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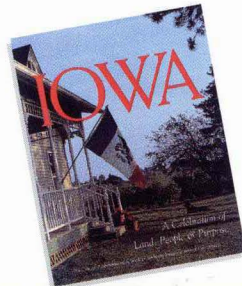
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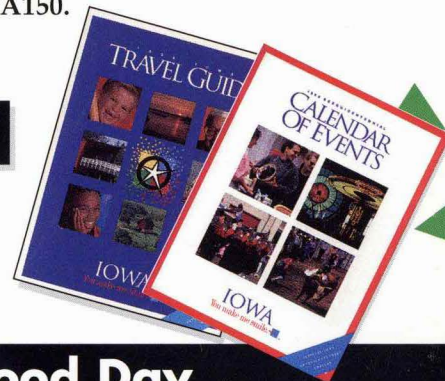
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You can be part of the yearlong festivities as we celebrate a milestone in our state's history — our 150th year of statehood, the Iowa Sesquicentennial! Join the fun!

IOWA
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Festival of Iowa Folklife

A Sesquicentennial Celebration!

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A Sesquicentennial Celebration featuring the

Festival of Iowa Folklife

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Festival of Iowa Folklife



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COVER PHOTO

The Iowa Sesquicentennial Quilt is a project of the Iowa Quilters Guild, Iowa Sesquicentennial Commission and volunteers from all 99 counties, who submitted quilt blocks in the shape of their counties. This collective effort signifies how every citizen of our state occupies a unique place in this historic celebration of 150 years of statehood. The quilt is hanging in the State Capitol Rotunda during the Festival. Quilt posters are available at the Sesquicentennial Sales Tent. Photo by Bill Nellans.

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TERRY E. BRANSTAD
GOVERNOR

OFFICE OF THE GOVERNOR

STATE CAPITOL
DES MOINES, IOWA 50319
515 281-5211

A MESSAGE FROM THE GOVERNOR

Dear Festival Visitors:

Thank you for coming to the Festival of Iowa Folklife, a celebration of Iowa's Sesquicentennial bringing together our past, present and future. It is a Festival that showcases Iowa's bountiful, traditional cultural resources and highlights our progress throughout 150 years of statehood.

As we celebrate this historic year, it is appropriate that we gather together on the State Capitol grounds to experience Iowa's wonderfully diverse heritage. Iowa's culture, strong family traditions, technical skills, talents, and craft work intertwine to make this state a community -- sharing, caring and helping our neighbors.

While at the Festival, I'd like to extend a personal invitation to you to visit your State Capitol Building. Take a guided tour and peruse the displays that honor our native sons and daughters who served in the Armed Forces and examine the period military uniforms and equipment provided by the Iowa National Guard. Also on display throughout the building are 50 commemorative quilts. These colorful quilts are part of a Sesquicentennial project entitled, "Iowa, a place to sew; The Iowa Sesquicentennial Challenge Quilts," curated by the Grout Museum in Waterloo.

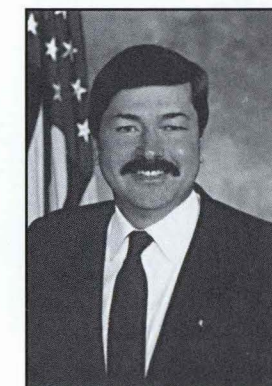
As you walk through the Festival site, I encourage you to reminisce and discuss your family's history with those you meet. Iowans are renowned for their neighborliness and interest in learning more about the past.

The Festival of Iowa Folklife is a small part of the tapestry that is Iowa. It is my sincere hope that everyone who attends the Festival departs with a deeper appreciation of our state's unique and colorful heritage. The tapestry will continue to grow as Iowa's future unfolds before us.

With warm regards,

A handwritten signature in dark ink, reading "Terry E. Branstad".

Terry E. Branstad
Governor of Iowa



Governor
Terry E. Branstad

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SESQUICENTENNIAL IOWA

1846 ★ 1996

Dear Festival Visitors,

Welcome to the Festival of Iowa Folklife, a once-in-a-lifetime Sesquicentennial event.

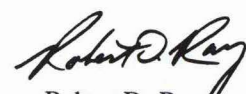
As you walk around these Festival grounds, you will experience something both familiar and surprising; our contemporary life as Iowans. Here on our own Capitol Hill, this Festival showcases our people and communities as valued and fascinating national resources - much as they appeared earlier this summer on the National Mall at the Smithsonian Institution's Festival of American Folklife in Washington, D.C.


People who know and love Iowa seem to understand intuitively that many things are "special" here -- even if we aren't always able to put our fingers on exactly why. This Festival brings together many characteristic sights, sounds, tastes and activities from our cities, towns and farms and invites us to examine them in detail.

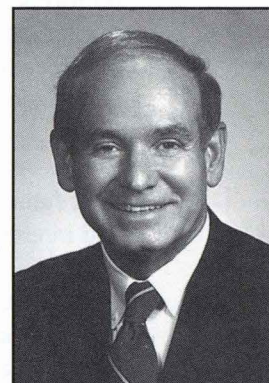
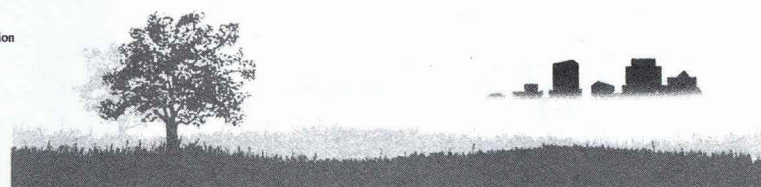
From these stages and presentation areas, you can watch "typical" Iowa citizens at work, at their crafts, or at leisure. You can look over their shoulders, ask them questions, learn from them, share your own experiences with them. You can sit side-by-side with neighbors and visitors as you enjoy the music and the fireworks that honor our Sesquicentennial celebration. By the end of the day, everyone can gain a deeper appreciation of what it means to be Iowans.

What a wonderful way to *Celebrate Our State!* Happy Birthday, Iowa!

With warm regards,


Robert D. Ray
Chairman

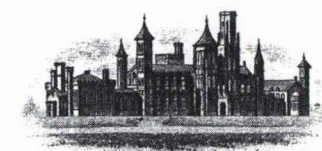

C.J. Niles
Co-Chair



Robert D. Ray



C.J. Niles



SMITHSONIAN INSTITUTION
Washington, D.C. 20560
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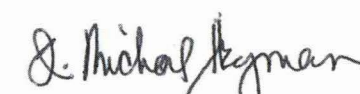
This year, the Smithsonian celebrates its 150th anniversary, an occasion it shares in common with the State of Iowa.

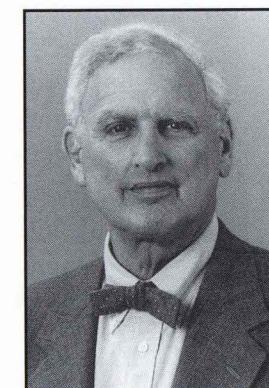
We have been proud to work with the Iowa Sesquicentennial Commission, and with scores of scholars, researchers, educators and citizens of the state to document and present Iowa's rich and diverse grassroots cultural traditions to some one million appreciative visitors to the Smithsonian's Festival of American Folklife held earlier this summer on the National Mall in Washington, D.C.

Iowans have shared many important things with us--a profound sense of community, a belief in civic participation, and traditions that bespeak of pride in one's own culture and tolerance towards others. In keeping with these traditions, Iowa is fittingly bringing its Smithsonian presentation back home as the first Festival of Iowa Folklife on the State Capitol grounds in Des Moines. The Smithsonian is pleased to participate in this effort and in the related publication of a Smithsonian Folkways recording *Iowa State Fare: Music from the Heartland*, an Iowa Public Television documentary program, and educational materials to be distributed to classrooms and senior citizen centers in Iowa in the months to come.

We salute the people of Iowa for their manifold contributions to our national cultural heritage and wish you all a very happy 150th birthday.

Sincerely yours,


I. Michael Heyman
Secretary



I. Michael Heyman

150
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Smithsonian

WELCOME TO THE FESTIVAL OF IOWA FOLKLIFE!

A Sesquicentennial celebration for the whole family!

The Iowa Sesquicentennial Commission welcomes you to four days of FREE family fun on the Iowa State Capitol grounds where we are celebrating everything that is distinctively Iowan. Enjoy live entertainment, occupational and foodways demonstrations and hands-on children's activities in a tent-covered, parklike environment. The Festival of Iowa Folklife is an expanded restaging of the Smithsonian Institution's Festival of American Folklife, held on the National Mall in Washington, D.C., June 26-30 and July 3-7, 1996.

Throughout the Sesquicentennial year, Iowans in every corner of the state are putting on countless concerts, community festivals, parades, fairs, religious observances, banquets, contests, and more -- all to celebrate Iowa's proud past, exciting present and bright future. The Festival of Iowa Folklife is just one component to this exhilarating year of Sesquicentennial fun. While you, your family and friends are here during these four days, enjoy the excitement and pageantry as Iowans showcase their state. And, as you travel Iowa's highways and bi-ways this year, enjoy the natural beauty, proud people, community celebrations, interesting attractions and heart-warming hospitality of this state that 2.7 million Iowans call home.

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Rachelle H. Saltzman
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SMITHSONIAN INSTITUTION FESTIVAL OF AMERICAN FOLKLIFE, IOWA PROGRAM

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Diana Parker
Catherine Hiebert Kerst
Inken Bruns
Carla Borden
Arlene Reiniger
Pete Reiniger
Kenn Shrader
Beverly Simon

Why a Festival?

Richard Kurin & Diana Parker

1996 has proved for us a year of celebration. It is, of course, the Sesquicentennial of Iowa statehood, but also the 150th anniversary of the Smithsonian Institution and the centennial of the Olympic Games. We have been intimately involved in each of these celebrations through the development of cultural festivals in Washington, Atlanta, and here in Des Moines — producing large scale events in which people demonstrate who, and more importantly, why, they are, to their fellow citizens, and citizens of the world.

Anniversaries tend to connect the past to the present; they link a contemporary status or relationship to a historical continuity. The Festival of Iowa Folklife does not aim to show visitors “how it used to be.” It does try to show how thoroughly contemporary people use and build upon their cultural legacy to forge meaning, and often beauty, in their lives. It is not from nostalgia that this Festival is produced, but rather out of respect for and appreciation of the manifold ways the people of Iowa understand and express themselves. To be sure, the songs, stories, crafts, foods, dances, worklore, and other forms of grassroots culture presented at the Festival are well worth appreciating; and they have histories enmeshed in diverse Iowan communities. But they are no mere holdovers, or receding forms of expression on the brink of inevitable destruction. Their role and social func-

tion may have changed over time, but they are vital and important to current populations.

Amana crafts and Mennonite songs, polkas and girls’ basketball, Meskwaki bead work and precinct caucuses have deep roots and continue to persist in the lives of real people. Surprisingly, for some, rag rugs, quilts, lullabies, hymns, and 4-H have out-survived IBM computer cards, transistor radios, the Rubik’s cube, electric typewriters, the Studebaker and DeLorean, the twist, macrobiotic diets, and other popular phenomena once heralded as so culturally significant. Culture rooted in the people, long resonant with their daily lives, has an often-understated but amazing resiliency, even in the face of what appears to be rapid and dramatic technological progress.

To be sure, technological progress has resulted in social transformations. There is a good deal of spirited debate about whether these social changes represent true progress or genuine loss. Industrial and postindustrial technologies have devalued the economic role of the household, increased familial and personal mobility, reduced the importance of geographic proximity in the production and consumption of goods and services, and globalized all sorts of relationships. Increasingly, we witness the difficulty of maintaining family life, the absence of neighborhood in cities, suburbs, and rural areas, and even the loss of the work place as a locus of social interaction. Many bemoan the decline of

civility and the diminution of the idea of “the public,” and argue that society as a whole is less unified and more fissiparous than ever.

Modern social thought was founded upon a geological metaphor of structure and solidarity. The institutions of family, clan, tribe, neighborhood, city, state, company, association, congregation, and nation were conceived of as the bedrocks of society upon which individual lives rested. Nowadays, institutions seem less respected and less important than they once were. Instead, individual atomism, biography and career, movement and event seem to better characterize contemporary life. We “log on and off,” “surf the net,” “tune in and out.” Boundaries are more permeable, identities shifting and flexible. The appropriate metaphor to describe the ebb and flow of ideas, movements of people, and continual change through unfolding events in contemporary social life is perhaps a hydraulic one. Fluidity, rather than stasis, is the order of the day for workers, voters, bankers, and map makers alike.

In this world, where memory, tradition, and history are often devalued, we sorely need moments of pause, recognition, and embrace. Large-scale public events can become important symbolic occasions through which meanings are construed, negotiated, and disseminated and wherein values are asserted, re-enforced, or even discovered. Festivals, such as this one, can serve as a totem of sorts through which ideas can

be thought, understandings communicated, and feelings expressed and experienced. In one way, the Festival is a wonderful moment of mass public scholarship. The Festival is a means for conceptualizing the culture of people and communities, and inspiring performers, visitors, staff, and others. It is also a vehicle for bridging cultural differences for mass audiences, even for cultural healing, enabling people to get to know each other.

Events like the Festival are becoming more important in the coalescence of *communitas* or self-consciousness of community identity. Rites of festivalization are to some degree replacing institution-building, and are increasingly used to fill gaps in our social life and provide defining moments for peoples, communities, cultures, even nations. This is, as we know, a mixed blessing. We understand the limitations of the Festival as genre. It is, as we say, a low-resolution medium, diffuse, multivocal, varied, and interactive. It cannot take the place of specific, formal, detailed adjustments of social interests. Yet we have seen the festivalization process work around the world. We have seen it bridge formidable differences, enabling different segments of society to see the humanity in a supposed “other.” We have seen its role in exclaiming cultural

self-knowledge and providing a basis for the cultural education of the next generation. We have also seen it used as a vehicle of personal inspiration, stimulating local level efforts to utilize cultural resources and heritage for the better.

For Iowa, we have seen the mass mobilization of efforts among scholars, sponsors, supporters and community people to research, document and understand cultural life. We have seen first hand the ways in which people have come to appreciate the beauty that is closest to them. In many ways, we have seen the process of self-discovery and self-representation, through which Iowans have justly recognized their contributions to a larger cultural universe.

Festivals make such an impact because they are, most simply, alive. Just as we have discovered with our 150th anniversary traveling exhibit, *America’s Smithsonian*, real people connect with real things — Lincoln’s hat, Dorothy’s slippers, the Apollo spacecraft. There is a power associated with viewing, touching, hearing, and being in the presence of objects of natural, historical, and artistic significance. Similarly, there is something special about interacting with real people, sharing space with them and co-participating in their lives — even if briefly. Tele-experience — whether in analog, electronic, or digital form — just

does not convey the immediacy and sensory impact of such an encounter.

The Festival of Iowa Folklife will generate its own electronic media and its own radio and television documentaries in order to advance knowledge and appreciation of diverse cultural accomplishments in the state. Educational materials, recordings, even computerized archival collections can become a way of extending this Festival in time and space. Yet we also find limitations in these media. It is living, thinking, sensating, emoting people who are the ultimate interactive techno-biology, and the Festival is a pretty good multimedia way of expressing that humanity, and of fostering, encouraging, and punctuating its interaction in an effort to continue and contribute to the pool of cultural creativity.

Richard Kurin, Ph.D., is director of the Smithsonian Institution Center for Folklife Programs & Cultural Studies and program chair for the Smithsonian’s 150th Anniversary. Diana Parker is director of the Smithsonian’s Festival of American Folklife.

Community Matters in Iowa

Rachelle H. Saltzman & Catherine Hiebert Kerst

Iowans inhabit the heart of the heartland, both physically and culturally. Iowa is central and centered — a place where the balance of the components that make up community is celebrated and nurtured. Family, neighborhood, town, school, work site, place of worship, community center, and state, county, and local fairs — these all create the networks that tie Iowans together and provide the sense of community that makes Iowa what it is today.

A Carroll County pancake breakfast in a church basement raises money for the local volunteer fire-fighting association and its ladies' auxiliary, the Fire Belles. A lutefisk supper in Bode (pop. 335) serves over a thousand people on the Thursday before Thanksgiving in celebration of a common Norwegian heritage. Associations and clubs abound in Iowa — from beer-brewing clubs, 4-H, sit-and-knit clubs, and fiddlers' picnics to groups promoting polka dancing.

The calendars of events in Iowa newspapers list activity schedules of groups such as Carson's Peace Circle of the Oakland United Methodist Church, Manning's Little Flower Study Club, the Neola Optimists' Club, Farley's Catholic Daughters of America, Bloomington's Grange, Kalona's Koffee Club, and local business organizations like the Better Elk Horn Club and the Kimballton Progressive Danes, which promote community pride and distinctiveness. Then there are the myriad

committees formed to discuss, organize, and promote local and regional issues and events — everything from corn-husking festivals and the Fourth of July to guidelines for entering the local Dairy or Swine Princess contest.

We live in a time when Americans often have no positive expectations and are fearful of the future, yet yearn to belong and feel grounded on the local level, and search for traditions that are alive and meaningful. The term *community* is used ubiquitously to communicate well-being, continuity, and hope. But in Iowa, community is more than a well-worn cliché — it is a way of life, eagerly negotiated, energetically encouraged.

Referred to by coast-to-coast travelers as "fly-over country," the state doesn't register on the national radar except at times of disaster (the flood of 1993), during the caucuses, or when some purveyor of popular culture seeks to evoke "America" in some elemental way. The Rodgers and Hammerstein musical *State Fair*, Meredith Willson's *The Music Man*, and movies such as *Field of Dreams* and *The Bridges of Madison County* conjure up images of a pure America through examples of an Iowa that fosters the value of supporting family and community, a determined work ethic, an educated populace, morality and decency, individual responsibility, and neat, well-kept yards — and also, at times, an understated and mildly self-disparaging sense of humor.

Traveling throughout the state, a visitor feels as if she has stumbled into an extended family. Newcomers are intro-

duced at almost any function and instantly asked about whom they might know, and about the possibility of being related to someone from Iowa. Strangers stop to ask if you need help if you're pulled over on the side of the road. Across the state, many people still read the *Des Moines Register* in addition to their local newspapers; listen to statewide radio stations like WHO, WOI, KUNI, or WMT; and follow state "ag" reports about planting conditions or weather patterns as they blow across the prairie from Sioux City to Keokuk.

Iowa is a state of small towns on a gently rolling plain. Even the metropolitan centers of Des Moines, Waterloo, Dubuque, Davenport, Cedar Rapids, Council Bluffs, and Sioux City function as clusters of towns. Houses of worship occupy many street corners; public libraries and schools are the norm; and a high school sports team is the town's team. In cafés in nearly every neighborhood in Iowa, groups of farmers, business people, students, and coffee-club members gather each day at well-known but unscheduled times to discuss crop prices and political candidates, to share personal problems, plan events, play cards, or just plain gossip over plain, home-cooked fare. Coffee and cinnamon rolls, assorted pies, and the ubiquitous pork tenderloin sandwich are served nearly everywhere. Menus also vary somewhat by region, with fish available at river cafés along the Mississippi, *flæskesteg* (pork loin embedded with prunes) and *rødkål* (red cabbage) in the



Workers eat last at the annual pre-Thanksgiving Lutefisk Supper at the St. Olaf Lutheran Church in Bode. Left to right: Pastor Mark Younquist and Pastor Connie Spitzack, Norman and Rose Zeman, Emily Rolland, April Zeman, and Phyllis and Conrad Johnson. Photo courtesy Phyllis Johnson

Danish Inn in Elk Horn, bagels and cream cheese at Jewish delis in Des Moines, savory soups at Southeast Asian gathering places in Ames, Dutch marzipan-filled pastry "letters" in the Dutch-settled towns of Pella and Orange City, German sausage in Manning, and tamales and tortillas in the relatively new Hispanic neighborhoods in Muscatine and Storm Lake. But it is not solely the selection and style of food that matter at these local eating places — it is the camaraderie, conversation, and "visiting" that they make possible.

Home-grown community music-making is vibrant and alive in Iowa. People gather in homes to make music together, in community centers or schoolhouses for dance parties, in religious settings to sing their praises, or at regional or ethnic festivals. In late spring, farmers, college students, retirees, and school teachers across the state join municipal bands and begin rehearsing for public performances held in town squares and parks all summer long. Psalms, a Black gospel group from Cedar Rapids, describe their music as "traditional

gospel with a contemporary hook." As a family group, they are deep in the pocket of tradition: their mother sang with the Zionettes, and they recently formed an ensemble for their own offspring, Children of Psalms, because, during their rehearsals, they would hear the children in the bedroom also rehearsing the songs. Much of the character of community music-making in Iowa is family based.

In Iowa, girls' sports teams matter. The annual state girls' basketball tournament in Des Moines is a major event. According to basketball player Kris Larson from Newell-Fonda (a consolidated school district in western Iowa with a combined population of 1,820), "There were over 2,000 people from the Newell-Fonda area at our game." Teammate Jessica Jeppeson adds, "More than just Newell-Fonda people support us. People from a lot of the surrounding small communities follow us." While basketball in and of itself enjoys great popularity throughout the Midwest, the attention paid to Iowa's girls' sports is unique. But the game is much more than a test of athletic ability — the girls themselves insist

on the importance of learning teamwork and having fun. Carla Offenburger, a lifelong basketball fan and Folklife Festival fieldworker, explains, "To the young girls, basketball is not a sport, or a game. Basketball is a tradition, a heritage, a festival." Basketball also provides Iowa girls with the opportunity to develop leadership skills evidenced in the high proportion of women active across the state in business, voluntary activities, and politics.

Throughout the state's history, Iowans have been social reformist in orientation, having enacted the first prohibition law in the country, for example, and taken a strong stand against slavery. In keeping with this heritage and a reliance on the value of local autonomy, Iowa lacks a statewide,

codified curriculum for its nationally recognized public school system, preferring instead to rely on district-level initiatives for determining the quality and content of education in a specific locale.

Iowa's political precinct caucuses embody democracy on a grassroots level. Before the presidential party caucuses, Iowans across the state meet with friends and neighbors and even presidential candidates to discuss party

“Resolving conflicts and finding solutions to local, national, and international problems extend beyond politics in Iowa and reveal a commitment to widening the bounds of community.”

platform issues. Then, on the evening of the caucuses, a cross-section of the Iowa population — from senior citizens to newly minted eighteen-year-old voters, from

long-time precinct captains to mothers accompanied by toddlers — sign in, look over campaign rosters, and elect delegates to attend the statewide party conventions in schools, community centers, private homes, and civic centers. Platform proposals on welfare, capital punishment, and health care were among those brought up and discussed at the 1996 caucuses.

Resolving conflicts and finding solutions to local, national, and international problems extend beyond politics in Iowa and reveal a commitment to widening the bounds of community. From the Lt. Governor's Committee on Diversity, which was created in response to incidents of racism in 1991,

to the Peace Institute at Grinnell College, Iowans strive to talk with civility about disruptive issues. When some youths sprayed swastikas and anti-Semitic slogans on Des Moines's Temple B'Nai Jeshurun in 1994, the entire city protested the travesty. And when the culprits were caught and convicted, their “punishment” consisted of both community service and learning from Rabbi Steven Fink about a culture different from their own.

In Sioux City, the Food and Commercial Workers' Union works to integrate immigrants from Southeast Asia, Mexico, and Central America into the Siouxland community, offering social services, English classes, and free turkey dinners for Thanksgiving. Although the drug, employment, and interracial problems that plague the rest of the United States are certainly present in Iowa, the difference is that here, people still believe that there are commonsense solutions — that human agency is still a viable option.

Because of that belief, residents of Iowa are and have been actively involved in a vast number of voluntary activities throughout the state. When United Flight #232 crashed near Sioux City in 1989, the Marian Health Center “set up a buffet of food items for the media.... This was definitely not treatment as usual,” remember nurses Barb Small and Jeff Berens. “People brought clothes for the survivors, as did some of the department stores. Food arrived at the hospital for the staff, volunteers, media personnel, etc., from restaurants, grocery stores, and other suppliers.”

Without volunteers and their organizations, much of business, education, and everyday life in Iowa would probably cease to function. Individuals, civic associations, and philanthropic societies provide services that the paid work force

and government agencies do not. Shriners ferry physically handicapped State Fair visitors in golf carts from parking lots to the fairgrounds; corporate employees volunteer in work groups to help out with fund-raising events for public television and radio; state workers participate in annual food drives; religious groups take turns providing and preparing food for homeless shelters; and many people serve as volunteer fire fighters or on rescue squads. The wide range of these voluntary associations speaks to the network of relationships, of communities, in which Iowans live and work. People here are connected to other people and have a strong stake in maintaining and sustaining those relationships.

An agricultural commonwealth currently interested in promoting the economic opportunities that the state has to offer through insurance, banking, and high-tech industries, Iowa nevertheless tends toward a stable, conservative norm. And yet, as in so many states in the nation where farming has been central to their economic and social well-being, Iowa faces the challenging future of possible rural farm crises with the growth of agribusiness, the consequent decline of family farming and the social institutions that surround it, plus the growth of powerful corporate interests.

The Sesquicentennial year offers a chance to recognize the value of an Iowa that nurtures neighborliness in groups of people — no matter how diverse — who share common concerns and hopes; an Iowa that supports the vital social fabric of relationships on the local level; and an Iowa that validates an underlying belief in the viability of democratic community — all of which have provided such a prominent legacy for the state.

This Festival program highlighting

the vibrant and diverse cultures of Iowa through the excellence, knowledge, and artistry of its people offers an opportunity to observe the dynamism of community in the truest sense of the word. The Festival program also reminds us of the responsibility we all have, as Americans, to believe that our public culture and its active celebration through community are valuable and must be supported, if we are to have a future worth living for.

“Is this heaven? No, it's Iowa.” You bet.

Rachelle H. Saltzman, Ph.D., is the Iowa curator for the Iowa program at the 1996 Festival of American Folklife and for the Iowa Sesquicentennial Commission's Festival of Iowa Folklife. She is director of the Iowa Arts Council's Folklife Program. Saltzman has worked as a folklorist in Delaware, Florida, New York, Pennsylvania, Tennessee, Virginia, and now Iowa.

Catherine Hiebert Kerst, Ph.D., is the Smithsonian curator for the Iowa program at the 1996 Festival of American Folklife. She grew up in Wisconsin and has done extensive fieldwork throughout the Midwest, especially in Danish-American communities. This year she is on detail from her position in the American Folklife Center, Library of Congress, to curate the Iowa program.

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Iowa: A Civic Place

David M. Shribman



Every year the Iowa State Fair begins with a parade from the State Capitol to the fairgrounds on the outskirts of Des Moines. Photo by Jim Day

A handful of people are standing in a soybean field, around a giant John Deere tractor. In the center is a presidential candidate. This is the Iowa you know — a staging ground for presidential campaigns, a political theme park out there someplace south of Minnesota and east of Nebraska, full of corn and stuffed pork chops and roads that seem to come to a perfect 90-degree angle on the prairie. In years divisible by four, Iowa is jammed in center stage. Otherwise,

you hear little about it.

There's some justice to that. Said Richard, Lord Acton, Oxford educated, reared in Rhodesia, married to an Iowan, and a sometime resident of Cedar Rapids: "My theory is that America is like an airplane with its wingtips in New York and Los Angeles. Those extremes plunge and soar, but the body in the middle stays relatively stable, and Iowa is in the middle of the middle."

Iowa hosts the first important political milestone of the presidential election year: precinct caucuses. These events, populist but not really democratic, are a combination of church fellowship dinner, cattle auction, quilting circle, camp meet-

ing, encounter group, and preliminary hearing in a criminal trial. They occur on a Monday night, usually in stinging cold and under cover of snow. They're social events: Neighbors get together in fire halls, school basements, and people's homes, talk about their preferences, declare one another fools or Communists, separate themselves into corners, and vote by ballots.

Iowa is, at its core, a civic place. At the heart of the caucuses' prominence is a simple notion, appealing to the heart but at base utterly preposterous: that some magic formula of agronomy, geography, geology, divinity, demography, maybe — who knows? — even sorcery has ren-

dered Iowa the absolutely perfect proving ground for the country. "Alabama is the South, the North is the North, and California is California, but Iowa is America," Bill Wundram of the *Quad City Times* wrote not long ago.

Iowa is also a place of great distances. In the middle of the last century, 30 million acres of tall-grass prairie filled the state; now there are but a few scattered acres. Some 6 million acres of forests covered Iowa in 1830; only a fraction remains. "Iowa in its primitive state was ideal for wild creatures, but not for civilized man," reads a 1927 account of Iowa wildlife. "Therefore the latter — as he has indeed endeavored to do with all the world — has sought to adopt primitive Iowa to the service of his needs and desires."

Today, you can stand at Living History Farms, at the edge of the western sprawl of Greater Des Moines, and relive the rhythms of old Iowa. There is a cornfield planted with seed dating to 1900 and plowed with horses, along with the sort of bark lodges that the Ioway Indians used in the 1700s, when Iowa was still overrun with buffalo. But if you listen carefully, you will hear the sound of trucks roaring along the interstate, going to Minneapolis, Omaha, and Kansas City.

"This is a place that works," said Frank Conroy, who wrote *Body and Soul* and directs the Writers' Workshop at the University of Iowa. "If the plumber is more than 15 minutes late, he apologizes profusely. The dollar goes about twice as far as it does in Boston. I live on a pretty, tree-lined street. My child walks four blocks to public school. The public library is breathtaking. People are nice. It is every cliché you have ever heard of,

except it is true."

Iowans are, in a word, civilized, in part because the state is a civilized place. It has no wild outbacks, as Wisconsin and Minnesota have. It has no wild tradition, unless you count the hollers at the women's basketball games at the University of Iowa.

Iowa defies logic and some economic principles: It is a place where money trickles up — from, of course, the ground. "Everybody in this state is dependent upon the land in some way," said Mary Swander, who teaches at Iowa State University and whose great-grandparents homesteaded in western Iowa. "As a professor, I'm dependent upon the state's economy. Storekeepers and merchandisers are dependent upon it, too. If the farmer doesn't come in and buy nuts and bolts in the hardware store, the hardware store goes out of business."

Ma-ka-tai-me-she-kia-kiak, an Indian known to the whites as Black Hawk, once said the land "never failed" the Indians, adding, "We always had plenty, our children never cried from hunger, neither were our people in want." Jeff Bruner of the *Ames Daily Tribune* gives a more modern look: "In Iowa, the dark, rich soil reduces just about every other piece of ground in the United States to the status of mere dirt."

Yet the land, like the winds, is fickle. There is a randomness to nature and to the farmer's life. Corn and soybean harvests were poor in 1993, bountiful in 1994, and weak last year. Spring rains made plantings late — or canceled them. Perhaps as many as 200,000 acres weren't planted. Then it became deadly hot in August, mischievously cold in September. Corn harvests were about half of 1994's levels.

And so that is it. Iowa is about the land and nature and people and taking pride in what we do with our lives. But it is also about gorging yourself on blueberry strudel in Pella, on three kinds of sausages in Amana, and the very best fried pork-tenderloin sandwich in the world. It is about remarkable steak houses, each with no windows: Jesse's Embers in Des Moines, Lark Supper Club in Tiffin, and Rube's in Montour. It is about a state university with a football team with 73 players who each weigh more than 200 pounds — and a marching band with more than 240 musicians.

And, oddly enough, Iowa is about Herbert Hoover. "My grandparents and my parents came here in a covered wagon," Hoover once said in West Branch, where he was born in a two-room cottage in 1874. "In this country they toiled and worshiped God. They lie buried on your hillside. The most formative years of my boyhood were spent here. My roots are in this soil. This cottage where I was born is physical proof of the unbounded opportunity of American life."

This is the essence of America. This is the essence of Iowa.

David M. Shribman, a non-Iowan Pulitzer Prize-winning author, is an assistant managing editor, columnist, and Washington bureau chief for the *Boston Globe*.

This is a shortened version of Shribman's article, "Iowa: A Civic Place," which appeared in the January 21, 1996, issue of the *Boston Globe Magazine*, © 1996. Reprinted courtesy of the *Boston Globe*.

A Taste of Thailand: Serving the "Publics"

Dan Hunter & Patrick McClintock

Have you ever seen a bird fly backwards? What is the cause of the current farm crisis? Are you able to touch your toes? Whom will you vote for? A Taste of Thailand restaurant in Des Moines conducts polls on all sorts of topics.

Thai natives Prasong "Pak" Nurack and Benchung "Beni" Laungaram, his wife, opened the now-popular restaurant in December 1983, in an abandoned auto repair shop, repainted bright yellow. "So the publics will know we are here," said Prasong. It may be the only restaurant in the world

with a home-made voting booth.

The quixotic polls and the delicious Thai food have made A Taste of Thailand a place to meet candidates for every office and a mandatory stop for presidential candidates — from Al Haig to Paul Tsongas. Journalists from the *New York Times* to the *London Times* stop by for conversation. In 1988, C-Span broadcast a discussion between restaurant patrons about the caucuses. Television crews from many countries and other networks swarm in with lights and cameras.

After the lights and cameras

depart, A Taste of Thailand's service to the community continues. On the statistically coldest day each year, the restaurant sponsors the International Hot and Spicy Food Day. For many years, it also sponsored the Free Speech Award, to increase awareness of the First Amendment. In addition, Prasong and Benchung have welcomed visitors from all over the world to observe American-style democracy. Prasong has a simple explanation: "We are here to serve the publics."

Dan Hunter is a Des Moines songwriter, playwright, and political satirist. Patrick McClintock is a writer and political activist. They both love Thai food and together organized the Friends of A Taste of Thailand.

In January 1992, Prasong "Pak" Nurack, in the cook's apron, and Friends of A Taste of Thailand celebrated the successful campaign to save the restaurant from the urban renewal wrecking ball. Photo by Bob Mandel



Community in the Work Place

Nancy P. Michael

"Iowa workers are better educated, and their solid Midwestern work ethic enables us to hire and keep good people." David Drury, CEO, The Principal Financial Group, Des Moines

Work is meaningful for Iowans, and not only as a means of monetary support: it is valued in and of itself, as a worthwhile activity. That work ethic, for many of Iowa's 2.9 million residents, is rooted in a farm culture of personal accountability and a small-town attitude of community responsibility. The sense of duty also extends to many of Iowa's corporations, which display a sense of obligation to their workers and to the state as a whole. As one Principal employee commented, "They work very hard to provide stability for their employees, and absorb them into other areas when one part of the company is not doing well." Deere & Co., makers of farm equipment, has a similar reputation and an extremely loyal workforce.

Like any entity that involves people, a business has its own culture — its unspoken mores, stories about co-workers, legends about bosses and founders, rituals, and celebrations. The work place is indeed a community, and, in Iowa, occupation is often a family tradition. Dominic Rizzuti, founder of Artistic Ornamental Iron Works in Des Moines, works with his brother Sam and sons Rocco, Dominic Jr., and Louis. Some of the

grandchildren are even starting to get involved. "Dad brought me down to run errands and whatever else I could do," recalls Lou Rizzuti. "But over the years I picked up the craft, as did my brothers Dom Jr. and Rocco." Jerri Morgan of Sioux City, who works in the meat packing industry and served as a festival fieldworker, explains: "My father worked in a packing house, and all of my eleven brothers and sisters at one time in their lives worked in a packing house. Three of my brothers-in-law and my husband also worked in a packing house. Funny as it sounds, I guess you could call it our family business. Every summer Swift & Co. Union would have a picnic for the employees, and it was nick-named the Peters Family picnic because of the size of our family. We would all be there, having a great time, I might add."

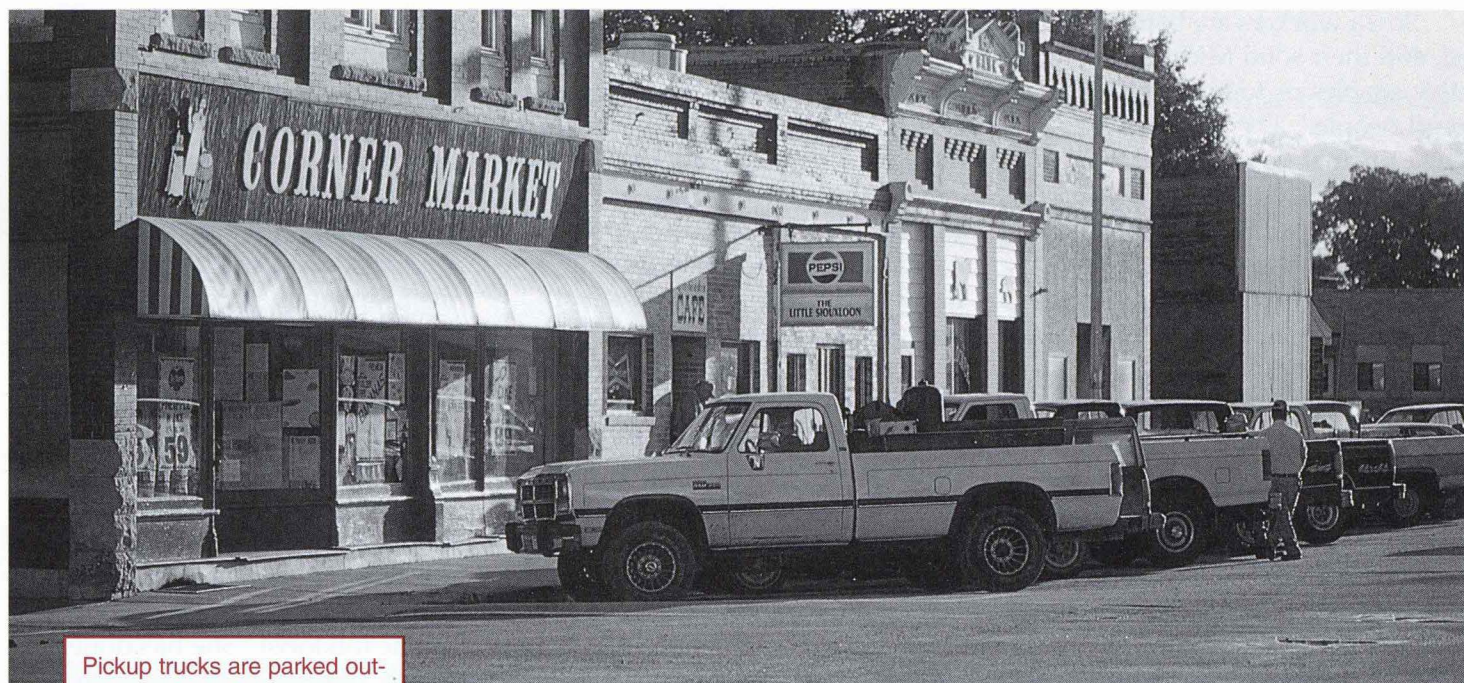
Many of Iowa's businesses are also involved in the international economy. Mississippi clammers, once suppliers of shells for buttons, now sell their product to the Japanese cultured pearl industry, which uses shell fragments to seed pearl oysters. Others attempt to influence international organizations. The Stanley Foundation, created by Max Stanley, one of the founders of HON INDUSTRIES, is committed to working toward global awareness and world peace. Through

publications, media programs, and other projects, the foundation attempts to raise awareness of the holistic nature of the contemporary world's economic and social problems. According to Richard Stanley, president of the foundation and Max's son, the foundation pursues activities it believes will "take the blinders" from the eyes of citizens and national leaders.

Nancy P. Michael is employed by Federal Express in Memphis, TN, and is completing her Ph.D. in folklore at Indiana University and has worked for several years as a public folklorist. She has done extensive research in corporate cultures and holds an M.A. in educational resources technologies.

Iowa Small Towns

Tom Morain



Pickup trucks are parked outside a café in Anthon, where farmers meet for breakfast and morning coffee.
Photo © David Thoreson

"...Jefferson 20, Perry 7. It was Ames over Marshalltown, 42-6. Lake City 14, Rockwell City 13. Lamoni 20, Leon 0. Winterset shut out Indianola 13-0..." And on and on the scores continue in a geographic litany every Friday from football through basketball and into spring baseball season. From these radio broadcasts Iowa children learn the names of towns before they have any idea where the communities are. Unlike the elitist weather report that acknowledges temperatures in only the major cities, as if there were no weather in the small towns, Friday night sports scores are the great leveler: any town that can field a team earns the right to march in the parade. And so the list goes on. "...Fort

Dodge 21, Mason City 6. Panora-Linden 14, Dallas Center-Grimes 0. Storm Lake 15, Cherokee 12."

The highway map of Iowa today reflects the modes of transportation of Iowa's frontier days in the latter half of the nineteenth century. Local traffic was by horse and buggy; travel between towns was usually by train. In the railroad-building frenzy of the 1870s and 1880s, Iowa towns were locked in a life-and-death game of "musical chairs": any town not on some rail line when the building stopped was doomed. Railroad executives knew it and played off neighboring towns against each other to extract local bonds, rights-of-way, and land grants, until the countryside was

honeycombed with branch lines and whistle-stop stations.

For survivors, the prize was a near-monopoly on the trade of the farmers who lived within four or five miles. Iowa's counties were laid out so that even those in the farthest corner could get to the county seat and back home again within a day's buggy travel, but a day-long trip was too much for routine supplies and the mail. Small towns were distribution centers where farmers came to buy what they needed and to sell their cattle, other livestock, and grain. Farm wives literally traded their eggs and butter at the general store for credit toward their purchases, a practice still reflected in the term *retail trade*.

Small-town merchants, however, never enjoyed the perfect monopoly on the local market to which they assumed they were entitled. As early as the 1870s, mail-order catalogue companies like Montgomery Ward and Sears Roebuck led doomsayers to predict the imminent demise of small-town retailers. The rise of chain stores in the 1920s prompted small-town merchants to urge legislation to tax businesses by the number of retail outlets they maintained.

It was the automobile that sounded the death knell for the smallest villages. Beginning in 1909, the Model-T Ford provided farmers with a dependable and inexpensive alternative to the horse-drawn buggy, and farm families quickly

took advantage of it. They drove past the smallest towns to the larger stores in the county seats, and they abandoned their rural churches for the town churches with their choirs and youth programs. They voted for school reorganizations and bond issues that constructed high schools to which their sons and daughters could not have practically ridden by horse and buggy but could commute by car or public school bus.

As transportation and roads continued to improve, farmers and even small-town residents themselves discovered that a shopping trip into Des Moines or Cedar Rapids or some other nearby city wasn't so difficult.

Small-Town Newspapers: Iowa Communities in Print

Jay Black

Almost all Iowans, it seems, have access to national and international news via the TV set. But what about the goings-on right in their back yards — in their neighborhood, small town, local school, or city council? Small-town newspapers fill this important gap in information for thousands of Iowans living in rural areas. The local newspaper is their neighborhood in print, and it chronicles the life and history of their community.

Newspapers are often the oldest businesses in town, and ownership can span more than a decade, even

several generations. Of Iowa's 340 newspapers, 299 are small-town weeklies. A good example is the *Enterprise Journal* in St. Ansgar, a town of 1,100 people in north-central Iowa. It was started in 1878 and is still going strong.

For people in St. Ansgar, "The E.J." is such a part of their lives, family, and sense of place that they think of it as their newspaper. "There is not another business in town [in which] people feel they have the right to tell the employees how to run their company," said a staff member. "The people around here feel they have a

stake in this newspaper — that they own part of it. Our paper helps define our community and reflects what we do and how we live."

Like no other business, small-town newspapers give a community a sense of place and continuity.

Jay Black is a freelance newspaper reporter and photographer from Clear Lake, Iowa. He and his wife, Ruby, operate North Shore House, a bed and breakfast on Clear Lake.

Shopping malls, Kmart, and then Wal-Mart lured away more customers from the small-town stores. And the declining farm population, the predictable result of a century of labor-saving farm machinery, continued the erosion. The farm crisis of the 1980s took a heavy toll on the towns that depended upon the farm economy. From 1983 to 1993, Iowa towns with fewer than 2,000 people lost 2,500 businesses.

Yet, while they may think of themselves often as having been under a long siege, small-town residents continue their fierce home-town loyalty. The younger generations may leave for college and seek their fortunes elsewhere, but high school reunions, weddings, anniversaries, and funerals still draw them home.

Two factors make critical contributions to the unique culture of the small town. For one thing, residents relate to one another in many different ways. They may have been classmates and teammates. They may worship together on Sunday morning. They share a continuous sidewalk. Their children date. They vote on the same local bond issues. They shop at the same stores. They know each other's parents. They pay taxes to the same school district. They see each other at the local café. They depend upon each other for the

upkeep of city parks, the swimming pool, the storm sewers, and the cemetery. They save and borrow at the same bank. They all benefit when a repairman knows his business. They belong to the same service clubs and fraternal organizations. They are friends and neighbors. Small towns fold layers and layers of relationships back upon each other.

They also share the same stories; there is a collective memory. Newcomers remain outsiders until they understand the local nuances in the story about the boys who chained the police car to the popcorn stand or whether it was good offense or good defense that put the 1956 girls' basketball team into the finals of the state tournament. Why did Mrs. Kitchell not leave her house for the last seven years of her life? Each town has its own mythology, and those who know it carry their citizenship with them wherever they go.

A second factor that strengthens the local ties of small-town residents is the realization, at some level of consciousness, that their own welfare is ultimately tied up with everyone else's. The town represents a miniature cosmos. No matter how much an individual prospers, he or she has no better fire protection than can be provided by the local force, a fire department that in most cases depends upon volunteers. No matter how well

your daughter plays the clarinet, the band is the product of the community. And if you want her band to look good, you'll sign up when the band parents need volunteers to serve the pancake suppers that raise the money for uniforms.

And while enlightened self-interest, not altruism, may well motivate the incredible volunteer efforts that sustain small-town life, the result is often a proprietary attitude toward the community: this is "my" town because I have helped to make it what it is.

The word *politics* comes from the Greek *polis*, or "city-state." Politics was about life in the *polis*, the opportunity to be seen and heard by fellow citizens and to play a part in public life. For ancient Athenians or Spartans, life outside of their *polis* hardly qualified as human. Modern Iowa small-town residents might not go that far, but they understand the sentiment.

Tom Morain was born and reared in Jefferson, Iowa (pop. 4,292), where his father and brother have edited the local newspaper for sixty years. Morain is a cultural historian who is currently the administrator of the State Historical Society of Iowa.

Hogs & the Meaning of Life in Iowa

Richard Horwitz

In the spring of 1995, the President of the United States visited Iowa. The occasion was a conference on rural life, the sort of event that might be used to wax quothably about the heartland, rugged individuals, and other pastoral pieties. Orators have done so since the days of Thomas Jefferson and have continued well after most Americans — among them, most Iowans — moved to town and took jobs behind a counter or a desk. But there was reason to worry that the President's photo opportunity might get uncomfortable. He would be met by citizens rallying to protect family farmers from "vertical integrators," the large, high-tech, multinational operations that already dominate poultry and have set their sights on pigs. With statutes that are perennially reconsidered, the state of Iowa has long been hospitable to family farms, which diversify by raising hogs, and relatively inhospitable to factory farms, which diversify by trading grain futures, patents, and packing plants. Clichés about yeomen or imagery drawn from "Little House" would hardly calm passions. Iowa senator Tom Harkin did his best, introducing the President with a joke: "No one should be allowed to be president, if they don't understand hogs." Most everyone laughed, though likely for varied reasons.

Iowans are used to kidding about the state's most infamous products, corn and its four-legged incarnation, hogs. In tourist shops, next to the joke postcard with a thirty-foot ear of corn on a flat-bed, you can see ample evidence of self-

deprecating Iowa humor. There are "hogs 'n' kisses" T-shirts, coffee mugs, and hand towels, sow pin-up calendars, and other swine-laden memorabilia with "Greetings from Iowa." Iowans, including people with a serious stake in "pork production," are as amused by swinalia as anyone else.

One way to explain the fascination would be to recognize that Iowa and hogs simply do have a special relationship. Since World War II, Iowa has been the center of the "Swine Belt." About two-thirds of all the pigs in the United States are raised on family farms within 200 miles of the state capital. Des Moines is also home to the National Pork Producers Council, which financed the ad campaign that slid the expression "the other white meat" onto America's common tongue. They could bury you in statistics showing that Iowa hogs help balance the U.S. trade deficit, boost employment, and feed the world.

Swine are, among other things, miraculously efficient converters of grain to meat. Hence, too, they help farmers hold grain off the market — "add to its value" by eating it — until the price improves. Then, as the saying goes, "the corn walks itself to market." Since grains seldom fetch their production cost, that fatal walk up a loading chute onto a jerry-rigged pickup or a fleet of multi-tiered semis helps keep food affordable and agriculture solvent.

Hog carriers bounce across a vast grid of farm-to-market roads, headed for meat-packing plants "in town" that hitch

farms through pork to the wider world. For most of the past century, "town" could be just about any place with a decent water supply. Iowa is the only state with excess capacity, meaning that large packers still maintain little buying stations off on gravel roads. They signal an open market for the occasional goose-necked-trailer load when the price is right or cash is short.

Under current circumstances raising pigs is one of the very few ways left for a young person to start farming. You do not need much more than a small piece of ground, a couple of modular buildings, a tractor, and a grinder to tow behind. With thorough planning, six digits of credit, and hard work, you might be able to make a go of it. Not surprisingly, given the nurturing that sows and their pigs require, women have been especially prized around the farrowing house. You still might be able to schedule chores around carpooling the kids and other part-time jobs. Pieties aside, raising pigs in this part of the world remains close to a democratic art.

So, Iowa hogs are an essential part of family farming, small towns, the pricing and transportation systems, and the landscape. They also show up on the dinner table. Nearly everywhere you go, you can grab a "brat" or a tenderloin sandwich the size of a competition Frisbee. And many a pie- or pastry-maker still claim that the key to flaky crust is lard. Of course, observant Muslims, Hindus, Jews, and vegans



Pig farrowing, above, is demonstrated at the 1995 Iowa State Fair. Photo by Rachelle H. Saltzman

Jayne Berglund, left, holds a baby pig in the farrowing house at her family's farm near Kalona. Photo by Richard Horwitz



disagree, but there is no denying the material significance of hogs in Iowa.

Much the same could be said about their material significance in other places that seem to embrace hog culture less closely. For example, the ratio of pigs to people and their concentration on the land is actually a lot higher in the Netherlands, and Denmark is the world's leading pork exporter. But you could easily travel those countries without noticing. Their joke T-shirts sport clogs and Kierkegaard rather than pigs.

There probably is no simple explanation for the difference. Traditions are like that, composted from garden-variety realities, hard and soft, silly and sad, new and changeless over the years. Probably farmers, the folks who share daily life with hogs, know that culture best. Lessons about birth and death, tenderness, impatience, and the

value of a dollar are apt to have been first gained working for a ribbon with a 4-H litter. Tales are swapped about the infuriating ability of at least one sow in every group to bark and jump at the most inopportune moments. Some herders develop a bias for belted Hamps or Durocs, but nearly everyone has learned to spot a good market hog. Learning requires a mixture of sculpture appreciation and market prediction that has made celebrities out of the best stock-show judges. And nearly everyone knows the fear that comes in hearing about a pathogen outbreak in the neighborhood. Nights are spent in sleepless worry or taking turns with a spouse on hourly trudges to the farrowing house through drifting snow. Amidst the scares, the tedium, the ups and downs, there is always the clang of lids on steel self-feeders telling you that you are home.

Of course, Iowans who work less directly with pigs — buyers, butchers, feed dealers, equipment manufacturers, employees and kin — like those who work in office towers and bed in urban apartments, have fewer pig tales to tell. But they, too, know about a distinctly porcine cultural surround that will certainly change. The specific way that hogs have been raised, the taste of consumers, and the demands of companies that link one to the other have been extremely dynamic, possibly no more so than they are today. At stake are hard decisions about economy, ecology, and quality of life, about the edge between adaptation and loss. A measure of understanding, respect, and maybe good humor will be useful on all sides.

It might not be wise to insist that presidents understand hogs. But it is worth encouraging.

Richard Horwitz is a professor of American studies at the University of Iowa. He is completing a book (for Westview Press) based on the "other job" he has held part time for the past fifteen years as a hired hand on a hog/grain/cattle farm in southeast Iowa.

Iowa Women on the Farm

Phyllis Carlin

On July 22, 1995, a hailstorm severely damaged 960 acres of corn and soybeans on the Mehmens' northeast Iowa farm. Three days later Karmen Mehmens surveyed the damage. "...The debt we have on this, I don't know if I can handle [it]. How am I going to live until the end of the year? They can't continue to borrow me money on a crop I don't have."

Crisis on the family farm sets in motion rituals that communicate the strong presence of community within an agricultural neighborhood. Seventy people visited Karmen, Stanley, and the three children the day after the storm. Friends, neigh-

bors, clergy, hunters, former employees, and members of their card club came to offer encouragement, bring food, help repair a grain bin, and express concern. Karmen sees the community response as similar to support given at the time of a funeral: "A church lady brought a cake. Our minister's been here twice. And you know when people are around, then you get to talking about other stuff, and you kind of get off of it a little bit."

In subsequent months Karmen, as the farm's accountant, pursued a disaster emergency loan (for which the family ultimately did not quali-

fy), switched banks, refinanced operating loans, waited for the actual losses to be tallied at harvest time, and tried to cope with the uncertainty of economic recovery. Her response to the hailstorm expresses the voice of the farming culture: "This is what we do. We risk it. And sometimes you lose."

Phyllis Carlin, Ph.D., is a professor of communication studies at the University of Northern Iowa. She conducts ethnographic studies of rural life, focusing on rural women's narratives.



Karmen Mehmens surveys the family's corn crop after a hailstorm hit their farm near Waverly. Photo by Phyllis Carlin

The Family Doctor in the 1990s

Dr. Thomas Evans

Characterized by caring and compassionate service, "country doctors" in the past had broad-based skills and maintained close personal relationships with their patients. Their traditional role is being filled today by family practice physicians.

Practicing in both rural and urban settings, family doctors treat patients of all ages and cultures. Their training includes pediatrics, internal medicine, surgery, psychiatry, and obstetrics. Because of their versatility and cost effectiveness, they are very important in our health care system, especially with the development of managed care.

Family physicians are also important economically to the rural communities of Iowa. Without physicians, the county hospitals cannot survive. Without local health care, it is difficult to recruit new businesses to the community. And without jobs, citizens move to seek employment. Many feel the viability of rural communities is linked directly to the presence of a family doctor.

Compared with other medical specialties, reimbursement for services has been poor. The rewards, however, are more than financial. The family physician may deliver a community's babies, care for its elderly, respond to its emergencies,

and counsel its members along life's often difficult path. Job satisfaction is very high.

J.B. Paulsen, M.D., who practices in Montezuma, Iowa, described why he became a family doctor. "When I was growing up, the two most respected people in our community were Dwight Eisenhower and the family doctor. I couldn't be Dwight Eisenhower."

Dr. Thomas Evans is a family physician in private practice in Des Moines and the president of the Iowa Academy of Family Physicians.

Cultural Heritage and Education in the Amanas

Gordon Kellenberger

In the 1850s, a group of German Pietists who called themselves the "Community of True Inspiration" founded the Amana Colonies as a self-sufficient communal settlement on the banks of the Iowa River. Today, changing lifestyles, mass culture, and the passing on of older residents have produced a concern for the perpetuation of these traditions. To honor, nurture, and practice their rich cultural heritage, members of the Amana Colony in rural Iowa have established a formal educational program in which the local

schools and community work together and the elderly and family groups share experiences as well as a planned curriculum.

The project involves citizens of the seven villages in an intergenerational program for infusing local culture into current school curricula. Students compare what their forbearers did with modern practices by interviewing elderly residents. Additional activities such as hands-on projects and field trips lead to a mutual respect between generations, especially when *Omas* and *Opas* (grandparents) and other adults

come to the school as resource persons. Having teachers learn right along with the children in the classroom generates additional enthusiasm.

Amana, a biblical name, means "Remain Faithful." We hope that our folklife program will encourage our young people to do just that.

Gordon Kellenberger is a founding member of the Amana Arts Guild and co-author of *Time and Tradition*, a local school folklife curriculum. He teaches kindergarten through eighth grade in Amana, Iowa.

A Rolling Festival in Iowa

Chuck Offenburger

We may not have major league baseball or NFL football in Iowa, but I'm always proud to remind people that our state is certainly big league in one sport — bicycling, of all things.

We realize that you may know us best for our corn and hogs, but there are people around the world who will testify for us — bicycling doesn't get any better than the way we do it in the last full week of July each summer.

That's RAGBRAI week, when for twenty-three years now cyclists have been coming from all fifty states and usually a dozen other countries to take part in the *Des Moines Register's* Annual Great Bicycle Ride Across Iowa. It's a rolling folk festival that showcases life in Iowa in such a fun way that the riders come back year after year, making this the oldest, longest, and biggest touring event in the world. Who'd ever have thought in Iowa, huh?

The RAGBRAI story started in 1973, when two of my colleagues at the *Des Moines Register*, columnist Donald Kaul and copy editor/columnist John Karras, decided they'd try to ride their bikes "coast to coast" from the Missouri River to the Mississippi. Remember, that was very early on in the bicycle boom, and Kaul and Karras, new at it them-

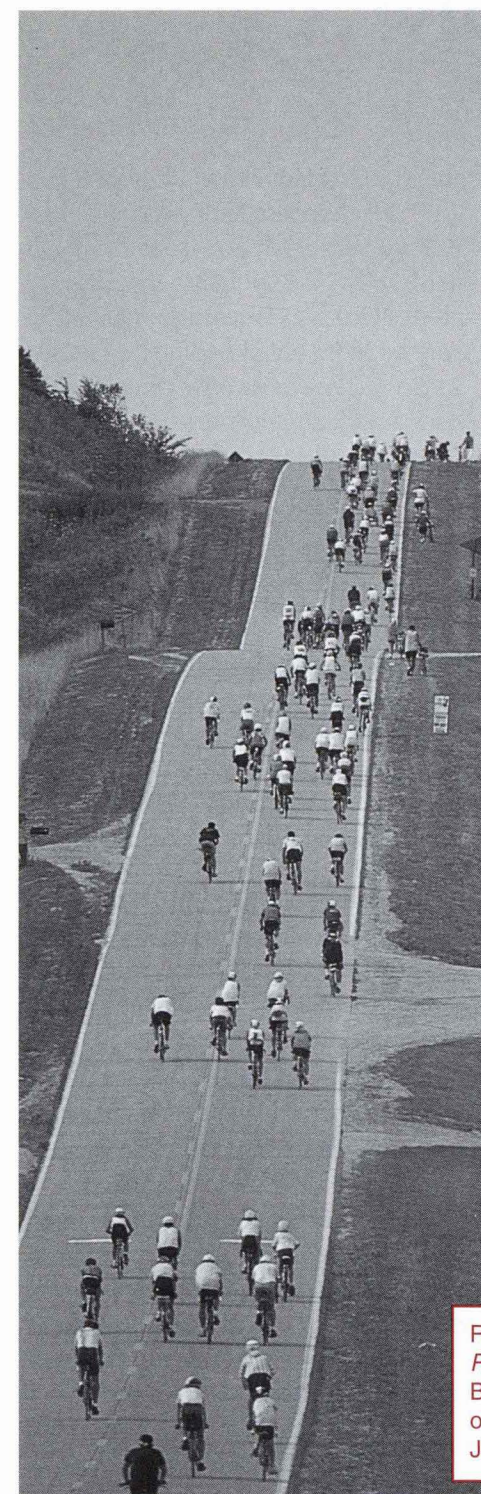
selves, weren't all that sure they could complete such a long ride. Almost as an afterthought, they invited any readers who were interested to join them.

The two of them were astonished, upon arriving in Sioux City to start their trek, to find 300 other adventurers ready and waiting for them! And one of those was eighty-three-year-old Clarence Pickard, a retired farmer, teacher, and Peace Corps veteran from Indianola.

"Mr. Pickard," as he suddenly became known to the whole state, pedaled along ever so slowly on an old Schwinn woman's bike, while wearing a long-sleeved flannel shirt, long trousers, high-topped black tennis shoes, and a silver pith helmet. The story that *Register* readers were grabbing for each of the next six mornings was not so much whether the two forty-year-old columnists could make it all 412 miles to the finish in Davenport, but rather whether Mr. Pickard would. And he did!

More than 150,000 people have now ridden in RAGBRAI. We do our best to try to limit the crowd to 8,000 each summer, but it usually is about 10,000. The route is different each year, averaging 469 miles.

Bicycle clubs have formed among the riders over the years, and groups of friends often come as teams. Their team names reflect the fun — Harlan Huff 'n' Puffers, Team Skunk, Rim Rollers, Team Road Kill, Blasters, Team Graffiti, Team Plunger, Team



RAGBRAI, the *Des Moines Register's* Annual Great Bicycle Ride Across Iowa, occurs during the last week of July. Photo© David Thoreson

Gumby.

Iowa communities, realizing that an overnight stay by RAGBRAI can mean more than \$250,000 being spent in their towns, go all out trying to be selected as host towns. They outdo each other in offering street dances, concerts, and the best pork chops, corn on the cob, pie, ice cream, and lemonade.

Several of us are involved in choosing the host towns. We map out a route in December, then keep it a secret until we go drive it in February, with our safety coordinator assigned by the Iowa State Patrol helping us make sure the roads we've selected are safe. Then we ask the Chambers of Commerce in the eight towns we've picked if they'll have us — and they've always said yes.

For Iowans across the state along the route in those communities where bike riders travel that year, RAGBRAI is a significant event. This is where the importance of Mr. Pickard to RAGBRAI's success and growth cannot be overstated. When he was able to complete that first year's ride, along with 114 others, it sent a message far and wide across Iowa — that you didn't have to be a strapping young athlete to ride your bike across Iowa. Anyone can do it.

Chuck Offenburger, besides serving as co-host of the Iowa bike ride, is one of Iowa's most popular journalists. He has written the "Iowa Boy" column regularly for the *Des Moines Register* for nearly twenty years.

"We realize that you may know us best for our corn and hogs, but there are people around the world who will testify for us — bicycling doesn't get any better than the way we do it in the last full week of July each summer."

Meskwaki Culture

Don Wanatee

Within the vast Great Lakes region and in another area east of the St. Lawrence Seaway lived a tribe the U.S. government called the Sac & Fox. Many of the Algonquin-speaking tribes in this region succumbed to the rapid advance of Europeans who were seeking riches and land, often making treaties or creating wars by setting one tribe against another, and finally colonizing the tribes into their present-day enclaves — reservations and cities. Some tribes have all but lost their identities and most of their lands; and the sociolinguistic and ethno-religious patterns, once the hallmark of all American Indians, have all but vanished as many people migrated out of their communities to the major population centers. It could be asked, how can any nation survive with half of its people gone?

In the central part of Iowa, among the major industrial and agricultural communities, reside the Meskwaki or, literally, the Red Earth People. They were once closely associated with the Sauk, Mascoutan, Shawnee, and Kickapoo, who controlled most of the southern region of the Great Lakes.

By the early 1600s, the Meskwaki were identified in the Detroit area. Moving to the Green Bay region, they set up their villages, planted their corn, beans, and squash, raised their children, made war against the French, and moved on to the Mississippi River. There they established villages along its tributaries as far north as Ft. Snelling and south to St. Louis. By 1848, all nations



A color guard opens the ceremonies at the 80th Annual Meskwaki Pow Wow in Tama in 1995. Photo by Catherine Hiebert Kerst

west of the Mississippi River, in the territorial region out of which the state of Iowa was created, were removed to Kansas, with some taken to the Oklahoma Territory. Only the Red Earths remained, perhaps by divine intervention and with the permission of the newly formed state called Iowa ("this-is-the-place").

"Communication between the generations is key to holding on to customs and traditional ways."

It has been told by the elders that an understanding was reached with the United States and Iowa that this small tribe would stay in Iowa. Under the terms of the agreement, 1) the Meskwaki

would live in peace and not trouble anyone; 2) the Meskwaki would only use friendly means to find a way to remain in Iowa by purchasing land; 3) the Meskwaki would not seek help from either the State of Iowa or the U.S. government, financially or in any other way, to buy land; and 4) they must obey all laws of the state and pay taxes on any land(s) purchased. Most of the Meskwaki lived hidden along the tributaries of the Mississippi until July 13, 1857, when the first eighty acres were sold to them by a Mr. Isaac Butler along the Iowa River, where the present Pow Wow grounds are located.

In the early 1850s, the people of eastern Iowa circulated a petition requesting that the Meskwaki be

allowed to remain in Iowa. The legislature introduced a bill in 1856 and passed it unanimously. Within the year, the Meskwaki began to conduct their religious ceremonies in earnest in order to acquire funds to effectively "own" land in Iowa (at the time gold was the only legal tender in Iowa). Each clan took part in the ceremonies, and within a short period of time the Meskwaki had received a blessing from the Creator. By that very act, they are still living in Iowa today.

"The Meskwaki continue to maintain their ties to the past, to their language, and to their spirituality and religion. Communication between the generations is key to holding on to customs and traditional ways. According to Priscilla Wanatee: "Growing up on the Meskwaki Settlement allowed me to visit and talk and learn from my grandparents. Every day was interesting and I learned something new, and now I wish I had asked the elders more questions about the culture, but it was the practice, a code, of not asking questions but only to listen to the vast wealth of knowledge. Sometimes when the children would be attentive to their elders, they would often go way into the night telling teaching stories, and when the children were getting tired or fidgety, the elders would start telling jokes or funny stories. Most of the things my mom and grandmother told me were things concerning the raising of children and other duties and responsibilities of caring for a child. Today, we still carry on the practice of anaming ceremony for a new born child; the baby's name is determined by the father's clan affiliation, or in the case of a member of another tribe, the mother's clan names can be used. The

child's name is picked and used so that the Creator will know and identify the "new human being" as part of the earth, and the name is intended to protect the baby's spirit while very young and living on this earth. The baby's family then is responsible for the baby-child's well-being by worshiping and praying to the Creator by using the sacred tobacco.

"The newborn infant is treated with respect and spoken to as a little grown-up person not yet fully developed. We speak [to] and treat them gently and firmly and never lie or mistreat them; we don't make any negative remarks about their person or spirit, or anything they may cherish. We consider them as sacred, and at that early stage in life, their spirit is vulnerable and may leave because the infant is being mistreated. Sometimes the baby will ... cry a lot or become ill [without anyone knowing] and eventually die. I suppose it could be considered as a sudden-death syndrome. I did things like whenever one of my babies sneezed, I would make a sound and act like I was sucking or catching their sneeze, thereby preventing further discomfort. One of the teachings from the elders [that] may seem overly strict but [is] necessary in our culture is when a girl reaches womanhood, special care and activities need to be done privately. During their monthlies, they are restricted from eating with the family during mealtimes or cooking on the stove, touching any sacred objects or attending any religious activities being conducted by the clans. Only by protecting and cultivating the time-honored traditions can an Indian nation survive [and] hold their religious beliefs as

being pure and sacred. Our parents, grandparents, and all our relatives have taught us all they can, and I am only telling some of the things I learned."

Don Wanatee is a Meskwaki administrator who works for the Sac & Fox Tribe of the Mississippi in Tama, Iowa.

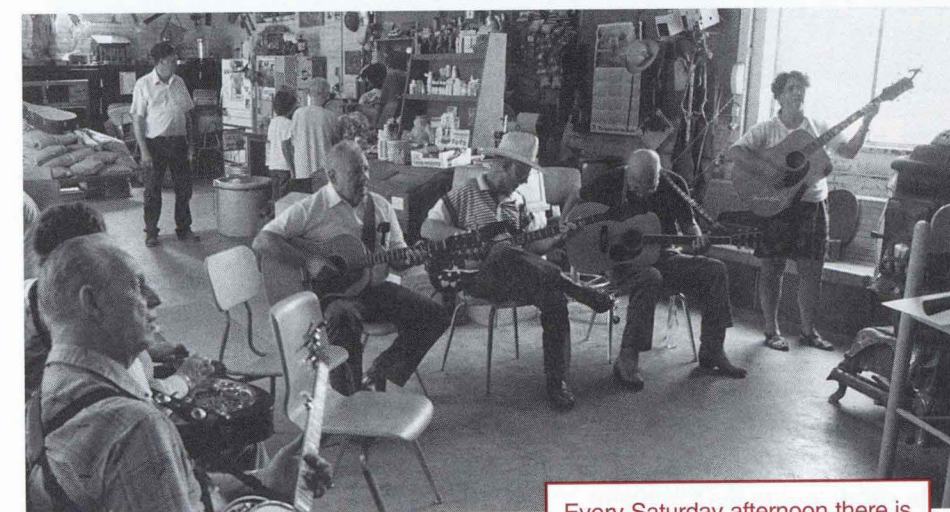
They Sing, Dance & Remember: Celebrations in Western Iowa

Cynthia Schmidt

The sense of community is durable in Iowa towns where the people are conscious of the importance and beauty of their traditions, some of which have been unbroken for over a hundred years. Festival time brings these traditions to life, transforming and re-creating them in the spirit of western Iowa.

German immigrants in Manning, a small farming community of about 1,500 people, came mainly from the Schleswig-Holstein area. In 1891, sixteen men organized an a cappella singing group called Liederkrantz. Today the group's concert of German songs is the highlight of Manning's elaborate German Christmas festival, Weihnachtsfest.

On the opening night of Weihnachtsfest, the first Friday after Thanksgiving, all the lights are turned off on Main Street, and Father Christmas leads a parade of caroling children. A burst of fireworks lights up the town, and with loud cheers and the drama of people depicting holiday scenes in the "living windows" of storefronts, the season comes alive. The making of ice sculptures and gingerbread houses begins, and everyone delights in the aromas in the streets of German foods cooking — bratwurst, pfeffernuesse, and fudgeons (fritters). Hundreds of these pastries (fried doughnuts with currants, rolled in sugar) are made according to the Schmidt family's German recipe in a



Every Saturday afternoon there is a jam session at the Acorn Feed Store in Council Bluffs. Photo by Gregory Hansen

traditional divided iron pan. Children participate in dance performances and puppet theater (featuring a Martin Luther puppet).

Liederkrantz was organized "to cultivate and cherish companionship and sociability," according to a 1931 newspaper article. President Arthur Rix, age eighty-eight, is proud of the fact that his father, a charter member, was also president, in 1895. Mr. Rix remembers that on hot summer nights, when he was a young boy, the singers would open all the windows during rehearsal, and everyone could hear "the high tenor voices come right down Main Street." In allegiance to their adopted country, the Liederkrantz organization disbanded in 1939 at the beginning of World War II, but they continued to furnish music

directors to the town. Arthur Rix helped them reorganize in the late 1970s with six members from the original group and second- and third-generation members who worked diligently to learn German. They have retained some of the music from early concerts such as *Wanderlied* but arrange German songs for four-part a cappella singing as well. Like the original group, they sing throughout the Midwest; they also now publish a newsletter, *Die Meistersinger*. Their music has enriched the community of Manning and continues to be a part of the process through which the people



Festival-goers enjoy the Weihnachtsfest hayride in Manning at Christmas.
Photo by Cynthia Schmidt

are revitalizing German life and culture.

Schleswig, Iowa, also has many second- and third-generation inhabitants from Schleswig-Holstein who retain strong ties to the Continent. Over thirty years ago some of the musicians in this farming community formed the Schleswig German Band to play German songs and polkas. Today the band consists of about seventeen people up to seventy years of age who play accordions, trombones, clarinets, and tubas and dress in bright vests and German-style Hamburg hats. They perform for visitors from Germany, for neighboring towns, and for their local Schlesfest and Schleswig Calf Days, when the young people exhibit their calves and local folk tell German jokes and perform "cattle-call" yodeling. Schleswig also hosts the largest fair for local wine-makers in Iowa. The annual October contest now draws entries of homemade wines and beers from around the state and the Midwest.

The region surrounding Elk Horn has the greatest concentration of resi-

dents of Danish ancestry in the United States. Their annual two-day festival in May, the Tivoli Fest, celebrates Danish traditions with a parade, the Kimballton folk dancers, Danish pastries (*æbleskiver* or apple fritters, and *kringle* or Danish pastries), and demonstrations of crafts such as woodcarving and papercutting.

Storm Lake, in contrast to many western Iowa towns of strong European background, is home to communities of recent Hispanic and Asian immigrants. A population of about 10,000 includes almost 1,500 Hispanics and 1,200 Laotians, many employed by food processing industries. The town has attempted to build a reputation for its positive efforts to interact with recent immigrants through the promotion of food fairs, language classes, and "welcoming" activities.

Storm Lake's Hispanic community is vital and dynamic, contributing to the society and maintaining links with the Hispanic population nearby in Sioux City. Frank Diaz has been actively involved in organizing dances meant for people to "enjoy themselves and draw the community together." They celebrate their triumphs, their weddings, bap-

tisms, *quinceañera* celebrations for girls, and holidays. Recently, they had a Mexican Fiesta event, and they donated profits to new immigrants in Storm Lake.

In southwest Iowa, music festivals in various towns bring many people together. Polka Fests, such as in Harlan, the home of the Jolly Homebrewers Polka Band, are popular throughout the state. The Old Time Country Music Contest is held in Avoca each fall; participants camp out, jam all night, and take in such events as barn dances, square- and round-dance workshops, gospel singing, and the junior and adult fiddlers' contests.

The most typical western Iowa events for music-making and recognizing local talent are the "jam sessions." At the Acorn Feed Store in Council Bluffs, local musicians gather every Saturday afternoon with their instruments — from banjos to saws — and join together with singers and enthusiasts, sometimes to celebrate wedding anniversaries and special occasions.

As Iowans continue to live their traditions day by day and come together around these contemporary occasions, they provide inspiration to young generations to recognize and proudly claim their heritage.

Cynthia Schmidt is an ethnomusicologist who specializes in the study of traditional African music and the African diaspora. Currently living in her native Iowa, she has researched the music and folklife of southwestern Iowa for the Festival.

A "Grassroots Effort" for Flood Relief and Recovery

Michael Wiseman

During the summer of 1993 in the cities of Davenport and Bettendorf, Iowa, the Mississippi River crested twice; rising to 22.6 feet, the second crest on July 8 broke the previous flood record of 1965. According to Kristin E. Crafton, director of the Davenport office of Lutheran Social Services of Iowa, "The flood had a much worse impact than anyone had anticipated. We had floods in this area before, but not of this magnitude." Many of the people whose homes were affected by the flood had very limited incomes and very few options.

Reflecting the sense of individual agency and common purpose characteristic of Iowans, Ms. Crafton explains: "When the flood came, we were unprepared as a community—we really were. We had not had any

large disasters and were not ready to handle this at all. The Red Cross reacted immediately and became involved—really that was the main agency. Every city like Davenport and Bettendorf [is supposed to have] a government response, I mean, in terms of community services. That's what we weren't prepared for. Many of us who knew each other in the social service field immediately started talking and saying, we need to get out there and do something to help everyone. And that's how it started. It was just kind of a grassroots effort—some of us in the social service community said we've got to help. What can we do?"

The "grassroots effort" became the basis for a loosely-bound organization of religious and other voluntary groups, the Flood Recovery and

Rebuilding Coalition. Through an elaborate outreach program, this coalition sought to help the people who had fallen through the cracks of the governmental relief effort. The continuity of this organization, known today as Voluntary Organizations Active in Disasters, speaks to the enrichment of a sense of place maintained through the interaction of many communities, both local and national, working to help individuals in the face of great physical and emotional loss.

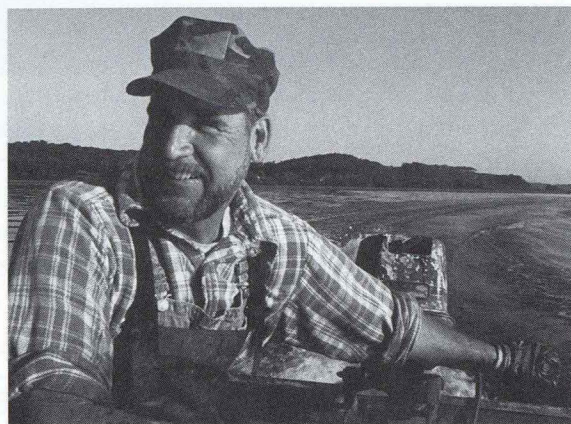
Michael Wiseman is currently a Ph.D. candidate in American Studies at the University of Iowa and holds a masters degree in American Studies.



Sandbaggers work furiously to build a levee on the Raccoon River in Van Meter, July 10, 1993. Photo by Gary Fandel. Reprinted by permission: *The Des Moines Register*

Between the Rivers: An Iowa Photo Album

The Upper Mississippi River, on Iowa's eastern edge, connects Iowans with riverside residents in Minnesota, Wisconsin, Illinois, and Missouri. River activities and occupations, such as towboating, boatbuilding and handling, rope work and net-knitting, commercial fishing, fish cooking and smoking, and clamming, have remained important in maintaining the area's distinctive culture.



John Duccini steers his open flatboat on the Upper Mississippi. Photo by Janet Gilmore, courtesy Illinois Arts Council / Mississippi River Museum, Dubuque, IA

The Mississippi River

A well-known commercial fishing family from Dubuque, the Duccinis can trace their life fishing on the river for several generations. John Duccini is the spokesman for the family:



John Duccini maneuvers a hoop net for catching Mississippi catfish and perch off the side of his boat. Photo by Janet Gilmore, courtesy Illinois Arts Council / Mississippi River Museum, Dubuque, IA

"It's like a wonderland, because you'd go out early in the morning, and you'd start seeing different movements on the river. You see maybe a deer standing on an island, a beaver swimming across or a [muskrat], then all of a sudden, you might see ducks, geese, all different kinds of wildlife, and I see that on a daily basis after forty-five years out there.

"We know the river like we know our back yard, like a farmer knows his land. We know where the islands were, where the current is, which way the current, the back eddies, are, the snags, the deep holes.

"A lot of that stuff is passed on [from] generation to generation, the fishing secrets on the river is passed on. And that's why the fishing busi-

ness is such a cutthroat business, because nobody wants to give [away] their little secrets about how they catch fish.

"You learn to respect the river, because she will take you if you don't. You got to respect it, and you'll enjoy the river.

"I enjoy my work, and in fact it isn't even work. There's a whole lot of work to it, but if you enjoy what you're doing, I don't know if you could classify that as your livelihood. I think that's why farmers do what they do.... You are your own boss"

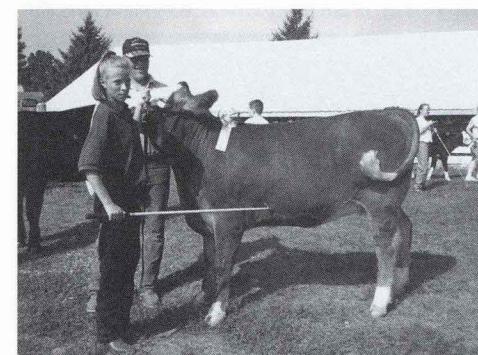
Quotes and comments taken from folklorist Janet Gilmore's fieldwork report and her interview with John Duccini in his home in Dubuque on November 30, 1995.

Iowa State & County Fairs

Every August, for ten days, the Iowa State Fair takes place at the State Fairgrounds on the outskirts of Des Moines. Livestock judging; flower, farm-gadget, and machinery shows; music performances; the State Fair Queen Pageant; amusement rides; booths with abundant portions of food; and much more can be enjoyed at this event. Beginning in late summer and running into autumn come county fairs across the state, featuring local flavor and a predominance of 4-H exhibits and displays from young people.



The midway at the Iowa State Fair. Photo by John Clark



Kerryann Mehmen takes second place in the Simmental breed competition in a 4-H presentation at the 1995 Bremer County Fair. Photo by Charles Carlin



Prize-winning produce is on display in the Hy-Vee Agriculture Building at the Iowa State Fair. Photo by Rachelle H. Saltzman



Food stands at the Iowa State Fair. Photo by Catherine Hiebert Kerst

Iowa Music-Making

Iowa is a state where home-grown community music-making is vibrant and alive. People gather in homes to make music together, in community centers or schoolhouses for dance parties, in religious settings to sing their praises, at regional or ethnic festivals, at fiddlers' jam sessions, or at municipal band concerts in the park.



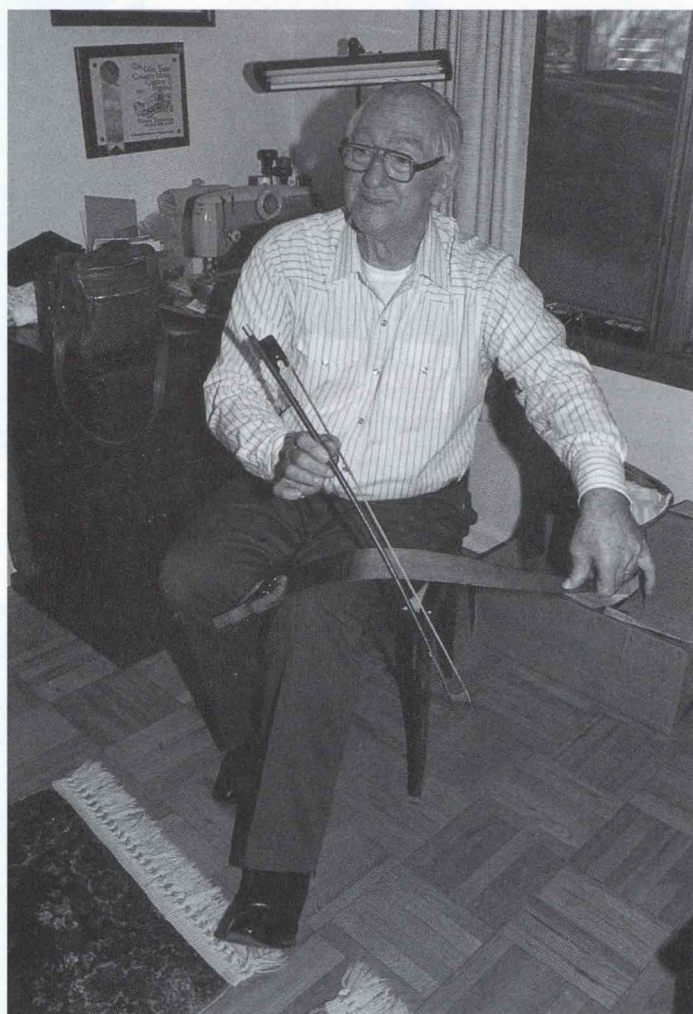
The Washington Municipal Band gives a summertime performance. Photo by Michael Zahs



The Waring Family gathers weekly to play bluegrass at Gene Waring's home in Jessup. Photo by John Berquist



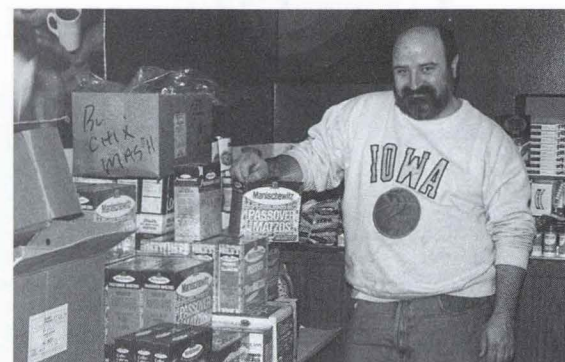
The Mt. Olive Baptist Church Choir performs at their weekly Wednesday night prayer meeting in Sioux City. Photo by Rachelle H. Saltzman



Gordon MacMasters plays the saw for friends in his home near Decorah. Photo by Pete Reiniger

Iowa Food

Iowa is a place where the sharing of food is relished in family and community gatherings of all kinds. In nearly every neighborhood there are cafés where large country breakfasts, cinnamon rolls, pie and coffee, and meatloaf and mashed potatoes are served throughout the day. The fall brings community harvest festivals, with their abundance of Iowa produce and meat. As Iowans become increasingly diverse in cultural background, ethnic restaurants specializing in Middle Eastern, Asian, and Hispanic menus have sprung up across the state. And at home, Iowans gather around the table to celebrate family, friends, and heritage.



Bill Ohringer runs The Nosh, a kosher deli and food store in West Des Moines. Photo by Janice Rosenberg



A sign welcoming visitors to Bergen's County Diner in Traer. Photo by Pete Reiniger



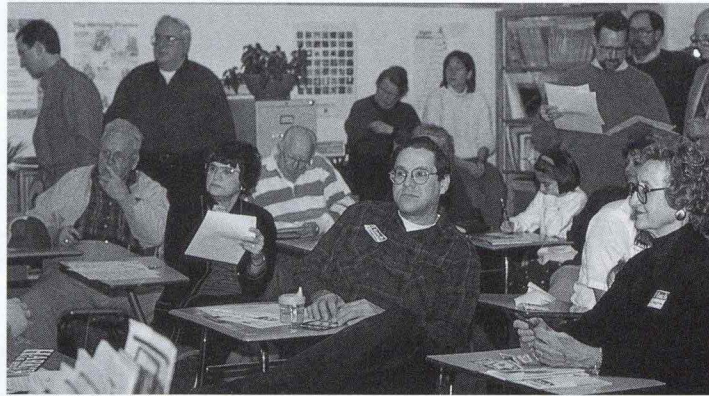
Community dinners are served at the Old Threshers Annual Reunion held in Mt. Pleasant each fall. Photo by Erin Roth



La Bacamm prepares a traditional Tai Dom specialty. Photo by Erin Roth

Iowa Community Events

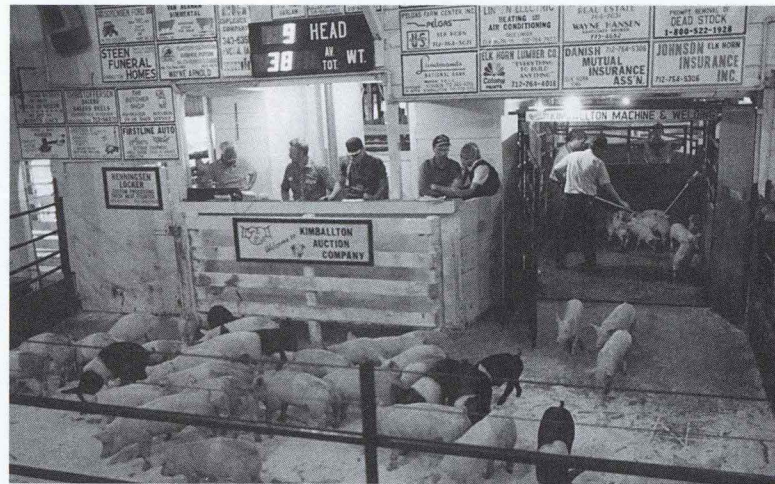
Large-scale Iowa community events range from political precinct caucuses to livestock auctions, from rodeos to local girls' high school basketball games. People in both rural and urban communities take part in a multitude of events, gatherings, and celebrations that communicate attachment to place and engagement to one another and that cut across ethnic, religious, economic, and social boundaries.



Residents of Windsor Heights in Des Moines attend the Democratic Party Caucus, February 12, 1996. Photo by Rachelle H. Saltzman



Girls' barrel racer Latona Lord performs at the 1995 Sidney Championship Rodeo. Photo by James Svoboda, JJJ Photo



The Kimballton Livestock Auction is run by Verner Hansen and his son Wayne Hansen. Photo by Gregory Hansen



Spectators and fans cheer their team on at the 1996 State Girls' Basketball Tournament at Veterans Memorial Auditorium in Des Moines. Photo by Rachelle H. Saltzman

The Missouri River



Crew members of the Missouri towboat, the *Omaha*, wire barges together. Photo by Mark Knudsen

The Missouri River traces the westernmost border of Iowa; across it lie South Dakota and Nebraska. The river also marks a cultural boundary between the farmer-urbanites to the east and the plainsmen to the west.

From the beginning, the Missouri River was an uncooperative partner of boaters, with its strong currents, mud, sand, and ever-changing channels. Mark Knudsen traveled on the river with Bill Beacom, a seasoned Missouri River towboat captain.

"As we ride along, [Bill describes] ways of reading the water and what it is telling the careful observer. The boils in the river indicate an underwater obstruction. In this particular location the boil may last for just minutes as the river pushes the sand away, only to resurface a few feet or yards away and perhaps start the process all over again.

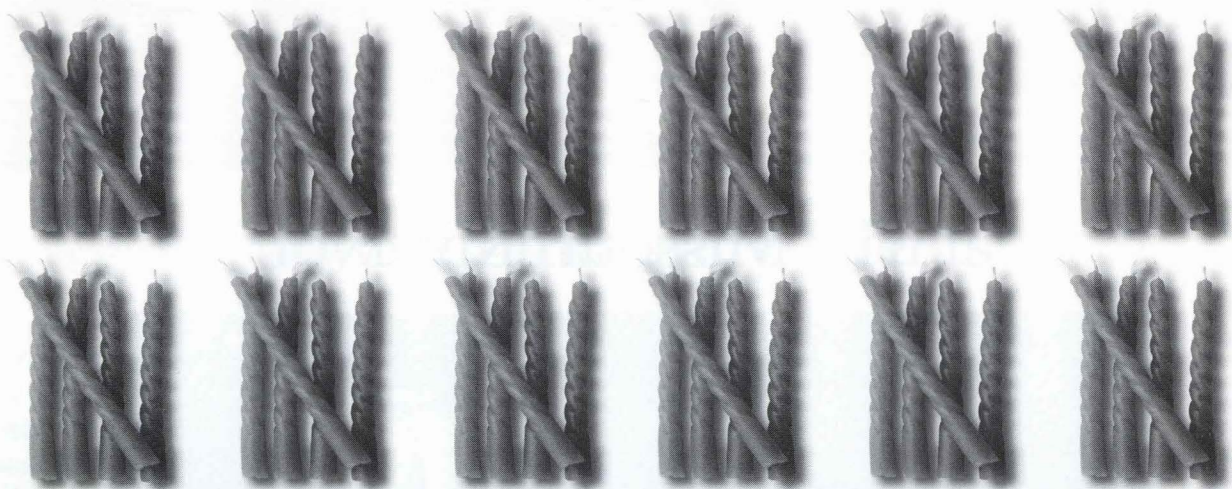
"And it is not that simple, either. There are so many surrounding conditions that it is not possible to say

that the boil is doing only that. You gradually learn to interpret what you see and then relate it to what is going on around in a larger sense, and try and figure out what is [being] communicated to you by the river. Bill goes on to point out dark streaks and what they can mean, little shiny spots on the water, little ripples that, combined with other things, can mean something else. [This] is why it takes ten years to become a fair to middling pilot.

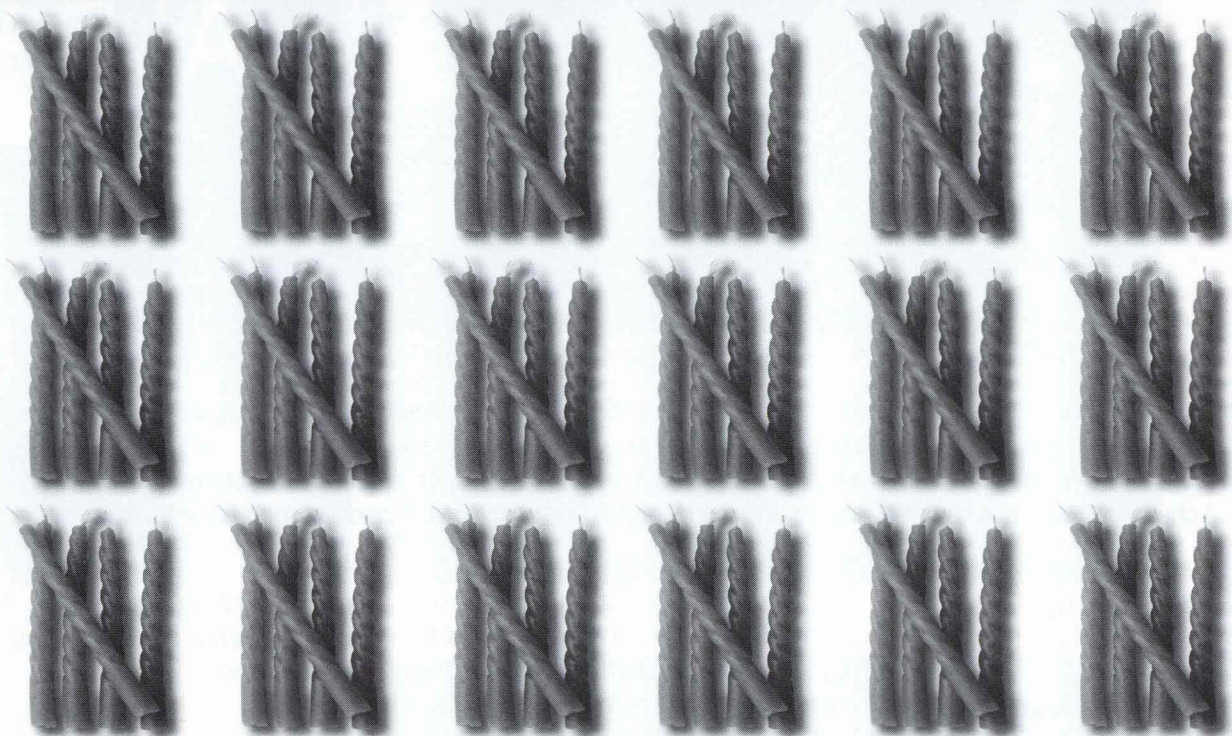
"One of many Beacomisms relat-

ing to reading the river is, 'Information is not intelligence until you check it out.'"

Quotes and comments are from notes Iowa fieldworker and river researcher Mark Knudsen took in November 1995 on Captain William Beacom's towboat, the *Omaha*.



What if you're still nifty at 150?



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MUSIC GROUPS

Becky & The Ivanhoe Dutchmen,
Cedar Rapids --
Becky Livermore, Terry Ard, Rod
Davies, Mark Kubat, Bruce Western
Eddie & Daisy Dell Bengé, Winterset
"B.F." Burt & The Instigators,
Coralville --
Kevin Burt, Matt Panek, Eric
Madison, Dwayne Watford
Czech Plus, Cedar Rapids --
Olga Drahozal, Director
The Deer Creek Quartet, Wellman --
Ray Bender, Sid Rowland, Luetta
Ropp, Doug Yoder
Hannah & Guy Drollinger, Iowa City
Foot-Notes, Decorah --
Beth Hoven Rotto, Bill Musser, Jon
Rotto, Jim Skurdall
Gordon MacMasters & Friends,
Decorah --
Gordon MacMasters, Ellen Blagen,
Lyle Edwards
Everett Kapayou, Tama
Karl L. King Municipal Band,
Fort Dodge --
Reginald Schive, Director
Dwight Lamb, Onawa & Lloyd
Snow, Castana
Liederkrantz Singing Society,
Manning --
Arthur Rix, President, Brent
Peterson, Tom Ulrickson, Directors
Louis & the Blues Review,
Waterloo --
Louis McTizic, Will Campbell, Sam
Cochran, Toby Cole, Michael Flack,
Frank Howard, Barry Schneiderman,
Ethylene Wright

Luren Singing Society, Decorah --
David Judisch, Director, David
Andrae, President
Matney Sisters, Sioux City
Shelly Matney Bell, Jaimee Haugen,
Harley Matney, Pam Ostapoff,
Chris Ramsey
Meskwaki Singers & Dancers, Tama
Al Murphy and Harvest Home,
Iowa City --
Al Murphy, Bob Black, Aleta Anne
Porcella, John Purk
Ernie Peniston Band, Muscatine --
Ernie Peniston, Joe Collins
Psalms, Cedar Rapids --
Marcus Beets, Allen Bell, Sharilyn
Bell, Mike Cole, Sandy Reed, Ronald
Teague, Paul Tillman
Solis & Solis, West Liberty --
Adalberto Solis, Eugenio Solis
Waring Family Bluegrass, Jesup --
Eugene Waring, Jesse Durham, Mike
Waring, Susan Waring Durham

BASKETBALL

Casey Clark, Atlantic
Linda Lappe, Morning Sun
Jody Maske, Newell
A.J. Nelson, Newell
Katie Sorrell, Crawfordsville
Sara Stribe, Carroll
Jacque Voss, Carroll
Christie Williams, Storm Lake

CELEBRATION CRAFTS

Annette Andersen, Elk Horn
Nadine Big Bear, Montour
Maria Elizondo, West Liberty

Marjorie Kopecek NejdI,
Cedar Rapids
Jean Adeline Wanatee, Tama

COMMUNITY CARE

John Burns, West Des Moines
Steve Emerson, Hills
Cheryl Johnson, MD, North Liberty
Kevin Moore, MD, Des Moines
Kent Rosenberg, Des Moines
Greg Schreck, Carroll

DANCE

Gruppo il Trattenimento Italiano,
Des Moines

FARM LIFE & AGRIBUSINESS

Art Abend, Waverly
Lynn Arthur, Mount Auburn
Evelyn Birkby, Sidney
Bruce Brock, LeMars
Carl Campbell, Waterloo
Glenda V. Farrier, Atlantic
Steve Farrier, Alantic
Lee Kline, Des Moines
Karmen Mehmen, Plainfield
Kelsi Mehmen, Plainfield
Kerryann Mehmen, Plainfield
Kyle Mehmen, Plainfield
Stanley Mehmen, Plainfield
Mary Swehla, Waterloo
Howard Lewis Titterington,
Milford
Abbey Williams, Villisca
Bruce Williams, Villisca
Donna Williams, Villisca
Josh Williams, Villisca

Festival of Iowa Folklife

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SESQUICENTENNIAL
1846 ★ 1996 **IOWA**

IOWA



IOWA

FOODWAYS

Richard Anderson, Stanhope
Julie Anderson, Stanhope
Loretta Hegeman, Orange City
Choua Her, Oskaloosa
Elaine Kane, Hawarden
Thelma Kardon, Des Moines
Marlene Leichty, Mount Pleasant
Jerri Morgan, Sioux City
Edward Nejd, Cedar Rapids
Bill Ohringer, West Des Moines
Khammo Philavanh, Des Moines
Kitho Philavanh, Des Moines
Florence Patrides, Waterloo
Sally Sanchez, Sioux City
Eunice Stoen, Decorah
Jane Louise Willie, St. Olaf

TEXTILES

Frances Brewton, Des Moines
Shoua Susan Her, Oskaloosa
Leola Hersberger, Wayland
Caroline Trumpold, Middle Amana
Dorothy Trumpold, Amana

TRUCKING

Terry Gholson, Granger
Matt Meagher, Granger
Bob Smith, Granger

METAL WORKS

Mike Birkinbine, Muscatine
Steve Lee, Muscatine
Bill Metz, Middle Amana
Cliff Rhodes, Muscatine

Dominic Rizzuti, Des Moines
Sam Rizzuti, Des Moines

WATER OCCUPATIONS

Captain Bill Beacom, Sioux City
Alice Duccini, Dubuque
John Duccini, Dubuque
Ed Hanes, Clear Lake
Captain Jack Libbey, Lansing

WOODWORKING

Steven A. Kerper, New Vienna
Alan Monroe, Decorah
Rod Seitz, Decorah
John Sutcliffe, Audubon

Presenters: Festival of Iowa Folklife

Evelyn Birkby, Sidney
Phyllis Carlin, Waverly
Kevin Crim, Grinnell
Loren Horton, Iowa City
Rich Horwitz, Iowa City
Catherine Hiebert, Kerst
Silver Spring, MD

Lee Kline, Des Moines
Dave Moore, Iowa City
Tom Morain, Des Moines
Leroy Morton, West Okoboji
Carla Offenberger, Des Moines
Deb Gore Ohrn, Des Moines
Steve Ohrn, Des Moines

Harry Oster, Iowa City
Rachelle H. Saltzman, Des Moines
Herb Plambeck, Des Moines
Cynthia Schmidt, Treynor
Cliff Weston, Iowa City
Ray Young Bear, Tama
Michael Zahs, Ainsworth

Celebrate Our State With Iowa Banks!

☆ The Iowa Bankers Association is proud to invest in many great Iowa Sesquicentennial and Tourism activities this year. Visit your local participating Iowa bank, they have a lobby full of **FREE** information including:

IOWA
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Celebrate Our State

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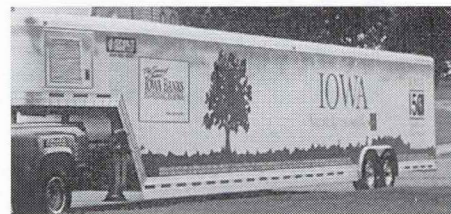
- Iowa Sesquicentennial/Tourism Calendar of Events
- Iowa Tourism Sesquicentennial Update monthly newsletter
- Sesquicentennial & Tourism merchandise
- Brochures on major statewide & local events
- And much more—there's something new every month!

☆ Call the **Iowa Travelers Sesquicentennial Hotline** for up-to-the-minute details on upcoming events and festivals held throughout the state. Sponsored by Iowa banks.



Call 800-528-5265 today!

☆ Iowa banks are the presenting partner of the "**Iowa Voyager**," a traveling exhibit showcasing famous Iowans, landmarks, community events and innovations. Make sure to visit the exhibit as it travels across Iowa an estimated 10,000 miles to over 75 events celebrating Iowa's Sesquicentennial.



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Field Researchers:

Festival of Iowa Folklife, 1996 Smithsonian Institution Festival of American Folklife and State of Iowa Folklife Archives

Becky Allgood, Burlington
American Indian Center,
Sioux City
John Berquist, Ames
Jay Black, Clear Lake
Tom Cale, Fort Madison
Phyllis Carlin, Cedar Falls
Dave Carlyle, MD, Ames
Casa Latina, Sioux City
Pat Civitate, Des Moines
Rex Coble, MD, Des Moines
Jacqueline Comito, Des Moines
Ginger Cunningham,
Warsaw, Illinois
John DeWall, Sioux City
Karen Downing, Des Moines
Kristin Elmquist, Swisher
Tom Evans, MD, Des Moines
Ed Foss, Council Bluffs
April Frantz, Iowa City
Pamela Garvey, Sioux City
Janet Gilmore,
Mount Horeb, Wisconsin
Ben Glaspie, Ames
Tom Glenn, Des Moines
Twila Glenn, Des Moines
Gregory Hansen,
Bloomington, Indiana
Loren Horton, Iowa City

Rich Horwitz, Iowa City
Iowa Academy of Family Physicians,
Des Moines
Iowa Commission on the Status of
African-Americans, Des Moines
Iowa Nurses' Association,
West Des Moines
Italian American Center, Des Moines
Lorraine Johnson, Sioux City
Donald Jonjack, Galena, Illinois
Cyrstal Kaden, Sioux City
Cornelia Kennedy, Orange City
Lee Kline, Des Moines
Mark Knudsen, Des Moines
Mike Koppert, Arnolds Park
Labor Institute for Workforce
Development, SC Iowa Federation of
Labor, AFL-CIO, Des Moines
Catherine Lewis, Iowa City
Jack Libbey, Lansing
Tom Leonetti, Des Moines
Jean Lowder, West Des Moines
Nancy Michael,
Memphis, TN
Dave Moore, Iowa City
Jerri Morgan, Sioux City
Jane Nielsen, Audubon
Carla Offenburger, Des Moines
Harry Oster, Iowa City

Janet Parrish, Cedar Falls
Paula Plasencia, Des Moines
Frances Powell, Des Moines
Max Quaas, MD, Decorah
Harley Refsal, Decorah
Steve Richards, MD, Algona
Maria Alicia Rodriguez, Sioux City
Janice Rosenberg, Urbandale
Erin Roth, Washington, D.C.
Beth Rotto, Decorah
Tomas Salas, Sioux City
Earl Sampson, Dubois, Wyoming
Cynthia Schmidt, Treynor
Jim Skurdal, Decorah
Kumsan Ryu Song, Des Moines
Ed Stacey, Council Bluffs
Barb Trish, Grinnell
Caroline Trumpold, Middle Amana
Priscilla Wanatee, Tama
Cliff Weston, Iowa City
Aaron Wilmot, Ames
Mike Wiseman, Davenport
Steve Wolfe, MD, Spencer
Larry Wood, Sioux City
Michael Zahs, Ainsworth

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PELLA PLAZA, *Iowa State Fair Grounds*

IA 150 BIKE RIDE ACROSS AMERICA

FESTIVAL GROUNDS INFORMATION

FREE Admission!

10:00 a.m. - 6:00 p.m. Festival of Iowa Folklife
6:00 p.m. - 10:00 p.m. Nightly entertainment
on Main Stage Iowa
9:30 p.m. Fireworks

Information Booths

Festival information is available at 4 locations around the grounds and at a Central Information Booth located between the Capitol Building and Civic Center tent.

Food Sales

A variety of food and beverages is on sale for the whole family to enjoy, including enticing traditional Iowa and ethnic fare. Be sure to visit our planning partner booths located in the FOOD & SALES area:

- Coca-Cola Bottlers of Iowa -- second location in the WORK PLACE area.
- Iowa Machine Shed (Heart of America Restaurants & Inns)

Corporate Partner Welcome Center

Official Sesquicentennial Corporate Partners are hosting the Corporate Partner Welcome Center on the Festival grounds. You are encouraged to stop by for a visit and enjoy free lemonade.

Craft Sales

Festival participants and other traditional artists from around the state have their handiwork available for sale in the Craft Sales Tent. Plus, you can buy an array of Iowa food products, books, music tapes and CDs.

Sesquicentennial Sales

Visit the Sesquicentennial Sales Tents for dozens of Sesquicentennial commemorative items, including:

- *IOWA: A Celebration of Land, People & Purpose*, official commemorative Sesquicentennial book
- *150 Years of Good Iowa Cooking*, official Sesquicentennial cookbook
- Iowa Statehood Stamp merchandise

Carpenter Promotions operates a sales tent near the Dining Hall, 10:00 a.m. to 9:00 p.m. daily.

Evening Entertainment

Free nightly concerts featuring Festival musicians and Iowa performers on the *Des Moines Register's* Show Motion stage. See daily schedules on pages 47- 53 for details.

Fireworks Display

Nightly fireworks display at 9:30 p.m. concluding evening's entertainment. NOTE: Immediately prior to and during the fireworks, Court Avenue will be closed to all traffic between E. 7th and E. 13th Streets.

Iowa Voyager

Explore the Iowa Voyager exhibit trailer, where video technology and visual arts combine to tell the story of Iowa. This 48-foot, custom-built traveling exhibit highlights the faces and places of Iowa, past and present. Located at the north end of the grounds on E. 12th Street near Grand Avenue. Developed in partnership with the Iowa Division of Tourism and presented by the Iowa Bankers Association.

Host Tents

Visit with Iowa's county Sesquicentennial volunteers and others in tents located around the festival grounds and learn about exciting 150th birthday projects and events taking place in Iowa communities all across the state. Different groups are represented each day of the festival.

FREE Parking

Convenient, FREE parking is available at several locations adjacent to the Festival grounds and in other nearby facilities. Look for directional signs. During the day on Thursday and Friday, these lots are used by state employees. We appreciate your cooperation in sharing these facilities.

Motor Coach Information

Motor Coach Tours are welcome and encouraged! Limited, free coach parking will be available adjacent to the Festival grounds. The check-in point for Motor Coaches is located south of the Grimes Building on Walnut Street. Once checked-in, coaches will be directed to parking areas.

Volunteer Center

Volunteers must check-in before beginning daily assignments at the grounds' north end near the corner of Grand Ave. and E. 12th St. Opens daily at 9:00 a.m.

Media Center

All media attending the Festival must check-in at the Festival Media Center and obtain a grounds pass. The tent is located on the east side of the Capitol.

State Library Open House

Music, storytelling, balloons and cold drinks are available in the Old Historical Building on the corner of E. 12th Street and Grand Avenue, north of the Capitol. Tours: 10:00 a.m.-4:30 p.m. Entertainment: Thursday and Friday 11:00 a.m.-2:00 p.m.

General Traffic Information

During the four-day Festival, some streets adjacent to the grounds will be closed to normal traffic. Reference the maps on page 54-55 for details. We apologize for any inconvenience this may cause.

Disabled Services and Parking

Inquire at the Entry Points or Central Information Booth for transportation around the grounds for disabled visitors and sign language and oral interpreters. Handicap parking is available in the lot west of the Hoover Building near the South Entry Point.

Public Restrooms

Clean, public restrooms are available at temporary locations throughout the Festival grounds as well as indoors at the State Capitol and Iowa Historical Buildings.

First Aid Station

Located in the center of the grounds near the Sesquicentennial Sales Tent. Basic first aid services available.

Water Station

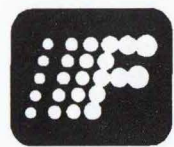
The Iowa National Guard is operating a free water station in the southeast corner of the grounds on Walnut Street.

Lost & Found

Located at the Central Information Booth between the Capitol Building and Civic Center Tent.

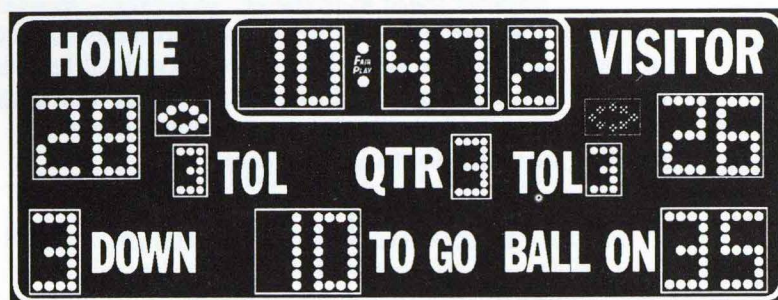
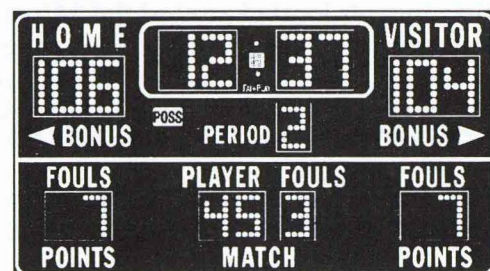
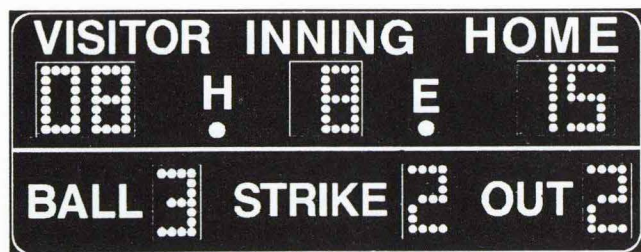
Telephones

Available at the State Capitol and Iowa Historical Buildings.



FAIR-PLAY SCOREBOARDS

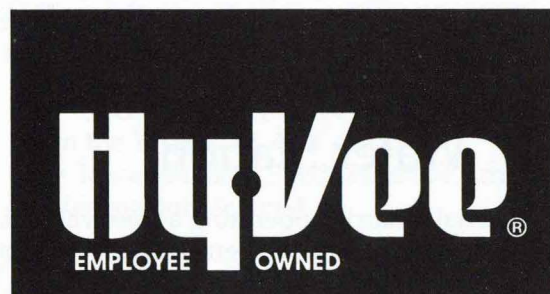
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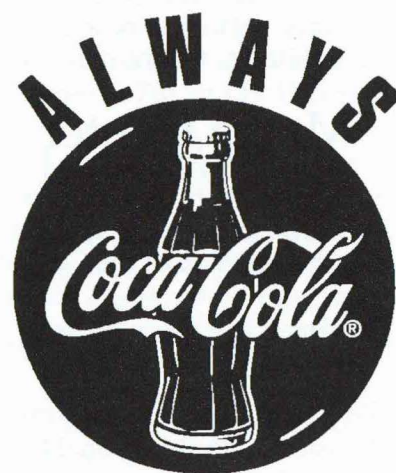


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Iowa!**



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Tours and Special Attractions

State Capitol Building & Grounds

Guided tours of the Iowa State Capitol Building take place daily. Meet inside the Capitol Building near the rotunda. Visitors also may take a self-guided tour of the monuments surrounding the Capitol Building. Call 515-281-5591 for information. Public restrooms and coin-operated telephones are available in the Capitol Building.

CAPITOL RESTORATION. Neumann Bros., Inc., with Forrest & Associates and Bybee Stone Company, will demonstrate the carving of replacement limestone used in restoring the Iowa State Capitol. A slide and video explanation is provided by R.D.G. Bussard-Dikis Architects, Inc., and the Iowa Department of General Services presents plans for interior and exterior restoration craftsmanship.

MILITARY DISPLAY. Don't miss the permanent Iowa National Guard display of military uniforms and equipment spanning the era of Iowa statehood around the Capitol Rotunda. The display covers the Civil War, Spanish-American War, World War I, World War II, Korean and Vietnam conflicts, and the Persian Gulf War.

QUILT DISPLAY. Fifty quilts from the *Iowa, A Place To Sew: The Iowa Sesquicentennial Quilt Challenge*, exhibit sponsored by Waterloo's Grout Museum, will be on display in the Capitol Rotunda, August 18-25. For information, call Robin Venter at 319-234-6357.

IOWA SESQUICENTENNIAL FAMILY FARM AWARDS. Please join in honoring Iowa families who have maintained ownership of the same farm for 150 years or more at a special ceremony in the Festival Dining Hall Tent at 1:00 p.m., Thursday, August 22. The awards were created by the Iowa Department of Agriculture & Land Stewardship.

HONEY WAR EXHIBIT. The exhibit trailer, developed by the Van Buren County Sesquicentennial Commission, will be parked in the center of the Festival site on Thursday and Friday, August 22-23.

ART DEDICATION. Dedication of *The Pinnacle*, by Marc Moulton, at 12:00 noon, Friday, August 23, on the east side of the Grimes Building. The artwork was commission by the Iowa Civil Rights Commission and funded in part by the Iowa Arts Council.

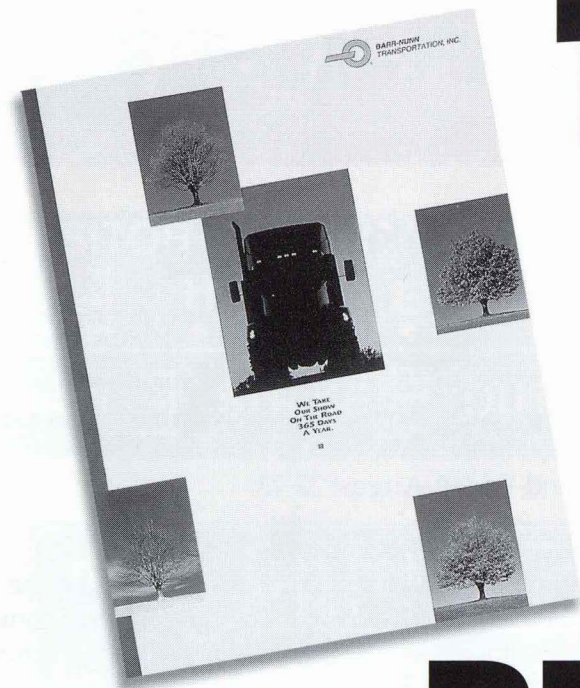
Iowa Historical Building

Visit the Iowa Historical Building, 600 E. Locust Street, west of the State Capitol Building, for a full range of free family activities. Open Thursday, Friday and Saturday, 8:30 a.m. to 4:30 p.m., and Sunday, noon to 4:30 p.m. Call 515-281-6412 for information.

PERMANENT EXHIBITS: Wings Over Iowa; The Delicate Balance; You Gotta Know the Territory and We Gotcha Covered. **TEMPORARY EXHIBITS:** Iowa Sesquicentennial Quilt; Flowers of the Iowa Seas; Iowa City Glass; My Life with My Camera: A Retrospective of Joan Liffing Zug and Iowa's Wild Places.

IOWA SHOWTIME! Iowa artists take center stage at the Iowa Historical Building, Saturday, August 24, from 12:00 noon to 6:00 pm to celebrate the Sesquicentennial and share their work with fellow artists. This is one exciting component to the statewide artist's conference, *Building On Common Ground*.

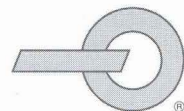
Browse the REFLECTIONS OF IOWA gift shop on the atrium level (open building hours). Enjoy a meal at the TERRACE CAFE (open 9:00 am to 2:00 pm daily) in a refreshing, air-conditioned environment. Public restrooms and coin-operated telephones available.



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Schedule Thursday, August 22, 1996

	Civic Center	Community Hall	Cafe	Kitchen Table	Talk Radio	Foodways
10:00	Scandinavian Dance: Foot-Notes 10:00 - 10:45	String Band: Al Murphy and Harvest Home 10:00 - 10:45	Meskwaki Music & Culture: Everett Kapayou & the Meskwaki Singers 10:00 - 10:45	Knot Tying 10:00 - 10:45	Community Doctors 10:00 - 10:45	Fish Fry 10:00 - 11:00
11:00	Family Square Dance 10:45 - 11:30	Waring Family Bluegrass 10:45 - 11:30	Family Music: Guy & Hannah Drollinger 10:45 - 11:30	May Baskets & Boxes 10:45 - 11:45	Passing on Traditional Knowledge 10:45 - 11:30	Southeast Asian Foods 11:00 - 12:00
12:00	Iowa Girls' Basketball Game 11:30 - 12:15	Harmony Singing Workshop: Deer Creek Quartet 11:30 - 12:15	African American Gospel: Psalms 11:30 - 12:15	Iowa Yo-Yo Making 11:45 - 12:45	Marketing Cultural Heritage 11:30 - 12:15	Greek Foods 12:00 - 1:00
	Blues Band: "B.F." Burt & the Instigators 12:15 - 1:00	Auctioneering: Bruce Brock 12:15 - 1:00	Mexican Songs & Ballads: Solis & Solis 12:15 - 1:00		Women's Work 12:15 - 1:00	
1:00	Polka Dance: Becky & the Ivanhoe Dutchmen 1:00 - 1:45	Karl L. King Municipal Band 1:00 - 1:45	Fiddle Workshop 1:00 - 1:45	Meskwaki Beadwork 12:45 - 1:45	4-H 1:00 - 1:45	Czech Foods 1:00 - 2:00
2:00	Basketball Challenge 1:45 - 2:30	String Band: Al Murphy and Harvest Home 1:45 - 2:30	Harmony Singing Workshop: Psalms 1:45 - 2:30	Danish Paper Crafts 1:45 - 2:45	Swapping Jokes and Tales 1:45 - 2:30	Jewish Foods 2:00 - 3:00
3:00	Family Square Dance 2:30 - 3:15	Auctioneering: Bruce Brock 2:30 - 3:15	Community Poetry: Glenda Farrier 2:30 - 3:00	Amana Songs & Games 2:45 - 3:15	Politics Iowa-Style 2:30 - 3:15	Meskwaki Fry Bread 3:00 - 4:00
	Waring Family Bluegrass 3:15 - 4:00	Country Western: Matney Sisters 3:15 - 4:00	Mexican Songs & Ballads: Solis & Solis 3:00 - 3:45	Czech Egg Decorating 3:15 - 4:15	Radio & Newspaper Communities 3:15 - 4:00	
4:00	Basketball Camp 4:00 - 4:45	Everett Kapayou & the Meskwaki Singers and Dancers 4:00 - 4:45	Family Music: Guy & Hannah Drollinger 3:45 - 4:30	Jewish Traditions 4:15 - 4:45	Fish Tales 4:00 - 4:45	Dutch Foods 4:00 - 5:00
5:00	Blues House Party: "B.F." Burt & the Instigators 4:45 - 6:00	Mennonite Gospel: Deer Creek Quartet 4:45 - 5:30	Community Poetry: Glenda Farrier 4:30 - 5:45	Soap Carving 4:45 - 5:30	Sales Talk 4:45 - 5:15	Stanhope Locker: Sausage Making & Jerky 5:00 - 6:00
					Caring for the Community 5:15 - 6:00	

Thursday Evening

Programming
Subject to
Change.

See Final
Schedule at
Festival.

6:00	Scandinavian American Band: Foot-Notes 6:00 - 6:45
7:00	Polka Band: Becky & the Ivanhoe Dutchmen 6:45 - 7:30
8:00	Karl L. King Municipal Band 7:30 - 8:30
9:00	Iowa National Guard Band 8:30 - 9:30
	Fireworks 9:30

On-going Demonstrations

Water Ways - Boat Repair, Net Knitting, Knot Tying, Line Throwing, Piloting
Metal Work - Tinsmithing, Tool & Die Making, Ornamental Ironwork
Home Crafts:
Textiles - Quilting, Rug Hooking, Embroidery, Crocheting
Woodwork - Decoy Carving, Figure Carving, Scroll Saw Clocks
Celebration Crafts - Meskwaki Beadwork & Finger Weaving,
Czech Egg Decorating, *Quinceanera* Doll Making,
Danish Paper Crafts
Farm Life & Agribusiness - John Deere Agricultural Equipment,
Farm Animal Care, 4-H Presentations, Seed & Crop Displays
Community Care - Fire Fighting
Trucking - Barr-Nunn
Iowa Eye to I Tours

Iowa Children's Playground:

All day Activities - Chalk Drawing, Jumping Rope, Traditional Games
12:15 - 1:00 Meskwaki Drumming & Dancing
2:00 - 2:45 Family Music Making
4:00 - 4:45 Learning to Auction

Congratulations to the state of Iowa on its 150th Anniversary



Schedule Friday, August 23, 1996

	Civic Center	Community Hall	Cafe	Kitchen Table	Talk Radio	Foodways
10:00	Family Square Dance 10:00 - 10:45	African American Gospel: Psalms 10:00 - 10:45	Auctioneering Skills: Bruce Brook 10:00 - 10:45	Amana Quilting 10:00 - 11:00	Ethnic Holiday Celebrations 10:00 - 10:45	Stanhope Locker: Sausage Making 10:00 - 11:00
11:00	Iowa Girl's Basketball Game 10:45 - 11:30	Blues Band: "B.F." Burt & the Instigators 10:45 - 11:30	String Band: Al Murphy with Harvest Home 10:45 - 11:30	Knot Tying 11:00 - 12:00	Farm to Market 10:45 - 11:30	Jewish Foods 11:00 - 12:00
	Scandinavian Dance: Foot-Notes 11:30 - 12:15	Harmony Singing Workshop: Matney Singers & Deer Creek Quartet 11:30 - 12:15	Community Poetry: Glenda Farrier 11:30 - 12:00		Volunteer Firefighters 11:30 - 12:15	
12:00	Everett Kapayou & the Meskwaki Singers and Dancers 12:15 - 12:45	Karl L. King Municipal Band 12:15 - 1:00	Family Music: Guy & Hannah Drollinger 12:00 - 12:45	Iowa Yo-Yo Making 12:00 - 1:00	Growing up in Iowa 12:15 - 1:00	Czech Foods 12:00 - 1:00
			Mexican Songs & Ballads: Solis & Solis 12:45 - 1:30			
1:00	Polka Dance: Becky & the Ivanhoe Dutchmen 12:45 - 1:30	Waring Family Bluegrass 1:00 - 1:45	Family Music: Guy & Hannah Drollinger 1:30 - 2:15	Danish Window Ornaments 1:00 - 2:00	Flood Stories 1:00 - 1:45	Norwegian Foods 1:00 - 2:00
	Family Square Dance 1:30 - 2:15	String Band: Al Murphy with Harvest Home 1:45 - 2:30			Cloth Stories 1:45 - 2:30	
2:00	Basketball Challenge 2:15 - 3:00	Gospel: Matney Sisters 2:30 - 3:15	African American Gospel: Psalms 2:15 - 3:00	Meskwaki Beadwork 2:00 - 3:00	Iowa on the Mall 2:30 - 3:15	Iowa Cafe Food 2:00 - 3:00
3:00	Italian Dancers: Gruppo il Trattenimento Italiano 3:00 - 3:45	Waring Family Bluegrass 3:15 - 4:00	Community Poetry: Glenda Farrier 3:00 - 3:30	Czech Egg Decorating 3:00 - 4:00	Research in Your own Backyard 3:15 - 4:00	Dutch Foods 3:00 - 4:00
	Auction: Bruce Brock 3:45 - 4:30	Karl L. King Municipal Band 4:00 - 4:45	Politics & Community: Iowa Caucuses 3:30 - 4:15			
4:00	Basketball Camp 4:30 - 5:15		Mennotie Gospel: Deer Creek Quartet 4:15 - 5:00	May Baskets & Boxes 4:00 - 5:00	Community Doctors 4:00 - 4:45	Greek Foods 4:00 - 5:00
5:00	Polka Dance: Becky & the Ivanhoe Dutchmen 5:15 - 6:00	Blues Band: "B.F." Burt & the Instigators 4:45 - 5:30	Traditions of Speaking & Calling 5:00 - 5:45	Jewish Traditions 5:00 - 5:30	Teachers' Tales 4:45 - 5:30	Southeast Asian Foods 5:00 - 6:00
					Working on the Water 5:30 - 6:00	

Friday Evening	6:00	Waring Family Bluegrass 6:00 - 6:40
	7:00	Everett Kapayou & the Meskwaki Singers and Dancers 6:40 - 7:15
		Blues Band: "B.F." Burt & the Instigators 7:15 - 7:55
Programming Subject to Change.	8:00	Mexican Ballads: Solis & Solis 7:55 - 8:30
		Eastern Iowa Brass Band 8:30 - 9:30
See Final Schedule at Festival.	9:00	Fireworks 9:30

On-going Demonstrations:

- Water Ways - Boat Repair, Net Knitting, Knot Tying, Line Throwing, Piloting
- Metal Work - Tinsmithing, Tool & Die Making, Ornamental Ironwork
- Home Crafts:
 - Textiles - Quilting, Rug Hooking, Embroidery, Crocheting
 - Woodwork - Decoy Carving, Figure Carving, Scroll Saw Clocks
 - Celebration Crafts - Meskwaki Beadwork & Finger Weaving, Czech Egg Decorating, Quinceanera Doll Making, Danish Paper Crafts
- Farm Life & Agribusiness - John Deere Agricultural Equipment, Farm Animal Care, 4-H Presentations, Seed & Crop Displays
- Community Care - Fire Fighting
- Trucking - Barr-Nunn
- Iowa Eye to I Tours

Iowa Children's Playground:

- All day Activities - Chalk Drawing, Jumping Rope, Traditional Games
- 12:15 - 1:00 Ropes & Lines
- 2:00 - 2:45 Mexican Songs & Ballads
- 4:00 - 4:45 Meskwaki Drumming & Dancing

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Schedule Saturday, August 24, 1996

	Civic Center	Community Hall	Cafe	Kitchen Table	Talk Radio	Foodways
10:00	Family Square Dance 10:00 - 10:45	Karl L. King Municipal Band 10:00 - 10:45	Actioneering Skills: Bruce Brock 10:00 - 10:45	Meskwaki Beadwork 10:00 - 11:00	Caring for the Community 10:00 - 10:45	Iowa Cafe Food 10:00 - 11:00
11:00	Scandinavian Dance: Foot-Notes 10:45 - 11:30	Mennonite Gosal: Deer Creek Quartet 10:45 - 11:30	Mexican Songs & Ballads: Solis & Solis 10:45 - 11:30	Quilting 11:00 - 12:00	Iowa Song Writing 10:45 - 11:30	Stanhope Locker: Butchering, Suasage Making & Jerky 11:00 - 12:00
12:00	Iowa Girls' Basketball Game 11:30 - 12:15	Everett Kapayou & the Meskwaki Singers and Dancers 11:30 - 12:15	Blues Duo: Ernie Peniston & Joe Collins 11:30 - 12:15	Soap Carving 12:00 - 1:00	Iowa on the Mall 11:30 - 12:15	Czech Pastries 12:00 - 1:00
1:00	Blue Dance: Louis McTizic & the Blues Review 12:15 - 1:00	African American Gospel: Psalms 12:15 - 1:00	Gospel: Matney Sisters 12:15 - 1:00	Knot Tying 1:00 - 2:00	Keeping the Farm in the Family 12:15 - 1:00	Dutch Foods 1:00 - 2:00
2:00	Czech Polka Dance: Czech Plus 1:00 - 1:45	Auctioneering: Bruce Brock 1:00 - 1:45	Family Music: Guy & Hannah Drollinger 1:00 - 1:45	Iowa Yo-Yo Making 2:00 - 3:00	Sports and Community Spirit 1:00 - 1:45	Fish Fry 2:00 - 3:00
3:00	Family Square Dance: 1:45 - 2:30	Old Time Dance: Gordon MacMasters & Friends 1:45 - 2:30	Community Poetry: Glenda Farrier 1:45 - 2:15	Auctioneering Skills 3:00 - 4:00	Women's Work 1:45 - 2:30	Iowa Farm Food 3:00 - 4:00
4:00	Polka Dance: Becky & the Ivanhoe Dutchmen 2:30 - 3:15	Everett Kapayou & the Meskwaki Singers and Dancers 2:30 - 3:15	Iowa-Style Caucus 2:15 - 3:00	Community Doctors 4:00 - 4:45	Family Music Making 2:30 - 3:15	Iowa Beef 4:00 - 5:00
5:00	Waring Family Bluegrass 3:15 - 4:00	Norwegian Choral Music: Luren Singing Society 3:15 - 4:15	Harmony Workshop: Deer Creek Quartet 3:00 - 3:45	Czech Egg Decorating 4:00 - 5:00	Marketing Cultural Heritage 3:15 - 4:00	Norwegian Foods 5:00 - 6:00
6:00	Polka Dance: Becky & the Ivanhoe Dutchmen 4:00 - 4:45	African American Gospel: Psalms 4:15 - 5:00	Community Poetry: Glenda Farrier 3:45 - 4:15	Amana Songs & Games 5:00 - 5:30	Telling Tales 4:45 - 5:30	
7:00	Basketball Challenge 4:45 - 5:15	Country Western: Matney Sisters 5:00 - 5:30	Meskwaki Music & Culture: Everett Kapayou & the Meskwaki Singers 4:15 - 5:00			
8:00	Scandinavian Dance: Foot-Notes 5:15 - 6:00		Old Time: Gordon MacMasters & Friends 5:00 - 5:45			

Saturday Evening	6:00	Blues House Party: Louis McTizic & the Blues Review 6:00 - 7:00
	7:00	The Ernie Peniston Blues Band 7:15 - 8:30
	8:00	State Fair Singers & Jazz Band 8:30 - 9:30
	9:00	Fireworks 9:30

Programming
Subject to
Change.

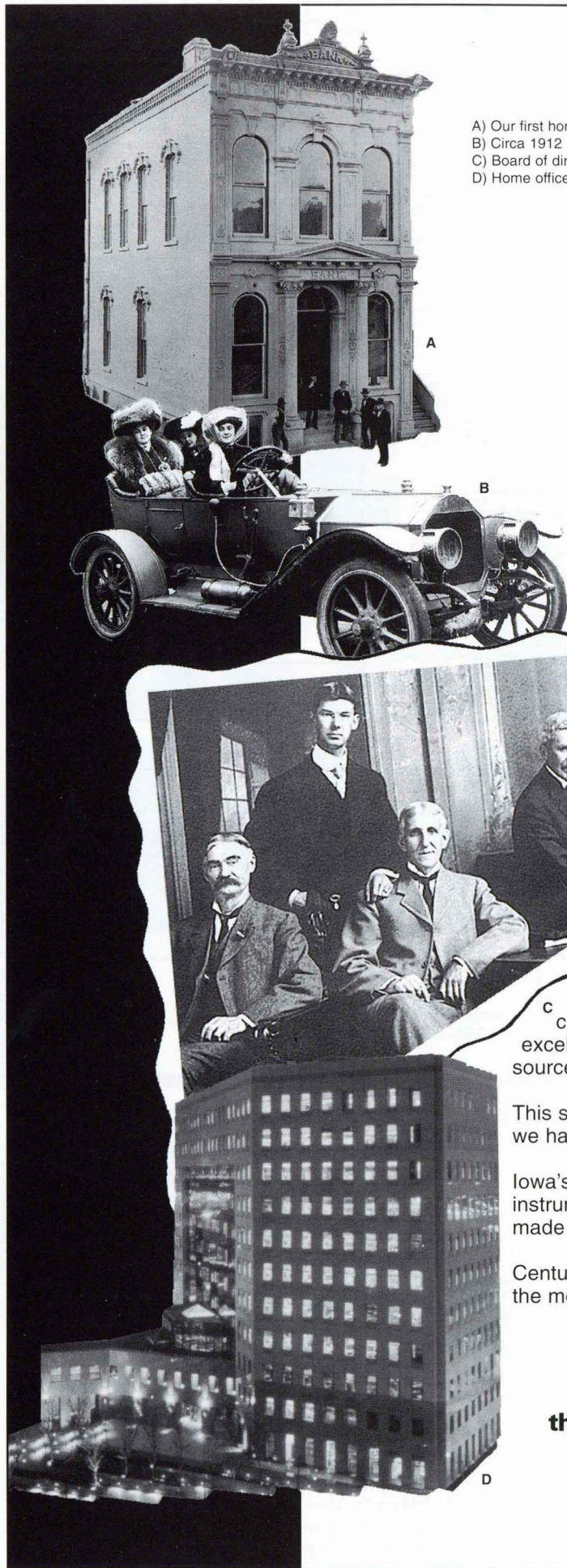
See Final
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On-going Demonstrations:

- Water Ways** - Boat Repair, Net Knitting, Knot Tying, Line Throwing, Piloting
- Metal Work** - Tinsmithing, Tool & Die Making, Ornamental Ironwork
- Home Crafts:**
 - Textiles** - Quilting, Rug Hooking, Embroidery, Crocheting
 - Woodwork** - Decoy Carving, Figure Carving, Scroll Saw Clocks
 - Celebration Crafts** - Meskwaki Beadwork & Finger Weaving, Czech Egg Decorating, Quinceanera Doll Making, Danish Paper Crafts
- Farm Life & Agribusiness** - John Deere Agricultural Equipment, Farm Animal Care, 4-H Presentations, Seed & Crop Displays
- Community Care** - Fire Fighting
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- Iowa Eye to I Tours**

Iowa Children's Playground:

- All day Activities** - Chalk Drawing, Jumping Rope, Traditional Games
- 11:00 - 11:45 Family Music
- 1:15 - 2:00 Basketball Camp
- 4:00 - 4:45 Mexican Songs & Ballads



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 B) Circa 1912
 C) Board of directors, circa 1900
 D) Home office complex, 1996

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Schedule Sunday, August 25, 1996

	Civic Center	Community Hall	Cafe	Kitchen Table	Talk Radio	Foodways
10:00	Family Square Dance 10:00 - 10:45	Mennonite Gospel: Deer Creek Quartet 10:00 - 10:45	Farm Talk 10:00 - 10:45	Knot Tying 10:00 - 10:45	Ethnic Holiday Celebrations 10:00 - 10:45	Fish Fry 10:00 - 11:00
11:00	Basketball Game 10:45 - 11:30	Waring Family Bluegrass 10:45 - 11:30	Meskwaki Music: Everett Kapayou & the Meskwaki Singers 10:45 - 11:30	Danish Paper Crafts 10:45 - 11:45	4-H 10:45 - 11:30	Norwegian Foods 11:00 - 12:00
12:00	Blue Dance: Louis McTizic & the Blues Review 11:30 - 12:15	Auctioneering: Bruce Brock 11:30 - 12:15	Iowa Song Writing 11:30 - 12:15	Carving with Soap 11:45 - 12:45	Community Doctors 11:30 - 12:15	Czech Foods 12:00 - 1:00
1:00	Old Time Dance: Gordon MacMasters & Friends 12:15 - 1:00	Karl L. King Municipal Band 12:15 - 1:00	Country Western: Matney Sisters 12:15 - 1:00	Iowa Yo-Yo Making 12:45 - 1:45	Women's Work 12:15 - 1:00	Southeast Asian Foods 1:00 - 2:00
2:00	Basketball Camp 1:00 - 1:45	Liederkrantz Singing Society 1:00 - 2:00	Mexican Songs & Ballads: Solis & Solis 1:00 - 1:30 Community Poetry: Glenda Farrier 1:30 - 2:00	May Baskets & Boxes 1:45 - 2:45	Research in Your own Back Yard 1:00 - 1:45	Jewish Foods 2:00 - 3:00
3:00	Polka Dance: Becky & the Ivanhoe Dutchmen 1:45 - 2:30	African American Gospel: Psalms 2:00 - 2:45	Blues Duo: Ernie Peniston & Joe Collins 2:00 - 2:45	Amana Songs & Games 2:45 - 3:15	Politics Iowa-Style 1:45 - 2:30	Dutch Foods 3:00 - 4:00
4:00	Scandinavian Dance: Foot-Notes 2:30 - 3:15	Auctioneering Skills: Bruce Brock 2:45 - 3:30	Family Music: Guy & Hannah Drollinger 2:45 - 3:30	Czech Egg Decorating 3:15 - 4:15	Radio and Newspaper Communities 2:30 - 3:15	Stanhope Locker: Suasage Making & Jerky 4:00 - 5:00
5:00	Blue Dance: Louis McTizic & the Blues Review 3:15 - 4:00	Karl L. King Municipal Band 3:30 - 4:15	Community Poetry: Glenda Farrier 3:30 - 4:00	Jewish Traditions 4:15 - 4:45	Flood Tales 3:15 - 4:00	Mennonite Farm Foods 5:00 - 6:00
	Basketball Challenge 4:00 - 4:30	Everett Kapayou & the Meskwaki Singers and Dancers 4:15 - 4:45	Mexican Songs & Ballads: Solis & Solis 4:00 - 4:45	Danish Window Ornaments 4:45 - 5:30	Iowa on the Mall 4:00 - 4:45	
	Polka Dance: Becky & the Ivanhoe Dutchmen 4:30 - 5:00	Waring Family Bluegrass 4:45 - 5:30	Gordon MacMasters & Friends 4:45 - 5:15 Blues Duo: Ernie Peniston & Joe Collins 5:15 - 6:00	Sales Talk 4:45 - 5:30		
	Family Square Dance 5:00 - 6:00					

Sunday Evening	6:00	Gospel: Matney Sisters 6:00 - 6:45
	7:00	Mennonite Gospel: Deer Creek Quartet 6:45 - 7:30
	8:00	African American Gospel: Psalms 7:00 - 8:15
	9:00	Bo Ramsey & the Backsliders 8:15 - 9:30
		Fireworks 9:30

Programming Subject to Change.

See Final Schedule at Festival.

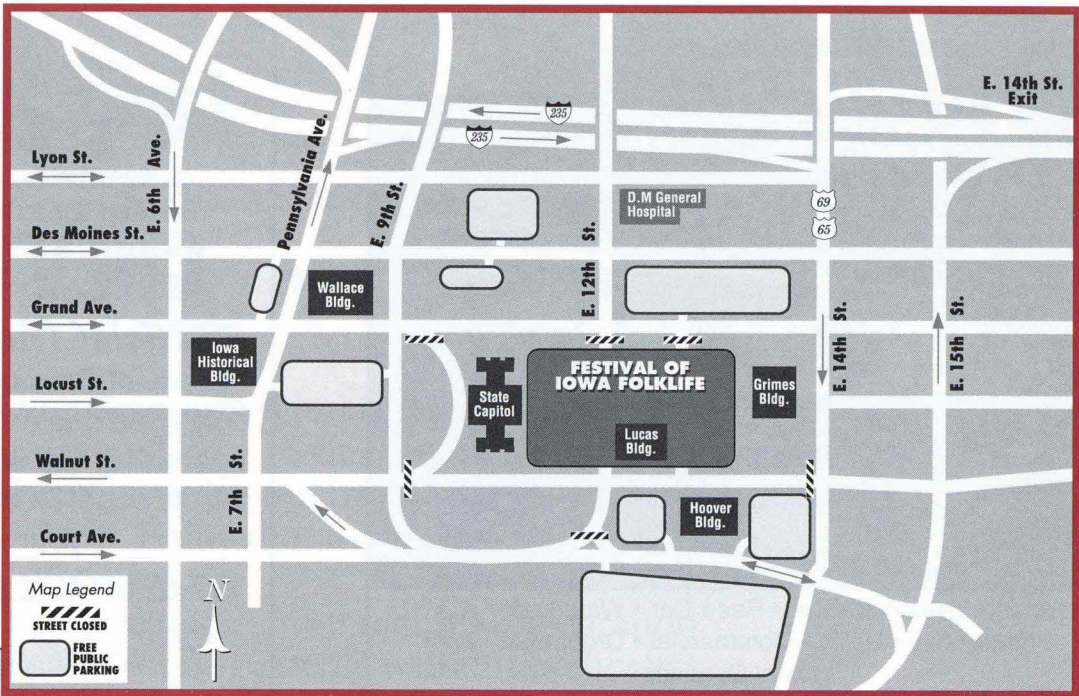
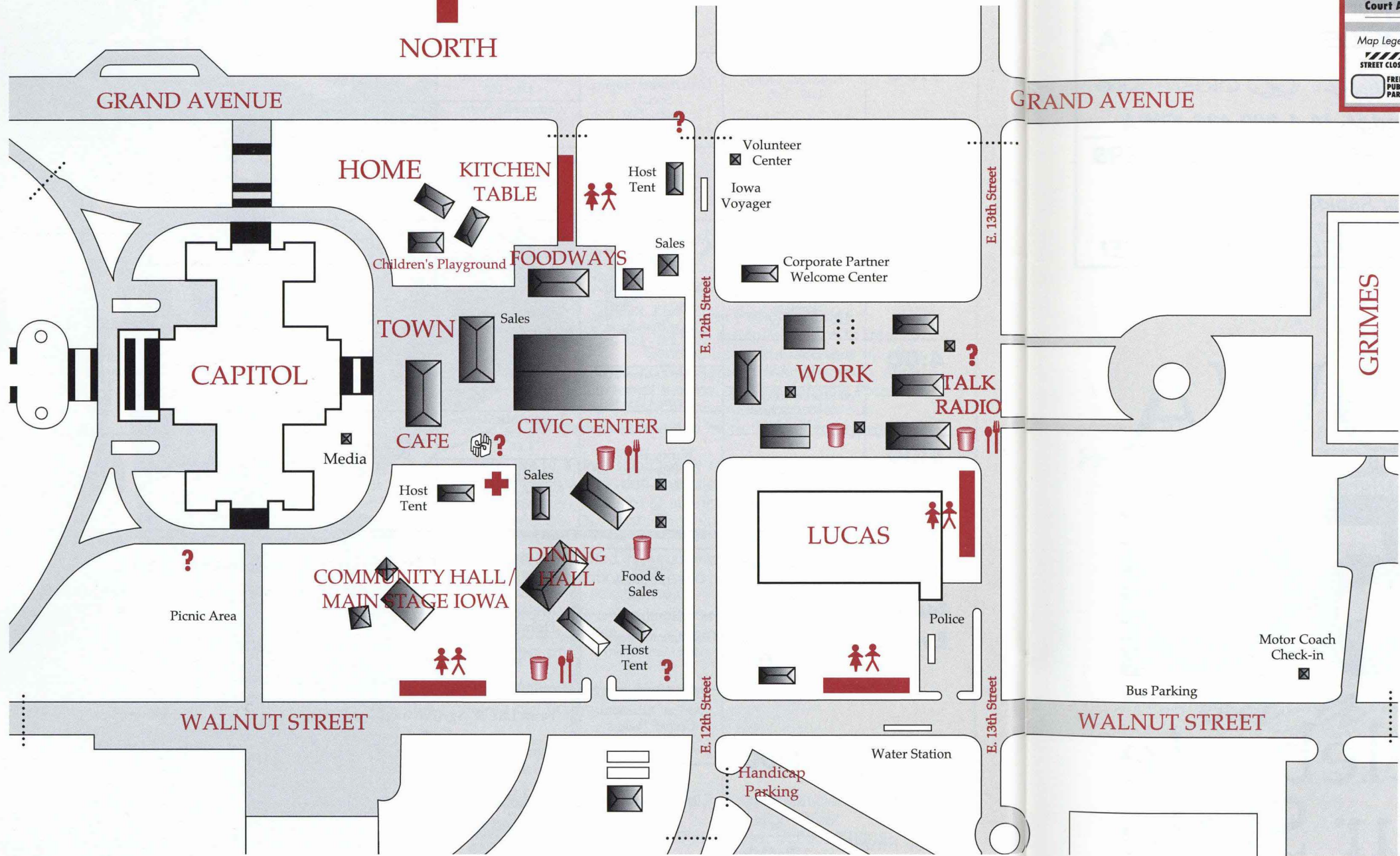
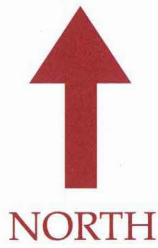
On-going Demonstrations:

- Water Ways** - Boat Repair, Net Knitting, Knot Tying, Line Throwing, Piloting
- Metal Work** - Tinsmithing, Tool & Die Making, Ornamental Ironwork
- Home Crafts:**
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- Iowa Eye to I Tours**

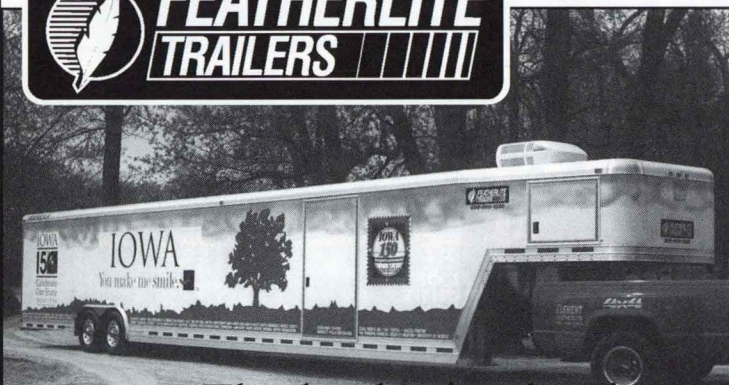
Iowa Children's Playground:

- All day Activities** - Chalk Drawing, Jumping Rope, Traditional Games
- 11:00 - 11:45 Family Music
- 1:15 - 2:00 Meskwaki Drumming & Dancing
- 4:15 - 5:00 Auctioneering Skills

Festival of Iowa Folklife State Capitol Grounds



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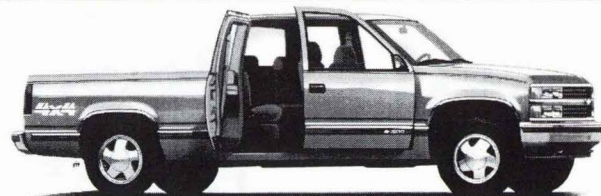
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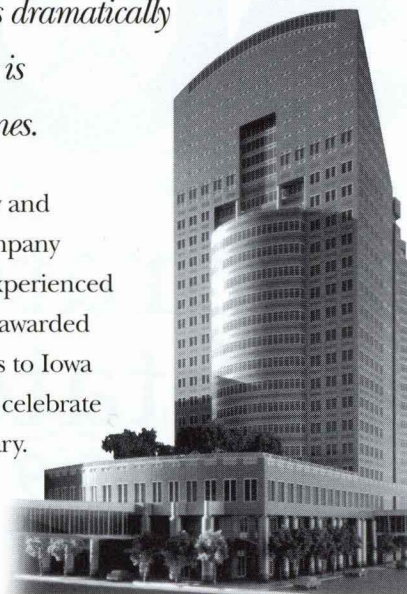
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The Iowa Sesquicentennial Commission extends a
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Festival of Iowa Folklife



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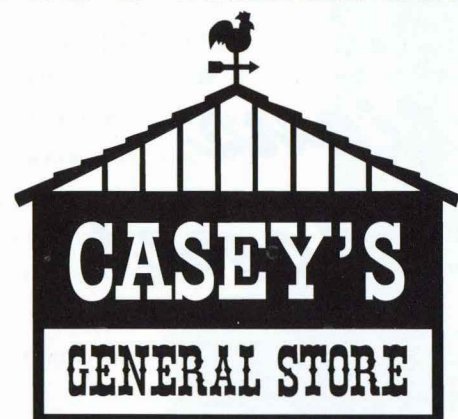
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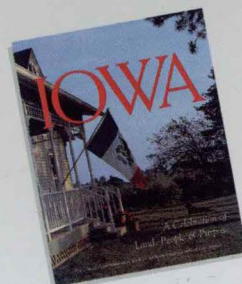
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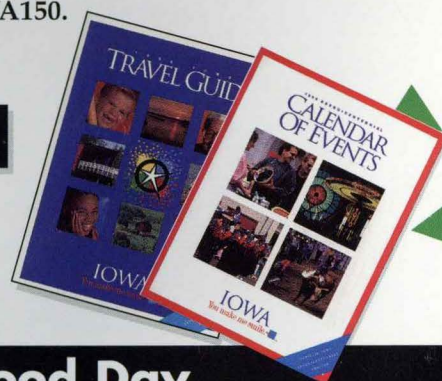
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