



SMITHSONIAN INSTITUTION

FESTIVAL OF AMERICAN FOLKLIFE

JULY 1-4, 1967

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

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

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

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

CRAFTSMEN

Basketmakers

Mrs. Louise Jones	So. Carolina	Coil
Mrs. Margaret Coochwyteva	Arizona	Coil and Yucca Leaves
Mr. Joseph Grismayer	Pennsylvania	Willow

Blacksmith

Mr. Bea Hensley	No. Carolina
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Carvers

Mr. Homer Miracle	Kentucky	Hand-hewn bowls
Mr. Charles Mayac	Alaska	Ivory Carver
Mr. Leo J. Meyer	Maryland	Scrimshaw
Mr. Edd Presnell	No. Carolina	Dulcimer Maker
Mr. Willard Watson	No. Carolina	Toy Maker
Mr. Dewey Harmon	No. Carolina	Whittler
Mr. Herman Benton	New York	Scoopmaker
Mr. and Mrs. Robert Keith	No. Carolina	Chairmakers
Mr. Clifford Lucas	New Mexico	Indian Dolls

Dollmakers

Mrs. Homer Miracle	Kentucky	Appleface, Cornshuck
Mrs. Mildred Cleghorn	Oklahoma	Indian Cloth
Mrs. Alice Merryman	Arkansas	Cornshuck
Mrs. Lila Marshall	No. Carolina	Cornshuck
Mrs. Ann Mitchell	Maryland	Cornshuck
Mrs. Maisy Coburn	Arkansas	Appleface and Corncob

Needlework

Mrs. Mary Bowers	Florida	Seminole Patchwork
Mrs. Georgianne Robinson and Mrs. Genevieve Tomey	Oklahoma	Osage Ribbonwork
Freedom Quilting Bee	Alabama	Quilting
Mrs. Willard Watson	No. Carolina	Quilting

Pottery

Mrs. Marie Chino	New Mexico	Acoma Indian
Mr. and Mrs. Norman Miller	Alabama	Southern

Miscellaneous

Mr. Norman Kennedy	Massachusetts	Carder, Spinner, Weaver
Mrs. Golda Porter	No. Carolina	Spinner
Mr. Taft Greer	Tennessee	Weaver
Mrs. Elsia Trivett	No. Carolina	Rug Hookers
Mrs. Ambrose Roanhorse	Arizona	Navajo Rug Weaver
Mr. Ambrose Roanhorse	Arizona	Silversmith
Mr. Lou Seshar	Pennsylvania	Model Boat Builder
Mr. Victor Coochwyteva	Arizona	Hopi Silversmith
Mr. Harry Belone	Arizona	Navajo Sandpainter

MUSICIANS

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

DANCE GROUPS

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

SQUARE DANCE CALLERS

Mr. Henry Paterick	Virginia
Mr. Maurice Flowers	Maryland

Rustic Artisans Bring Folksy Air To Holiday on Mall

By HERMAN SCHADEN and JOHN SHERWOOD
Star Staff Writers

THE SUNDAY STAR

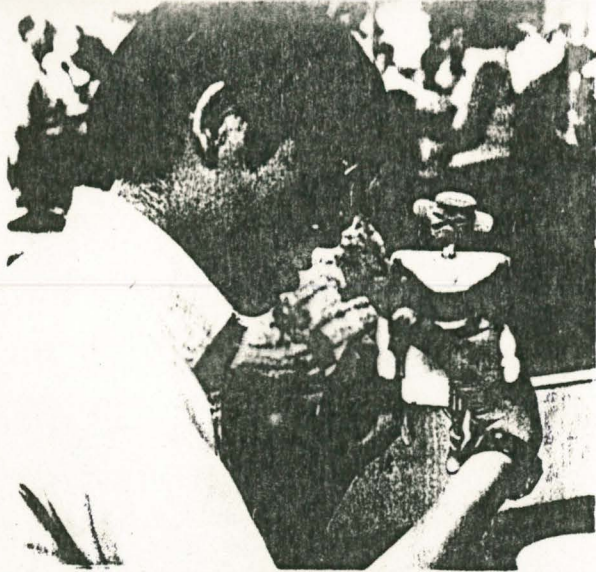
Washington, D. C., July 2, 1967

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

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

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



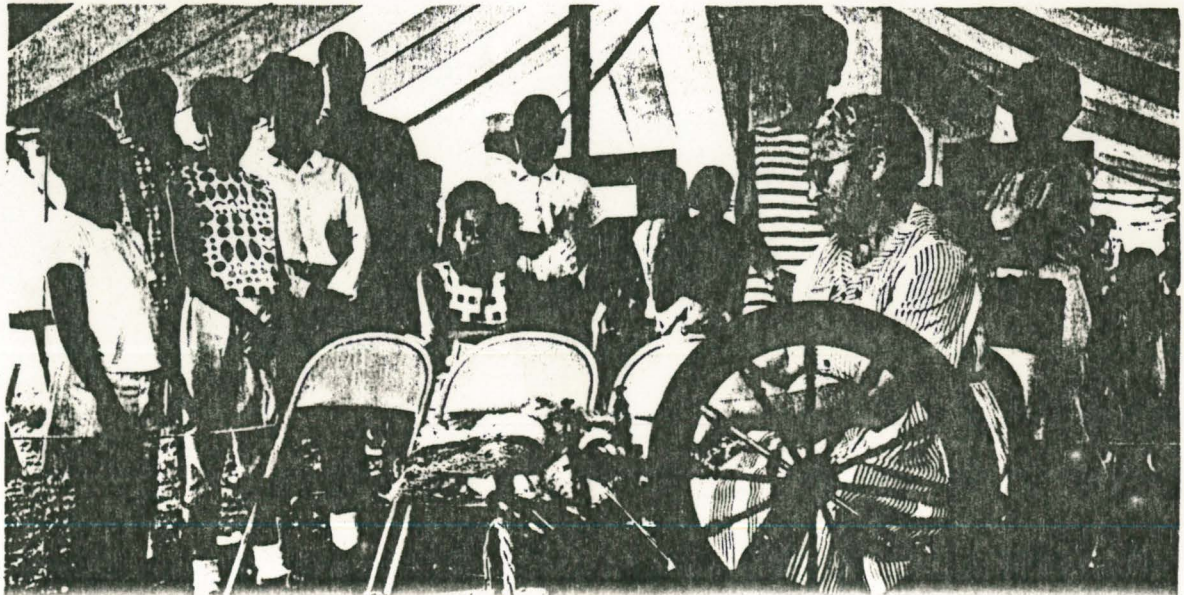


The Washington Post

SUNDAY, JULY 2, 1967

By Paul Richard
Washington Post Staff Writer

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



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

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

William J. Lynch
Washington, D. C.

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

Norman I. Gelman
Silver Spring, Md.



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

Commander S. Tanner
Falls Church, Virginia



United States
of America

Congressional Record

PROCEEDINGS AND DEBATES OF THE 90th CONGRESS, FIRST SESSION

Mr. BARTLETT. Mr. President,

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

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

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

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

IN PRAISE OF THE SMITHSONIAN JULY FOURTH FOLK FESTIVAL

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

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

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

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

The Sunday Star

By HERMAN SCHADEN
Star Staff Writer

August 6, 1967

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

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

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

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



SMITHSONIAN INSTITUTION

S. Dillon Ripley, Secretary

DIVISION OF PERFORMING ARTS

James R. Morris

Director

Ralph Rinzler

Applied Folklore Consultant
Festival Artistic Director

Marian A. Hope
Project Assistant