <i>muneira</i> .	Street Sounds: <i>Flora Molton, Oyatunji Yoruba Village, Julito Collazo y su Grupo Folklorico Cubano, Luis</i>	Montgomery Rec. Center 45-A4 * Yu Lu, Mai Mei Jiun, Prince Georges' Rec. Center A-6 ***
11:30			<i>Salome and Band</i> ***	Yung Ching Yeh, Mary Scherbatsky, Montgomery Rec. Center 46-A4 **
12:00			Black American Religious Music *	Montgomery Rec. Center 47-A4, Prince Georges' Rec. Centre A-6 *
12:30				Montgomery Rec. Center 45-A4 **
1:00				Yu Lu, Mai Jiun, Montgomery Rec. Center 46-A4: Martial Arts * Kenmore Arlington Rec. Center ***
1:30			Yoruba & Yoruba Forms: <i>Oyatunji Village, South Carolina</i> * Night Life Music: <i>Luis Salome</i> **	Glen Forest Fairfax Rec. Center **
2:00			Street Talk: <i>Jason Dodson & Company</i> **** <i>Pleneros Poncéños of Puerto Rico</i> **	Kenmore Arlington Rec. Center * Seabrook ***
2:30			<i>Julito Collazo y su Grupo Folklorico Cubano</i> *	Bowie Prince Georges' Rec. Center **
3:00			Night Life Music: Black American Blues **	Bowie Prince Georges' Rec. Center, Seabrook *
3:30			<i>Fidel & Iris Martínez</i> Black American Religious Music *	New Carrollton Prince Georges' Rec. Center, Yu Lu, Mai Mei Jiun, Yung Ching Yeh **
4:00				* stage ** folk swap tent *** games ring
4:30			Evening Song: <i>D.C. Black Repertory Vocal Workshop</i> ****	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	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	

August 5—Thursday

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>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</p> <p>Fire fighters will also present their skills and folklore during this period.</p> <p>The Narrative Center will feature special music and story-telling sessions that 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.</p>	Old-Time Country Music * Black Gospel Quartet **	<p>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, Navaho 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 Cerna from New Mexico will present a fifteenth century drama based on the Spanish and Comanche encounter.</p> <p>Many of the well-known crafts associated with the Southwest will be demonstrated: silver and turquoise work, basket making, beadwork, weaving, and pottery.</p>	<p>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.</p> <p>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.</p>	11:00
	Pima Papago Music & Dances * Blues Piano ** Guitar Styles **			11:30
	San Francisco Bay Area Blues * Cowboy Songs & Stories ** Country Blues ***			12:00
	Hispanic Music * Farmworker Songs & Corridos ** Song Swap ***			12:30
	Mariachi Music & Charros Roping * Blues Piano and Guitar ** Family Music ***			1:00
	Fiddlers' Jamboree * Sacred Music ** Western Songs & Music ***			1:30
				2:00
				2:30
				3:00
				3:30
	Roping & riding demonstrations continuous in corral; adobe mixing and brickmaking in Special Events area.		<p>EVENING CONCERT: 6:00 p.m.-8:00 p.m. Old Ways In the New World: Mexican, Mexican American, and Spanish American</p>	4:00
				4:30
				Evening

* stage
** assembly hall
*** shady grove

Highlights August 6—Friday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	MEXICAN	SPANISH AMERICAN		
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. <i>Jarocho</i> ensembles from Vera Cruz and Los Angeles will demonstrate the excitement of harp and <i>jarana</i> ; <i>mariachi</i> trumpets will contrast with the blare and brilliance of a Sinaloa 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, <i>corrido</i> 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 <i>penitente</i> songs surviving from early Spanish settlement in the Southwest, and a musical ensemble from Puerto Rico playing dance tunes and <i>aguinaldos</i> , 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: <i>flamenco</i> from Andalusia; <i>asturianadas</i> , improvisational songs of Asturias; <i>saetas</i> , 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 <i>gaita</i> (bagpipes) which accompany regional dances such as <i>jota</i> and <i>muneira</i> .	Street Sounds: <i>Flora Molton, Oyatunji Yoruba Village, Julito Collazo y su Grupo Folklorico Cubano, Luis</i>	Barrie Camp * Yu Lu, Mai Mei Jiun, Town & Country Camp: Chinese Games ***
11:30			<i>Salome and Band</i> ***	Mary Scherbatsky **
12:00			Black American Religious Music *	Prince Georges' Arts Rec. Center *
12:30				Yung Ching Yeh, Barrie Camp **
1:00				Yu Lu, Mai Mei Jiun, Chinese Martial Arts * Safari Day Camp ***
1:30			Yoruba & Yoruba Forms: <i>Oyatunji Village, South Carolina</i> * Night Life Music: <i>Luis Salome</i> **	Town & Country Camp **
2:00			Street Talk: <i>Jason Dodson & Company</i> **** <i>Pleneros Poncénos</i> of Puerto Rico **	Safari Day Camp *
2:30			<i>Julito Collazo y su Grupo Folklorico Cubano</i> *	Camp Dawana **
3:00			Night Life Music: Black American Blues **	Camp Dawana *
3:30			<i>Fidel & Iris Martinez</i> Black American Religious Music *	Chinese Festival: Mask Dancing, Martial Arts **
4:00				* stage ** folk swap tent *** games ring
4:30			Evening Song: <i>D.C. Black Repertory Vocal Workshop</i> ****	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	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	

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 6—Friday

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>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</p> <p>Fire fighters will also present their skills and folklore during this period.</p> <p>The Narrative Center will feature special music and story-telling sessions that 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.</p>	Old-Time Country Music * Black Gospel Quartet **	<p>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, Navaho 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 Cerna from New Mexico will present a fifteenth century drama based on the Spanish and Comanche encounter.</p> <p>Many of the well-known crafts associated with the Southwest will be demonstrated: silver and turquoise work, basket making, beadwork, weaving, and pottery.</p>	<p>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.</p> <p>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.</p>	11:00
	Pima Papago Music & Dances * Blues Piano ** Guitar Styles **			11:30
	San Francisco Bay Area Blues * Cowboy Songs & Stories ** Country Blues ***			12:00
	Hispanic Music * Farmworker Songs & Corridos ** Song Swap ***			12:30
	Mariachi Music & Charros Roping * Blues Piano and Guitar ** Family Music ***			1:00
	Fiddlers' Jamboree * Sacred Music ** Western Songs & Music ***			1:30
				2:00
				2:30
				3:00
				3:30
	Roping & riding demonstrations continuous in corral; adobe mixing and brickmaking in Special Events area.		<p>Evening Concert: 6:00 p.m.-8:00 p.m. Music of the Southwest</p>	4:00
				4:30
				Evening

* stage
** assembly hall
*** shady grove

Highlights August 7—Saturday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	MEXICAN	SPANISH AMERICAN		
11:00	<p>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. <i>Jarocho</i> ensembles from Vera Cruz and Los Angeles will demonstrate the excitement of harp and <i>jarana</i>; <i>mariachi</i> trumpets will contrast with the blare and brilliance of a Sinaloa 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, <i>corrido</i> 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.</p>	<p>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 <i>penitente</i> songs surviving from early Spanish settlement in the Southwest, and a musical ensemble from Puerto Rico playing dance tunes and <i>aguinaldos</i>, 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: <i>flamenco</i> from Andalusia; <i>asturianadas</i>, improvisational songs of Asturias; <i>saetas</i>, 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 <i>gaita</i> (bagpipes) which accompany regional dances such as <i>jota</i> and <i>muneira</i>.</p>	<p>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.</p> <p>Flora Molton</p> <p>Oyatunji Yoruba Village, South Carolina</p> <p>Smith Brothers Gospel Group</p> <p>Sam Chatmon</p> <p>Martin, Bogan, and Armstrong</p> <p>D.C. Black Repertory Vocal Workshop</p> <p>Luis Salome Band</p> <p>Julito Collazo y su Grupo Folklorico Cubano</p> <p>El Grupo Folklorico y Experimental Nueva Yorquino</p> <p>Lexington Avenue Express</p> <p>Fidel and Iris Martinez</p>	<p>Brentwood D.C. Rec. Center * Yu Lu, Mai Mei Jiun, Cub Scouts 166 Chinese Games ***</p>
11:30				<p>Yung Ching Yeh, Mary Scherbatsky: Chinese Shadow Puppets **</p>
12:00				<p>Stevens School *</p>
12:30				<p>Brentwood D.C. Rec. Center ***</p>
1:00				<p>Yu Lu, Mai Mei Jiun, Ebenezer Methodist Church: Chinese Martial Arts</p>
1:30				<p>Stevens Elementary **</p>
2:00				<p>Thompson School * Ebenezer Methodist Church ***</p>
2:30				
3:00				
3:30				<p>Chinese Festival: Mask Dancing, Yu Mai Mei Jiun, Yung Ching Yeh, Thompson School **</p>
4:00				<p>* stage ** folk swap tent *** games ring</p>
4:30				
Evening	<p>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</p> <p>* stage ** dance area *** activity center</p>	<p>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</p> <p>* stage ** dance area *** activity center</p>	<p>* altar ** market stage *** marketplace **** house</p>	<p>FAMILY FOLKLORE</p> <p>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.</p>

August 7—Saturday

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>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</p> <p>Fire fighters will also present their skills and folklore during this period.</p> <p>The Narrative Center will feature special music and story-telling sessions that highlight on-the-job experiences:</p> <p>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.</p>	Old-Time Country Music * Black Gospel Quartet **	<p>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, Navaho 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 Cerna from New Mexico will present a fifteenth century drama based on the Spanish and Comanche encounter.</p> <p>Many of the well-known crafts associated with the Southwest will be demonstrated: silver and turquoise work, basket making, beadwork, weaving, and pottery.</p>	<p>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.</p> <p>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.</p>	11:00
				11:30
	Pima Papago Music & Dances * Blues Piano ** Guitar Styles **			12:00
				12:30
	San Francisco Bay Area Blues * Cowboy Songs & Stories ** Country Blues ***			1:00
				1:30
	Hispanic Music * Farmworker Songs & Corridos ** Song Swap ***			2:00
				2:30
	Mariachi Music & Charros Roping * Blues Piano and Guitar ** Family Music ***			3:00
				3:30
	Fiddlers' Jamboree * Sacred Music ** Western Songs & Music ***			4:00
				4:30
	Roping & riding demonstrations continuous in corral; adobe mixing and brickmaking in Special Events area.		<p>Evening Concert: 6:00 p.m.-8:00 p.m. Regional America</p>	Evening
	<p>* stage ** assembly hall *** shady grove</p>			

Highlights August 8—Sunday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	MEXICAN	SPANISH AMERICAN		
11:00	<p>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. <i>Jarocho</i> ensembles from Vera Cruz and Los Angeles will demonstrate the excitement of harp and <i>jarana</i>; <i>mariachi</i> trumpets will contrast with the blare 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, <i>corrido</i> 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.</p>	<p>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 <i>penitente</i> songs surviving from early Spanish settlement in the Southwest, and a musical ensemble from Puerto Rico playing dance tunes and <i>aguinaldos</i>, 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: <i>flamenco</i> from Andalusia; <i>asturianadas</i>, improvisational songs of Asturias; <i>saetas</i>, 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 <i>gaita</i> (bagpipes) which accompany regional dances such as <i>jota</i> and <i>muneira</i>.</p>	Black American Religious Music *	Yu Lu, Mai Mei Jiun: Chinese Games
11:30				Yung Ching Yeh, Mary Scherbatsky: Chinese Shadow Puppets **
12:00				Stevens School *
12:30			Yoruba Rituals: <i>Oyatunji Village</i> , South Carolina *	Girl Scouts 968, Cadettes 1149
1:00				Girl Scouts 968, Cadettes 1149, Yu Lu, Mai Mei Jiun: Chinese Martial Arts Stevens School ***
1:30			<i>Santeria</i> , New York *	Cub Scouts 640 **
2:00				Thompson School * Cub Scouts 640 ***
2:30				Cub Scouts 691 **
3:00				Thompson School, Yu Lu, Mai Mei Jiun, Yung Ching Yeh: Chinese Festival
3:30				
4:00			Fidel & Iris Martinez *	* stage ** folk swap tent *** games ring
4:30				FAMILY FOLKLORE 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.
Evening	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	6:00-8:00 Afro-Latin Concert * * altar ** market stage *** marketplace **** house	

August 8—Sunday

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

WORKING AMERICANS	REGIONAL AMERICA	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>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</p> <p>Fire fighters will also present their skills and folklore during this period.</p> <p>The Narrative Center will feature special music and story-telling sessions that highlight on-the-job experiences:</p> <p>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.</p>	<p>Old-Time Country Music *</p> <p>Black Gospel Quartet **</p>	<p>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, Navaho 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 Cerna from New Mexico will present a fifteenth century drama based on the Spanish and Comanche encounter.</p> <p>Many of the well-known crafts associated with the Southwest will be demonstrated: silver and turquoise work, basket making, beadwork, weaving, and pottery.</p>	<p>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.</p> <p>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.</p>	11:00
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				2:30
	<p>Mariachi Music & Charros Roping *</p> <p>Blues Piano and Guitar **</p> <p>Family Music ***</p>			3:00
				3:30
	<p>Fiddlers' Jamboree *</p> <p>Sacred Music **</p> <p>Western Songs & Music ***</p>			4:00
				4:30
	<p>Roping & riding demonstrations continuous in corral; adobe mixing and brickmaking in Special Events area.</p> <p>* stage ** assembly hall *** shady grove</p>			Evening

Regional America

Participants

The Pacific Northwest

Sandra Abolins, Washington
Ingrida Avotins, Washington
Steven Bartow, Oregon
George Beaman, California
Janis Beisans, Washington
Steven Bennett, Oregon, California*
Robert Bojarcas, Oregon
Steve Brewer, California
Theodore Bryant, Oregon
Brenda Caffrey, California
James Caffrey, California
Patricia Caffrey, California
Thomas Caffrey, California, Arkansas*
Cynthia Chang, California
Thomas Chin, California
Walter Christiansen, Oregon, California*
Francis Clay, California, Illinois
Duane Coop, Oregon
Jean Coop, Oregon
Julie Eng, California
Ronald Fong, California
Jane Forrester, Oregon
Michael Forrester, Oregon
Robert Freimanis, Washington, U.S.S.R.
Ronald O. Gibson, Oregon
Bettie F. Gibson, Oregon, Virginia*
Stanley A. Gonshorowski, Oregon, N. Dakota*
Charles E. Griffin, Washington
Pauline E. Griffin, Washington
Eric A. Halberg, Oregon
Pat Halberg, Oregon
Anna L. Hoerster, Oregon
John Hoerster, Oregon
James B. Hoots, Oregon, Illinois
James K. Hulsey, Oregon, Washington*
Mayhorn Itha, California, Texas*
Marshall P. Jackson, Oregon, North Dakota*
Marita Jansevics, Washington, Colorado*
Benita Jaundaldris, Washington
Cora Johnson, California, Texas*
Harry O. Johnson, Washington, North Dakota*
Jim Johnson, California
Louise Johnson, California
Patricia Lew, California

Phillip Li, California
Calvin Long, California
Gary Lorentzen, Oregon
Sherry L. Lorentzen, Oregon
Glen Lum, California
Georgia L. Maki, Oregon
Liko Martin, Hawaii
Milton F. Mayfield, Oregon
Peter Medeiros, Hawaii
John Miller, Oregon
Mary G. Miller, Oregon
Bryant Minor, California, Oklahoma*
Maxine Minor, California, Arkansas*
Russell E. Modrell, Oregon, Idaho*
Willie Moore, California, Louisiana*
Alice K. Namakelua, Hawaii
Jerry Nicholson, Washington
Lisa Nicholson, Washington
Julian O'Bryant, Oregon, Oklahoma*
Irene A. Olson, Washington, Latvia*
Wallace S. Olson, Washington, Virginia*
Walter J. Osborne, Oregon, California*
Joseph F. Pancerzewski, Washington,

Minnesota*
Margaret Pang, Hawaii
Raymond Pang, Hawaii
Bill Parrish, California, New Mexico*
Inez Parrish, California, Texas*
Keith Poppert, Alaska, Colorado*
Virgil Poppert, Alaska, Colorado*
Ray Poppe, Washington, Wisconsin*
William W. Puustinen, Oregon, Finland*
Robert Quam, California, North Dakota*
Reinis Ritelis, Washington, Latvia*
Louis C. Robinson, California, Texas*
Martins Rubenis, California
Hugh Samples, Oregon, West Virginia*
Dorothy Seay, California, Texas*
Herman Seay, California, Texas*
Homer Shamblin, California, Texas*
Iris Shamblin, California, Texas*
James Sisler, Alaska
Clarence E. Smith, California, Texas*
James Soong, California
Keith Steele, Oregon
Elaine Sylvia, California

Ron Sylvia, California, Mass.*
Robert H. Waibel, Oregon
Raymond E. Willis, Oregon, Missouri*
Adam J. Wleklinski, Wash., Germany*
Irena Wleklinski, Washington
William R. Yohey, Oregon, Nebraska*
Janina Zutis, Washington

The Pacific Southwest

Sam Agins, Arizona, Colorado*
Luis Armendariz, Texas
Nila Bake, Arizona, Idaho*
Eural Bake, Arizona, Utah*
Everett Brisendine, Arizona, Oklahoma*
Francisco Castro, California
Sam Chatman, Mississippi
Francis Clay, California, Illinois*
Duane Coop, Oregon
Harry Cordova, New Mexico
Porfiro Cordova, New Mexico
Rosanna Cordova, New Mexico
Danny Cruz, California
Tom Cruz, California
Van Cunningham, California
Fredrick Dolby, Jr., Texas
Willie J. Dolby, Texas
Gary Dunshee, Texas
Eugene Enis, Arizona
Gerald Enis, Arizona
Marvin Enis, Arizona
Francis Enriquez, Arizona
Alfredo Figueroa, California
Ervin Garcia, Arizona
Alicia Gonzales, California
Margarito Gutierrez, California
Van Holyoak, Arizona
John M. Hughes, Arizona
Stella F. Hughes, Arizona, Oklahoma*
Hayhorn Itha, California, Texas*
Rex Ivey, Texas
Robert E. Jeffrey, California
Martha A. Jennings, Arizona, Arkansas



Livestock demonstrations will be an important part of the Regional America presentation of the culture of the Southwest, August 4-8.

Working Americans

Participants

Sharon Jennings, Arizona, Kansas*
 Tommy R. Jennings, Arizona
 Jesus Jimenez, Texas
 Cora A. Johnson, California, Texas*
 Jim Johnson, California
 Louise Johnson, California
 Jon A. Knudtson, Arizona, Minnesota*
 Clarence Langen, Arizona, New Brunswick*
 Mrs. Clarence Langen, Arizona
 Calvin Long, California
 David Luckow, Arizona, California*
 Benjamin Maestas, New Mexico
 Felipe Mares, New Mexico
 Lucy Mares, New Mexico
 Jose Martinez, California
 Dave McEnery, Tennessee, Texas*
 Bryant Minor, California, Oklahoma*
 Maxine Minor, California, Arkansas*
 Willie Moore, California, Louisiana*
 Bill Neely, Texas
 Carmen Orozco, Texas
 Bill Parrish, California, New Mexico*
 Inez Parrish, California, Texas*
 Danial Raya, California
 Louis C. Robinson, California, Texas*
 Victor Romero, California
 Juanita Salgado, California
 Don J. Sanchez, California
 Dorothy Seay, California, Texas*
 Herman Seay, California, Texas*
 Homer Shamblin, California, Texas*
 Iris Shamblin, California, Texas*
 Clarence E. Smith, California, Texas*
 Lorence L. Smith, Colorado
 Elaine Sylvia, California
 Ron Sylvia, California, Massachusetts*
 Elizabeth Tea, Arizona
 Pablo Trujillo, New Mexico
 Florentino Urias, Texas
 Jose Urias, Texas
 Maria Velasquez, California
 Ossie White, California
 Roscoe White, California
 Jesse Wright, California
 Jimmy Wright, California
 Walter Wright, California
 William Wright, California

Workers in Communications, Arts and Recreation

Members of the Following Unions:

Actors' Equity Association
 Theodore Bikel, President
 Communications Workers of America
 Glenn E. Watts, President
 Graphic Arts International Union
 Kenneth J. Brown, President
 American Federation of Television and Radio Artists
 Kenneth Harvey, President
 National Association of Broadcast Employees and Technicians
 Edward M. Lynch, President
 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 De Nemours 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 II Ballet Company
 Ringling Bros. and Barnum & Bailey Circus
 Sleigh-Hellmuth Incorporated Company
 University of Maryland, Art Department
 WASH
 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
 Mike H. Riddle
 Doug Roberts
 John Stagg
 James A. Sturner
 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
 Mansha Khan: instrumentalist (*dholak*)
 Mitha Khan: dancer, singer, instrumentalist
 Zahir Khan: ballad singer, instrumentalist (*rabab, thambal*)
 Ghulam Mohammed: instrumentalist (*tota*)
 Sain Mushtaq: ballad singer, instrumentalist (*king, chimta*)
 Samargul: dancer, singer

Pakistani Americans

Mohammed Javed Akbari: singer
 Shah Nawaz Alam: flautist, singer
 Nasrin Alimohamed: singer, dancer
 Sardar Al Ansari: singer, percussionist
 Ghaias 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
 Aminmahommed 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

Langenschiltach Blaskapelle:
 Karl Zuckschwerdt: dancer
 Hugo Jäckle: dancer
 Dorothea Weisser: dancer
 Anneliese Fleig: dancer
 Gottlieb Fleig: dancer
 Helmut Heinzmann: dancer
 Cornelia Sodl: dancer
 Monika Stockburger: dancer
 Willie Fleig: musician
 Helmut Hildbrand: musician
 Willi Müller: musician
 Werner Schneider: musician
 Gerd Weisser: clarinet player
 Siegfried Weisser: trumpet player
 Oberpfälzer Klarinetten:
 Georg Sperber: accordion player
 Hans Loos: bass player
 Fritz Leugner: clarinet player
 Georg Leugner: clarinet player
 Scheeseler Beekschepers:
 Wilhelm Leuenroth: clarinet player
 Fritz Regar: accordion player

Siggi Lott: friction drum, flute, jaws harp player
 Hans Almering: clarinet player
 Ursula Almering: accordion player
 Ursula Blomeier: street organ player
 Konrad Koestlin: folklorist and presenter

German American

Mary Fahlbusch: food demonstrator
 Albert Fahlbusch: Hackbrett player and maker
 Roger Fahlbusch: Hackbrett player and maker
 Ray Stahla German-Russian Band:
 Ray Stahla: accordion player
 Phil Stahla: trombone player
 Randy Stahla: drummer
 John Klein: Hackbrett player
 Dorf Musikanten:
 John Braun: accordion player
 Roland Braun: clarinet and zither player
 Earl Hilgendorf: trumpet and fluegel horn player
 Harold Pipkorn: baritone player
 Jacob Skocir: guitar and mandolin player
 Die Tiefen Keller-Kinder:
 Carol Schuerer: 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. Rettig: 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
 Tibulina 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 Castineira: dancer
 Manuel Galan: bagpiper
 Manolo Garcia: dancer
 Fina Meizoso: dancer
 Kim Munoz: dancer
 Manuel Pena: *tambor* player
 Carlos Rodriguez: bagpiper

Old Spanish

Cleofes Vigil: singer

Puerto Rican:

Cuarteto Isabelino: instrumental ensemble
 Wilfredo Cordero
 Joaquin Rivera
 Maltido 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 Espinoza Espinoza: violin
 Pokar de Ases:
 Martín Ruiz Luciano: small drum
 Zacañas Salmerón Daza: violin
 Juan Távira Simón: violin
 Salomón Echeverría de la Paz: bass guitar
 Nicolas G. Salmeron: guitar and lead singer
 Los Gavilanes
 Trio Huasteco
 Huasteco Dancers
 Music from Cacalotepec
 Salvador Ortega: field researcher and presenter

African Diaspora

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* jarocho player
Steve Luévano: *jarana jarocho* player
Carlos Gonzalez: *jarana jarocho* player
José Mariano Ortega: *corrido* singer and guitar player
María Elena Villarreal: *corrido* singer and guitar player

Fieldworkers and Presenters

Hector Aguiñiga
Richard Gonzalez
Antony Hellenberg
Nazir Jairazbhoy
Anna Lomax
John McDowell
Daniel Sheehy
Gordon Thompson
Roger Welsch

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 Dejfu: 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

A Nigerian priestess participates in a Shango ritual and invokes the powers of Shango the Yoruba god of thunder.



Countries

Nigeria
Brazil
Puerto Rico

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

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



Native Americans

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
Marla Kitka
Donna Lang
Dorothy Lord
Tim McGraw
Lillian Nielsen
Mike Spoon
Martin Strand, Jr.
Martina Strand
Marlene Thomas
Cynthia Williams
Ethel Williams
Karin Williams
Janice Williams



Native Americans from the Northwest Coast work on a redwood canoe in the Native American area, July 28-August 1.

Isabella Brady
Ethel Makinen
George Ramos
Marie Thiemeyer
Margy Johnson

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
Azlie Lupe
Pheobe Gooday
Nelson Lupe, Sr.
Shirleen Bullock
Beverly Machuse
June Marie Dale
Ophelia Peaches
Maria Endfield

Children's Folklore

Participants

Adults

Yung Ching-Yeh: chinese folklore
Helen Englar: crafts
Stu Jamieson: traditional games
Vanessa Jones: traditional games
Mei Jiun 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 Carrollton
Seabrook
South Laurel

Camps

Barrie Day Camp

Town and Country
Safari Day Camp
Ebenezer Methodist Church

Girl Scouts

Brownies #645
Juniors #968, #1524
Cadettes #1149
Senior Scouts of '76

Boy Scouts

Cub Packs #166, #640, #691, #725



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.

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.

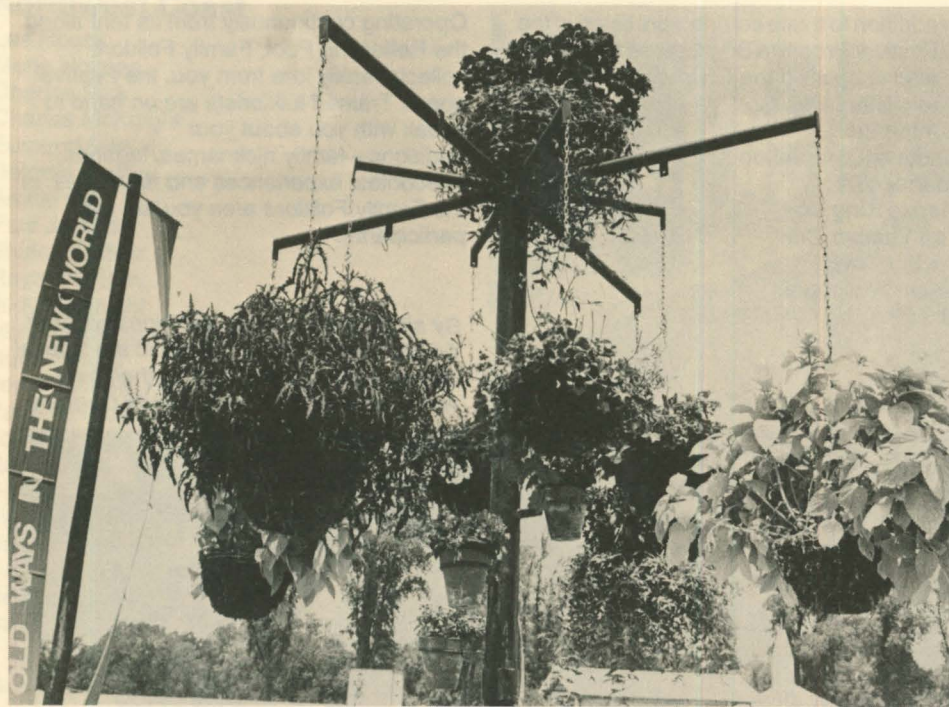
Family Folklore

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.



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

Hanging baskets in the Old Ways in the New World area will continue to bloom all summer. Photo: Juanita Dugdale.

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 planted the twenty-one hanging baskets, ten potted flowering containers, thirty planters, as well as the herb garden in Regional America, the landscaping around the Visitors' Information Center and the planting for the Festival signs at the entrance to the site.

The National Park Service 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

Management Division, Office of Horticulture, and his crew
Andy Dietz, Foreman, Nursery Greenhouse Division, Office of Horticulture, and his crew
Michele Sengsourinh, Secretary, Office of Horticulture
Jack Livingston, Chief, Grounds Maintenance, National Park Service
Phillip Cole, General Foreman
James Leistner, General Foreman
Nan Brady, Maintenance Foreman
Joe Terrell, Grounds Maintenance Foreman
and their crews
Photo: Rick Scarce



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 and beans. The five varieties of corn, grown in the Native American and Regional America areas at the Festival require 85 days to mature. The seedlings were transplanted to the beds at the Festival grounds 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**



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1976 festival of american folklife

SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

**PROGRAM
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August 18-22**



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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.

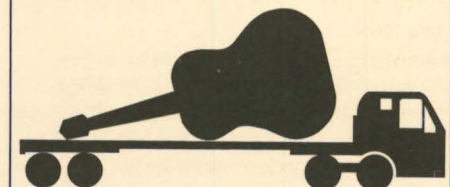
Tickets must be bought for BC-1 and BC-2 buses before boarding, at kiosks at all parking site terminals. Cash fares will not be accepted aboard buses.

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.

Can you SING about TRUCKING?

The Smithsonian Institution is trying to locate Truckers who can write and sing songs about trucking for possible performances at the Bicentennial Festival of American Folklife in Washington, D.C.



festival of american folklife
SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

A copy of the poster put up in truck stops and terminals across the country in 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, 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.

Four Greek cooks busily prepare traditional foods in the Old Ways in the New World area, August 11-15.



Food

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 Käse 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 *lassi* (a yoghurt drink) will be served. In the African Diaspora area such foods as vegetable stew, fish stew and barbecued 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.

Crafts

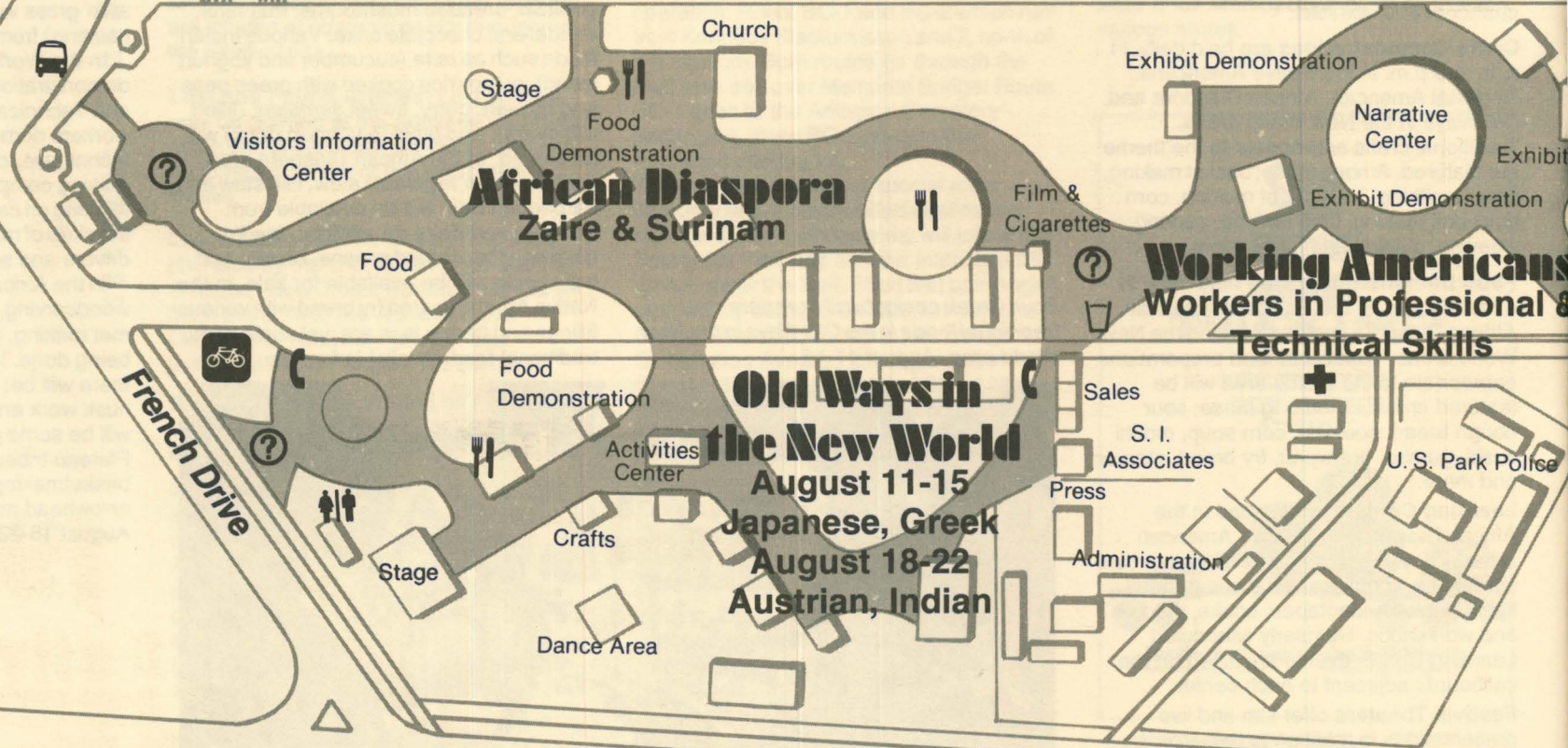
In the Old Ways in the New World area's presentation of Japanese and Japanese-American culture there will be three types of *ikebana* (floral arranging), calligraphy, the making of *kusudama* (ornamental balls made of aromatic barks), *bonseki* (sandpainting), *origami* (paper folding), and kimono making 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.

Lincoln
Memorial

Reflecting Pool

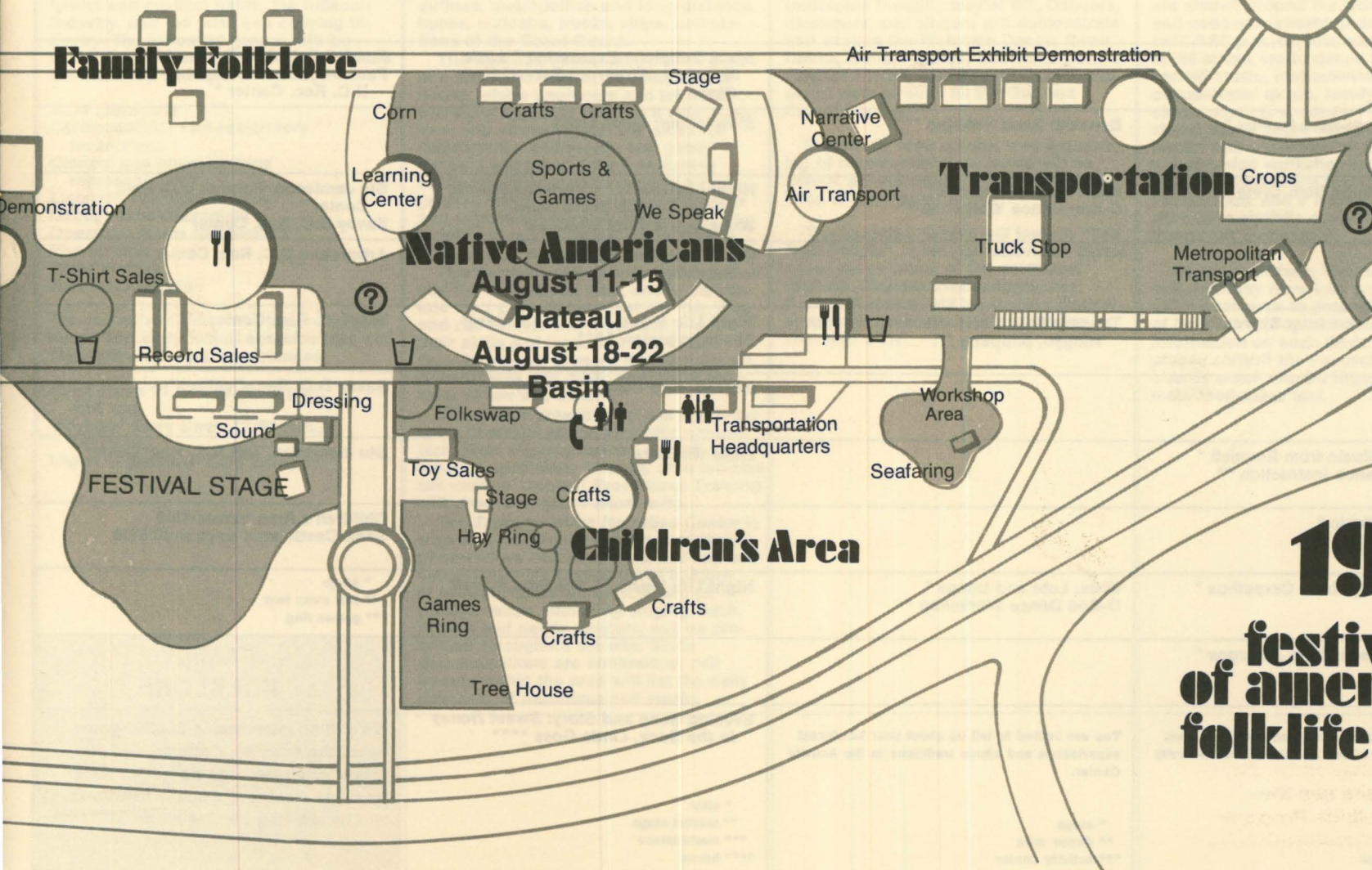


For more detailed information on the
Festival activities and site see the
Festival of American Folklife Program
Book available at all Information Kiosks.

Independence Avenue, S.W.

17th Street

Family Folklore



1976
festival
of american
folklife

Highlights August 11—Wednesday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	GREEK	JAPANESE		
11:00	Instrumental Music from Roumeli *	Otsugunai Yamabushi Kagura: Sacred Rites in Music and Dance *	Street Sounds *** <i>Arabbers, Flora Molton, Young Tuxedo Brass Band, Scene Boosters Marching Club,</i>	Paul Ofori-Ansah, Arboretum D.C. Rec. Center **
11:30	Music and Dances from Amorgos *	Kimono Dressing ***	<i>Surinam, Zaire</i>	Benning Terrace D.C. Rec. Center **
12:00			Black Religious Expression * <i>Little Wonders, Wiregrass Sacred Harp Singers</i>	Randall D.C. Rec. Center *** Paul Ofori-Ansah, Benning Terrace D.C. Rec. Center *
12:30	Music and Songs from Pontos *	Bonseki: Sand Painting ***	Storytelling: <i>Linda Goss ****</i>	
1:00	Dances and Songs from Crete *	Biwa: Lute and Songs * O-Bon Dance Workshop **	Night Life Music ** <i>Shannon Powell, Young Tuxedo Brass Band</i> Willie Lee Nabors Interview ****	Stu Jamieson, Randall D.C. Rec. Center * Savoy D.C. Rec. Center ***
1:30			Black Religious Expression * <i>Zaire, Surinam</i>	Arboretum D.C. Rec. Center **
2:00	Songs and Dances from Skyros *	Tsugaru Folk Music, Hachioji Kuruma Ningyo, puppetry *	Night Life Music ** <i>Zaire, Surinam</i> Shabu Interview ****	Taft D.C. Rec. Center ***
2:30			Sacred Harp Singing School *	Savoy D.C. Rec. Center **
3:00	Instrumental Music from Roumeli * Greek Folk Dance Instruction **		Little Wonders ****	Stu Jamieson, Taft D.C. Rec. Center *
3:30	Macedonian Music *			Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Music and Songs from Carpathos *	Biwa: Lute and Songs * O-Bon Dance Workshop **	Night Life Music ** <i>Shannon Powell</i>	* stage ** folk swap tent *** games ring
4:30	Music and Dances from Amorgos *			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.
Evening	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	Evening Song and Story: <i>Sweet Honey in the Rock, Linda Goss ****</i> * altar ** market stage *** marketplace **** house	

August 11—Wednesday

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>Burn therapists Cardiovascular and respiratory technicians Clerical and housekeeping representatives Licensed Practical Nurses Occupational therapists Operating Room technicians Pharmacists Cigar makers Xerox mechanics</p> <p>The <i>Narrative Center</i> will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>The <i>Transportation Narrative Center</i> 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.</p>	<p>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.</p> <p>Beadwork, featherwork, and the making of ceremonial dress items will be shown, as well as the unique corn husk bags of the Plateau tribes.</p> <p>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.</p>	<p>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.</p> <p>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.</p>	11:00
				11:30
				12:00
				12:30
				1:00
				1:30
				2:00
				2:30
				3:00
				3:30
Skills demonstrations are continuous.				4:00
				4:30
				Evening

Highlights August 12—Thursday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	GREEK	JAPANESE		
11:00	Carnival Songs and Dances from Skyros *	Tsugaru Folk Music, Hachioji Kuruma Ningyo, puppetry *	Street Sounds *** Arabbers, Flora Molton, Young Tuxedo Brass Band, Scene Boosters Marching Club,	Anne Suter Arlington Rec. Center ***
11:30		Kimono Dressing ***	Surinam, Zaire	Paul Ofori-Ansah, Anne Suter Arlington Rec. Center **
12:00	w. Greek Musical Instruments * Greek Folk Dance Instruction **		Black Religious Expression * Little Wonders, Wiregrass Sacred Harp Singers	Paul Ofori-Ansah, Banneker D.C. Rec. Center *
12:30	Music from Macedonia *	Bonseki: Sand Painting ***	Storytelling: Linda Goss ****	Anne Suter Arlington Rec. Center **
1:00	Instrumental Music of Roumeli *	Biwa: Lute and Songs * O-Bon Dance Workshop **	Night Life Music ** Shannon Powell, Young Tuxedo Brass Band Juliet Amoah Interview ****	Stu Jamieson, Friendship D.C. Rec. Center * Banneker D.C. Rec. Center ***
1:30	Songs and Dances of Amorgos *		Black Religious Expression * Zaire, Surinam	Lafayette D.C. Rec. Center **
2:00	Instrumental Music from Crete *	Otsugunai Yamabushi Kagura: Sacred Rites in Music and Dance *	Night Life Music ** Zaire, Surinam Charles Freeney Interview ****	Lafayette D.C. Rec. Center * Friendship D.C. Rec. Center ***
2:30	Music of Carpathos *		Sacred Harp Singing School *	Pin Oak 44 Club **
3:00	Songs and Dances of Crete *		Little Wonders ****	Stu Jamieson, Pin Oak 44 Club *
3:30				Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Pontic Music and Songs *	Biwa: Lute and Songs * O-Bon Dance Workshop **	Night Life Music ** Shannon Powell	* stage ** folk swap tent *** games ring
4:30	Songs and Dances of Skyros *			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.
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	You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. * stage ** dance area *** activity center	Evening Song and Story: Sweet Honey in the Rock, Linda Goss **** * altar ** market stage *** marketplace **** house	

August 12—Thursday

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>Burn therapists Cardiovascular and respiratory technicians Clerical and housekeeping representatives Licensed Practical Nurses Occupational therapists Operating Room technicians Pharmacists Cigar makers Xerox mechanics</p> <p>The <i>Narrative Center</i> will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.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.</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>The <i>Transportation Narrative Center</i> 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.</p>	<p>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.</p> <p>Beadwork, featherwork, and the making of ceremonial dress items will be shown, as well as the unique corn husk bags of the Plateau tribes.</p> <p>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.</p>	<p>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.</p> <p>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.</p>	11:00
				11:30
				12:00
				12:30
				1:00
				1:30
				2:00
				2:30
				3:00
Skills demonstrations are continuous.			6:00-8:00 EVENING CONCERT Old Ways In the New World: Greek and Greek American	3:30
				4:00
				4:30
				Evening

Highlights August 13—Friday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	GREEK	JAPANESE		
11:00	Songs and Dances of Amorgos *	Otsugunai Yamabushi Kagura: Sacred Rites in Music and Dance *	Street Sounds *** <i>Arabbers, Flora Molton, Young Tuxedo Brass Band, Scene Boosters Marching Club,</i>	Paul Ofori-Ansah, Powell-Lincoln School * Ann Murphy Arlington Rec. Center ***
11:30		Kimono Dressing ***	<i>Surinam, Zaire</i>	
12:00	Songs and Dances of Skyros *		Black Religious Expression * <i>Little Wonders, Wiregrass Sacred Harp Singers</i>	Paul Ofori-Ansah, Ann Murphy Arlington Rec. Center * Powell-Lincoln School ***
12:30	Instrumental Music of Roumeli *	Bonseki: Sand Painting ***	Storytelling: <i>Linda Goss ****</i>	
1:00	Pontic Music and Songs *	Biwa: Lute and Songs * O-Bon Dance Workshop **	Night Life Music ** <i>Shannon Powell, Young Tuxedo Brass Band</i> Scene Boosters Interview ****	Stu Jamieson, Montana D.C. Rec. Center * N. Michigan D.C. Rec. Center ***
1:30	Greek Folk Dances *		Black Religious Expression * <i>Zaire, Surinam</i>	
2:00		Tsugaru Folk Music, Hachioji Kuruma Ningyo, puppetry *	Night Life Music ** <i>Zaire, Surinam</i> Phillip Simmons Interview ****	N. Michigan D.C. Rec. Center * Ridge, Fairfax, Sousa D.C. Rec. Centers **
2:30	Greek Folk Dance Instruction ** Instrumental Music of Macedonia *		Sacred Harp Singing School *	Montana D.C. Rec. Center **
3:00	Music and Songs of Carpathos *		Little Wonders ****	Ridge, Fairfax, Sousa D.C. Rec. Centers, Stu Jamieson *
3:30	Greek Musical Instruments *			Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Songs and Dances of Crete *	Biwa: Lute and Songs * O-Bon Dance Workshop **	Night Life Music ** <i>Shannon Powell</i>	* stage ** folk swap tent *** games ring
4:30				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	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	Evening Song and Story: <i>Sweet Honey in the Rock, Linda Goss ****</i> * altar ** market place *** marketplace **** house	

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>Burn therapists Cardiovascular and respiratory technicians Clerical and housekeeping representatives Licensed Practical Nurses Occupational therapists Operating Room technicians Pharmacists Cigar makers Xerox mechanics</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.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.</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>Beadwork, featherwork, and the making of ceremonial dress items will be shown, as well as the unique corn husk bags of the Plateau tribes.</p> <p>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.</p>	<p>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.</p> <p>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.</p>	11:00
				11:30
				12:00
				12:30
				1:00
				1:30
				2:00
				2:30
				3:00
				3:30
Skills demonstrations are continuous.			6:00-8:00 EVENING CONCERT Old Ways In the New World: Japanese and Japanese American	4:00
				4:30
				Evening

Highlights August 14—Saturday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	GREEK	JAPANESE		
11:00	Instrumental Music of Roumeli *	Tsugaru Folk Music, Hachioji Kuruma Ningyo, puppetry * Kimono Dressing ***	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	Paul Ofori-Ansah, Mott School *
11:30	Music and Dances from Amorgos *			
12:00				Stu Jamieson, Woodmore School *
12:30	Music and Songs from Pontos *			Mott School **
1:00	Dances and Songs from Crete *	O-Bon Dance *		Paul Ofori-Ansah, Woodmore School ***
1:30				
2:00	Songs and Dances from Skyros *	Otsugunai Yamabushi Kagura: Sacred Rites in Music and Dance *		Brightwood School *
2:30		Biwa: Lute and Songs ***		Girl Scouts and Campfire Girls **
3:00	Instrumental Music from Roumeli *			Stu Jamieson, Girl Scouts and Campfire Girls * Brightwood School ***
3:30	Macedonian Music * Greek Folk Dance Instruction **			Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Music and Songs from Carpathos *	O-Bon Dance *		* stage ** folk swap tent *** games ring
4:30	Music and Dances from Amorgos *			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	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	

August 14—Saturday

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>Burn therapists Cardiovascular and respiratory technicians Clerical and housekeeping representatives Licensed Practical Nurses Occupational therapists Operating Room technicians Pharmacists Cigar makers Xerox mechanics</p> <p>The <i>Narrative Center</i> will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.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.</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>The <i>Transportation Narrative Center</i> 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.</p>	<p>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.</p> <p>Beadwork, featherwork, and the making of ceremonial dress items will be shown, as well as the unique corn husk bags of the Plateau tribes.</p> <p>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.</p>	<p>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.</p> <p>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.</p>	11:00
				11:30
				12:00
				12:30
				1:00
				1:30
				2:00
				2:30
				3:00
				3:30
Skills demonstrations are continuous.	Evening Concert on Festival Stage		6:00-8:00 EVENING CONCERT Workers In Transportation	4:00
				4:30
				Evening

Highlights August 15—Sunday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	GREEK	JAPANESE		
11:00	Songs, Dances, and Instrumental Music from Greece *	Tsugaru Folk Music, Hachioji Kuruma Ningyo, puppetry *	Black American Religious Music Concert *	Paul Ofori-Ansah *
11:30		Kimono Dressing ***		Mott School **
12:00	w. Greek Musical Instruments *		Rituals and Ceremonies *	Stu Jamieson, Mott School *
12:30	Music from Macedonia * Greek Folk Dance Instruction **	Bonseki: Sand Painting ***	Zaire *	Woodmore School **
1:00	Instrumental Music of Roumeli *	Biwa: Lute and Songs *		Paul Ofori-Ansah, Woodmore School *
1:30	Songs and Dances of Amorgos *			
2:00		Otsugunai Yamabushi Kagura: Sacred Rites in Music and Dance *	Surinam *	Cub Scouts #445 ***
2:30	Music of Carpathos *			Brightwood School **
3:00	Pontic Music and Songs *			Stu Jamieson, Brightwood School *
3:30	Songs and Dances of Skyros *		Black American Religious Ceremony *	Cub Scouts #445 *** Children's Area closes 4:00 Sand Castle Area open until 5:00
4:00	Grand Finale: Greek Music, Songs, and Dances from Greece and the United States *	Biwa: Lute and Songs *		* stage ** folk swap tent *** games ring
4:30				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.
Evening	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	6:00 - 8:00 Gospel Music Concert * * altar ** market stage *** marketplace **** house	

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>Burn therapists Cardiovascular and respiratory technicians Clerical and housekeeping representatives Licensed Practical Nurses Occupational therapists Operating Room technicians Pharmacists Cigar makers Xerox mechanics</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.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.</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>Beadwork, featherwork, and the making of ceremonial dress items will be shown, as well as the unique corn husk bags of the Plateau tribes.</p> <p>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.</p>	<p>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.</p> <p>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.</p>	11:00
				11:30
				12:00
				12:30
				1:00
				1:30
				2:00
				2:30
				3:00
				3:30
Skills demonstrations are continuous.				4:00
				4:30
				Evening

Highlights August 18—Wednesday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	AUSTRIAN	INDIAN		
11:00	The Alpiners: Yodeling and Carinthian Music *	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 <i>teratali</i> , <i>kachigori</i> , <i>ghumar</i> , and <i>garba</i> ; and folk dances from the Punjab and Haryana. Craftspeople will demonstrate folk toy making, Sikki grass work, Madhubani painting, Manipuri loom weaving, and <i>ikat</i> weaving from Orissa. Participants from the United States will perform <i>bhangra</i> , <i>ras</i> , and <i>garba</i> dances as well as <i>bhajan</i> songs. The preparation of traditional Indian foods will be demonstrated throughout the week.	Street Sounds *** <i>Arabbers, Flora Molton, Young Tuxedo Brass Band, Scene Boosters Marching Club, Zaire, Surinam</i>	Arlington YMCA ***
11:30	Schneebergbuam: Singers * w. Austrian Folk Traditions ***			Paul Ofori-Ansah, Arlington YMCA **
12:00	Thaurer Fastnachtler: Carnival Mummers and Dancers *		Black Religious Expression * <i>Little Wonders, Wiregrass Sacred Harp Singers</i>	Paul Ofori-Ansah, Bald Eagle D.C. Rec. Center *
12:30	Rosegger Steir Dancers *		Storytelling **** <i>Linda Goss</i>	Sherwood D.C. Rec. Center **
1:00	Pamhagen Frauen: Songs from the Vineyards of Burgenland *		Night Life Music ** <i>Life Force (Jazz), Shannon Powell</i> Willie Lee Nabors Interview ****	Stu Jamieson, Hardy D.C. Rec. Center * Sherwood D.C. Rec. Center ***
1:30	Austrian Flute Players and Birch Reed Whistlers * d. The Austrian Immigrant		Black Religious Expression * <i>Zaire, Surinam</i>	Bald Eagle D.C. Rec. Center **
2:00	Experience *** The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing *		Night Life Music ** <i>Zaire, Surinam</i> Shabu Interview ****	Kenilworth, Parkside, Mayfair D.C. Rec. Centers * Hardy D.C. Rec. Center ***
2:30	The Alpiners: Yodeling and Carinthian Music * Pamhagen Frauen: Folksongs *		Sacred Harp Singing School *	Peabody D.C. Rec. Center **
3:00	Schneebergbuam: Singers * w. Austrian Folk Traditions *** Altauseer Seiltpeifer: Flute Players **		Little Wonders ****	Stu Jamieson, Payne D.C. Rec. Center * Kenilworth, Parkside, Mayfair D.C. Rec. Centers ***
3:30	The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing * Lungauer Birkbenblattblaeser **		Night Life Music ** <i>Shannon Powell, Life Force (Jazz)</i>	Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Rosegger Steir Dancers *	You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. * stage ** dance area *** activity center		* stage ** folk swap tent *** games ring
4:30	Thaurer Fastnachtler: Carnival Mummers and Dancers *			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		Evening Song and Story: <i>Sweet Honey In the Rock, Linda Goss</i> **** * altar ** market stage *** marketplace **** house	

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>Burn therapists Cardiovascular and respiratory technicians Clerical and housekeeping representatives Licensed Practical Nurses Occupational therapists Operating Room technicians Pharmacists Cigar makers Xerox mechanics</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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," "Pipe-stone," and "Ring Thunder." A panel discussion will bring together three members of the Native American Public Broadcasting Corporation.</p>	<p>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.</p> <p>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.</p>	11:00
				11:30
				12:00
				12:30
				1:00
				1:30
				2:00
				2:30
				3:00
<p>Evening Concert on Festival Stage</p> <p>Skills demonstrations are continuous.</p>			<p>6:00-8:00 EVENING CONCERT Working Americans</p>	3:30
				4:00
				4:30
				Evening

Highlights August 19—Thursday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	AUSTRIAN	INDIAN		
11:00	The Alpiners: Yodeling and Carinthian Music *	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 <i>teratali</i> , <i>kachigori</i> , <i>ghumar</i> , and <i>garba</i> ; and folk dances from the Punjab and Haryana. Craftspeople will demonstrate folk toy making, Sikki grass work, Madhubani painting, Manipuri loom weaving, and <i>ikat</i> weaving from Orissa. Participants from the United States will perform <i>bhangra</i> , <i>ras</i> , and <i>garba</i> dances as well as <i>bhajan</i> songs. The preparation of traditional Indian foods will be demonstrated throughout the week.	Street Sounds *** <i>Arabbers, Flora Molton, Young Tuxedo Brass Band, Scene Boosters Marching Club, Zaire, Surinam</i>	Paul Ofori-Ansah, Camp Meadowbrook * Camp Meadowbrook ***
11:30	Schneebergbuam: Singers * w. Austrian Folk Traditions ***			
12:00	Thaurer Fastnachtler: Carnival Mummers and Dancers *		Black Religious Expression * <i>Little Wonders, Wiregrass Sacred Harp Singers</i>	Camp Meadowbrook ***
12:30	Rosegger Steir Dancers *		Storytelling **** <i>Linda Goss</i>	Paul Ofori-Ansah, Camp Meadowbrook **
1:00	Pamhagen Frauen: Songs from the Vineyards of Burgenland *		Night Life Music ** <i>Life Force (Jazz) Shannon Powell</i> Juliet Amoah Interview ****	Stu Jamieson, Slowe D.C. Rec. Center * Arlington YMCA ***
1:30	Austrian Flute Players and Birch Reed Whistlers * d. The Austrian Immigrant		Black Religious Expression * <i>Zaire, Surinam</i>	Bruce and Mitchell D.C. Rec. Centers **
2:00	Experience *** The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing *		Night Life Music ** <i>Zaire, Surinam</i> Charles Freeny Interview ****	Bruce and Mitchell D.C. Rec. Centers * Slowe D.C. Rec. Center ***
2:30	The Alpiners: Yodeling and Carinthian Music * Pamhagen Frauen: Folksongs *		Sacred Harp Singing School *	Arlington YMCA **
3:00	Schneebergbuam: Singers * w. Austrian Folk Traditions *** Altauseer Seiltpeifer: Flute Players **		Little Wonders ****	Stu Jamieson *
3:30	The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing * Lungauer Birkbenblattblaeser **		Night Life Music ** <i>Shannon Powell, Life Force (Jazz)</i>	Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Rosegger Steier Dancers *			* stage ** folk swap tent *** games ring
4:30	Thaurer Fastnachtler: Carnival Mummers and Dancers *			FAMILY FOLKLORE
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	You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. * stage ** dance area *** activity center	Evening Song and Story: <i>Sweet Honey In the Rock, Linda Goss</i> **** * altar ** market stage *** marketplace **** house	

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>Burn therapists Cardiovascular and respiratory technicians Clerical and housekeeping representatives Licensed Practical Nurses Occupational therapists Operating Room technicians Pharmacists Cigar makers Xerox mechanics</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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," "Pipe-stone," and "Ring Thunder." A panel discussion will bring together three members of the Native American Public Broadcasting Corporation.</p>	<p>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.</p> <p>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.</p>	11:00
				11:30
				12:00
				12:30
				1:00
				1:30
				2:00
				2:30
				3:00
				3:30
Skills demonstrations are continuous.	* stage ** assembly hall *** shady grove		6:00-8:00 EVENING CONCERT Old Ways in the New World: Austrian and Austrian American	4:00
				4:30
				Evening

Highlights August 20—Friday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	AUSTRIAN	INDIAN		
11:00	The Alpiners: Yodeling and Carinthian Music *	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 <i>teratali</i> , <i>kachigori</i> , <i>ghumar</i> , and <i>garba</i> ; and folk dances from the Punjab and Haryana. Craftspeople will demonstrate folk toy making, Sikki grass work, Madhubani painting, Manipuri loin loom weaving, and <i>ikat</i> weaving from Orissa. Participants from the United States will perform <i>bhangra</i> , <i>ras</i> , and <i>garba</i> dances as well as <i>bhajan</i> songs. The preparation of traditional Indian foods will be demonstrated throughout the week.	Street Sounds *** <i>Arabbers, Flora Molton, Young Tuxedo Brass Band, Scene Boosters Marching Club, Zaire,</i>	Paul Ofori-Ansah, K. C. Lewis D.C. Rec. Center * Terrell D.C. Rec. Center ***
11:30	Schneebergbuam: Singers * w. Austrian Folk Traditions ***		<i>Surinam</i>	Greenleaf, King D.C. Rec. Centers **
12:00	Thaurer Fastnachtler: Carnival Mummers and Dancers *		Black Religious Expression * <i>Little Wonders, Wiregrass Sacred Harp Singers</i>	King, Greenleaf D.C. Rec. Centers * K. C. Lewis D.C. Rec. Center ***
12:30	Rosegger Steir Dancers *		Storytelling **** <i>Linda Goss</i>	Paul Ofori-Ansah, Terrell D.C. Rec. Center **
1:00	Pamhagen Frauen: Songs from the Vineyards of Burgenland *		Night Life Music ** <i>Life Force (Jazz), Shannon Powell</i> Scene Boosters Interview ****	Stu Jamieson, Hearst D.C. Rec. Center * Logan D.C. Rec. Center ***
1:30	Austrian Flute Players and Birch Reed Whistlers * d. The Austrian Immigrant		Black Religious Expression * <i>Zaire, Surinam</i>	Ft. Greble D.C. Rec. Center **
2:00	Experience *** The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing *		Night Life Music ** <i>Zaire, Surinam</i> Phillips Simmons Interview ****	Ft. Greble D.C. Rec. Center * Hearst D.C. Rec. Center ***
2:30	The Alpiners: Yodeling and Carinthian Music * Pamhagen Frauen: Folksongs *		Sacred Harp Singing School *	Evans, Woodson, E. Capitol D.C. Rec. Centers **
3:00	Schneebergbuam: Singers * w. Austrian Folk Traditions *** Altauseer Seiltpeifer: Flute Players **		Little Wonders ****	Stu Jamieson, E. Capitol, Evans, Woodson D.C. Rec. Centers *
3:30	The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing * Lungauer Birkbenblattblaeser **		Night Life Music ** <i>Shannon Powell, Life Force (Jazz)</i>	Logan D.C. Rec. Center ** Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Rosegger Steir Dancers *			* stage ** folk swap tent *** games ring
4:30	Thaurer Fastnachtler: Carnival Mummers and Dancers *			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	You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. * stage ** dance area *** activity center	Evening Song and Story: <i>Sweet Honey In the Rock, Linda Goss</i> **** Evening Concert on Festival Stage * 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.

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>Burn therapists Cardiovascular and respiratory technicians Clerical and housekeeping representatives Licensed Practical Nurses Occupational therapists Operating Room technicians Pharmacists Cigar makers Xerox mechanics</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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," "Pipe-stone," and "Ring Thunder." A panel discussion will bring together three members of the Native American Public Broadcasting Corporation.</p>	<p>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.</p> <p>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.</p>	11:00
				11:30
				12:00
				12:30
				1:00
				1:30
				2:00
				2:30
				3:00
				3:30
Skills demonstrations are continuous.			6:00-8:00 EVENING CONCERT African Diaspora: Zaire, Surinam, U.S.	4:00
				4:30
				Evening

Highlights 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		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	AUSTRIAN	INDIAN		
11:00	The Alpiners: Yodeling and Carinthian Music *	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 <i>teratali</i> , <i>kachigori</i> , <i>ghumar</i> , and <i>garba</i> ; and folk dances from the Punjab and Haryana. Craftspeople will demonstrate folk toy making, Sikki grass work, Madhubani painting, Manipuri loin loom weaving, and <i>ikat</i> weaving from Orissa. Participants from the United States will perform <i>bhangra</i> , <i>ras</i> , and <i>garba</i> dances as well as <i>bhajan</i> songs. The preparation of traditional Indian foods will be demonstrated throughout the week.	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	Paul Ofori-Ansah *
11:30	Schneebergbuam: Singers * w. Austrian Folk Traditions ***			Woodmore School **
12:00	Thaurer Fastnachtler: Carnival Mummers and Dancers *			Stu Jamieson, Woodmore School * Watkins School ***
12:30	Rosegger Steir Dancers *			
1:00	Pamhagen Frauen: Songs from the Vineyards of Burgenland *			Paul Ofori-Ansah, Watkins School *
1:30	Austrian Flute Players and Birch Reed Whistlers * d. The Austrian Immigrant			
2:00	Experience *** The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing *			Stu Jamieson, Thomas Stone School *
2:30	The Alpiners: Yodeling and Carinthian Music * Pamhagen Frauen: Folksongs *			
3:00	Schneebergbuam: Singers * w. Austrian Folk Traditions *** Altauseer Seiltpeifer: Flute Players **			Thomas Stone School ***
3:30	The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing * Lungauer Birkbenblattblaeser **			Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Rosegger Steir Dancers *			* stage ** folk swap tent *** games ring
4:30	Thaurer Fastnachtler: Carnival Mummers and Dancers *			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	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	 * 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.

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>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:</p> <p>Burn therapists Cardiovascular and respiratory technicians Clerical and housekeeping representatives Licensed Practical Nurses Occupational therapists Operating Room technicians Pharmacists Cigar makers Xerox mechanics</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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," "Pipe-stone," and "Ring Thunder." A panel discussion will bring together three members of the Native American Public Broadcasting Corporation.</p>	<p>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.</p> <p>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.</p>	<p>11:00</p> <p>11:30</p> <p>12:00</p> <p>12:30</p> <p>1:00</p> <p>1:30</p> <p>2:00</p> <p>2:30</p> <p>3:00</p> <p>3:30</p> <p>4:00</p> <p>4:30</p> <p>Evening</p>
Skills demonstrations are continuous.			6:00-8:00 EVENING CONCERT Old Ways In the New World: Indian and Indian American	

Highlights August 22—Sunday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	AUSTRIAN	INDIAN		
11:00	The Alpiners: Yodeling and Carinthian Music *	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 <i>teratali</i> , <i>kachigori</i> , <i>ghumar</i> , and <i>garba</i> ; and folk dances from the Punjab and Haryana. Craftspeople will demonstrate folk toy making, Sikki grass work, Madhubani painting, Manipuri loin loom weaving, and <i>ikat</i> weaving from Orissa. Participants from the United States will perform <i>bhangra</i> , <i>ras</i> , and <i>garba</i> dances as well as <i>bhajan</i> songs. The preparation of traditional Indian foods will be demonstrated throughout the week.	Black American Religious Music Concert *	Paul Ofori-Ansah, Woodmore School *
11:30	Schneebergbuam: Singers * w. Austrian Folk Traditions ***			
12:00	Thaurer Fastnachtler: Carnival Mummers and Dancers *		Rituals and Ceremonies *	Stu Jamieson, Watkins School * Woodmore School ***
12:30	Rosegger Steir Dancers *		Zaire *	
1:00	Pamhagen Frauen: Songs from the Vineyards of Burgenland *			Paul Ofori-Ansah *
1:30	Austrian Flute Players and Birch Reed Whistlers * d. The Austrian Immigrant			Watkins School **
2:00	Experience *** The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing *		Surinam *	Stu Jamieson *
2:30	The Alpiners: Yodeling and Carinthian Music * Pamhagen Frauen: Folksongs *			Thomas Stone School **
3:00	Schneebergbuam: Singers * w. Austrian Folk Traditions *** Altauseer Seitlpfeifer: Flute Players **			Thomas Stone School *
3:30	The Tyrolers: Yodeling, Trumpets, and Cowbell Ringing * Lungauer Birkbenblattblaeser **		Black American Religious Ceremony *	Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Rosegger Steir Dancers *			* stage ** folk swap tent *** games ring
4:30	Thaurer Fastnachtler: Carnival Mummers and Dancers *			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	You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. * stage ** dance area *** activity center	6:00-8:00 Gospel Music Concert * * altar ** market stage *** marketplace **** house	

August 22—Sunday

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE		
<p>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:</p> <p>Burn therapists Cardiovascular and respiratory technicians Clerical and housekeeping representatives Licensed Practical Nurses Occupational therapists Operating Room technicians Pharmacists Cigar makers Xerox mechanics</p> <p>The <i>Narrative Center</i> will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>The <i>Transportation Narrative Center</i> 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.</p>	<p>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.</p> <p>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.</p>	<p>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.</p>	11:00	
				11:30	
				12:00	
				12:30	
				1:00	
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				2:00	
				2:30	
				3:00	
				3:30	
	4:00				
	4:30				
Skills demonstrations are continuous.				Evening	

African Diaspora



Participants

Juliet Amoah: Hairdresser
 Flora Molton: Street Singer
 Charles Freney: 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 Gospel 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.

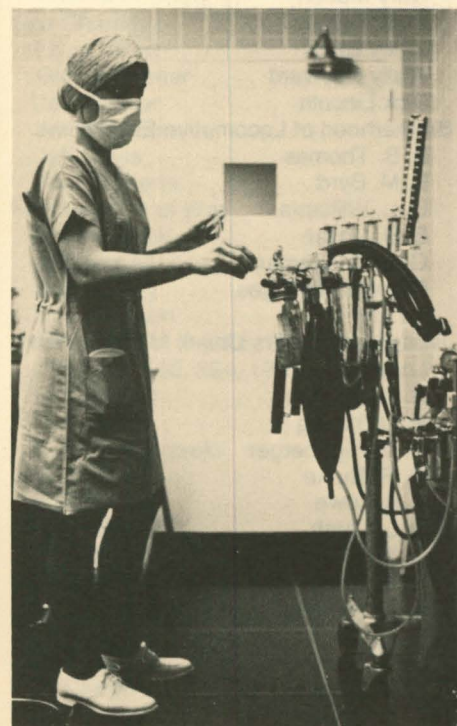
Working Americans

Participants

Workers in Professional and Technical Skills and Services

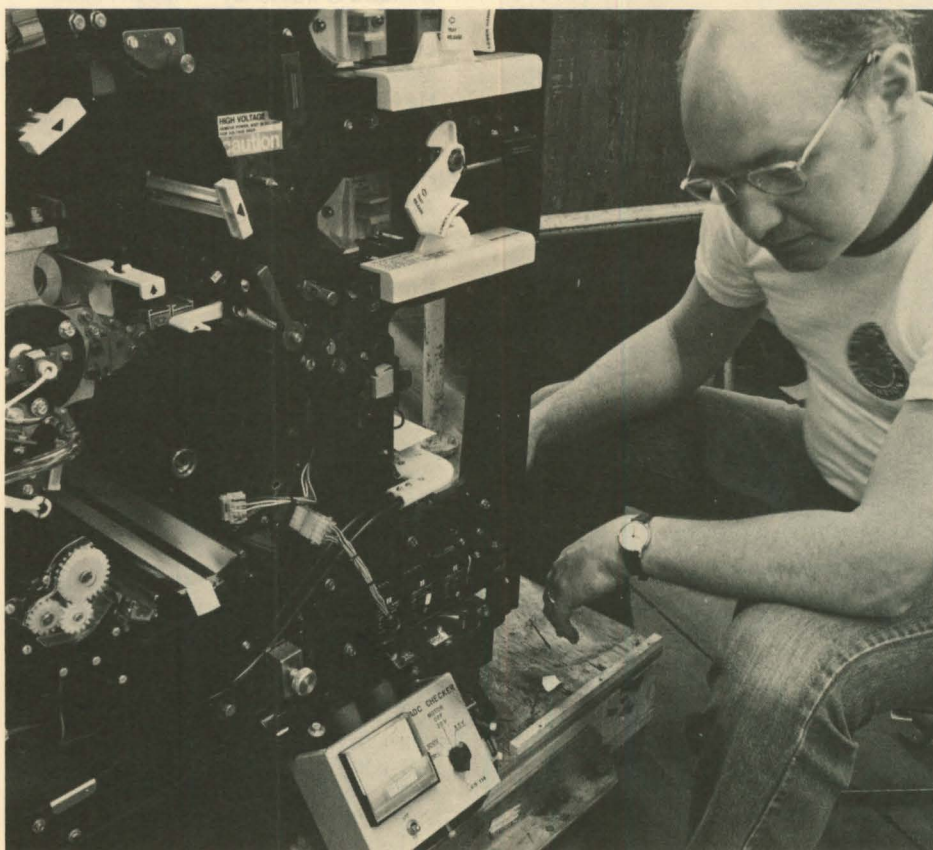
Members of the Following Unions and Organizations:

Amalgamated Clothing and Textile Workers Union
Murray H. Finley, President
The American Occupational Therapy Association, Inc.
Jerry A. Johnson, Ph.D., President
James J. Garibaldi, Executive Director
Ronald Stone, OTR; President,
Virginia Occupational Therapy



Workers in Professional and Technical Skills will demonstrate their work in the Working Americans' area August 11-22.

Association
Silbyl Levine, OTR; President,
District of Columbia Occupational
Therapy Association
Panelpha Kyler, OTR; President,
Maryland Occupational Therapy
Association
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

Transportation

Highlights

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, box-car, 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 running a train. Carmen will demonstrate the skills of maintenance and repair, and the Gandy Dancers, a vanishing occupational group, will present their traditional skills. There will be a major photographic exhibition in the boxcar and a feature of the railroad section is a model train demonstration at which trainmen will show and explain the work of making up freight trains in a switching and hump yard.

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 airline pilots, 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.

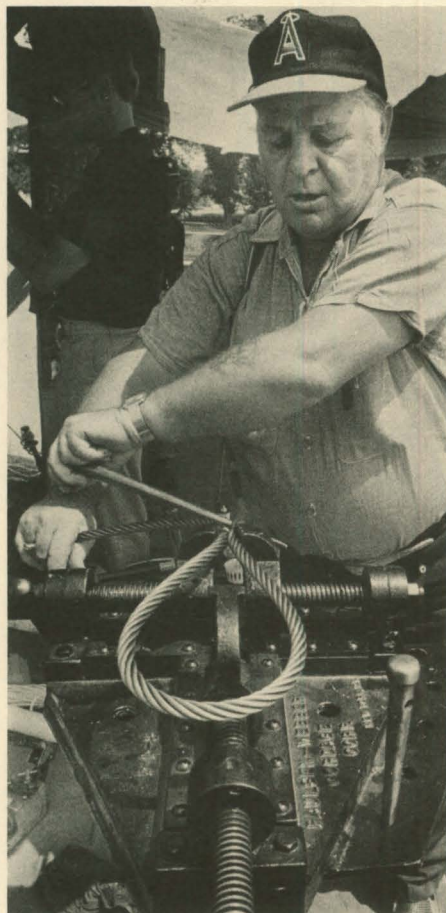
The *Transportation Narrative Center* is a special feature presenting a program of narratives—stories, tales, and rap sessions—from the occupational culture of transportation workers. A call board next to

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.



Cable splicing will be one of the skills demonstrated by seamen in the Transportation area August 11—September 6.

Participants

Amalgamated Transit Union, AFL-CIO,
Locals 689, 1551, 1138, 1098

William Deal
Robert Fearington
Ken Grow
William Downey
John Geib
John Palardy
Ron Reier
John Adams
Robert Adams
James Gibson
L. Ray Gossard
Lee Ice
Monte W. Monteith
Bernard O'Mahoney

New York Taxi Drivers Union, AFL-CIO,
Local 3036

Mike Rosenthal
Hy Hershkowitz
Tom Caulfield
Ethel Peoples

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. Gillet
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 McHuges
Ed Irby

Transport Workers Union, Maintenance,
Local 514

R. N. Smythe
P. O. Young
H. V. Highberger
C. R. Burke
J. S. Lowe
B. L. Lamb
S. W. Hathcock
P. E. Corn
A. B. Williams
J. Shade
R. H. Stanley
W. D. Myers
A. D. Sorenson
J. L. Locut
W. C. Popejoy
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
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. 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



Sponsors

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Washington Metropolitan Area Transit
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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

Old Ways in the New World

Participants

Japanese

Tsugaru Min'yo

Goro Abo: singer/dancer/musician (flute, *shakuhachi*, *shamisen*, *taiko*)
Mizuguchi Kachie: singer/dancer/*taiko* player
Takashu Satomi: *shakuhachi* player
Kimio Sugawara: *shamisen* player/singer
Sato Suma: singer/*taiko* player

Kuruma Ningyo

Norio Hioki: puppet theater narrator
Bunnosuke Kaneko: *shamisen* player
Tokyo Senuma: puppeteer
Toru Senuma: puppeteer
Shiro Tanzawa: puppeteer/dancer/*taiko* player
Senuma Yasushi: puppeteer

Otsugunai Yamabushi Kagura

Teiji Fujiwara: dancer
Hitoshi Ito: dancer
Masayoshi Kobayashi: *taiko* player
Hideo Sasaki: dancer/cymbals player
Kaneshige Sasaki: dancer/*taiko* player
Kazuo Sasaki: dancer
Takashi Sasaki: dancer
Yutaka Sasaki: dancer/flautist
Shinji Yamada: flautist
Kiyoshi Yamamoto: 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
Fusaye Kazaoka: *kusudama* maker (ornamental balls made with aromatic barks)
Chiyo Kubota: traditional food preparation
Katsuko Lee: *ikebana*
Asako Marumoto: traditional food preparation
Sunako Oye: dance workshop
Kyokuho Otsubo: lutanist (*biwa*)/singer

Toku Sugiyama: *ikebana*
Kuwako Takahashi: *bonseki* (sand painting)
Karen Takata: *origami* demonstrator
Suzie Takata: *kimono* dressing
Harumi Taniguchi: food demonstrator
Hisano Tazumi: *kimono* making
Kiyoko Uyeda: *ikebana*
Kazuo Yano: singer (traditional *shigin*)

Greek

Island of Skyros

Anna Ftoulis: singer, dancer
Constantin Ftoulis
George Ftoulis: singer, dancer
John Ftoulis: singer, dancer
Mantzouranis Ftoulis
Achilles Katsarelis: singer
Alik Lambrou: singer, dancer
Alexandros Louloudas
Dimitrios Mavrikos
Frangiskos Tziotakis

Island of Amorgos

Dimitra Gavalas: singer, dancer
Efsthios Gavalas: singer, dancer
Theofanis Roussos: singer, dancer
George Stephanides: *laouto* player
Marousa Synodinos: singer, dancer
Nikitas Synodinos: violin player

Roumeli and Macedonia

Christos Adamopoulos: clarinet, violin player
Nicolaos Adamopoulos: clarinet player
Alexandros Economopoulos: violin player
Elias Haralambos: *laouto* player
Nicolaos Sterghiou: *floghera* player, singer
Stefanos Imellos: folklorist
Spyros Peristeris: musicologist
Sophia Kallipolitis: escort

Greek American

Aris Diakovassilis: dancer, singer
George Eliakis: dancer, *laouto* player
Irene Eliakis: dancer
Eleftheria Frontzeskakakis: dancer, singer
Jim Hatzis: *laouto* player

Costas Maris: *lyra*, violin player
Elias Maris: *lyra* player, *lyra* maker
Bill Mavrakis: dancer
Bill John Mavrakis: dancer
Dona Mavrakis: dancer
Georgia Mavrakis: dancer
Stella Mavrakis: dancer
Vassilios Mavrakis: dancer
Dimitrios Pantopoulos: singer
Emmanouel Papadopoulos: singer, *lyra* player
John Pappas: dancer, singer, instrumentalist
John Roussos: singer, instrumentalist
Frank G. Savakis: *lyra* player
Nikos Sophos: *laouto*, violin player
Emmanuel G. Varouhas: dancer

Austrian

Altausseer Seiltzpeifer:
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 Birkenblattbläser:
Engelbert Kocher: birchback whistler
Gerfield Weilharter: birchbark whistler, singer and hollerer
Thaurer Fastnachtler:
Konrad Giner: dancer
Alois Hofmann: dancer
Maximilian Nagl: dancer
Franz Felderer: dancer
Karl Feichtner: dancer
Romed Giner: dancer
Otto Fehr: dancer
Herbert Schaur: dancer
Franz Schaur: dancer
Franz Posch: accordion player
Pamhagen Frauen:
Katharina Lörincz: singer
Rosa Koppi: singer
Katharina Lüttmannsberger: singer
Schneebergbuam:
Friedl Pfeffer

Kurt Lesar
Walter Sacchet
Dr. Christian Feest: fieldworker and presenter
Sebastian Pfandler: presenter

Austrian American

The Tyrolers:

Emery Wechselberger: zither player and yodeler
Eric Wechselberger: trumpet player
Roy Wechselberger: trumpet and bells player, *schuhplatt* 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

Rosegger Steirer 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
Roberta Schuch: folk dancer
Anthony Schuch: folk dancer
Ellen Guenther: folk dancer
Hedwig 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

Participants

Umatilla

Traditional Long House Group from
Pendleton, Oregon
Edith K. McCloud: narrator, beadworker
Lillian E. Hoptowit: craftsman,
beadworker

Joseph P. Tias: dancer
Bernadette B. Nez: dancer
Anthony G. Hoptowit Sr.: crafts
Anna Marie Brown: buckskin worker
James Hoptowit: dancer
Donna B. Nikolaide: 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.

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
Raghunath Singha: loin loom weaving of
Manipur

Indian American

Arun Agrawal: singer/dancer/musician
Paul Anderson: singer
Gulbarg Singh Basi: singer
Guriqbal 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
Narener Pandit: dancer
Harsha Pandya: dancer
Nayan 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
Kamlini Vaidya: dancer
Yashodhara Vyas: dancer



Fieldworkers and Presenters

Hector Aguiñiga
Richard Gonzalez
Antony Hellenberg
Nazir Jairazbhoy
Anna Lomax
John McDowell
Daniel Sheehy
Gordon Thompson
Roger Welsch

Dancers and musicians perform traditionally in the Old Ways in the New World area's presentation of Japanese and Japanese-American culture August 11-15.

Terry L. Hoptowit: dancer
Rosie McCloud: dancer
Eliza B. Nez: dancer

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

Sherwood
Slowe
Sousa
Taft
Terrell
Woodson

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
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1976 festival of american folklife

SMITHSONIAN INSTITUTION • NATIONAL PARK SERVICE

**PROGRAM
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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.

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, 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.



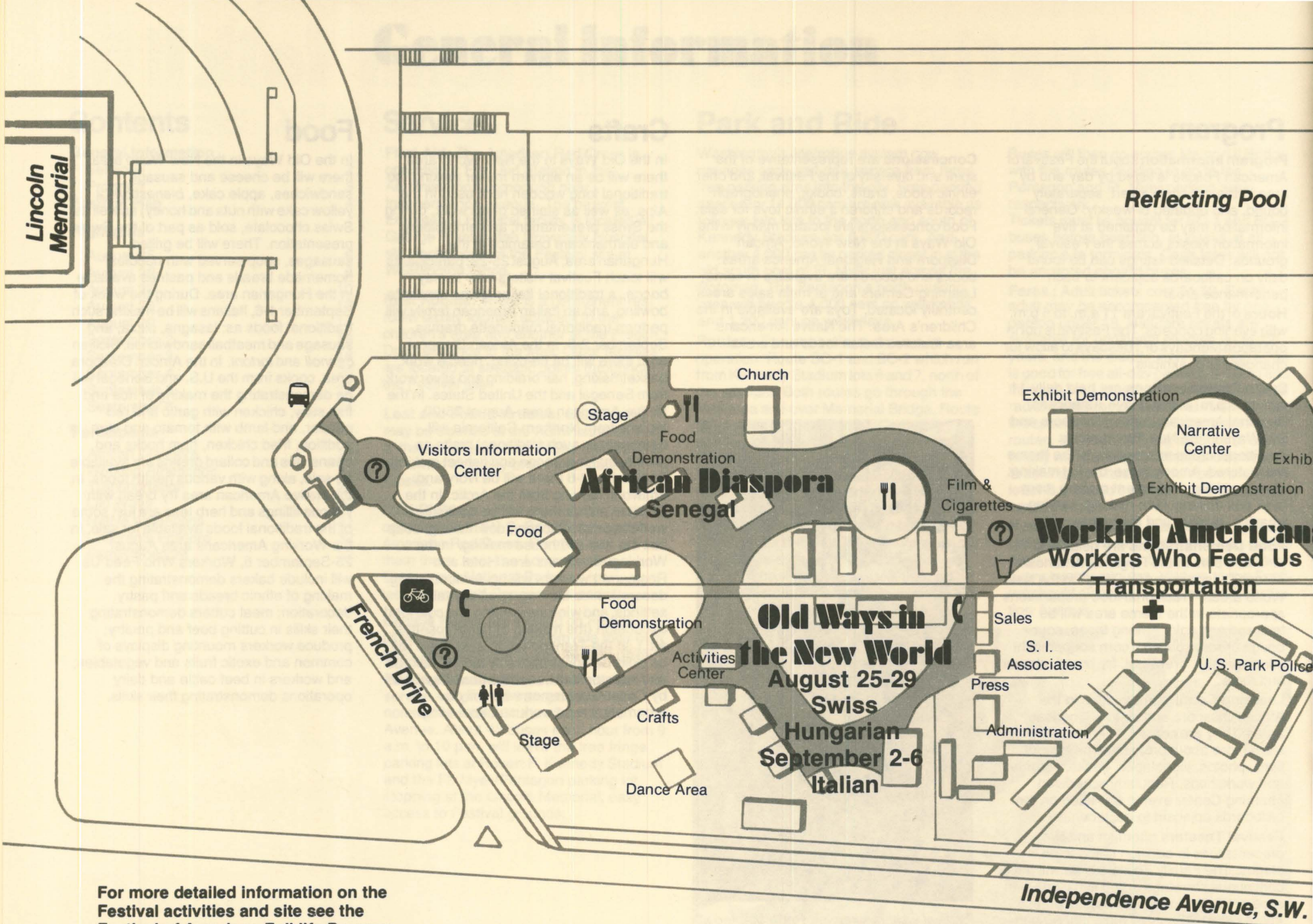
Festival visitors examine Papa Manteo's puppets in the Old Ways in the New World area, September 2-6. Photo: Jim Pickerell.

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 *bocce*, 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 decorative ice carving, specialty table settings, and wine stewarding and cold food decoration (the making of carrot rosettes, etc.). In the Transportation area there will be skills demonstrations by airline, railroad and metropolitan transit workers, as well as by Coast Guardsmen who will do ornamental rope work and knot tying.

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.



Lincoln
Memorial

Reflecting Pool

Church

Stage

Food

Demonstration

Visitors Information
Center

**African Diaspora
Senegal**

Food

Food
Demonstration

Activities
Center

Crafts

Dance Area

Stage

**Old Ways in
the New World**
August 25-29
Swiss
Hungarian
September 2-6
Italian

Exhibit Demonstration

Narrative
Center

Exhib

Exhibit Demonstration

**Working American
Workers Who Feed Us
Transportation**

Film &
Cigarettes

?

Sales

S. I.
Associates

Press

Administration

U. S. Park Police

French Drive

Independence Avenue, S.W.

For more detailed information on the
Festival activities and site see the
Festival of American Folklife Program
Book available at all Information Kiosks.

1976

festival of american folklife

Transportation

Native Americans
August 25-29
Northern California
September 2-6

Children's Area

FESTIVAL STAGE

Air Transport Exhibit Demonstration

Narrative
Center

Air Transport

Crops

Truck Stop

Metropolitan
Transport

Railroad

Workshop
Area

Seafaring

Transportation
Headquarters

Arctic

Folkswap

Toy Sales

Stage

Crafts

Hay Ring

Games Ring

Crafts

Crafts

Tree House

Stage

Corn

Learning
Center

Sports & Games

We Speak

Demonstration

T-Shirt Sales

Record Sales

Dressing

Sound

Highlights August 25—Wednesday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	HUNGARIAN	SWISS		
11:00	<p>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 <i>Czardas</i> and <i>Verbunk</i> dances that challenge the improvisational versatility of individual performers. Featured, among other folk instruments, will be a <i>cimbalom</i> 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.</p> <p>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 home-made zithers and demonstrate the art of zither making.</p> <p>Both groups of Hungarian Americans will exhibit folk crafts such as painting, embroidery, and pottery; and demonstrate the preparation of traditional Hungarian foods.</p>	Flag Throwing (on grounds) German-Swiss Dance Music: <i>Young Swiss Musicians, Appenzeller Streichmusik, Rigihundsbuchmusik, Kapelle Werner Blaser</i> * Swiss Belt Wrestling (on grounds)	Street Sounds ***	Bessie Jones *
11:30			Storytelling ****	Paul Ofori-Ansah, Cub Pack 781 **
12:00		w. Swiss Folk Instruments *** Flag Throwing (on grounds)	Black American Religious Music *	Stu Jamieson, Francis and Thompson D.C. Rec. Centers * Cub Pack 781 ***
12:30		Yodeling: <i>Kathi and Ernest Gyger, Appenzeller Streichmusik</i> *		Paul Ofori-Ansah **
1:00		Italian-Swiss Dance Music: <i>Bandela Tremonese, Aelplergruppe</i> * Swiss Belt Wrestling (on grounds)	Rituals and Ceremonies *	Bessie Jones, Congress Heights D.C. Rec. Center * Thompson and Francis D.C. Rec.
1:30		French, German, & Italian-Swiss Folk Songs *	Night Life Music **	Centers *** Hart D.C. Rec. Center **
2:00		w. The Immigrant Experience ***		Stu Jamieson, Hart D.C. Rec. Center * Congress Heights D.C. Rec. Center ***
2:30		Swiss Belt Wrestling (on grounds)		
3:00		Swiss Folk Instruments * German-Swiss Dance Music ** Flag Throwing (on grounds)		
3:30		Swiss Belt Wrestling (on grounds)		Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Evening	Yodeling * Flag Throwing (on grounds)		* stage ** folk swap tent *** games ring
4:30		Italian Swiss Dance Music: <i>Bandela Tremonese, Aelplergruppe</i> *	Evening Song ****	FAMILY FOLKLORE
		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.	* 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.

* stage
** dance area
*** activity center

* stage
** dance area
*** activity center

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

August 25—Wednesday

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>Workers Who Feed Us-</p> <p>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:</p> <ul style="list-style-type: none"> 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 <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.m., 2:30 p.m., 4:30 p.m.</p> <p>Workers' Story Swap 1:30 p.m.</p> <p>Union Organizers' Lore 3:00 p.m.</p>	<p>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.</p> <p>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 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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p>	<p>11:00</p> <p>11:30</p> <p>12:00</p> <p>12:30</p> <p>1:00</p> <p>1:30</p> <p>2:00</p> <p>2:30</p> <p>3:00</p> <p>3:30</p> <p>4:00</p> <p>4:30</p> <p>Evening</p>
Skills demonstrations are continuous.				

Highlights August 26—Thursday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	HUNGARIAN	SWISS		
11:00	<p>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 <i>Czardas</i> and <i>Verbunk</i> dances that challenge the improvisational versatility of individual performers. Featured, among other folk instruments, will be a <i>cimbalom</i> 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.</p>	<p>Flag Throwing (on grounds) German-Swiss Dance Music: <i>Young Swiss Musicians, Appenzeller Streichmusik, Rigihundsbuchmusik, Kapelle Werner Blaser</i> *</p>	<p>Street Sounds ***</p>	<p>Bessie Jones * Paul Ofori-Ansah ***</p>
11:30		<p>Swiss Belt Wrestling (on grounds)</p>	<p>Storytelling ****</p>	
12:00		<p>w. Swiss Folk Instruments *** Flag Throwing (on grounds)</p>	<p>Black American Religious Music *</p>	<p>Stu Jamieson, Douglass D.C. Rec. Center *</p>
12:30		<p>Yodeling: <i>Kathi and Ernest Gyger, Appenzeller Streichmusik</i> *</p>		<p>Paul Ofori-Ansah, Hillcrest D.C. Rec. Center **</p>
1:00		<p>Italian-Swiss Dance Music: <i>Bandela Tremonese, Aelplergruppe</i> * Swiss Belt Wrestling (on grounds)</p>	<p>Rituals and Ceremonies *</p>	<p>Bessie Jones, Hillcrest D.C. Rec. Center * Douglass D.C. Rec. Center ***</p>
1:30		<p>French, German, & Italian-Swiss Folk Songs *</p>	<p>Night Life Music **</p>	
2:00		<p>w. The Immigrant Experience ***</p>		<p>Stu Jamieson, Watkins D.C. Rec. Center *</p>
2:30	<p>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 home-made zithers and demonstrate the art of zither making.</p>	<p>Swiss Belt Wrestling (on grounds)</p>		
3:00		<p>Swiss Folk Instruments * German-Swiss Dance Music ** Flag Throwing (on grounds)</p>		<p>Tyler and Brent D.C. Rec. Center **</p>
3:30		<p>Swiss Belt Wrestling (on grounds)</p>		<p>Children's Area closes 4:00 Sand Castle area open until 5:00</p>
4:00		<p>Yodeling * Flag Throwing (on grounds)</p>		<p>* stage ** folk swap tent *** games ring</p>
4:30	<p>Both groups of Hungarian Americans will exhibit folk crafts such as painting, embroidery, and pottery; and demonstrate the preparation of traditional Hungarian foods.</p>	<p>Italian Swiss Dance Music: <i>Bandela Tremonese, Aelplergruppe</i> *</p>	<p>Evening Song ****</p>	<p>FAMILY FOLKLORE</p>
Evening	<p>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</p> <p>* stage ** dance area *** activity center</p>	<p>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</p> <p>* stage ** dance area *** activity center</p>	<p>* altar ** market stage *** marketplace **** house</p>	

August 26—Thursday

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>Workers Who Feed Us</p> <p>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:</p> <ul style="list-style-type: none"> 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 <p>The <i>Narrative Center</i> will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.m., 4:00 p.m. Workers' Story Swap 12:30 p.m., 1:30 p.m.</p>	<p>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.</p> <p>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 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.</p> <p>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.</p> <p>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.</p> <p>The <i>Transportation Narrative Center</i> 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.</p>	<p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p>	<p>11:00</p> <p>11:30</p> <p>12:00</p> <p>12:30</p> <p>1:00</p> <p>1:30</p> <p>2:00</p> <p>2:30</p> <p>3:00</p> <p>3:30</p> <p>4:00</p> <p>4:30</p> <p>Evening</p>
Skills demonstrations are continuous.			<p>EVENING CONCERT—6:00-8:00 Old Ways In the New World: Hungarian and Hungarian American</p>	

Highlights August 27—Friday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	HUNGARIAN	SWISS		
11:00	<p>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 <i>Czardas</i> and <i>Verbunk</i> dances that challenge the improvisational versatility of individual performers. Featured, among other folk instruments, will be a <i>cimbalom</i> 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.</p>	<p>Flag Throwing (on grounds) German-Swiss Dance Music: <i>Young Swiss Musicians, Appenzeller Streichmusik, Righundsbuchmusik, Kapelle Werner Blaser</i> *</p>	Street Sounds ***	Stu Jamieson, Benning Park D.C. Rec. Center *
11:30		Swiss Belt Wrestling (on grounds)	Storytelling ****	Paul Ofori-Ansah **
12:00		w. Swiss Folk Instruments *** Flag Throwing (on grounds)	Black American Religious Music *	Paul Ofori-Ansah, Benning Park D.C. Rec. Center ***
12:30		Yodeling: <i>Kathi and Ernest Gyger, Appenzeller Streichmusik</i> *		
1:00		Italian-Swiss Dance Music: <i>Bandela Tremonese, Aelplergruppe</i> * Swiss Belt Wrestling (on grounds)	Rituals and Ceremonies *	Bessie Jones, Orr D.C. Rec. Center *
1:30		French, German, & Italian-Swiss Folk Songs *	Night Life Music **	
2:00	<p>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 home-made zithers and demonstrate the art of zither making.</p>	w. The Immigrant Experience ***		Stu Jamieson, Orene Murphy, Dawson Terrace Arlington Rec. Centers * Orr D.C. Rec. Center ***
2:30		Swiss Belt Wrestling (on grounds)		
3:00		Swiss Folk Instruments * German-Swiss Dance Music ** Flag Throwing (on grounds)		Bessie Jones * Orene Murphy, Dawson Terrace Arlington Rec. Centers ***
3:30		Swiss Belt Wrestling (on grounds)		Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	<p>Both groups of Hungarian Americans will exhibit folk crafts such as painting, embroidery, and pottery; and demonstrate the preparation of traditional Hungarian foods.</p>	Yodeling * Flag Throwing (on grounds)		* stage ** folk swap tent *** games ring
4:30		Italian Swiss Dance Music: <i>Bandela Tremonese, Aelplergruppe</i> *	Evening Song ****	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.
Evening	<p>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</p> <p>* stage ** dance area *** activity center</p>	<p>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</p> <p>* stage ** dance area *** activity center</p>	<p>* altar ** market stage *** marketplace **** house</p>	

August 27—Friday

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>Workers Who Feed Us</p> <p>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:</p> <ul style="list-style-type: none"> 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 <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.m., 4:00 p.m. Workers' Story Swap 12:30 p.m., 1:30 p.m.</p>	<p>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.</p> <p>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 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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p>	<p>11:00</p> <p>11:30</p> <p>12:00</p> <p>12:30</p> <p>1:00</p> <p>1:30</p> <p>2:00</p> <p>2:30</p> <p>3:00</p> <p>3:30</p> <p>4:00</p> <p>4:30</p> <p>Evening</p>
Skills demonstrations are continuous.			<p>EVENING CONCERT—6:00-8:00 Old Ways In the New World: Swiss and Swiss American</p>	

Highlights August 28—Saturday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	HUNGARIAN	SWISS		
11:00	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 <i>Czardas</i> and <i>Verbunk</i> dances that challenge the improvisational versatility of individual performers. Featured, among other folk instruments, will be a <i>cimbalom</i> 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.	Flag Throwing (on grounds) German-Swiss Dance Music: <i>Young Swiss Musicians, Appenzeller Streichmusik, Rigihundsbuchmusik, Kapelle Werner Blaser</i> *	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.	Bessie Jones *
11:30		Swiss Belt Wrestling (on grounds)		Paul Ofori-Ansah **
12:00		w. Swiss Folk Instruments *** Flag Throwing (on grounds)		Paul Ofori-Ansah *
12:30		Yodeling: <i>Kathi and Ernest Gyger, Appenzeller Streichmusik</i> *		Stu Jamieson **
1:00		Italian-Swiss Dance Music: <i>Bandela Tremonese, Aelplergruppe</i> *		Bessie Jones, Cub Pack 1039 *
1:30	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 home-made zithers and demonstrate the art of zither making.	French, German, & Italian-Swiss Folk Songs *	Sons of Grace Mighty Gospel Giants	
2:00		w. The Immigrant Experience ***	Flora Molton Cape Verdean Community, New Bedford, Mass.	Stu Jamieson * Cub Pack 1039 ***
2:30		Swiss Belt Wrestling (on grounds)	Senegal	
3:00		Swiss Folk Instruments * German-Swiss Dance Music ** Flag Throwing (on grounds)	Lifeorce (Jazz)	
3:30		Swiss Belt Wrestling (on grounds)		Children's Area closes 4:00 Sand Castle area open until 5:00
4:00	Both groups of Hungarian Americans will exhibit folk crafts such as painting, embroidery, and pottery; and demonstrate the preparation of traditional Hungarian foods.	Yodeling *		* stage ** folk swap tent *** games ring
4:30		Flag Throwing (on grounds) Italian Swiss Dance Music: <i>Bandela Tremonese, Aelplergruppe</i> *		
Evening	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	* 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.

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>Workers Who Feed Us</p> <p>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:</p> <ul style="list-style-type: none"> 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 <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.m., 4:00 p.m. Workers' Story Swap 12:30 p.m., 1:30 p.m.</p>	<p>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.</p> <p>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 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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p>	<p>11:00</p> <p>11:30</p> <p>12:00</p> <p>12:30</p> <p>1:00</p> <p>1:30</p> <p>2:00</p> <p>2:30</p> <p>3:00</p> <p>3:30</p> <p>4:00</p> <p>4:30</p> <p>Evening</p>
Skills demonstrations are continuous.			<p>EVENING CONCERT—6:00-8:00 Transportation</p>	

Highlights August 29—Sunday

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

	OLD WAYS IN THE NEW WORLD		AFRICAN DIASPORA	CHILDREN'S FOLKLORE
	HUNGARIAN	SWISS		
11:00	<p>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 <i>Czardas</i> and <i>Verbunk</i> dances that challenge the improvisational versatility of individual performers. Featured, among other folk instruments, will be a <i>cimbalom</i> 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.</p>	<p>Flag Throwing (on grounds) German-Swiss Dance Music: <i>Young Swiss Musicians, Appenzeller Streichmusik, Righundsbuchmusik, Kapelle Werner Blaser</i> *</p>		Bessie Jones *
11:30		<p>Swiss Belt Wrestling (on grounds)</p>		Paul Ofori-Ansah **
12:00		<p>w. Swiss Folk Instruments *** Flag Throwing (on grounds)</p>	Black American Religious Concert *	Paul Ofori-Ansah *
12:30		<p>Yodeling: <i>Kathi and Ernest Gyger, Appenzeller Streichmusik</i> *</p>		Stu Jamieson **
1:00		<p>Italian-Swiss Dance Music: <i>Bandela Tremonese, Aelplergruppe</i> *</p>	Rituals and Ceremonies *	Bessie Jones *
1:30		<p>French, German, & Italian-Swiss Folk Songs *</p>	Senegal *	
2:00	<p>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 home-made zithers and demonstrate the art of zither making.</p>	<p>w. The Immigrant Experience ***</p>		Stu Jamieson *
2:30		<p>Swiss Belt Wrestling (on grounds)</p>		
3:00		<p>Swiss Folk Instruments * German-Swiss Dance Music ** Flag Throwing (on grounds)</p>	Cape Verdean Community *	
3:30		<p>Swiss Belt Wrestling (on grounds)</p>		Children's Area closes 4:00 Sand Castle area open until 5:00
4:00		<p>Yodeling * Flag Throwing (on grounds)</p>		* stage ** folk swap tent *** games ring
4:30		<p>Italian Swiss Dance Music: <i>Bandela Tremonese, Aelplergruppe</i> *</p>		
Evening	<p>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</p> <p>* stage ** dance area *** activity center</p>	<p>You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center.</p> <p>* stage ** dance area *** activity center</p>	<p>6:00-8:00 Gospel Concert</p> <p>* altar ** market stage *** marketplace **** house</p>	<p>FAMILY FOLKLORE</p> <p>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.</p>

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>Workers Who Feed Us</p> <p>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:</p> <p>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</p> <p>The <i>Narrative Center</i> will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.m., 4:00 p.m. Workers' Story Swap 12:30 p.m., 1:30 p.m.</p>	<p>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.</p> <p>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 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.</p> <p>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.</p> <p>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.</p> <p>The <i>Transportation Narrative Center</i> 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.</p>	<p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p>	<p>11:00</p> <p>11:30</p> <p>12:00</p> <p>12:30</p> <p>1:00</p> <p>1:30</p> <p>2:00</p> <p>2:30</p> <p>3:00</p> <p>3:30</p> <p>4:00</p> <p>4:30</p> <p>Evening</p>
Skills demonstrations are continuous.				

Highlights September 2—Thursday

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

	OLD WAYS IN THE NEW WORLD ITALIAN	AFRICAN DIASPORA	CHILDREN'S FOLKLORE	FAMILY FOLKLORE
11:00	<i>Zampogna & Piffero</i> : Calabrian Bagpipes and Oboe * <i>Tarantella</i> *	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: <i>Friscalettu</i> (cane flute), shanteys, Moorish carters' songs *	Storytelling ****	Paul Ofori-Ansah, Kenilworth, Woodson, Naper, Kelly Miller D.C. Rec. Center **	
12:00		Black American Religious Music *	Stu Jamieson *	
12:30	Italian Christmas Music *		Paul Ofori-Ansah **	
1:00	Serenades of the South: Calabrian duets & choral songs, ballads & <i>stornelli</i> with bagpipes and friction drum *	Rituals and Ceremonies *	Bessie Jones, Malcolm X D.C. Rec. Center *	
1:30	Sicilian <i>carritiere</i> songs *	Night Life Music **		
2:00	Northern Italy: <i>Squadra Nuova Pontedecima</i> polyphonic chorus from Genoa *		Stu Jamieson * Malcolm X D.C. Rec. Center ***	
2:30	<i>Carnevale</i> in Calabria: Scenes from a medieval masked carnival in living tradition *			
3:00	Italian and Italian American concert *			
3:30			Children's Area closes 4:00 Sand Castle area open until 5:00	
4:00			* stage ** folk swap tent *** games ring	
4:30		Evening Song ****		
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	* altar ** market stage *** marketplace **** house		

September 2—Thursday

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>Workers Who Feed Us</p> <p>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:</p> <p>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</p> <p>The <i>Narrative Center</i> will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.m., 4:00 p.m. Workers' Story Swap 12:30 p.m., 1:30 p.m.</p>	<p>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.</p> <p>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 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.</p> <p>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.</p> <p>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.</p> <p>The <i>Transportation Narrative Center</i> 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 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.</p>	<p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p>	<p>11:00</p> <p>11:30</p> <p>12:00</p> <p>12:30</p> <p>1:00</p> <p>1:30</p> <p>2:00</p> <p>2:30</p> <p>3:00</p> <p>3:30</p> <p>4:00</p> <p>4:30</p> <p>Evening</p>
Skills demonstrations are continuous.			<p>EVENING CONCERT—6:00-8:00 Old Ways in the New World: Italian and Italian American</p>	

Highlights 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 ITALIAN	AFRICAN DIASPORA	CHILDREN'S FOLKLORE	FAMILY FOLKLORE
11:00	<i>Zampogna & Piffero</i> : Calabrian Bagpipes and Oboe * <i>Tarantella</i> *	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: <i>Friscalettu</i> (cane flute), shanteys, Moorish carters' songs *	Storytelling ****	Paul Ofori-Ansah, Pearson Elementary **	
12:00		Black American Religious Music *	Stu Jamieson, Pearson Elementary *	
12:30	Italian Christmas Music *		Paul Ofori-Ansah **	
1:00	Serenades of the South: Calabrian duets & choral songs, ballads & <i>stornelli</i> with bagpipes and friction drum *	Rituals and Ceremonies *	Bessie Jones, Anacostia D.C. Rec. Center *	
1:30	Sicilian <i>carritiere</i> songs *	Night Life Music **		
2:00	Northern Italy: <i>Squadra Nuova Ponte-decima</i> polyphonic chorus from Genoa *		Stu Jamieson * Anacostia D.C. Rec. Center ***	
2:30	<i>Carnevale</i> in Calabria: Scenes from a medieval masked carnival in living tradition *			
3:00	Italian and Italian American concert *			
3:30			Children's Area closes 4:00 Sand Castle area open until 5:00	
4:00			* stage ** folk swap tent *** games ring	
4:30		Evening Song ****		
Evening	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		

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>Workers Who Feed Us</p> <p>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:</p> <ul style="list-style-type: none"> 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 <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.m., 4:00 p.m. Workers' Story Swap 12:30 p.m., 1:30 p.m.</p>	<p>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.</p> <p>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 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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p>	11:00
				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.			EVENING CONCERT—6:00-8:00 African Diaspora	Evening

Highlights September 4—Saturday

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

	OLD WAYS IN THE NEW WORLD ITALIAN	AFRICAN DIASPORA	CHILDREN'S FOLKLORE	FAMILY FOLKLORE
11:00	<i>Zampogna & Piffero</i> : Calabrian Bagpipes and Oboe *	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.	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: <i>Friscalettu</i> (cane flute), shanteys, Moorish carters' songs *		Paul Ofori-Ansah **	
12:00			Paul Ofori-Ansah *	
12:30	Italian Christmas Music *		Stu Jamieson **	
1:00	Serenades of the South: Calabrian duets & choral songs, ballads & <i>stornelli</i> with bagpipes and friction drum *		Bessie Jones, Benning, Stoddert D.C. Rec. Centers *	
1:30	Sicilian <i>carrittierte</i> songs *			
2:00	Northern Italy: <i>Squadra Nuova Pontedecima</i> polyphonic chorus from Genoa *		Stu Jamieson, Benning, Stoddert, River Terrace D.C. Rec. Centers *	
2:30	<i>Carnevale</i> in Calabria: Scenes from a medieval masked carnival in living tradition *			
3:00	Italian and Italian American concert *			
3:30			Children's Area closes 4:00 Sand Castle area open until 5:00	
4:00			* stage ** folk swap tent *** games ring	
4:30				
Evening	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		

September 4—Saturday

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>Workers Who Feed Us</p> <p>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:</p> <p>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</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.m., 4:00 p.m. Workers' Story Swap 12:30 p.m., 1:30 p.m.</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p>	<p>11:00</p> <p>11:30</p> <p>12:00</p> <p>12:30</p> <p>1:00</p> <p>1:30</p> <p>2:00</p> <p>2:30</p> <p>3:00</p> <p>3:30</p> <p>4:00</p> <p>4:30</p>
Skills demonstrations are continuous.			<p>EVENING CONCERT—6:00-8:00 Transportation</p>	<p>Evening</p>

Highlights September 5—Sunday

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

	OLD WAYS IN THE NEW WORLD ITALIAN	AFRICAN DIASPORA	CHILDREN'S FOLKLORE	FAMILY FOLKLORE
11:00	<i>Zampogna & Piffero</i> : Calabrian Bagpipes and Oboe * <i>Tarantella</i> *		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: <i>Friscalettu</i> (cane flute), shanteys, Moorish carters' songs *		Paul Ofori-Ansah **	
12:00		Black American Religious Concert *	Paul Ofori-Ansah *	
12:30	Italian Christmas Music *		Stu Jamieson **	
1:00	Serenades of the South: Calabrian duets & choral songs, ballads & <i>stornelli</i> with bagpipes and friction drum *	Rituals and Ceremonies *	Bessie Jones *	
1:30	Sicilian <i>carrittiere</i> songs *	Senegal *		
2:00	Northern Italy: <i>Squadra Nuova Ponte-decima</i> polyphonic chorus from Genoa *		Stu Jamieson *	
2:30	<i>Carnevale</i> in Calabria: Scenes from a medieval masked carnival in living tradition *			
3:00	Italian and Italian American concert *	Cape Verdean Community *		
3:30			Children's Area closes 4:00 Sand Castle area open until 5:00	
4:00			* stage ** folk swap tent *** games ring	
4:30				
Evening	You are invited to tell us about your immigrant experiences and ethnic traditions in the Activity Center. * stage ** dance area *** activity center	6:00-8:00 Gospel Concert * altar ** market stage *** marketplace **** house		

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>Workers Who Feed Us</p> <p>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:</p> <ul style="list-style-type: none"> 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 <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.m., 4:00 p.m. Workers' Story Swap 12:30 p.m., 1:30 p.m.</p>	<p>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.</p> <p>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 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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p>	<p>11:00</p> <p>11:30</p> <p>12:00</p> <p>12:30</p> <p>1:00</p> <p>1:30</p> <p>2:00</p> <p>2:30</p> <p>3:00</p> <p>3:30</p> <p>4:00</p> <p>4:30</p> <p>Evening</p>
Skills demonstrations are continuous.			<p>EVENING CONCERT—6:00-8:00 Festival Sampler</p>	

Highlights September 6—Monday

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

	OLD WAYS IN THE NEW WORLD ITALIAN	AFRICAN DIASPORA	CHILDREN'S FOLKLORE	FAMILY FOLKLORE
11:00	<i>Zampogna & Piffero</i> : Calabrian Bagpipes and Oboe * <i>Tarantella</i> *	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: <i>Friscalettu</i> (cane flute), shanteys, Moorish carter's songs *	Storytelling ****	Paul Ofori-Ansah **	
12:00		Black American Religious Music *	Paul Ofori-Ansah *	
12:30	Italian Christmas Music *		Stu Jamieson *	
1:00	Serenades of the South: Calabrian duets & choral songs, ballads & <i>stornelli</i> with bagpipes and friction drum *	Rituals and Ceremonies *	Bessie Jones *	
1:30	Sicilian <i>carritiere</i> songs *	Night Life Music **		
2:00	Northern Italy: <i>Squadra Nuova Pontedecima</i> polyphonic chorus from Genoa *		Stu Jamieson *	
2:30	<i>Carnevale</i> in Calabria: Scenes from a medieval masked carnival in living tradition *			
3:00	Italian and Italian American concert *			
3:30			Children's Area closes 4:00 Sand Castle area open until 5:00	
4:00			* stage ** folk swap tent *** games ring	
4:30		Evening Song ****		
Evening	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		

September 6—Monday

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

WORKING AMERICANS	TRANSPORTATION	NATIVE AMERICANS	FESTIVAL STAGE	
<p>Workers Who Feed Us</p> <p>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:</p> <p>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</p> <p>The Narrative Center will feature special music and story-telling sessions that will highlight on-the-job experiences:</p> <p>Song Swap 11:00 a.m., 4:00 p.m. Workers' Story Swap 12:30 p.m., 1:30 p.m.</p>	<p>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.</p> <p>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 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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	<p>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.</p> <p>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.</p> <p>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.</p>	<p>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 <i>Festival Closing Concert</i>, 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.</p>	11:00
				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.				Evening

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-uwa 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
Walter Correia
Benjamin Duarte
George Duarte
John Durate
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 Lastarria, Frank Williams, Anthony Pruitt, Freddie Washington, Bruce Purse, LeRoy Thigpen)

A parade is held every Saturday in the African Diaspora area to celebrate the music and dance of the various participants. Photo: Olivia Carlisle.

Senegal

Maurice Sonar Senghor, Director of the National Theater

Babacar Diom, translator

Dancers:

Bouly Sonko
Malang Dabo
Cheikh Dioh
Ibranhima Faye
Ousmane Dione
Marie Basse
Sona Ndiaye
Mariama Ngom
Nabou Ciss
Awa Diallo

Drummers:

Abdou Dounta
Fotiguy 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 Ihiam Samb

Senegalese from Washington, D.C.

Oumou Gueye: cook
Yama Diane: cook

Working Americans

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
Hobart Corporation—Washington Div.
Kraft
Land O Lakes
Maryland Cooperative Milk Producers
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

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.

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.

Transportation

Participants

Amalgamated Transit Union, AFL-CIO,

Locals 689, 1551, 1138, 1098

William Deal
Robert Fearington
Ken Grow
William Downey
John Geib
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. Gillet
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
W. C. Popejoy
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 Bavdikian
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



Transport Workers Union, Maintenance,

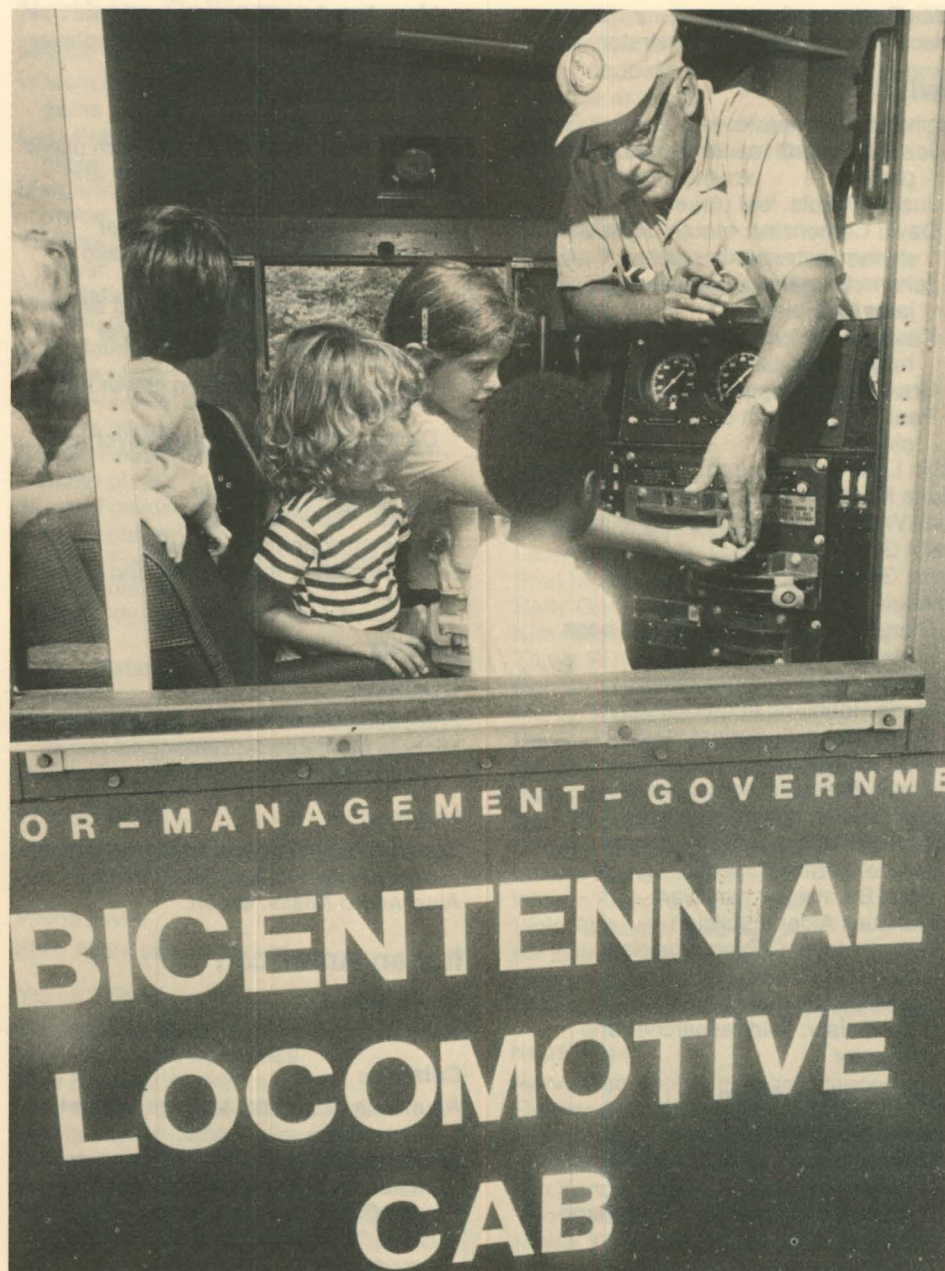
Local 514
R. N. Smythe
P. O. Young
H. V. Highberger
C. R. Burke
J. S. Lowe
B. L. Lamb
S. W. Hathcock

James Marshall
Artie Marshall
William Peoples, III
Margaret Brooks
Bernice McDonald
Doris Miller
Ed Miller
Lee Voorhies
Richard Voorhies

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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 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



Special Thanks To:

Bob Marx, Department of Transportation
 Dorothy Shields, AFL-CIO
 Anne Benhoff, 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
 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
 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: singer, musician
 Ferenc Harnyos: musician
 Gyorgy Hidas: dancer, musician
 Borbala Horvath: dancer
 Zsigmond Karsai: dancer, singer
 Mrs. Zsigmond Karsai
 Mrs. Gabor Koltai: dancer
 Gusztav Kovacs: dancer, singer
 Mrs. Gusztav Kovacs: dancer
 Katalin Lazar: dancer, singer
 Istvan Litkey: dancer, musician
 Mrs. Tivadar Kali Molnar: singer
 Lajos Murgaly: dancer, singer
 Mrs. Laszlo Nagy: craftsman, dancer, singer
 Mrs. Lajos Szabo: dancer, singer
 Miklos Szaloczy: musician
 Lajos Toth: dancer
 Mrs. Imre Vanko: painter, singer
 Verenc Varga: dancer, singer
 Laszlo Vasarhelyi: group leader
 Ferenc Ven: dancer, singer
 Laszlo Volgyi: musician

Hungarian American

Anna Arceneaux: dancer
 Mickey Duczer: 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

Edith Sayko: embroiderer, ceramicist
 Prisca Weems: food demonstrator

Swiss

Rigihundsbruchmusik:

Josef Odermatt: spoons and broomstick player
 Justus Waldis: leaf player
 David Camenzino: mouth organ and rhythm instruments player
 Johann Camenzino: mouth organ and jaws harp player
 Kaspar Küttel: mouth organ and jaws harp player
 Urs Müller: clappers player
 Paul Ulrich: mouth organ and jaws harp player

Albin Lehmann: plucked zither player
 Maria Margrith Ulrich: zither player
 Paul Walder: alphorn player and maker
 Kathi Gyger: yodeler
 Ernst Gyger: yodeler
 Bandela Tremonese:

Giorgio Ferrari: trombone and bass player
 Gianni Aspesi: tuba player
 Mario Robbiani: trombone player
 Bruno Maspoli: clarinet player
 Aldo Onusti: trumpet player
 Cinzio Baracchi: cornet player

Serge Broillet: accordion player
 Gilbert Schwab: accordion player

Appenzeller Streichmusik:

Ernst Baenziger: musician
 Hansueli Alder: musician
 Johann Josef Dobler: musician
 Jakob Düsel: musician
 Albert Düsel: musician

Brigitte Geiser: field researcher and presenter

Swiss American

Kapelle Werner Blaser:

Werner Blaser: clarinet and saxophone player
 Joe Blaser: clarinet and saxophone player
 Don Blaser: accordion player

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
 Aelpelgruppe:
 Sergio Sartori: accordion player and singer
 Dennis Sartori: accordion player and singer
 Conrad Grass: wrestler
 Robert Wipfli: wrestler
 Kaspar Hunkeler: flag thrower
 Robbi Hunkeler: flag thrower and alphorn player

Italian

Calabria:

Francesco Crudo: *piffero* (oboe) player
 Michele Monteleone: *zampogna* player (bagpiper)

Liguria:

Squadra Nuova Pontedecima: polyphonic chorus
 Alessandro Anzini: escort

Italian American

Basilicata:

Antonio Davida: singer, drum player

Calabria:

Anunziata Chimento: singer, masker in *Carnevale*
 Anunziato Chimento: singer, dancer, castanets player, "Doctor" in *Carnevale*
 Franco Cofone: singer, dancer, quadrille caller, "Pulcinella" and master of ceremonies in *Carnevale*

Giuseppe DeFranco: musician, singer, dancer
 Raffaella DeFranco: singer, dancer
 Antonio DiGiacomo: tambourine player, singer, dancer
 Carmine Ferraro: singer, dancer, masker in *Carnevale*
 Francesco Feraco: singer, dancer, tambourine player
 Angelo Gabriele: singer, tambourine player, dancer, masker in *Carnevale*
 Angelo Gencarelli: singer, dancer, "La Quaresima" (Lent) in *Carnevale*
 Federico Gencarelli: singer, tambourine player
 Giuglio Gencarelli: singer, "Carnevale" in *Carnevale*
 Maria Melito: dancer, masker in *Carnevale*



Molise:

Vincenzo DeLuca: bagpiper

Sicily:

Vincent Ancona: chanty singer
 Nino Curatolo: singer of chanties, *carritiere* and fish vendors' songs, jaws harp player
 Gaetano D'Angelo: chanty singer
 Giovanni Pellitteri: *friscallettu* (cane flute) player

Fieldworkers and Presenters

Maria Behr
 David Bjork
 Calogero Cascio
 Svatava Jakobson
 Anna Lomax

Native Americans



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 Zutcke: dancer, lecturer

Wintun Tribe

Mary Norton: food sales
Frances McDaniel: basket maker

Pomo Tribe

Elsie Allen: basket maker

Yurok Tribe

Elaine Clair: 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

Hupa Tribe

Merve George: band leader, dancer
Eleanor Abbott: language class leader
Andy Andrioli: lecturer, guitar player, dancer
Kim Yerton: dancer, learning center assistant
Janice Yerton: learning center assistant
Endora Saxson: dancer

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.

Children's Folklore

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

Contributors

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

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 Pickerell
Students-in-training
Carol Slatkin
Gretchen Geiger
Karl Whitaker
Kim McLeveigh
Rick Scarce
Ann Krafthoffer
Laura McKie
Pat O'Connell
Officer J. E. Thomas



Participants from the Northwest enjoy the Reflecting Pool in a boat built during the Festival. Photo: Juanita Dugdale.

