

FOLKLIFE CENTER NEWS

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WAX CYLINDER RECORDINGS TO BE TRANSFERRED TO TAPE

Following a survey conducted by the American Folklife Center, plans have been made to begin transferring to magnetic tape approximately 3,000 wax cylinder sound recordings currently in the collections of the Library of Congress, the Smithsonian Institution, and other Federal agencies. Most of the cylinders are field documents of the music and lore of Native Americans, recorded in the early 20th century. The work will be done in the Library's Recording Laboratory under the direction of engineers expert in the care and transcription of these fragile cylinders.

Among the collections to be transferred to tape are field recordings by Ruth Benedict, Helen Roberts, and Alice Fletcher. They include Native American songs, chants, and stories that have never been copied for preservation purposes. Duplication of these recordings will contribute significantly to the increase of knowledge of traditional Native American heritage.

Initial work on the duplication has been funded by a \$35,000 transfer from the Department of the Interior, Bureau of Indian Affairs, which



Bluegrass concert on the Neptune Plaza

reflects the Bureau's interest in and concern for preservation of the traditional heritage of Native Americans.

Upon completion of the project, the tape collection will be maintained by the Library and, in addition, copies will be made available to appropriate tribal institutions.

SPRING AND SUMMER CONCERT SERIES

The American Folklife Center will continue its series of outdoor concerts during the spring and summer with a concert on the last Thursday of each

month between April and September. The concerts will be held on the Neptune Plaza of the Library of Congress; programs will begin at 12 noon and conclude at 2:00 p.m. with rain dates on Fridays.

The schedule of the first four concerts is: April 26, Don Stover, bluegrass and old-time music on banjo and guitar; May 31, Eugene O'Donnell and Mick Moloney, Irish music on fiddle, guitar, mandolin, and tenor banjo; June 28, Ron Thomason and the Dry Branch Fire Squad, a bluegrass band; and July 26, the Louisiana Aces with Dewey and Tony Balfa playing Cajun music.



FOLKLIFE CENTER NEWS

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at the

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DIRECTOR'S COLUMN

I have just scanned the first five issues of *Folklife Center News*, and in all the pages about Folklife Center endeavors I find no mention of Elizabeth Hamer Kegan. Though she made an impressive mark upon the world—as a historian, archivist, and federal administrator—I daresay few folklorists in the United States have encountered her name. Her death on March 9 was a grievous loss to all who knew her well; I hope this column will record for others her contributions to the history of the American Folklife Center.

The American Folklife Preservation Act, which authorized creation of the Center, was signed into law by Presi-

dent Ford on January 2, 1976. But of course it did not spring full blown into existence. The first order of business was induction of the Center's Board of Trustees, which includes appointees by the Speaker of the House, the President Pro Tempore of the Senate, and the President. The Congressional appointees to the Board were named in March of 1976, but there was a delay in the Presidential appointments. On May 10 the Librarian of Congress, Daniel J. Boorstin, appointed Mrs. Kegan to the post of Assistant Librarian of Congress for American and Library Studies, the responsibilities of which included assisting in the birth of the Folklife Center. She immediately set out, with the help of her Special Assistant, Eleanor Sreb, to translate the law into action. On June 2 the Presidential appointments were named, and Mrs. Kegan immediately arranged for the first meeting of the Board, which by law was called by the Librarian of Congress. On June 10—just eight days later—the Board met and the Center was born.

I myself arrived at the Center in August of 1976, and during the first year of the Center's life Mrs. Kegan continued to lend her assistance, representing the Librarian at meetings of the Board and providing her wise counsel and guidance in the Center's development. The Board and staff remember with gratitude and affection the sensitivity, grace, and aplomb which marked her contributions to the Center's life.

It is therefore an honor for me to be able to announce the establishment of the Elizabeth Hamer Kegan Fund for the American Folklife Center in the Library of Congress. The fund will assist the Center particularly in publications addressing the folk cultural heritage of America; we hope and trust that those publications, in honoring American folklife, will likewise honor her memory.

CONFERENCE ON STATE AND LOCAL FOLK CULTURAL PROGRAMS

The American Folklife Center hosted a second gathering of coordinators of state folk cultural programs at the Library of Congress March 23-24. The meeting, entitled "Conference on State and Local Folk Cultural Programs," was cosponsored by the Center and the Folk Arts Program of the National Endowment for the Arts.

Invited participants were Jane Beck, Vermont; Peggy Bulger, Florida;

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Charles Camp, Maryland; Hal Cannon, Utah; Susan Eleuterio, Illinois; Joe Graham, Texas; Jim Griffith, Arizona; George Holt, North Carolina; Lynne Ireland, Nebraska; Suzi Jones, Oregon; Tim Lloyd, Ohio; Worth Long, Mississippi; Bill McNeil, Arkansas; Bill Moore, Minnesota, Nick Spitzer, Louisiana; Beverly Stoeltje, Texas; and Hank Willett, Alabama. Representing the National Endowment for the Arts were Bess Lomax Hawes and Sally Yerkevich of the Folk Arts Program and Linda Buki of the Artists-in-Schools Program. Alan Jabbour and other staff members of the American Folklife Center also attended.

The first day's agenda included a discussion of projects in the areas of education programs, documentation, festivals, and services to the field. The following day program development and design, execution of Federal and state programs by local agencies, and the impact and evaluation of past projects were discussed.

The conference agenda was designed both to provide information to those recently engaged in state folk cultural activities, and to investigate the future role of folklorists at the state level. Discussion focused on such topics as how previous projects would be re-structured if conducted today, the desirability and reasonableness of expecting all states to fund a folklorist position, and how existing programs and positions will develop in the next two years.

INTERN PROGRAM

For many years the Archive of Folk Song has offered a limited number of interships throughout the year. Interns are trained in the day-to-day activities of the Archive related to folksong, folklore, and ethnomusicology; these activities include bibliographic and reference work, reader service, cataloging, photocopying, accessioning, filing,

and so forth. Interns may also spend some time on a bibliographic or discographic project of special interest.

Although the internships carry no stipend, the experience of working in the Archive can be a help in planning a career or in acquiring skills which may facilitate entry into an academic or non-academic profession. Student interns often arrange with their institutions to obtain academic credit for their internships.

The length of time spent at the Archive may range from a month to more than a year; the requirements for internship include an interest in the

field, a modicum of experience with folksong and folklore materials, and some correlation between the educational institution's curriculum and the experience acquired.

The American Folklife Center recently initiated its own program with a two-month internship by Cynthia Stix who came to the Center through the Non-Resident Term program of Bennington College. Ms. Stix assisted the Center's professional staff in organizing, identifying, and cataloging documentary materials from the Center's folklife research project conducted in south-central Georgia.

IN MEMORIAM

Charles Seeger, pioneer American music scholar, died at his home in Bridgewater, Connecticut, during the first week of February.

Mr. Seeger's career spanned nearly three-quarters of a century and both covered and created a multitude of musical concerns. Interspersed with periods as a composer, critic, conductor, government employee, and organizer were years spent on the faculties of the University of California at Berkeley and Los Angeles, the Institute of Musical Art (later Juilliard School of Music), the New School for Social Research, Harvard, Yale, and Hebrew Union College. Further, he helped found the Composer's Collections of New York, the American Musicological Society, and the Society for Ethnomusicology. He also published on a wide range of topics in the field of

musical behavior and thought.

His contributions to the Library of Congress were many. In 1940-41 he directed a special WPA project to publish a checklist of the holdings of the Archive of Folk Song. He edited and co-edited two LPs for the Library's series of folk music recordings. He also donated or otherwise directed a number of important collections to the Library's Archive of Folk Song and Music Division.

Recently, Mr. Seeger participated in two Library functions. On June 11, 1978, he delivered an Elson Lecture sponsored by the Music Division, and on November 16, 1978, he spoke at the American Folklife Center's symposium commemorating the 50th anniversary of the Archive of Folk Song.

His was an influence across the country and around the world. We shall remember him always and be heartened by the memory.



Photo by Lyntha Eiler

RUTH NEWMAN: BLUE RIDGE PORTRAIT

Ruth Newman, a native of Galax, Virginia, says she was "born old." When she started school at age fifteen, she had little in common with other students. She preferred chemistry to home economics courses because she cooked better than the home economics teacher, having been cooking since she was seven. When other children played with dolls, she would watch them briefly and then go and get a book. A natural student, she liked learning; she feels that education provides a "basis to build a life on," and that learning can help you "put it all together."

Ruth graduated from Woodlawn School as class valedictorian in 1950. Her ambition had been to be a surgeon, but neither her mother nor her father wanted her to be even a nurse—they said a girl should not work and that she would not like nursing for eight hours a day. Ruth's comment now is that you only nurse for eight hours, but when you work at home you work all day long.

After graduating from high school, Ruth did most of the cooking at home so that her mother could have more time for her hobbies. Besides being an excellent cook, Edna Newman was a painter and woodcarver. She could build furniture as well as other household items, and could sew and crochet.

THE COLLECTOR

*Autumn came today,
Heralded by breezes
Chilling and stern,
Collecting summer's precious gems,
The flowers . . .
Ruby and sapphire, topaz and gold,
And emerald grass.
And now and then another golden coin
Slipped through the fingers of the trees,
Adding to autumn's treasury.*



Photo by Lyntha Eiler

She had the ability to produce clothes from pictures that looked as good as anything bought in a store.

Today Ruth Newman lives with her father outside of town. She has a local reputation as a cook and as a poet. She has assembled an international collection of recipes, copied from the magazines she receives into scores of notebooks and onto dozens of index cards in clear, beautiful writing. Her interest in food extends from making and noting personal variations in magazine recipes, to traditional foods, to collecting local greens for salads, vegetable dishes and medicinal purposes.

Ruth's poetry is well known and has been published in *The American Bard*, *Grit*, *Amateur Notes and Quotes*, *Ideals Poetry Magazine*, and *The Galax Gazette*. Her poems reflect a highly individual style and a great love for and awareness of the people, history, and life of the Blue Ridge mountains. Cooking and poetry both have provided an outlet for Ruth's intelligence and creativity.

During the Blue Ridge Parkway Folklife Project, fieldworker Gerri Johnson got acquainted with Ruth, who generously agreed to write out many of her traditional recipes and to provide copies of her poems. Two selections appear on these pages.

Up along the edge of our woods, there is a patch of wild strawberries. I usually pick some to make

STRAWBERRY DUMPLINGS

Wash and hull about 3 cups wild strawberries*.

Place in saucepan with 1/4 cup water and 1/4 cup sugar.

Simmer, stir gently, and add 1/2 to 3/4 cup more sugar to suit taste, and 1 teaspoon lemon juice.

Bring to gentle boil.

Meanwhile, sift 1 cup all-purpose flour and 3/4 teaspoon baking powder.

Add 3 tablespoons salad oil, and 1/4 cup milk.

If dough is too stiff, add milk as required.

Drop by teaspoonfuls onto the simmering berries, cover, and let cook about 12 minutes.

Serve warm in dessert dishes, with heavy cream.

Serves 4 to 6.

*If wild strawberries are unavailable, substitute fresh.

MEDIA WORKSHOPS

A series of two-day workshops on the production and use of non-print documentary media in folklife studies is being presented this spring by the Center's media specialist, Carl Fleischhauer, at universities offering graduate programs in folklore. Participating are the University of North Carolina, the University of Pennsylvania, Indiana University, Western Kentucky University, Cooperstown Graduate Programs of the State University of New York, the University of Texas at Austin, and the University of California at Los Angeles.

The first portion of the workshops deals with general concepts and approaches and includes the viewing of two films. *The Popovich Brothers* is a conventionally structured documentary film describing the musical life of South Chicago's Serbian community. In contrast, *The Ax Fight*, a film produced by two anthropologists about Venezuela's Yanamamo Indian tribe, uses techniques such as slow- and stop-motion similar to sports coverage and is much less conventional. The pair of films draws attention to the role of form in edited presentations, suggesting how shaping materials for presentation to mass audiences may differ from the structure appropriate for presentations to specialized audiences.

Additional portions of the workshop take up still photography and sound recording and combine a look at recently published documentary work with demonstrations of techniques.

The workshop is designed to bring to the students' attention several issues central to media documentation in folklife studies. "I think workers need to conceptualize the goals of documentation before they begin," Mr. Fleischhauer says. "I am not sure people think through the differences between documenting for research purposes and collecting material for presentation purposes. The best raw material for an edited film may not be

identical with the raw material needed for research."

The final workshop in the series is scheduled to be presented at the University of California at Los Angeles on May 24-26.

A GIFT TO THE ARCHIVE OF FOLK SONG

Mr. Michael Cooney, performer and recorder of folksongs, recently made an unusual donation to the Archive of Folk Song. His gift consists of the equivalent of songwriter's royalties for public domain songs of folk origin from his LP recordings for Front Hall Records of Voorheesville, New York.

Songwriter's royalties for songs in the public domain are usually retained by record companies. Because he feels that no one can own folksongs, Mr. Cooney persuaded his record company to allow him to donate to the Archive these royalties from his records. He believes such monies should be given to an organization that collects and preserves folksongs.

Mr. Cooney's gift has been deposited in the Friends of the Folk Archive Fund, and will be used to further the Archive's efforts in acquiring, preserving, and cataloging folk material.

For further information on gifts to the Archive, write to Joseph C. Hicker-son, Head of the Archive of Folk Song, Library of Congress.

PATUXENT RIVER MARITIME FOLKLIFE CONFERENCE

On February 12th the American Folklife Center sponsored a working conference on the feasibility of folklife studies documenting life and traditions among maritime communities along southern Maryland's Patuxent River. Representatives from federal, state, and local agencies and organizations were invited to contribute their ideas. The meeting grew out of an

underwater archaeological survey of the Patuxent sponsored by the Calvert Marine Museum and Nautical Archaeological Associates, Inc., as well as other research efforts of the museum.

Attending the conference were Charles Camp, Maryland State Folklorist; Wayne Clark and Mark Edwards of the Maryland Trust; Ralph Eshelman, Director of the Calvert Marine Museum; Ruth M. Goltzer, Program Coordinator for the Maritime Preservation Office of the National Trust for Historic Preservation; Daniel Koski-Karell, archaeologist and cultural resource manager; Donald G. Shomette, Director, Nautical Archaeological Associates, Inc.; Sally Yerkovich, Folk Arts Program, National Endowment for the Arts; and Folklife Center staff.

SPRING AMERICAN STUDIES ASSOCIATION MEETING

The Chesapeake Chapter of the American Studies Association will present a program on the Center's Blue Ridge Parkway Folklife Project at the spring meeting on April 13 at American University. The program includes a general presentation on the project by Carl Fleischhauer, a report on folk architecture by Howard Marshall, and a view of women's arts and crafts by fieldworker Gerri Johnson.

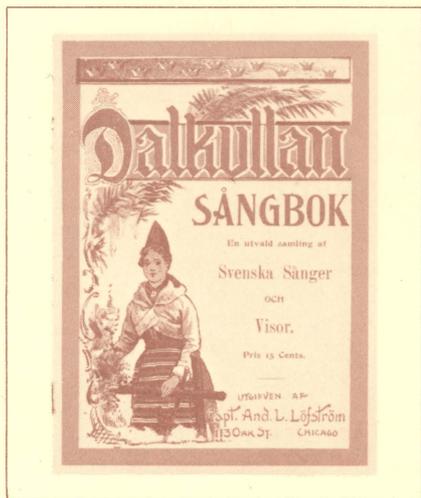
SWEDISH ARTIST DONATES RARE BOOKS

The Folklife Center first made the acquaintance of Selma Jacobson during the Chicago Ethnic Arts Project in the summer of 1977. Miss Jacobson is well known in Chicago's Swedish community for her *halmslöjd*, or straw craft. *Halmslöjd* is traditionally associated with Christmas, and the figures produced with bits of rye-straw tied together with string are often shaped into stars, sunbursts, and human or angelic effigies. The straw used for

these figures is specially threshed by hand for the purpose.

Miss Jacobson learned her craft formally in the *Helmslöjd* schools of Sweden, craft schools begun in the early 20th century with the idea of raising the economic status and cultural level of the "common people." She was a home mechanics teacher (a combination of home economics and industrial arts) in Chicago for many years. After her retirement she became the Curator of the Swedish Pioneer Historical Society.

In 1972 Miss Jacobson was invited to take all the printed matter out of an old Swedish store. Among the items she took out were copies of the Swedish songbook series *Dalkullan Sångbok Svenska Sånger och Visor*. These booklets of songs brought from Sweden and created in this country were published annually in Chicago for thirty years in the beginning of this century. Miss Jacobson has made a gift to the Library of 27 issues of this songbook, along with five other booklets of humor, verses, and stories that were popular in Swedish-American communities. Instances like this allow the Center to work with the Library to increase its collections of foreign language materials published in the United States.



The 1905 Dalkullan Sångbok



Photo by Jonas Dovydenas



Photo by Jonas Dovydenas

CENTER WITHDRAWS FROM PROPOSED TENNESSEE-TOMBIGBEE PROJECT

The Folklife Center has announced its withdrawal from the proposed documentary project along the Tennessee-Tombigbee Waterway in Alabama and Mississippi. In a letter to Dr. Bennie Keel of Interagency Archeological Services, Department of the Interior, Center Director Alan Jabbour explained his decision to withdraw because of complications arising from the controversy about the project.

The project was the focus of debate during the February 23 meeting of the Center's Board of Trustees. Folklorist Archie Green and other private citizens participated in the meeting, which was open to the public, and Dr.

Green strongly urged that the Center not undertake the work. A vote on whether or not the Center should do the project resulted in a vote of five in favor and four against with two abstentions, but the interpretation of the vote itself stirred debate and will be the subject of a formal opinion by the General Counsel of the Library of Congress.

BOARD OF TRUSTEES MEET AT LIBRARY

The Board of Trustees of the American Folklife Center held its winter meeting at the Library of Congress on February 22-23. All private members were in attendance along with representatives of the Federal agencies on the Board. Discussion during the two days ranged from publications, goals

of the Center, and conferences to projects, ongoing and proposed. The proposed Tennessee-Tombigbee Waterway folklife project was discussed at length, with Board members and individuals from the audience participating.

This was the first meeting for two new members from the private sector—C. John Sobotka, Jr., Oxford, Mississippi, formerly associated with Senator James Eastland of that state, and Ronald C. Foreman, Jr., Gainesville, Florida, Director, Afro-American Studies and Associate Professor of English and Graduate Studies, University of Florida. Both were appointed by the President Pro Tempore of the United States Senate.

The next meeting of the Board will be scheduled in the late spring.

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