

FOLKLIFE CENTER NEWS

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FRANCIS LA FLESCHÉ *American Indian Scholar*

Francis La Flesche was a man with claims to several cultural traditions, whose work has in turn been claimed by several academic disciplines. Son of Iron Eyes, the last Omaha head chief, La Flesche was born on the Omaha reservation in 1857. His father, who was half French, raised the children in a wood frame house in a village known on the Nebraska prairies as the village of "Make Believe White Men"; yet La Flesche did participate in the traditional tribal rituals and pursuits of a maturing Indian youth. Later, he not only interpreted the Omaha culture for Western ethnologists visiting the reservation, but went on to do independent research and documentation himself of the music and rituals of the Osage, one of four tribes, along with the Quapaw, Kansa, and Ponca, closely related to the Omaha. In the course of his research work he was legally adopted in 1891 by ethnologist Alice Fletcher, with whom he collaborated on a major study of the Omaha. During his work with the Osage, Saucy Calf, who recorded extensively with La Flesche, also adopted him in a sense, by becoming his ceremonial father.*



Francis La Flesche. (Photos for La Flesche article courtesy of the National Anthropological Archives, Smithsonian Institution)

By profession La Flesche was an ethnologist with the Smithsonian's Bureau of American Ethnology, which he joined in 1910, retiring in 1929. Anthropologists and linguists have also acclaimed his Osage documentation. Recent work on La Flesche's sound recordings made in Oklahoma and Washington, D.C., carried out by the Center's Federal Cylinder Project team,

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HISTORIC PRESERVATION LAW *New Cultural Study*

On December 12—the same day the American Folklife Center's authorization was extended through 1984 (P.L. 96-522)—the President signed into law the "National Historic Preservation Act Amendments of 1980" (P.L. 96-515). The Act provides a number of adjustments and extensions of the Federal Government's preservation authority.

Among the various provisions of the bill is one that reads as follows:

"The Secretary [of the Interior], in cooperation with the American Folklife Center of the Library of Congress shall, within two years after the date of the enactment of this Act, submit a report to the President and the Congress on preserving and conserving the intangible elements of our cultural heritage such as arts, skills, folklife, and folkways. The report shall take into account the view of other public and private organizations, as appropriate. This report shall include recommendations for legislative and administrative actions by the Federal Government in order to preserve, conserve, and encourage the continuation of the diverse

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DIRECTOR'S COLUMN

A FIVE-YEAR RETROSPECTIVE

Five years ago—on January 2, 1976—President Ford signed into law the American Folklife Preservation Act. Our conception dates from somewhat earlier, and an incubation period following birth lasted nearly a year; yet birthdays are what we measure by, and the Center's fifth provides an apt moment for reflecting on where we have been and where we are going.

One way of gauging our progress is

to note that President Carter this past December 12 signed into law an act (P.L. 96-522) reauthorizing the Center through fiscal year 1984. "Authorization," as a term and as a process, perplexes many people, who often confuse it with the annual "appropriation" process providing the actual funds spent by an agency. Authorization may set fund ceilings for a multi-year period, but in essence it has to do not with money so much as with legal existence itself—like "sunset legislation" in state government. It is a measure of our "growing up" that the 1978 reauthorization passed the House of Representatives by a wider margin than the original legislation, and that the 1980 reauthorization passed both the House and the Senate by unanimous consent.

Another measure of the Center's development is budget and staff. In 1977, its first full year of operation, the Center had a staff of eight and a budget of \$293,040. The Archive of Folk Song, then attached to the Library's Music Division, had two appropriated positions and one position paid by Recording Laboratory receipts. In the current fiscal year the Archive (now part of the Center) has three permanent positions, and the rest of the Center includes ten positions. The annual budget has grown to \$553,475, which, after allowing for inflation and budgetary absorption of the Archive, represents a modest growth in our ability to provide effective programs.

To this budget appropriated by the Congress are added funds contributed from other sources for particular projects. In addition to these funds, the Center has three permanent funds consisting of non-appropriated monies. First is the American Folklife Center Fund, to which a variety of small gifts to the Center are applied. Second is the Friends of the Folk Archive Fund, established in 1978. Third, and to my mind most important to the Center's long-range development, is the Elizabeth Hamer Kegan Fund. Created in

1978, the Kegan Fund is a revolving fund which may receive not only gifts but revenues from the sale of items which it pays for. It has allowed the Center to procure and sell traditional crafts and other items at the Library's sales shop, and in 1980 it, for the first time, financed the publication of a book, *Buckaroos in Paradise*. By now one can reasonably dream of the Kegan Fund's growth to a point where it can sustain regular publications.

What of matters of policy? Can the Center influence the course of government here and there on behalf of folk-life? One must avoid being pretentious about shaping policy, since policy generally takes shape through a converging of many concerns and points of view. Yet there is mounting evidence that the Center can exert judicious influence on the formulation of various aspects of Federal policy. Two exam-

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ples reported elsewhere in this issue are instructive. In the case of the Federal Communications Commission ruling on "time brokerage," the Center's research provided an important body of information, as well as a perspective, upon which the Commission could draw as it considered the phenomenon of ethnic broadcasting. In the case of the new historic preservation law, the call for the Center to participate in a study with the Interior Department demonstrates the Center's catalytic function in the gradual inclusion of folklife in historic preservation efforts.

Who has emerged over the 5-year period as the Center's constituency? Who do we talk to and hear from? There was a debate at the time of our birth about whether the Center should be oriented to the academic world or to the public—whether it should take "pure research" or "applied folklore" as its beacon. Looking back over the five years, one can say not only that the Center has done both, but that these two hypothetical poles of mission have intertwined at every turn. Our Board of Trustees represents this intertwining in both the backgrounds and inclinations of its membership. Our mailing list ranges from folklorists and other scholars to local libraries and museums, state cultural agencies, Congressional offices, and a host of interested citizens around the country. Our projects have engaged scholars and other citizens in mutual enterprise, and the flow of general correspondence with the Center and the Folk Archive could not be more diverse. The nature of folklife as a subject and the nature of the Center's public charge make it both inevitable and proper that the scholarly world and the general public share in its work.

Finally we may ask ourselves, with the benefit of five years' perspective, what the Center *does*. It is not a grant-giving agency, nor is it simply an archive. The best generic term for the Center may be the term "programmatic agency," which is used in the "Memorandum of

Understanding" described elsewhere in this issue. But what is the program? The Center since its birth has been urged to confine itself to one or another programmatic direction. There is a compelling argument for undertaking field research and documentation in various parts of the nation, but an equally powerful argument calls for library research tapping the unequalled resources of the Library of Congress. The results of any research should of course be shared with the public; but should the vehicle for sharing be printed publications, exhibits, documentary recordings, films, radio or television programs, conferences, or improved archival access? The Center clearly should serve a coordinative role regarding folklife, but should its coordinative energies be directed at local, state, and regional activities, or should it concentrate on the Federal agencies in its own backyard? And should coordination be given a higher priority than direct assistance to folklife programs being developed at the grassroots level?

Contemplating these programmatic dilemmas, the Center has organized its programs and services into four goals: (1) coordinative activities, (2) assistance to the field, (3) research and archival service, and (4) model programs and publications. We operate on the assumption that these broad goals interrelate in fundamental ways, and that work toward any one goal is strengthened by simultaneous work toward the others. We are more effective coordinators, for example, because of our independent experience in research projects. Thus, the Center has clung to the ideal of working with folklife in a whole and integrated fashion—not just because it is nice to do different things, but because doing different things helps us to do each thing better. Looking to the future, it is likely that, though program emphases will change from year to year, the broad spectrum of goals will remain the same as we chart our course.

FEDERAL CULTURAL AGENCIES DEVELOP "MEMORANDUM OF UNDERSTANDING"

On January 14, 1981, announcement was made at a meeting of the Federal Council on the Arts and Humanities of the signing of a "Memorandum of Understanding Concerning Certain Federal Programs Relating to Folk Culture." The signatory agencies are four cultural agencies with a major commitment and responsibility to the preservation, presentation, and encouragement of folk culture: the American Folklife Center of the Library of Congress, the National Endowment for the Arts, the National Endowment for the Humanities, and the Smithsonian Institution.

The introduction to the memorandum alludes to the history of Federal initiatives touching upon folk culture and delineates the importance of these four agencies in carrying out that historic responsibility. It then analyzes the working division of labor among the agencies with regard to folklife, subdividing the discussion into a section on the funding agencies (Arts Endowment and Humanities Endowment) and the programmatic agencies (the American Folklife Center of the Library of Congress and the Smithsonian Institution's Office of Folklife Programs). The document closes with a resolution for consultation to insure effective programming and avoid unnecessary overlapping.

The collaboration which led to the creation of this memorandum began with discussions at meetings of the Folklife Center's Board of Trustees, then was further developed under the auspices of the Federal Council on the Arts and the Humanities. At the Council's January 14 meeting the signed memorandum was introduced by Deputy Chairperson Deborah Sale, who personally assisted in its development.

PUBLICATIONS CURRENTLY AVAILABLE *

Publications of the American Folklife Center:

No. 1—*Folklife and the Federal Government: Activities, Resources, Funds and Services* by Linda Coe. 147 pp.; \$2.75. Mail order with remittance: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N030-000-00091-9.



Peter Bartis documents tradition of reading palms and coffee grounds within Chicago's Greek community; from *Folklife and Fieldwork*. (Photo by Jonas Dovydenas)

No. 3—*Folklife and Fieldwork* by Peter Bartis. A 25-page layman's introduction to fieldwork and field study techniques.

No. 4—*Ethnic Broadcasting in the United States* by Theodore C. Grame. A 165-page study of the history of ethnic radio and summary of field survey.

No. 5—*Maritime Folklife Resources*. A 129-page indexed directory of institutions across the country with maritime folklife holdings.

No. 6—*Buckaroos in Paradise: Cowboy Life in Northern Nevada* by Howard W. Marshall and Richard E. Ahlborn. 120

pp. A companion publication to the Smithsonian exhibit, including an essay on buckaroo life, a catalog of exhibit artifacts, and numerous photos. First edition exhausted. Second edition information: Sales Department, University of Nebraska Press, 901 North 17th Street, Lincoln, Nebraska 68588.

American Folklife Center. A general brochure on the Folklife Center.

Folklife Center News. A quarterly newsletter.

Rag Rugs. Craft brochure.

The Art of Paper Cutting. Craft brochure.

Two Films on American Folklife. Program notes for *Two Korean Families* and *On the Spring Ice*.

Where to Turn for Help in Folklore and Folklife. A brochure listing government programs offering financial, technical, or research support for folk cultural projects.

* Unless otherwise indicated, available from the Center upon request at no cost.

YUGOSLAV SEMINAR ON AMERICAN ETHNICITY

Elena Bradunas and 12 other Americans joined 34 Yugoslavian scholars for the October seminar "The Role of Ethnicity in American Society." Held in Dubrovnik, it was jointly sponsored by the American Studies Division of the International Communications Agency (I.C.A.) and the Commission for Educational Exchanges Between the U.S.A. and Yugoslavia. Bradunas illustrated her address, "The Role of Traditions in the Development and Maintenance of Ethnic Identity in America," with slides made during the Center's field projects. The I.C.A. also mounted a number of black and white photographs taken during the Chicago Ethnic Arts Project as a special seminar exhibit.

Following the Dubrovnik meeting, Bradunas visited several institutions, museums, and research centers throughout Yugoslavia to learn more about their ethnographic research methods and inform them about the Center's activities.

Cultural Study from page 1

traditional prehistoric, historic, ethnic, and folk cultural traditions that underlie and are a living expression of our American heritage."

This provision promises to bring together historic preservationists and those involved with folk culture in an examination of the relationship of intangible elements of culture to the historic preservation responsibilities of the Federal Government. Folklife Center Director Alan Jabbour expressed his hope that a plan for the study could be developed soon with the Department of the Interior, and suggested that the study should include extensive consultation with professionals in both fields throughout the country.

KNOXVILLE WORLD'S FAIR Folklife Festival

The 1982 World's Fair will be held in Knoxville, Tennessee, running for 184 days through the spring, summer, and early fall of that year. Current World's Fair planning calls for a folklife festival for the duration of the Fair, which will present performances and demonstrations that capture the spirit of traditional life and artistic expression in the Southern Appalachians. Planning and preparation for the Fair has already begun, and its administrators contacted the Folklife Center for assistance during the planning stage to determine the proper scope and procedures for conducting a folklife presentation.

In response, the Center guided the work of folklorist Mick Moloney, who conducted a 12-week preliminary study of the region surrounding Knoxville, funded by the World's Fair. His work included library-based research and seven weeks of field study, consultation, and analysis which led to a report with recommendations for the preparation of a folklife presentation. Moloney brought to the project experience in fieldwork and festival organization, gained particularly as the past director of the Folklife Center at International House in Philadelphia. He contacted individuals and organizations throughout the Knoxville area, documenting characteristic features of the region's traditional culture and collecting development data.

Moloney's report to the Folklife Center suggests geographical areas appropriate to a regional festival, discusses suitable topics, art forms, and modes of presentation, and provides notes on resources relevant to the ethnic, occupational, and regional culture of the area. The projected folk festival, if fully implemented, will offer temporary research positions for students of folk culture working in the Southern Appa-

lachian region. The fieldwork required for the development of a full regional folk festival will provide an opportunity to recognize established traditional artists and performers, while discovering new ones, and to further knowledge of the rich and multi-faceted culture of the Southern Appalachians. For further information, contact Peter Bartis, American Folklife Center, Library of Congress, Washington, D.C. 20540.

F.C.C. POLICY ENCOURAGING ETHNIC RADIO

In a move to "foster healthy program competition and enhance diversity of programming," the Federal Communications Commission issued a policy statement on November 13, 1980 which encourages "time-brokered" radio programming. The action results from an F.C.C. inquiry into the encouragement of part-time radio programming by minority entrepreneurs. The Folklife Center had responded to the inquiry by submitting a formal statement for the docket on the importance of "time brokerage" in fostering ethnic broadcasting as a national phenomenon (*Folklife Center News* Volume II, No. 3, July 1979).

In the 1930s, when the Communications Act was instituted, the Commission's primary concern was to insure that radio programming addressed the broadest possible audiences. Today, stations are plentiful and audiences are smaller and more diversified; many radio stations have developed program formats geared to discrete rather than mass audiences. Among specialized audiences, however, there are some so small, such as ethnic communities interested in foreign-language programs, that they cannot support a radio station's full-time programming. One arrangement which has developed over the years to meet the needs of such highly specialized audiences is the sale

of blocks of air time to a "time broker" who becomes responsible for program format, engineering, advertising, and so forth. The Commission's policy statement cites at length the Folklife Center's study *Ethnic Broadcasting in the United States*, prepared by Theodore Grame, which states that in 1978 there were approximately 2,000 part-time broadcasts of ethnic programs weekly, totalling approximately 2,000 hours of largely foreign-language broadcasts directed towards ethnic communities. A large percentage of these broadcasts were carried out by time brokers. The Commission notes that while time brokerage is widely used, it may not have realized its full potential; independent producers may provide even more diverse service to minority groups if positively encouraged.

The encouragement that the F.C.C. feels will be most effective and equitable for part-time programming is to eliminate "unnecessary roadblocks" and leave it to the marketplace to determine the level of service that will be provided to various ethnic groups. Therefore, the Commission will not issue new regulations to control time-brokered programming; it will not require radio stations to file their time-brokerage contracts with the Commission, though they must continue to make them available for inspection locally; and, in general, the Commission will not increase its supervision of time brokerage arrangements. Individual station licensees will continue to be ultimately responsible for monitoring and controlling the content of their part-time programming in accordance with the F.C.C.'s current standards under which licensees are considered public trustees and not common carriers.

In the concluding summary of their policy regarding time-brokered programming, the Commissioners state that they feel their *laissez-faire* approach "comports fully with the Commission's interest in moving from regulatory to competitive incentives."

RAG RUGS AND PAPER CUTS

Winter Program Series



Irene Miller

The weaving of rag rugs is a craft that has been practiced continuously in many areas of this country almost since the first settlers arrived. Why? The first program of the Center's pilot winter workshop and film series, held on November 7, suggested some answers to that question.

Watching Mrs. Irene Miller and her young assistant cutting the rags and knotting them into long strips, winding the strips onto shuttles, weaving the selva, borders, and body of the rug, and

tying off the ends, the first answer that came to mind was that the rugs are practical. Instead of throwing away good used material, Mrs. Miller transforms it on a Union custom loom which she has used for some 50 years into warm, colorful floorcovering. Another feature of the practicality of the rugs is their size. While today's rag rugs are directly related to the wall-to-wall rag or list carpet of colonial times, they are now commonly 26 inches wide and 54 inches long—a convenient size for the



Sacred Chinese mountain cut by C. K. Chu.



Yehudit Shadur.



automatic washer. Aesthetic satisfaction also plays a part in rag rug production: the order in which the rags are woven into the warp is carefully determined to produce a colorful and distinctive item, pleasing to Mrs. Miller and to the many people who admire and buy her rugs. Folklorist Geraldine Johnson suggested yet another reason that rag rug weaving is a continuing tradition in northwestern Maryland and in other areas of the country during her slide presentation on the history of rag rug weaving: it reinforces a sense of community and cooperation. Often women from around the area will prepare their own rags and ask Mrs. Miller to weave the rug. Sometimes both women will end up feeling a proprietary interest in the finished product.

The materials needed for paper cutting are quickly summarized—paper and a cutting instrument. Yet the variation in the cutouts produced by different cultural groups using the same basic tools is astounding. To underscore the great variety of approaches to paper cutting found in this country, the Center organized a workshop/symposium, *The Art of Paper Cutting*, held on December 2.

The workshop began with a slide presentation by Ramona Jablonski, author of books on the subject, detailing the history of paper cutting around the world. Starting with China, where paper probably originated sometime around the second century A.D., she continued by describing Japanese, English, French, Swiss, Mexican, and Polish paper-cutting traditions past and present.

The historic introduction was followed by a demonstration period conducted by the artists assembled. C. K. Chu of the People's Republic of China, now living in New York, uses scissors or a sharp knife to produce his highly stylized asymmetrical designs of animals, trees, and sacred mountains. Yehudit Shadur's papercuts, created with a sharp knife, are filled with medieval

symbols such as lions and griffins, combined with Jewish symbols such as the tree of life and the menorah, and holy texts cut out in Hebrew calligraphic script. The essence of Magdalena Gilinsky's approach, learned in Poland as a girl, is exuberant spontaneity. She carefully folds her paper several times and then cuts it, using the largest scissors she can find; when she unfolds the paper, she also shares in the surprise of discovering a matching pair of roosters or a mandala-like circle of repeating colors and shapes. Ramona Jablonski favors the geometric patterns and bright colors of the Polish fold-and-cut tradition as well. She finds the edges of a repeat papercut particularly intriguing and pays careful attention to their interplay. With the incredibly sharp points of her small surgical scissors Claudia Hopf "thinks around" the most delicate leaves and tiniest candles on a fold-cut Christmas tree. To create her larger animal scenes, influenced by Austrian and German paper-cutting traditions, she folds her paper at one end and cuts mirror images of the asymmetrical design at the same time.

A symposium moderated by folklorist Elaine Eff and the Center's Elena Bradunas followed the lengthy demonstration period. Some topics discussed were the uses of cutouts, how and when each artist learned to make papercuts, and what the images they use mean to them and within their cultures.

Information brochures about rag rugs and paper cutting were distributed during the workshops and are currently available from the Center upon request.

Further programs include: the screening of *Two Korean Families* on January 15; a bookbinding workshop, February 12; the film *On the Spring Ice*, March 12; and an Easter egg decorating workshop on April 2. For further information, contact Ray Dockstader, American Folklife Center, Library of Congress, Washington, D.C. 20540.



Claudia Hopf.

AFRICAN RECORDINGS RESCUED

The eruptions at Mt. St. Helens last year caused a great many losses, public and private. Among the items in both categories were a series of original recordings made by ethnomusicologist Kathleen Johnson. Thanks to her sense of professional responsibility and to the precautions she had taken with the assistance of the Archive of Folk Song, however, her recordings were not irretrievably lost.

Johnson, director of the Kelso (Washington) Public Library, spent three challenging and productive years in West Africa after obtaining her degree in ethnomusicology from the University of Washington in 1972. For five months, she lived in Gambia, where she pursued advanced studies in *kora*, a 21-string harp-lute. During the next two-and-a-half years she researched, recorded, and documented the music and customs of a large number of the tribes in Upper Volta, working under the auspices of Le Centre National de la Recherche Scientifique. Just before returning to the United States in 1975, Johnson made arrangements to forward her extensive Voltaic collection to the Archive of Folk Song. This was done to ensure future accessibility for researchers by allowing the Library of Congress to make preservation copies of the tapes for addition to the Archive's collection.

Early in 1980, Johnson arranged with Nonesuch Records to produce an LP recording of Voltaic music for their Explorer Series. The album, tentatively titled "Savannah Rhythms: Music of Upper Volta" was scheduled for release this spring. It was to include selections such as the xylophone of the Bwa and Bobo-Dyula tribes, Koranic students singing for alms in the capital city of Ouagadougou, a Mossi cultivation celebration, and the Samo musical bow.

Unfortunately, before Johnson was able to arrange the mastering of the LP

VISIT BY FINNISH SCHOLAR

Finnish folklorist Lauri Honko, Director of the pan-Scandinavian Nordic Institute of Folklore, visited the Folklife Center on January 21. The Center arranged a roundtable discussion for local folklorists, scholars in related disciplines, members of the Scandinavian diplomatic and cultural communities, and Library staff members. The invited guests had an opportunity to hear Professor Honko outline the relationship of folklore to nationalism in the Nordic countries and detail new approaches to the study of folklore in Finland today, in response to questions addressed to him by Center Director Alan Jabbour. The discussion period was followed by an informal reception.



Lauri Honko.

from her original tapes, that collection was lost in the aftermath of the cataclysmic eruption of Mt. St. Helens on May 18. Johnson was living some 35 miles from the volcano at the time, near the banks of the Toutle River. On the day of the eruption, she evacuated her home and camped with neighbors on higher ground nearby. At sunset, they heard a rumbling which she describes as "sounding like ten freight trains passing through at once." Her house and a number of others were swept completely away by a mudflow that was estimated to have crested at 65 feet above the level of the riverbed. Not a trace of the house or of her possessions was ever recovered.

Undaunted, Johnson contacted the Archive of Folk Song several days after her loss. She was informed that she could have copies made of the Archive's preservation tapes of her collection, and that it would be possible for her to prepare the master tapes for her album at the Library. Given sufficient lead time, the Archive, in conjunction with the Recording Laboratory, can arrange similar duplication services for anyone obtaining the permission of those hold-

ing the rights to the material involved. All costs for material and fees for engineering time are borne by the individual.

Last July, Johnson came to the Library and met with the staff of the Archive and the Recording Laboratory. Two days later, she left with a studio-quality master tape in hand, very pleased and much relieved. Her album is still scheduled for release this spring.

New Look at Rural Preservation

The article "Folklife and Cultural Preservation," co-authored by Alan Jabbour and Howard W. Marshall, recently appeared in the new publication, Robert Stipe (Ed.), *New Directions in Rural Preservation*. Produced by the Heritage Conservation and Recreation Service, Department of the Interior, the volume includes a broad selection of papers addressing current issues and future ramifications of the growing concern for preserving aspects of the nation's rural cultural history. Available for \$4.75 from the Government Printing Office, stock no. 024-016-00146-0.

FALL BOARD MEETING

Although the Board of Trustees of the American Folklife Center has met three times outside of Washington, its most recent meeting was its first Washington meeting held outside of the Library of Congress. By invitation of S. Dillon Ripley, Secretary of the Smithsonian Institution and ex officio Board member, the Board convened in the Smithsonian's Regency Room on October 2, 1980, where they were welcomed by Charles Blitzer, Assistant Secretary for History and Art. The Smithsonian setting symbolized the Board's often expressed desire to learn more about and to work closely with other Federal agencies.

After Board Chairman Edward B. Danson's opening remarks, Alan Jabour reported that the major activities of the Center for the past few months had revolved around the process of Center reauthorization and preparation of the "Buckaroos in Paradise" exhibit and catalog. Board members attended a reception opening the exhibit at the Smithsonian on September 30.

Bess Lomax Hawes then described a new program within the Folk Arts Program of the National Endowment for the Arts. Twenty-five awards of \$1,000 will be given to American citizens nominated for having made a special contribution to any folk tradition, resulting in an obvious and important impact on the continuation of the tradition. This is the Arts Endowment's variant of the Japanese approach to preserving living national cultural treasures, and, if successful, would plant the seed of a vital new trend in the nation's program of cultural support.

Ralph Rinzler talked about the Office of Folklife Programs at the Smithsonian Institution, which is committed to research and education, publication and presentation. Another area of activity is outreach which includes training and collaborative efforts such as with the Center's Paradise Valley

Folklife Project and Federal Cylinder Project. The Office of Folklife Programs does not limit itself to studying American traditions, but undertakes research into traditions around the world. At present it is collaborating with the newly-named National Museum of American Art on an exhibition entitled "Celebration," scheduled to open at the Renwick Gallery on December 3, 1981. The exhibit will deal with celebration as a folkloric phenomenon.

In the afternoon, reports on committee meetings were presented and other items of business were discussed, such as extended consultancies, a new name for the Archive of Folk Song, a traveling exhibit on the theme "What Is Folklife?," the much discussed development of a journal, and the Federal Cylinder Project.

Before adjourning, the Board discussed its winter meeting, scheduled for March 12-13 in Washington, D.C. Later they attended the opening of the Renwick Gallery exhibit on Oregon folk art, "Webfoots and Bunchgrassers," after which they were guests of Mr. and Mrs. Ripley at a dinner held at the Smithsonian.

MEDIA WORKSHOP AT INDIANA UNIVERSITY

Many folklorists create and use sound recordings and still photographs, and some produce videotapes or films. The high cost of equipment and supplies and the shortage of teachers with specialized skills, however, means that students in university folklife programs have few opportunities to study or create documentary media. Although no short workshop can take the place of a semester-long course of study, the American Folklife Center has felt that a short seminar might benefit students.

In 1978-79 the Center sponsored a two-day traveling workshop that visited several graduate folklore programs. In

1980 Inta Carpenter, Associate Director of Indiana University's Folklore Institute, asked the Center to organize a weekend session on issues and methods pertinent to video. Also, some students in the program's fieldwork courses had expressed interest in borrowing the Center's video equipment. Thus, the workshop, conducted by Carl Fleischhauer, presented a general discussion on video for about 25 students, six of whom were also trained in the use of the equipment.

The first workshop session included screenings of wedding scenes from the television program *Home*, unedited footage of children's games and of folk dancing from Center field project tapes, and a film created for the museum exhibit "Buckaroos in Paradise" (*Folklife Center News* Volume III, No. 4). This film was shown back-to-back with portions of the raw footage.

The second session covered aspects of still photography and demonstrated lighting techniques for still and motion work. The third session, for students who were to use the Center's equipment, consisted of setting up and operating the gear.

Fleischhauer reports high interest in documentary media at Indiana University. Last year students Elaine Lawless and Betsy Peterson worked with the university's television production unit on a program called *Joy Unspeakable*; when finished, the hour-long documentary will describe a Pentecostal church in Indiana, its members, beliefs, and practices.

The Center is willing to offer further workshops and would like to hear from readers on the subject. Suggested ideas have included a summer "field school" and a summer media workshop. Such sessions would last for one or two weeks and would require a fee; presumably, an arrangement could be made to provide course credit. Address suggestions to Carl Fleischhauer, American Folklife Center, Library of Congress, Washington, D.C. 20540.

LA FLESCHÉ

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is now revealing his extraordinary contributions to the field of ethnomusicology as well. Captured in the La Flesché cylinder collection are the last voices raised in the songs of a complicated musical tradition that has largely disappeared.

La Flesché met Alice Fletcher, one of the major influences in his life, in Washington, D.C., while he was accompanying the Ponca chief Standing Bear on a political tour in 1879–1880. When Fletcher later visited the Omaha reservation in 1882, she used La Flesché as her interpreter and informant. One of the cylinders in the Alice Fletcher collection, in fact, contains recordings made by both Francis La Flesché and “Francis La Flesché, Sr.” (his father). Later, La Flesché became Fletcher’s field assistant and, finally, collaborator. Together they collected material for their joint study, *The Omaha Tribe*, which appeared in 1911. La Flesché’s appreciation for the phonograph as a research tool and his technical skill in its use is probably largely attributable to this collaborative venture.

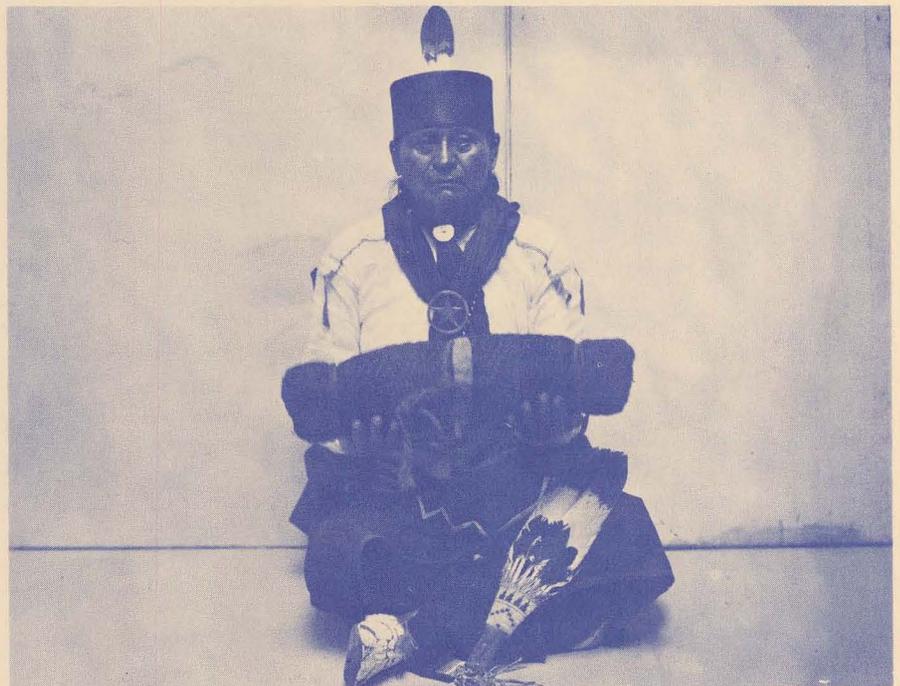
While La Flesché first became acquainted with the techniques of field recording under the tutelage of Alice Fletcher, their individual collecting approaches became very different. Fletcher’s approach in recording the Omaha was to identify a broad range of musical genres within different ceremonies and rituals, and then to record representative examples of songs from the genres identified. The resulting collection presents a well-organized overview of the tribe’s ceremonial musical expression. La Flesché, in contrast, concentrated on systematically recording the few remaining Osage ceremonies and rites, vanishing in the face of cultural and religious changes, as completely as possible. Socially, the Osage tribe was organized into 21 clans

through male descent, and each clan had its own ceremonial duties and its own version of the songs and recitations related to a given ceremony. To document this huge variety of ceremonial music La Flesché had but a handful of singers, representing a limited number of clans. His field recording approach was to have a singer outline the ideal order in which the ceremony of a clan with which he was familiar would be performed, then sing as many of the songs and chants as he could remember.

La Flesché was almost obsessive in the lengths to which he would go to capture the complete version of the disappearing Osage ceremonies. He was always ready to record anyone who knew songs that were related to a ritual in any way. For example, in 1917 he recorded the old woman Wet Moccasins in Oklahoma while she performed the chant sung at the ceremonial weaving of the rush mat used to make the sacred hawk shrine for the Sacred Hawk Bundle Ritual. While recording the Tattoo-

ing Rite in May 1918, he used two machines, one alternating with the other. A recorded cylinder was replaced with a blank cylinder on one machine while the other recorder was operating so the singer could continue without interruptions which might disturb his concentration. La Flesché also recorded mostly on dictaphone cylinders which were six inches long, rather than the standard four-inch size; this allowed his performers up to six minutes of continuous recording time.

The result of La Flesché’s research on the Osage is 254 cylinder recordings, recently duplicated, and now being documented by the Cylinder Project team. The words and music for the recordings were published in four large volumes of the Bureau of American Ethnology’s annual report, appearing in 1915, 1918, 1927, and 1929, under the title *The Osage Tribe*. In the most complete published format, a particular rite is described sequentially from beginning to end, section by section. First the ritual activities, musical trans-

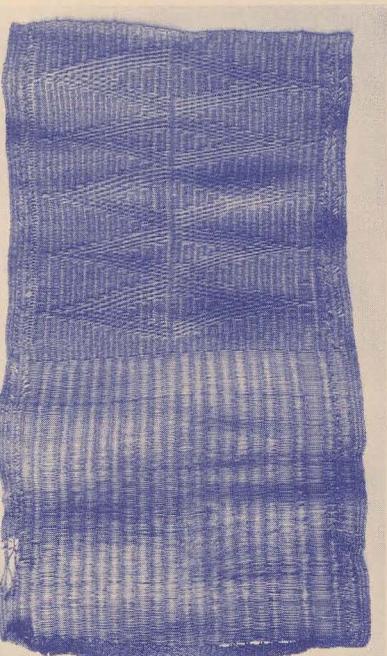


Saucy Calf holding Sacred Hawk bundle.



Chief La Flesche's house.

Wash mat for new Sacred Hawk shrine.



Member of the puma gens, Osage tribe.



criptions, and texts are presented in a free English translation. A second section includes the complete text in a romanized transliteration of the Osage; and a final section presents a literal translation of the Osage into English. La Flesche's Osage study—the extensive body of written documentation combined with the recordings of the very songs described, recently made fully accessible through the efforts of the Cylinder Project team—is very probably the most exhaustive documentation of complete Indian ceremonies ever produced.

The final goal of the Federal Cylinder Project is to facilitate the return of the music recorded on the cylinders to the cultural groups from which the songs came. That goal is very much in keeping with the spirit of cultural resurgence evident among many Native American groups today. The response of Osage tribal members, recognized performers of traditional music, was very positive when they learned that the La Flesche recordings will soon be available for them to hear. They have access to La Flesche's published reports in their tribal archive, yet they exclaimed that being able to hear the actual recordings of the ancient rites and ceremonies will be a cultural event for them comparable to the discovery of the Dead Sea Scrolls.

When Francis La Flesche died in 1932, he had not completed what he felt was truly his life's work—producing a dictionary of the Omaha language. Yet the many contributions he did make to the various cultures and academic fields within which he lived and worked stand as a lasting testimony to him.

Ronald Walcott

*The author is indebted to Margot Liberty's article "Francis La Flesche: The Osage Odessey," in *Proceedings of the American Ethnological Society*: Spring 1976, for many of the details of La Flesche's life.



Polish papercuts were displayed at the Center's workshop, The Art of Paper Cutting, December 2. Tree by Ramona Jablonski (left) and Magdalena Gilinsky at work (right). Story on page 6.

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