



Smithsonian  
*Center for Folklife and Cultural Heritage*

Smithsonian Folklife Festival records:  
1967 Festival of American Folklife

CFCH Staff

2017

Ralph Rinzler Folklife Archives and Collections  
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## Collection Overview

<b>Repository:</b>	Ralph Rinzler Folklife Archives and Collections
<b>Title:</b>	Smithsonian Folklife Festival records: 1967 Festival of American Folklife
<b>Identifier:</b>	CFCH.SFF.1967
<b>Date:</b>	July 1-4, 1967
<b>Extent:</b>	1 Cubic foot (approximate)
<b>Creator:</b>	Smithsonian Institution. Center for Folklife and Cultural Heritage
<b>Language:</b>	English
<b>Summary:</b>	<p>The Smithsonian Institution Festival of American Folklife, held annually since 1967 on the National Mall in Washington, D.C., was renamed the Smithsonian Folklife Festival in 1998. The materials collected here document the planning, production, and execution of the annual Festival, produced by the Smithsonian Center for Folklife and Cultural Heritage (1999-present) and its predecessor offices (1967-1999). An overview of the entire Festival records group is available here: <a href="#">Smithsonian Folklife Festival records</a>.</p>

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## Administrative Information

### Forms Part Of

Smithsonian Folklife Festival records: 1967 Festival of American Folklife forms part of the [Smithsonian Folklife Festival records](#) .

Smithsonian Folklife Festival records

- [Smithsonian Folklife Festival records: Papers](#)
- [1967 Festival of American Folklife records - \[Ongoing\]](#)

### Related Archival Materials

Within the Rinzler Archives, related materials may be found in various collections such as the Ralph Rinzler papers and recordings, the Lily Spandorf drawings, the Diana Davies photographs, the Robert Yellin photographs, and the Curatorial Research, Programs, and Projects collection. Additional relevant materials may also be found in the Smithsonian Institution Archives concerning the Division of Performing Arts (1966-1983), Folklife Program (1977-1980), Office of Folklife Programs (1980-1991), Center for Folklife Programs and Cultural Studies (1991-1999), Center for Folklife and Cultural Heritage (1999-present), and collaborating Smithsonian units, as well as in the administrative papers of key figures such as the Secretary and respective deputies. Users are encouraged to consult relevant finding aids and to contact Archives staff for further information.

## Preferred Citation

Smithsonian Folklife Festival records: 1967 Festival of American Folklife, Ralph Rinzler Folklife Archives and Collections , Smithsonian Institution.

## Restrictions

Access by appointment only. Where a listening copy or viewing copy has been created, this is indicated in the respective inventory; additional materials may be accessible with sufficient advance notice and, in some cases, payment of a processing fee. Older papers are housed at a remote location and may require a minimum of three weeks' advance notice and payment of a retrieval fee. Certain formats such as multi-track audio recordings and EIAJ-1 videoreels (1/2 inch) may not be accessible. Contact the Ralph Rinzler Folklife Archives and Collections at 202-633-7322 or [rinzlerarchives@si.edu](mailto:rinzlerarchives@si.edu) for additional information.

## Conditions Governing Use

Copyright and other restrictions may apply. Generally, materials created during a Festival are covered by a release signed by each participant permitting their use for personal and educational purposes; materials created as part of the fieldwork leading to a Festival may be more restricted. We permit and encourage such personal and educational use of those materials provided digitally here, without special permissions. Use of any materials for publication, commercial use, or distribution requires a license from the Archives. Licensing fees may apply in addition to any processing fees.

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## Historical

The Festival of American Folklife, held annually since 1967 on the National Mall in Washington, D.C., was renamed the Smithsonian Folklife Festival in 1998.

The 1967 Festival of American Folklife was produced by the Smithsonian Division of Performing Arts.

For more information, see [Smithsonian Folklife Festival records](#).

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## Scope and Contents

This collection documents the planning, production, and execution of the 1967 Festival of American Folklife. Materials may include photographs, audio recordings, motion picture film and video recordings, notes, production drawings, contracts, memoranda, correspondence, informational materials, publications, and ephemera. Such materials were created during the Festival on the National Mall in Washington, D.C., as well as in the featured communities, before or after the Festival itself.

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## Arrangement

Arranged in 5 series.

- Series 1: Program Books, Festival Publications, and Ephemera
- Series 2: Fieldwork

- Series 3: Photographs
- Series 4: Audio
- Series 5: Video

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## Physical Characteristics and Technical Requirements note

The Rinzler Archives is continually engaged in digitization of archival materials to facilitate preservation and ready access by users. However, given the diversity of legacy formats of the originals, some older materials may not be available. Notably, certain older audio recordings cannot be played because of deterioration of the tape stock, and the Archives has no playback equipment for EIAJ-1 videoreels (1/2 inch) or multi-track audio recordings. Where listening or viewing copies are available, this is generally indicated for each item. Users are encouraged to contact Archives staff to verify that the materials of interest to them are already accessible, or to determine if they can be digitized as needed.

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## Introduction

In 1966, Smithsonian Secretary S. Dillon Ripley engaged James R. Morris to serve as Director of Museum Services, soon to become a new Division of Performing Arts. Ripley charged Morris to develop a full program of performances on the National Mall - sound and light show, readings and concerts, films, live demonstrations, and special exhibitions. Morris, who had previously organized the American Folk Festival in Asheville, North Carolina, in 1963, proposed that the Smithsonian host a folk festival as the centerpiece of the outdoors activities. Through the Asheville festival, Morris had come into contact with key people involved in the Newport Folk Festival, among them Alan Lomax. It was Lomax who suggested that the Smithsonian hire Newport's then-director of field programs, Ralph C. Rinzler, to help plan a Smithsonian festival. The term "folklife", drawn from Scandinavian usage, was chosen over "folk" as the name of the new Festival.

The first Festival of American Folklife was held July 1-4, 1967 in two tents - one for crafts and one for sales - a music stage, and a performance area on the terrace of the Museum of History and Technology (later, the National Museum of American History). Fifty-eight traditional craftspeople 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 dancers, 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 the U.S. 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.

The 1967 Festival drew a huge crowd - estimated at more than 400,000 - and strong interest from the press, Members of Congress, and Smithsonian leadership. In the Smithsonian's annual report for 1967, Ripley reflected on the success of the Festival:

Within - in the Museum - the tools, the products of craft work, the musical instruments hang suspended in cases, caught in beautifully petrified isolation. Without, for the space of a few hours they came alive in the hands of specialists from all over America.... It was a moving spectacle and one that underscored the principle that a museum, to be a museum in the best sense of the word, must live and breathe both within and without.

The 1967 Festival marked the inception of a fresh attempt at the evaluation, documentation and celebration of a hitherto unrecognized area of vigorous American expression. Concurrent with the first Festival, an American Folklife Conference was organized (with assistance from Henry Glassie) to address

topics of American and international folklife studies, the relationship between folklife and history, applied folklife, and folklife in schools, museums, communities, and government agencies.

The Festival was organized by the Division of Performing Arts, under the direction of James R. Morris. Ralph Rinzler was the Applied Folklore Consultant and Festival Artistic Director, and Marian A. Hope was Project Assistant. No program book or schedule was published, but news articles, congressional remarks, letters from the public, and a list of participants were later compiled in lieu of a program book. That document can be viewed in [Series 1](#).

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## Participants

### Crafts

- Harry Belone, 1912-1986, Navajo sand painter, Arizona
- Herman Benton, 1914-1994, scoop maker, New York
- Mary Bowers, 1922-2002, Seminole patchwork, needlework, Florida
- Marie Z. Chino, 1907-1982, Acoma pottery, New Mexico
- Mildred Cleghorn, 1910-1997, Indian cloth dolls, Oklahoma
- Maisy Coburn, apple face and corncob dolls, Arkansas
- Margaret Coochwyewa, 1923-1995, Hopi, coil and yucca leaves basket maker, Arizona
- Victor Coochwyewa, 1922-2011, Hopi silversmith, Arizona
- Freedom Quilting Bee, Alabama
- Taft Greer, 1908-1986, weaver, Tennessee
- Joseph Grismayer, 1888-1970, willow basket maker, Pennsylvania
- Dewey Harmon, 1900-1972, whittler, North Carolina
- Bea Hensley, 1919-2013, blacksmith, North Carolina
- Louise Jones, 1910-1973, coil basket making, South Carolina
- Robert Keith, chair maker, North Carolina
- Mrs. Robert Keith, chair maker, North Carolina
- Norman Kennedy, 1934-, carder, spinner, weaver, Massachusetts
- Clifford Lucas, Indian dolls, New Mexico
- Lila Suzanne Marshall, 1908-1994, corn shuck dolls, North Carolina
- Charles Mayac, 1906-1971, ivory carver, Alaska
- Leo J. Meyer, scrimshaw carver, Maryland
- Alice Merryman, 1906-2007, corn shuck dolls, Arkansas
- Norman Miller, 1905-1972, southern pottery, Alabama
- Mrs. Norman Miller, southern pottery, Alabama
- Hazel Miracle, 1915-2001, apple face, corn shuck dolls, Kentucky
- Homer Miracle, 1910-1980, hand-hewn bowls, carver, Kentucky
- Ann Mitchell, corn shuck dolls, Maryland
- Golda Porter, spinner, North Carolina
- Edd Presnell, 1916-1994, dulcimer maker, North Carolina
- Ambrose Roanhorse, 1904-1982, Navajo silversmith, Arizona
- Garnet Claw Roanhorse, 1911-1999, Navajo rug weaver, Arizona
- Georgianne Robinson, 1917-1985, Osage ribbon work, needlework, Oklahoma
- Lou Seshier, 1915-1989, model boat builder, Pennsylvania
- Genevieve Tomey, Osage ribbon work, needlework, Oklahoma
- Elisia Trivett, rug hooker, North Carolina
- Ora Watson, 1909-2004, quilting, North Carolina
- Willard Watson, 1905-1994, toy maker, North Carolina

### Music

- The Baca Family Band, Czech-American polka music, Texas
- Libba Cotten, Country guitarist, North Carolina, Washington, D.C.
- Dejan's Olympia Brass Band, New Orleans marching band, Louisiana
- Jimmie Driftwood, Ozark ballad singer, Arkansas
- First Maryland Regiment Fife and Drum Corps, martial music, Maryland
- John Jackson, Songster and blues singer, Virginia
- Bessie Jones (1902-1984) and the Georgia Sea Island Singers, shouts, jubilees, spirituals, and ring games, Georgia
- Norman Kennedy, Scots ballad singer, Massachusetts
- Clark Kessinger, 1896-1975, mountain fiddler, West Virginia
- Vinice Lejeune (1919-1993) Group, Cajun band, Louisiana
- The McGee Brothers with Sid Harkreader, String band, Tennessee
- Sam McGee, 1894-1975
- Kirk McGee, 1899-1983
- Gene Meade, West Virginia
- The Moving Star Hall Singers, shouts, jubilees, spirituals, and ring games, South Carolina
- Glenn Ohrlin, cowboy singer, Arkansas
- Grace Papakee, 1907-1982, Mesquakie Indian music, Iowa
- John Papakee, 1895-1981, Mesquakie Indian music, Iowa
- Billie Pierce (1907-1974) and De De Pierce (1904-1973) and the Preservation Hall Jazz Band, New Orleans jazz, Louisiana
- Almeda Riddle, Ozark ballad singer, Arkansas
- Scottish Pipe Band, highland marching music, Washington, D.C.
- Wade Ward (1892-1971) and the Buck Mountain Band, mountain string band, Virginia
- Yomo Toro Band, Puerto Rican music, New York
- Ed Young (1910-1972), G.D. Young and Lonnie Young (1903-1976), African American fife and drum group, Mississippi
- Young People's Chorus from the Scripture of Church of Christ, gospel, Virginia

## Dance

- Blue Ridge Mountain Dancers, cloggers, North Carolina
- Chinese Lion Group, Washington, D.C.
- Maurice Flowers, square dance caller, Maryland
- Los Gallegos d'España, Galician dance, New York
- Glinka Dancers, Russian dance group, New Jersey
- Jochim Koyuk, King Island Eskimo dancer, Alaska
- Mrs. Jochim Koyuk, King Island Eskimo dancer, Alaska
- McNeff Dancers, Irish dancing with Ceilidh band, New York
- Henry Paterick, square dance caller, Virginia
- St. Andrews Society Group, Scottish dancing, Washington, D.C.

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## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

### Subjects:

Folk art  
Folk festivals  
Folk music  
Folklore  
Food habits

World music  
arts and crafts

Types of Materials:

Audiocassettes  
Audiotapes  
Business records  
Contracts  
Correspondence  
Digital images  
Memorandums  
Negatives  
Notes  
Photographic prints  
Plans (drawings)  
Slides (photographs)  
Sound recordings  
Video recordings  
Videotapes

Names:

Smithsonian Folklife Festival



## Container Listing

### Series 1: Program Books, Festival Publications, and Ephemera, 1967

[Digital Content: 1967 Festival program report](#)

No program book or schedule was published for the 1967 Festival, but news articles, congressional remarks, letters from the public, and a list of participants were later compiled into a report, available here.

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## Series 3: Photographs

[Digital Content: Digital Contact Sheet: Festival of American Folklife 1967, Fieldwork: 1967](#)

[Digital Content: Digital Contact Sheet: Festival of American Folklife 1967, Series 2: 1967](#)

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## Series 4: Audio, 1967

Audio recordings are limited to two evening concerts during the Festival; an evening concert held on July 2 and daily activities were not recorded.

FP-1967-RR-0001: Md. Regiment Fife and Drum, Scottish Pipe Band, Dejean's Olympia Brass Band, 1967 July 1  
*1 sound recording (10 inch reel, 1/2 inch tape)*  
four track

DPA number 67.101.01

FP-1967-RR-0002: Dejean's Olympia Brass Band, St. Andrew's Dance Group, 1967 July 1  
*1 sound recording (10 inch reel, 1/2 inch tape)*  
four track

DPA number 67.101.02

FP-1967-RR-0003: Dejean's Olympia Brass Band, Wade Ward and Buck Mountain Band, 1967 July 1  
*1 sound recording (10 inch reel, 1/2 inch tape)*  
four track

DPA number 67.101.03

FP-1967-RR-0004: Blue Ridge Mountain Dancers, 1967 July 1  
*1 sound recording (10 inch reel, 1/2 inch tape)*  
four track

DPA number 67.101.04

FP-1967-RR-0005: Scripture Church of Christ; Jimmy Driftwood; King Islanders; Glen Ohrlin; Norman Kennedy, 1967 July 3  
*1 sound recording (10 inch reel, 1/2 inch tape)*  
four track

DPA number 67.101.05

FP-1967-RR-0006: Almeda Riddle, Glenn Ohrlin, Norman Kennedy, Antonio Mosquera, 1967 July 3  
*1 sound recording (10 inch reel, 1/2 inch tape)*  
four track

DPA number 67.101.06

FP-1967-RR-0007: D.C. Chinese Dragon Dancers, Jimmy Driftwood, Scripture Church of Christ, 1967 July 3  
*1 sound recording (10 inch reel, 1/2 inch tape)*  
four track

DPA number 67.101.07

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## Series 5: Video

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