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AMERICAN FOLKLIFE CENTER  
THE LIBRARY OF CONGRESS

Fall 1988

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# folklife center news

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In the summer of 1940, Will Neal, the sixty-three-year-old champion fiddler of the Arvin Farm Security Administration resettlement camp in Visalia, California, played for collectors Robert Sonkin (center) and Charles Todd (right). The Presto Model K recording machine was supplied by the Archive of American Folk Song. The photograph is part of the Charles Todd—California Migrant Labor Collection, a recent acquisition of the Folk Archive, which celebrates its sixtieth anniversary this year. Other significant acquisitions are reported on page 12. *Photo by Robert Hemmig*

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## DIRECTOR'S COLUMN

*A portion of this column appeared under the title "Folklorists' Credo" in WETA Magazine, vol. 2, no. 1 (October 1988), p. 12; © 1988 by Greater Washington Educational Telecommunications Association. Reprinted with permission.*

Nearly a century ago—in 1890, to be exact—Thomas Edison's marvelous invention, the phonograph, was first used as a scientific instrument to document culture in the field. Jesse Walter Fewkes, a Harvard ethnologist, took Edison's invention on an experimental trip to record the lore and music of the Passamaquoddy Indians in Calais, Maine. Two men sang and recited lustily enough to leave an acoustic impression on the wax cylinders that can be heard to this day. The Fewkes cylinders are the earliest of a collection of thousands of wax cylinders now found in the Archive of Folk Culture at the Library of Congress.

Fewkes's intended audience were students of culture in the late nineteenth century (who read with enthusiasm his published accounts of the experiment) and scholars of the future (who would have access to a more accurate transcription of the songs and recitations). His actual audience, a century later, are both the scholars he envisioned and the contemporary members of the tribe, who now possess a tape copy of the voices of their ancestors. Therein lies a story to ponder: how the phonograph, feared as the technological enemy of traditional culture, became an important twentieth-century medium of cultural conservation.

Fewkes's early experiment came within a couple of years of the first commercial availability of Edison's recording machines, almost as if the need for an instrument documenting sound had built up in advance of the invention. Wax cylinders became almost instantly an important tool of students of culture in the last decade of the nineteenth century. For most of them it served as an *aide memoire*, like the Dictaphones of recent memory. Accuracy of transcription was a chief goal of its early users, but some also sensed the wondrous capacity of sound

recordings to document and preserve aspects of culture for future study. And before the century had turned, at least one pioneering American had used the phonograph to document not only the culture of others but his own. In 1895 Francis La Flesche, an Omaha Indian trained in ethnology and teamed with another ethnological pioneer, Alice Cunningham Fletcher, began exhaustive phonographic documentation of the music and ritual of his own tribe.

Each new medium for recordings in the twentieth century—disc, wire, reel-to-reel tape, and cassette—has been adopted to document folk music. Disc recording machines existed since before the turn of the century, but for decades disc-cutters (as opposed to simple disc players) were manufactured only in laboratory models. Thus scholars and self-documenters continued to use the handily portable cylinder machines. But discs became a documentary channel for folk music in another way. Beginning in the early 1920s commercial record companies began recording a dazzling variety of American folk music—"hillbilly" music, country blues, and virtually every ethnic tradition resident in the United States. The treasure trove of tradition they created in the 1920s and 1930s had its cultural impact at the time, but in the past three decades these commercial recordings of our folk music traditions have been rediscovered, dusted off, and recirculated into America's cultural repertory. Thus, for example, the eerily powerful recordings of legendary Mississippi bluesman Robert Johnson in the 1930s had an immediate impact on the developing Delta blues tradition of the era; then they exerted a fresh and direct influence, after their rediscovery in the 1960s, on the leading popular musicians of the rock era.

The availability of portable disc-cutting machines coincided with a major institutional development for American folk music. In 1928 the Library of Congress established the Archive of American Folk-Song (now the Archive of Folk Culture), and its first head, Robert W. Gordon, switched from cylinders to an experimental disc recorder. His successors in the 1930s, John and Alan Lomax,

used the higher-quality disc recorder to launch a major program for documenting American folk music. From them we learned about Leadbelly, Woody Guthrie, Aunt Molly Jackson, and Jelly Roll Morton, who willingly contributed not only their songs but their conversations telling us what it all meant. The Lomaxes and their folklorist colleagues around the country likewise recorded thousands of otherwise anonymous singers, musicians, and talkers who contributed to a still growing portrait of the cultural sinews of grassroots America. Their work gave national focus for the first time to the ideal of documenting American folk music and folklife for history and for posterity.

The emergence of tape recorders in the 1950s made recording machines again available to anyone who wanted one, and the medium of tape also permitted continuous recording instead of shorter takes of performances. Technology often makes new ideas viable, and the longer duration of tapes almost certainly provided an impetus to the spread of "oral history," both among academics and with the citizenry in general. A new generation of young people in the 1960s was using tape recorders to document older folk musicians, not only to preserve and study their art but to learn it. The tape recorder was part and parcel of a burgeoning movement to recover and celebrate the varieties of American heritage, and its technological offspring, the cassette, became in the 1970s the coin of a cultural realm where "Roots" and "Foxfire" were national bywords.

I myself was bit by the documentary bug during the 1960s. Challenged by the books and records published by folksong collectors, and stirred by a vague desire to understand my own cultural roots, I dedicated myself, as a violin player, to documenting traditional fiddling in the Upper South. Like others of my generation, I was driven by a dual impulse: to document, for the sake of study and preservation, and to apprentice myself to my newfound masters, for the sake of art. I was often asked: Why do you do it? Why is documenting folk music so important? Now that I am associated with the American Folklife Center at

the Library of Congress, the questions demand a more serious answer than I was able to muster then.

Why do we do it? The usual answer is, "for history." Recording a performance makes that performance available, substantially as it actually happened, for future study and contemplation. Fixing it secures its niche in the historical record, whereas the older historical methods of describing, or even transcribing, lose the efficacy and immediacy of the art. The twentieth-century technologies for sound recording have for the first time given folk music an institutional niche in American memory, enabling us to share folk music with our descendants the way books and manuscripts, libraries and archives, have traditionally preserved the written word.

But we also do it for posterity. "For posterity" is not quite the same as "for history"; the phrase carries the sense of intimate connection with and responsibility to the future. Our legacy to posterity is their inheritance from us; through it we enrich them as our spiritual heirs. Throughout the twentieth century the impulse to document folk music has aroused a passion and dedication that goes beyond the mere desire to record history. When Francis La Flesche, son of an Omaha chief, set out to document the music and ritual of his tribe, he was obeying an urge that far outstrips the scholar's impulse to study. He was perhaps the first in a long line of visionaries who sensed in this new toy, the phonograph, the capacity to become a direct player in the cultural process itself. Now his immediate descendants—the members of the Omaha tribe—have both tape copies and an LP record (published by the Library of Congress) of the recordings he made. And the American people—his legatees in a more general sense—can also hear and be inspired by the recordings.

The Omaha people of today sing some of the songs preserved on La Flesche's cylinder recordings at their powwows. Whether they actually learned the songs from the old recordings or were simply inspired by the return of the recordings to revive certain songs that were never quite forgotten, the point remains the same. Sound recordings are now not simply

#### FOLKLIFE CENTER NEWS

James Hardin, *Editor*  
Donald Shomette, *Design Consultant*

*Folklife Center News* is a quarterly report on the programs and activities of the American Folklife Center, available free of charge from the Library of Congress, American Folklife Center, Washington, D.C. 20540.

*Folklife Center News* was temporarily suspended in 1986 with volume IX, numbers 2 and 3 (there was no volume IX, number 4). Publication resumed with volume X, number 1.

Special thanks are due to Joseph C. Hickerson for his help in editing this issue's commemoration of the sixtieth anniversary of the Archive of Folk Culture.

a means of documenting Omaha culture but have become an agent in the contemporary process of cultural transmission within the tribe. The same might be said of most Americans, who have so taken these machines to their bosoms that recording music or speech on a cassette has become a warrant of one's serious regard for it.

Thus the Archive of Folk Culture, with recordings that span a century, serves not only as a tool for scholarly research. At some deeper symbolic level it is also an institutional grandparent, to whom the nation can turn to recollect the music and lore it always meant (but somehow neglected) to pay sufficient attention to. And those recording machines, which when they first appeared seemed a formidable foe of cultural tradition, have become the latest technological tool to be inducted into the service of American memory. □



## THE ARCHIVE OF FOLK CULTURE: SIXTY YEARS

by Peter T. Bartis

*This year marks the sixtieth anniversary of the Archive of Folk Culture, a great repository of the national experience begun to preserve American folksong but now including a whole range of American and international ethnographic collections. The chronology that follows presents highlights and leading characters from those very active sixty years, indicating the invaluable work done by our predecessors and the important work still under way.*

**1928:** Using funds donated by “public-spirited citizens,” Librarian of Congress Herbert Putnam establishes the Archive of American Folk-Song project in the Library’s Music Division. Robert Winslow Gordon is appointed “Specialist and Consultant in the Field of Folk Song and Literature” to launch “the formation of a great centralized collections of American folk-songs.” From 1928 to 1932 Gordon travels the South on several recording expeditions, collecting, indexing, writing, and experimenting with new recording technologies.

**1933:** Carl Engel, chief of the Music Division, agrees to purchase the “newest portable electronic recording machine” for use by John A. Lomax. John and Alan Lomax begin collection efforts sponsored by the Library of Congress with funding assistance provided by the Rockefeller Foundation and the Carnegie Corporation.

**1934:** John A. Lomax accepts the position of honorary curator of the Archive of American Folk Song for a dollar a month. Lomax says he seeks “to put on permanent records the music of American folk-songs as sung in their native environment by untrained singers; and to make these musical records available to students of music and folklore.”

**1935:** Modern Language Association formally recognizes the Library of Congress and its Archive as a “suit-



Choco Indians from the upper part of the Sambu River on the Panama-Colombia border, recorded for the Archive of Folk Song in October 1949 by Per Host. *Information Office, Library of Congress*

able repository for all the recordings, words, and music of American folk songs, real or borrowed (partially or totally) from other countries.” John Lomax presses the Library of Congress for a fiscal commitment to the Archive.

**1936:** Archive of American Folk Song receives its first congressional appropriation for operations. Alan Lomax hired for the first full-time salaried position. By June, recorded items in the Archive’s collection number 2,789.

**1941:** First recording published by the Library of Congress, with the support of the Friends of Music, a patron group of the Music Division. The two-record set includes four songs: “Pretty Polly,” “The Lady of Carlisle,” “O Lord Don’t Low Me to Beat ’em,” and “It Makes a Long-Time Man Feel Bad.” (Today there are eighty-

six LPs or cassettes in this series of recordings, which features selections from the Archive’s collections.)

Radio Research Project and Recording Laboratory begin. New recording technologies are available and the Recording Laboratory and the Archive begin joint ventures in experimental radio “spots” ranging from five-minute sketches to half-hour presentations covering a broad range of topics. Writing in 1942 of his “Hidden History Program” for the Radio Research Project, Alan Lomax theorizes that history is found not only in books and manuscripts in public libraries but in the minds of people.

**1942–45:** Benjamin A. Botkin, head, Archive of American Folk Song. During a time of wartime shortages, Botkin writes that “it is impossible to arrange for recording expeditions without an unlimited supply of gaso-

line and tires." International collections are obtained through cooperative exchange programs.

**1945-56:** Duncan Emrich, head, Archive of American Folk Song. Emrich proposes the establishment of regional folklore collections at key institutions and exchange programs with universities in each state.

**1946:** Library of Congress authorizes the establishment of the Folklore Section within the Music Division to "perform acquisitions, reference, and bibliographical functions, and serve as custodian of recordings in its field of specialization, including the Archive of American Folk Song."

**1949, 1955, and 1962:** The Library of Congress hosts the winter meeting of the American Folklore Society.

**1956-69:** Rae Korson, head, Archive of Folk Song. Emphasis on academics, ethnomusicology, and international collections mark her tenure.

**1966:** "Archive of Folk Song Automation Project" developed as a pilot to plan future applications of new technologies to the Archive.

**1969-74:** Alan Jabbour, head, Archive of Folk Song. Jabbour develops new LP publications, renews emphasis on fieldwork, and accelerates



Burl Ives recording for the Archive of Folk Song in 1951. *Information Office, Library of Congress*

acquisitions of early field recordings, including cylinders, discs, wire, and early tape.

**1974-present:** Joseph C. Hickerson, head, Archive of Folk Culture. Hickerson writes in the Library's 1974 *Annual Report*: Over the past twenty years folkloristics (the study of folklore) has gradually turned towards anthropological, sociolinguistic and behavioristic approaches and the nature of folklore collecting has altered accordingly. The older practice of recording isolated items of folklore has developed first to include interviews about the lore and then actual situations where the lore is performed and utilized. Now a new generation of students are broadening folklore to "folklife" by documenting with recorder and camera all the heritages of individuals and communities whose lore and life are hallmarked by traditional practices.

**1976:** The American Folklife Preservation Act, P.L. 94-201, signed by President Gerald Ford, establishes the American Folklife Center at the Library of Congress. Archive begins issue of fifteen LP Bicentennial set entitled "Folk Music in America."

**1978:** Archive of Folk Song placed under the authority of the American Folklife Center after fifty years in the Music Division.

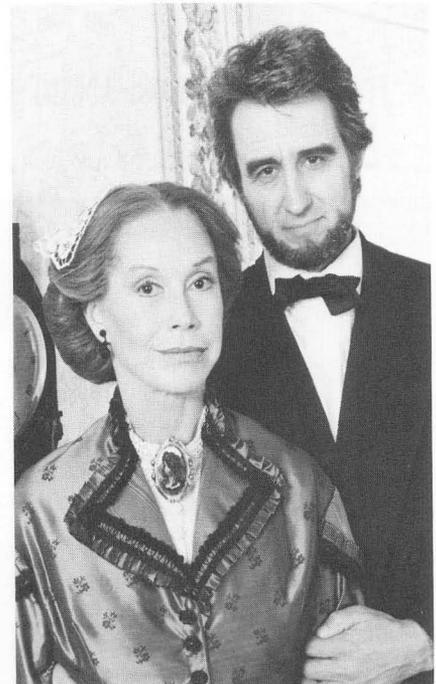
**1979:** Federal Cylinder Project launched as a major preservation and dissemination of precious American Indian and other documentary recording on wax cylinders from as early as 1890.

**1981:** Name of the Archive changed to the Archive of Folk Culture to better reflect its content and purpose.

**1971:** Intern program for volunteers established at the Archive.

**1978:** Friends of the Folk Archive Fund established. Archive celebrates its fiftieth anniversary with a symposium, concert, and exhibit.

**1983:** Archive formalizes its published finding and reference aids as two num-



Sam Waterston and Mary Tyler Moore as President and Mrs. Abraham Lincoln in the March 27 and 28, 1988, NBC mini-series "Gore Vidal's Lincoln." Waterston's desire for authenticity in recreating Lincoln's speech brought him to the Archive of Folk Culture, where he listened to recordings made in the Smokey Mountains in the 1940s by Joseph Hall and Frank Warner for hints as to the way the president might have sounded. *Photo ©1987 National Broadcasting Co., Inc.*

bered series. (Over two hundred have been published as of 1988.)

**1984:** Archive develops and hosts the Washington Conference on Folklife and Automated Archives, a national symposium exploring standardization and automation issues.

**1986:** Archive launches a paid fellowship program for advanced students in folklife studies and related disciplines.

**1987-88:** Archive develops automated databases for its book and serial reference collections and purchases a computer for public use with money from the Friends of the Folk Archive Fund. □

*Joseph C. Hickerson contributed to this chronology.*

## “INDIANS FOR INDIANS HOUR” ADDED TO ARCHIVE COLLECTIONS



Don Whistler Kesh-Ke-Kosh, Sac and Fox Indian. Photo courtesy of the Western History Collections, University of Oklahoma Library

by Orin T. Hatton

*In February the Archive of Folk Culture received the “Indians for Indians Hour” Collection of 121 disc recordings containing Oklahoma Indian music and commentary. The recordings preserve radio broadcasts made between 1943 and 1950 on station WNAD at the University of Oklahoma in Norman. Through a preservation exchange agreement initiated in 1983 by Jack Haley, Boyce Timmons, and Alan Jabbour, the collection was moved to the Archive by Don*

*DeWitt, the present curator of the Western History collections at the University of Oklahoma, and Edwin Schupman, former staff ethnomusicologist with the Federal Cylinder Project. The University of Oklahoma donated funds enabling the Archive to prepare the discs for duplication onto preservation tapes and to provide documentation of the recordings. An exchange copy of the tapes will be sent to the Western History Collections early in 1989.*

The first “Indians for Indians Hour” program aired from one until one-thirty in the afternoon, on the first Tuesday in April 1941. Although the show was popularly known as the “Indians for Indians Hour,” the regular weekly broadcast was limited to thirty minutes until about 1951. Each half-hour program presented Oklahoma Indian music, the latest Indian news, and a current powwow calendar. It was estimated in 1946 that about seventy-five thousand Indians listened to the program each week throughout the state of Oklahoma.

The program was conceived by Don Whistler, the first chief of the Sac and Fox elected under the reorganized Oklahoma Indian Welfare Act of 1936. Whistler served as master of ceremonies from 1941 until his death in 1951. He was instantly recognized by his audience each week as he opened his program with the greeting, “Aho nikan, Keshkekosh anena” (“Hello friends, this is Keshkekosh speaking”). Details of the arrangement between Whistler and the University of Oklahoma that facilitated broadcast of the “Indians for Indians” program are unavailable, but Whistler’s niece, Mrs. Jerri Whistler Snow, suggests that the program may have been inspired to a certain extent by Whistler’s relationship with a non-Indian aunt who promoted herself as a Chippewa maiden and performed Sac and Fox mythology and folklore on the Chautauqua circuit in Oklahoma.

The “Indians for Indians” collection reflects Don Whistler’s commitment to preserve Oklahoma Indian music, both for its intrinsic aesthetic value and for the enjoyment of future generations. Whistler found beauty in the diversity of Indian songs and was convinced that, although young Indians perhaps were not singing the old songs, they enjoyed listening to them. He insisted that only real Indian music be permitted on the program and turned down requests for violin solos and other non-Indian music. His

respect for Indian ways went further: commenting in 1947 that it was “strictly against the rules for this Indians for Indians Hour to ever let a white person talk on it unless they belong to the Indian Service,” he pointed out that there had been no more than two exceptions to the rule in six-and-a-half years.

Whistler’s extensive contacts in central and western Oklahoma enabled him to present live programs regularly. More than sixteen hundred Indians appeared on the show during its first five-and-a-half years, and the collection preserves the performances of at least five hundred people from eighteen tribes: Apache, Arapaho, Caddo, Cheyenne, Choctaw, Comanche, Creek, Iowa, Kaw, Kiowa, Osage, Oto, Pawnee, Ponca, Sac and Fox, Seminole, Shawnee, and Wichita.

Whistler’s concern for preserving traditional music dictated the format for the “Indians for Indians” programs. Announcements were placed primarily at the beginning and end of fifteen-minute segments so that as much music as possible could be recorded on either side of sixteen-inch acetate discs. While on the air Whistler encouraged performers to announce their songs, and he made little effort to interpret or explain the music for the sake of uninformed listeners.

The variety of songs represented in the collection reflects Whistler’s respect for diversity in Indian music. There are, for example, forty-three genres from Kiowa singers and twenty-seven by Cheyenne performers. Whistler often prompted singers to vary their program, and he regarded the offers of Frank Bushyhead and Lucien Rice to present programs featuring songs of a single genre as an unwelcome innovation. The collection features the music of such religious ceremonies as the Sun Dance, Ghost Dance, and Native American Church, as well as Christian testimony and hymns. Whistler had a particular reverence for church songs that contained both “Indian words and Indian music.” The collection includes several programs by the congregation at Rainy Mountain Baptist Church and the Post Oak Mission at Lawton.



At-tock-wie, Comanche Indian. Photo courtesy of the Western History Collections, University of Oklahoma Library

Whistler’s commitment to traditional music may not have been popular with the entire radio audience, however. While Whistler vacationed in Colorado in 1946, a woman sent a letter congratulating Scott Tonemah on the fine program he emceed—the best she had ever heard. Some listeners at least may have wanted more commentary and announcements, and less music.

The content of the “Indians for Indians Hour” Collection and the cultural milieu in which the programs were recorded makes the collection of special interest to tribal historians,

folklorists, ethnomusicologists, linguists, and other researchers. The particular context in which the program began encompasses World War II and the post-war period, coinciding with the recently established American Indian Exposition at Anadarko and the formation of the National Congress of American Indians.

David Apekaum emphasized during a 1947 broadcast that Indians honor their war heroes in song more than any other people. This respect for military service is evident in the dedication of both individual songs and entire “Indians for Indians” programs

to the success and safe return of Indian servicemen. A church program presented by Robert Goombi in 1945 mentions that the Rainy Mountain Baptist Church had more than sixty boys in active service around the world, dramatically illustrating the extent of Indian commitment to the Armed Forces. The repertoires of the various service organizations are preserved in the collection by such singers as Sam Osborne and Philip Jim performing Pawnee Victory Club songs; Louis Toyebo and James Anquoe singing Kiowa War Mothers' songs; and John Heap Of Birds performing songs from Mary Curtis's Marine Club.

The use of traditional song genres that celebrate the historic warrior tradition within the context of World War II military service provides a uniquely community-oriented perspective for appreciating Oklahoma Indian music. Cultural interaction during this period centered to a large extent around the activities of kin groups and service clubs such as those mentioned above, and the "Indians for Indians" powwow calendar often refers to victory celebrations held on private farms, allotments, and in city parks.

The legacy of the historic warrior tradition and the context of the World War II period converged in Don Whistler's special relationship with the Albert Attocknie family. Whistler interviewed Attocknie's father-in-law, eighty-two-year-old Chief Yellow Fish on the initial "Indians for Indians" broadcast in 1941. Yellow Fish gave a first-hand Indian account of the 1874 Battle of the Adobe Walls, and the Attocknie family provided a program of Comanche songs. Although that inaugural program is no longer available, the Attocknies are well-represented in the collection through their return each April to celebrate the anniversary of the show. The Attocknie family typically appeared on the next program following New Year's Day and generally served as cultural benefactors to the show.

The "Indians for Indians Hour" Collection provides a penetrating look at an important period in Oklahoma cultural history. Don Whistler's hope that the music would last for a long,

long time has been realized as the collection joins the wealth of American Indian materials in the Archive of Folk Culture at the Library of Congress.

*Acknowledgments: I would like to thank the following persons for their assistance in documenting the "Indians for Indians" project: Don DeWitt, Jerri Whistler Snow, and Boyce Timmons, Norman, Oklahoma; Rev. Reuben Ahhaitty, Adam Kaulity, and Rev. George Saumpty, Carnegie, Oklahoma; Frank McClellan, Shawnee, Oklahoma; Ida Williams, Canton, Oklahoma; and Marsha Maguire, Edwin Schupman, and Dr. Everett R. Rhoades, Washington, D.C. Special thanks to Cliff Reeder and the Oklahoma City Pow-wow Club for their hospitality during a visit to the 38th Annual Indian Hills Pow-wow.*

*Orin T. Hatton, an ethnomusicologist specializing in Plains Indian music, is project archivist of the "Indians for Indians Hour" Collection.* □



#### FOLKLINE

For timely information on the field of folklore and folklife, including training and professional opportunities and news items of national interest, a taped announcement is available around the clock, except during the hours of 9 A.M. until noon (eastern time) each Monday, when it is updated. Folkline is a joint project of the American Folklife Center and the American Folklore Society. Dial:

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On the cover of this year's *Folklife Annual*: Dancer at the Crow Fair in Montana, August 1979. (MT9-MC27-1) Photo by Michael S. Crummett

*Folklife Annual* was begun in 1985 by the American Folklife Center to present a yearly collection of illustrated articles on American traditional life and culture. Edited by Alan Jabbour and James Hardin, the collection reflects current work and thinking in folklore and folklife studies. The articles are written by specialists but the annual is intended for a wide audience. Individual volumes do not present a single subject—the series is intended to demonstrate a diverse range of cultural expression—but in each there are related groups of articles and themes.

"Strategies for survival in a hostile world," a phrase from Roger Abraham's article on Afro-American folktales, provides the unifying theme for the 1987 *Folklife Annual*, which includes discussions of the American Indian powwow, private rituals, black sermons and folktales, and ethnic schools.

The 162-page clothbound volume contains 108 illustrations in all—36 in full color—drawn from the collections of the Library of Congress and many other sources.

Please order your copy of *Folklife Annual 1987* from the SUPERINTEN-

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## NEW FOLKLIFE ANNUAL PUBLISHED

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Sister Mary Abdi talking over homework assignments with Rohymah Toulas and Lamya Abduljabbar at the Islamic School of Seattle, June 1982. (ES82-197518-1-34A-35) Photo by Susan Dwyer-Shick

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Superintendent of Documents must accompany order.

The 1985 and 1986 volumes are still available. The price includes postage and handling: (1985: S/N 030-000-00169-9, \$16); (1986: S/N 030-000-00179-6, \$19).

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**Eating in the Belly of the Elephant,**  
*by Roger D. Abrahams*

Afro-American folktales portray actions and impulses that are often disturbingly different from those in European fairy tales.

**The Beau Geste: Shaping Private Rituals of Grief,**  
*by Erika Brady*

Private acts sometimes provide more satisfying ways to overcome grief than communal rituals.

**George Catlin and Karl Bodmer: Artists among the American Indians,**  
*by James Gilreath*

Two nineteenth-century artists made vivid portraits of Indian life in the American West.

**American Indian Powwow,**  
*by Vanessa Brown and Barre Toelken*

The American Indian powwow today strengthens Native-American traditions and passes them on to younger generations.

**Celebration: Native Events in Eastern Canada,**  
*by Sam Cronk, Beverley Cavanagh, and Franziska von Rosen*

Summer celebrations of Native peoples in eastern Canada express cultural identity, continuity, renewal, and innovation.

**Reverend C.L. Franklin: Black American Poet-Preacher,**  
*by Jeff Todd Titon*

Franklin was the great poet-preacher of the chanted sermon.

**John Henry Faulk: An Interview,**  
*by James McNutt*

Early collectors of folklore and song worked against cultural prejudice and a climate of political suspicion.

**Ethnic Heritage and Language Schools**

Private language schools support a sense of cultural tradition and personal identity for many religious and ethnic communities in the United States.

## FOLKLIFE CENTER PUBLISHES GROUSE CREEK SURVEY

by Carl Fleischhauer

During July 1985 a team of folklorists and architectural and other historians conducted field research in the community of Grouse Creek, Utah, where the Mormon religion and cattle ranching in combination have determined the built environment and the cultural life of the region. Grouse Creek lies in a valley at the boundary of Mormon Utah and the Great Basin's buckaroo country; its ranching traditions and architecture resemble those of Nevada to the west, while its home and community life resemble that of Utah to the east.

The Grouse Creek Cultural Survey was a joint project of the American Folklife Center, the Utah State Historic Preservation Office, the Folk Arts Program of the Utah Arts Council, the Western Folklife Center, the National Park Service, and Utah State University. The project reflects a movement among folklorists, historic preservationists, anthropologists, and others to find a comprehensive approach to America's cultural heritage. The survey recorded a range of expressions of culture, from buildings and cowboy skills to poetry and religious belief, as they took place in the past and as they exist today. A report on the project, *The Grouse Creek Cultural Survey*, by Thomas Carter of the Utah State Historic Preservation Office and Carl Fleischhauer of the American Folklife Center, discusses how such ethnographic information can guide government planning. The ultimate goal of the movement is *cultural conservation*, the maintenance of community traditions for future generations.

The Grouse Creek report asks the nation to consider broadening its definition of cultural resources. At present, the definition tends to be limited to properties, typically historic buildings or sites ranging from prehistoric Indian monuments to Civil War battlefields. In Grouse Creek the survey identified other forms of expression: tangible items like saddles



Three generations from Grouse Creek, Utah: Max Tanner, his grandson, Tom, and his son-in-law, Doug. (GCCS TCB-25584-15) Photo by Tom Carter

and a homemade chili sauce and intangibles like poetry recitation and Mormon beliefs. The report even asks whether the underlying culture itself—the intangible that we sometimes call “a way of life”—is not also a cultural resource.

The term *cultural resource* has great significance for planning activities carried out by the federal government. Managers of national parks, for example, must develop programs that preserve and interpret cultural as well as natural resources. Environmental impact statements often predict the effects of a government project on cultural as well as natural resources. The impact of a federal project like a highway on cultural resources must be considered under Section 106 of the National Historic Preservation Act of 1966; if the impact is adverse, ways may be found to mitigate it.

If the concept of cultural resources is broadened, what does this mean for planning, impact studies, and mitigation? What would the construction of

a highway mean to Grouse Creek's saddles, chili sauce, poetry, and religious beliefs? Could anyone predict its impact on the way of life of the Mormon cowboy? The Grouse Creek survey did not answer these questions. But the report has helped to articulate them and thereby set the stage for our continued deliberation of the relations between culture, heritage, and government planning and projects.

*The Grouse Creek Cultural Survey* is a seventy-four page paperback that contains sixty illustrations, including historic pictures, maps, drawings, and contemporary photographs of both buildings and folklife activities. It is available from the SUPERINTENDENT OF DOCUMENTS, U.S. Government Printing Office, Washington, D.C. 20402. The cost is five dollars, including postage and handling. When ordering cite the title and stock number (S/N 030-000-00203-2). Check or money order payable to the Superintendent of Documents must accompany order.

*The following selection is taken from The Grouse Creek Cultural Survey:*

The Great Basin's buckaroo culture has permeated Grouse Creek's occupational sphere, but it is not nearly so influential in the spheres of community and home; these have been profoundly shaped by Mormon influences. . . .

Grouse Creek is a "ward" within a larger Latter-day Saint "stake," a regional unit composed of several wards. The ward is presided over by a bishop chosen from the community; in a town the size of Grouse Creek the Mormon bishop often plays the role of mayor as well. Virtually all the people in Grouse Creek are Mormons, and church membership provides them with a fundamental and enduring bond. . . .

Both official and unofficial expressions of Mormon ideals and values emphasize faith, community, and family. Weekly Sunday School lessons from Latter-day Saint leaders in Salt Lake City discuss the importance of avoiding the temptations of the secular world, of obeying divinely inspired authority, and of preserving the family. Traditional stories, customs, and activities in informal circulation reinforce the same basic themes. The important role folk culture plays in cultivating and codifying Mormon values in Grouse Creek is evident from the survey's interviews, and is particularly visible in faith-promoting lore, music, poetry, and community celebrations. . . .

In Grouse Creek, the architectural features helped the field team develop a sense of the three important periods in the community's history: a settlement era from 1875 to about 1900, a period during which the community was well established and stable from 1900 to 1940, and the wartime and postwar era from 1940 to the present. The log and dirt-roofed structures built between 1875 and the turn of the century showed how the first settlers relied upon local building materials and experienced frontier living conditions. Many of the corral and outbuilding complexes on the ranches were constructed before 1900, suggesting that ranching was already a fundamental part of Grouse Creek life in



Doug Tanner, a rancher and the bishop of Grouse Creek's Latter-day Saint congregation, being interviewed at home by Hal Cannon, a fieldworker for the Grouse Creek Cultural Survey. (GCCS CFB-231196-11-30) Photo by Carl Fleischhauer

this first period. The appearance of larger and more substantial brick and stone houses as well as numerous frame buildings after 1900 indicate increased growth and prosperity and mark the establishment of a fully realized community and its institutions. The most important symbol of this second period was the completion of an imposing stone meetinghouse in 1912. The stability of community life during this period is suggested by the absence of new construction until after World War II. After the war Grouse Creek's population declined and its economy was reduced. This third period saw the mechanization of the

ranches and a large amount of home remodeling.

The survey's folklife data reinforces the lesson of the architectural record. Interviews with men who learned the cowboy trade during the first decades of this century, for example, suggest that cowboy and ranching traditions reached their apex during the era of establishment and stability. The folklife research, however, accomplished far more than simply corroborating the story told by the community's buildings. It highlighted the role two major Western culture regions played in shaping Grouse Creek's identity. □

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## SIGNIFICANT ACQUISITIONS OF THE ARCHIVE OF FOLK CULTURE FALL 1986-FALL 1988

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by Marsha Maguire

This is the second time we have reported on significant Archive of Folk Culture acquisitions in the pages of *Folklife Center News*; the first report appeared in the April-September 1986 issue. In the future, acquisitions reports will appear in the fall issue. At the same time, we will continue our practice of preparing special articles on collections of particular importance, such as the "Indians for Indians Hour" Collection, discussed by Orin Hatton in this issue.

As the title "Significant Acquisitions" implies, we do not mention every collection received in the Archive from the fall of 1986 until the fall of 1988. The collections we do describe represent approximately 40 percent of the various recorded performances, festival and concert recordings, ephemera and manuscript collections, radio programs, video productions, theses and dissertations, family band recordings and scrapbooks, and life history interviews acquired over the past two years. Researchers can obtain information on all of our collections through the Archive's card catalogs and published finding aids.

The Archive builds its collections in several ways. Many persons and institutions donate materials. Others lend items to be copied and returned, or arrange for exchanges through the Library's Exchange and Gift Division. The Archive also receives all documentary projects produced by the American Folklife Center and the Archive of Folk Culture both in the field and at the Library of Congress. Collections offered to the Archive should be organized, labeled, and accompanied by inventories, logs, and other descriptive information. We can offer suggestions to potential donors on how to organize their materials and prepare these collection descriptions.

**Vaughn and Kay Brewer Ozark Mountain Collection** (AFS 25,768-25,807). Music, tales, beliefs, and oral histories of Stone County, Arkansas, are documented in recordings, photographs, and typescripts prepared by local historians/musicians Vaughn and Kay Brewer for the Rackensack Folklore Society, Mountain View, Arkansas. The project was funded by the National Endowment for the Arts and includes recordings of folklore classes taught by the society's founder, Jimmy Driftwood.

**Brierfield Ironworks/Alabama Fiddlers Collection** (AFS 26,177-26,200). Field recordings of old-style Alabama fiddlers recorded by Joyce and Jim Cauthen and Doug Crosswhite in 1986-87 at various locations in Alabama. Selections from the field recordings were included in the LP released in 1988 by the Brierfield Ironworks Park Foundation entitled *Possum Up a Gum Stump* (Alabama Traditions 103). Additional funding was provided by the Alabama State Council for the Arts and the National Endowment for the Arts, and field recording equipment was provided by the American Folklife Center.

**Karen Cardullo/Seeger Interviews Collection** (AFS 26,201-26,212). Transcripts, notes, and recordings of Karen Cardullo's 1978-79 M.A. thesis research interviews with Archie Green, Bess Lomax Hawes, Charles Seeger, Mike Seeger, and Pete Seeger about the life and work of Ruth Crawford Seeger, particularly her work with folk music. Also included are recordings of Ruth Crawford Seeger, including her 1953 interview with Elizabeth Cotten, and readings from her diaries and letters duplicated for Cardullo by Mike Seeger. See Karen Cardullo, "Ruth Crawford Seeger: Her Contributions

to American Folk Music," Master's thesis, George Washington University, 1980.

**Bob Carlin/"Our Musical Heritage" Collection** (AFS 24,278-24,284). Thirteen thirty-minute radio programs comprising the series "Our Musical Heritage," produced and hosted by Bob Carlin at station WHYY-FM in Philadelphia, funded in part by a grant from the National Endowment for the Arts, and broadcast by National Public Radio member stations in 1985 and 1986. Based on field recordings from the Archive of Folk Culture, each program explores a separate instrument (such as the fiddle, banjo, and harmonica) or type of music (such as children's music, work songs, and the music of various immigrant and regional groups).

**Center for Applied Linguistics/American English Dialect Recordings** (AFS 24,299-24,357). A 118-hour sampler of American English dialect recordings compiled by the Center for Applied Linguistics from tapes submitted by participants in the center's 1983-86 "Survey and Collection of American English Dialect Recordings" in private holdings. The collection includes oral histories, reminiscences, informal conversations, speeches, monologues, and group discussions. Speakers (U.S., Canadian, and Puerto Rican) represent a broad spectrum of age, sex, ethnic, occupational, and social groups. A few are celebrities and political figures, but most are ordinary speakers of American English: southern sharecroppers, Minnesota ironworkers, South Dakota Mandan Indians, and New York adolescents. The survey was directed by Donna Christian and funded by the Center for Applied Linguistics and the

National Endowment for the Humanities.

**Linda Danielson/Oregon Old-Time Fiddling Collection** (AFS 21,857-21,865 and 26,017-26,042). Reminiscences and performances of nearly forty old-time fiddlers from Lane, Douglas, and Jackson Counties in Western Oregon, recorded by folklorist and fiddler Linda Danielson in 1976 with grants from the National Endowment for the Arts and the American Revolutionary Bicentennial Commission. Fiddlers discuss their lives and music, and some of the discussions delve into such topics as regional settlement in relation to style, traditional musical knowledge among fiddlers, and the social and functional contexts of fiddling. The collector has mounted a number of programs and exhibits in connection with the project, and she will soon complete the full set of recording transcripts.

**Fahnestock South Sea Collection** (AFS 25,808-25,953). A collection of audio recordings, films, and manuscripts documenting the music of the South Pacific Islands and insular Southeast Asia, including the traditional music of Bali, Fiji, Java, Kangean Islands, Madura, Marquesas, New Caledonia, Samoa, and the Society Islands. The collection represents the first electronic recordings made in Oceania and the last documentary efforts before the large-scale disruptions of traditional cultures caused by World War II. It is also among the earliest field recordings made on 16-inch acetate discs. The recordings were made by Bruce and Sheridan Fahnestock in 1940 and 1941 on two expeditions sponsored by the American Museum of Natural History. An article on the collection appeared in *Folklife Center News*, vol. X, no. 2 (spring 1988).

**Lydia Fish & Larry Roberson/Michael Martin Collection** (AFS 24,115-24,116). Twenty-six songs concerning the Vietnamese War composed and performed in concert by veteran Michael Martin on April 18, 1984, at State University College, Buffalo, New York; recorded by Lydia Fish and Larry Roberson with notes

by Larry Roberson.

**"Indians for Indians Hour" Collection** (AFS 26,049-26,170). Series of radio programs highlighting the music and culture of various Oklahoma Indian (especially Plains Indian) tribes. The series was hosted by Don Whistler, Sac and Fox, and broadcast from the University of Oklahoma at Norman, 1943-51. An article on the collection appears elsewhere in this issue.

**Knoxville International Energy Exposition/1982 World's Fair Folklife Program Collection** (AFS 24,261-24,277). Fieldwork and administrative materials related to the proposed folklife program at the 1982 World's Fair in Knoxville, Tennessee. The project was coordinated by folklorist Mick Moloney, who in the fall of 1980 conducted a twelve-week study of the region around Knoxville, documenting the area's traditional culture. See also *Folklife Center News*, vol. IV, no. 1 (January 1981) and vol. IV, no. 4 (October 1981).

**Victoria Larimore and Michael Taylor Amish Collection** (AFS 24,370-24,458). Interviews with members of Old and New Order Amish communities in Ohio, plus hymns, songs, and environmental sounds of Amish life recorded in 1983-84 for a documentary film released in 1985 entitled *The Amish: Not to be Modern* (16mm ref. copy of film available in the Motion Picture, Broadcasting, and Recorded Sound Division: FBC 2048-2049). Former and current community members discuss family life, farming techniques, Amish history, religious issues, adolescence, shunning, and differences between Old and New Order Amish. The music documented in the collection includes Old Order and modern hymns and children's songs recorded at such events as evening sings. The collectors also recorded everyday events such as a horse auction, work in the field and in a cheese factory, a family corn husking, and children at play and work.

**Lowell Folklife Project** (AFS 26,388-26,738). Fieldwork and administrative materials generated by

a team of nine fieldworkers and support staff in a year-long effort (June 1, 1987-May 31, 1988) to document the life and traditions of the people of Lowell, Massachusetts, particularly the ethnic and neighborhood cultures within the city. The project was conducted in cooperation with the Lowell Historic Preservation Commission, with additional support from the Massachusetts Council on the Arts and Humanities. Peter Bartis and Doug DeNatale coordinated the project at the American Folklife Center and in Lowell, respectively. For further information, see *Folklife Center News*, vol. X, no. 1 (winter 1988); vol. X, no. 2 (spring 1988); and vol. X, no. 3 (summer 1988).

**Rio Grande Arts Center/"Tradiciones del Valle" Collection** (AFS 26,270-26,387). Field recordings made in 1985 by Dana Everts and David A. Brose in the San Luis Valley of Southern Colorado and Northern New Mexico documenting local musical and spoken traditions, customs, and beliefs. Everts recorded a broad spectrum of traditional and popular Hispanic (Mexican, Mexican-American, and Spanish-Colonial) and some Anglo-American music and song, including such genres as *corridos*, *canciones*, *alabados*, *huapangos*, *rancheras*, frontier ballads, popular hymns, and cowboy songs, and instrumental forms such as Spanish Colonial dance tunes, mariachi music, and square dance tunes. Interviews concern musicians' lives and music, herbal remedies, beliefs and customs, the place of Penitentes in community religious life, and craft traditions such as weaving and woodcarving. Everts also interviewed local figures who related legends, memorats, proverbs, riddles, *dichos*, *oraciones*, and local history. Interviews were conducted in English and Spanish.

The recordings formed the basis of a twenty-six-part radio series, "Tradiciones del Valle," which was produced by Everts through the Rio Grande Arts Center at public radio station KCFR-FM, Denver, with the assistance of the staff at KRZA, a bilingual public radio station in Alamosa, Colorado, which serves as the distributor of the series. Additional copies

of the radio programs are housed at the Rio Grande Arts Center in Alamosa and the Folk Arts Program of the National Endowment for the Arts, which, along with the Colorado Council on the Arts and Humanities, funded the project. Recording equipment was provided by the American Folklife Center.

**Nicolas Schidlovsky/Old Believers Collection** (AFS 25,956-25,981). Field recordings, experimental and concert performances, and some commercial recordings of Russian Old Believer chant, Russian bell-ringing, and modern church music recorded by Nicolas Schidlovsky in the USSR and the United States, 1979-86; also lectures and discussion concerning Russian liturgical music.

The collection focuses on the Old Believers, Russian Christians who rejected the reforms introduced in the Russian Orthodox Church in the seventeenth century. Congregations, choirs, and soloists from Moscow, Romania, and the Baltic regions, and from New York, Pennsylvania, and Oregon, perform ancient religious chant, in some cases accompanied by analysis and solmization by the performers. The collection includes notes explaining the modes and melodies, as well as lecture-demonstration recordings that compare religious and folk music, early and later forms of polyphony, and Russian Orthodox and Old Believer liturgical chant and lection. In the 1960s, Old Believers began to settle in and around Woodburn, Oregon. Their performances and discussion comprise the second half of the collection.

**Charles Todd/California Migrant Labor Collection** (AFS 26,213-26,214). Photographs, articles and clippings, typescripts, scrapbooks, camp newsletters, and other printed material relating to the collecting experiences of Charles Todd and Robert Sonkin in the California Farm Security Administration migrant camps of the late 1930s and early 1940s. The collection also includes a two-reel taped interview with Todd conducted by Gerald and Margaret Parsons in 1985, in which Todd discusses his efforts to record songs,

music, and stories of the Okie camps for the Archive of American Folk Song in 1940-41 (the Todd-Sonkin collections are available in the Archive: AFS 4088-4158, AFS 5028-5034, AFS 5099-5146).

**Traditional Pork Processing Collection** (AFS 26,226-26,230). Research notes, correspondence, printed materials, photographs, and recordings on traditional methods of pork processing. The project was undertaken by folklorist Barbara Fertig, who investigated such activities as hog butchering and sausage making in Arkansas, Minnesota, Ohio, Delaware, Virginia, Louisiana, and New York in 1985-86. *See also* Fertig, Barbara C., "Hog Killing in Virginia: Work as Celebration," in *"We Gather Together": Food and Festival in American Life*, ed. Theodore C. Humphrey and Lin T. Humphrey (Ann Arbor, Mich.: UMI Press, 1988).

**Washington Meeting on Folk Art** (AFS 26,739-26,749). Recordings, essays, photographs, and administrative files related to the December 5-6, 1983, meeting of scholars, collectors, and curators organized by the American Folklife Center and the Museum of American Folk Art, and held at the Library of Congress. *See also* *Folk Art and Art Worlds: Essays Drawn from the Washington Meeting on Folk Art*, ed. John Michael Vlach and Simon J. Bronner (Ann Arbor, Mich.: UMI Research Press, 1986).

**Wrolstad Family Collection** (AFS 24,120). An example of the several recently acquired family band collections in the Archive's holdings is this recording of old-time and Norwegian-American music performed at a family gathering in Wisconsin in 1958. Jeffrey C. Wrolstad, the donor, included biographical information on the band members, as well as photographs and a playlist.

**Bernard Zaidman/"Tales from the Dark Corner" Collection** (AFS 26,231-26,269). Recordings, transcripts, slides, and photographs documenting the history and culture of northeastern Greenville County, South Carolina, an area referred to as

the "Dark Corner." Fieldwork was conducted in 1983 by Bernard Zaidman and photographer David Green, and the resulting documentary materials were used in a lecture series and photo exhibit that traveled throughout South Carolina and in 1984 to Washington, D.C. The project was sponsored by Limestone College, Gaffney, South Carolina, and the South Carolina Committee for the Humanities.

Recordings contain oral history interviews and discussions of work, crafts, food, and social and religious events with longtime residents of the Dark Corner, as well as some performances of old-time music and song. □

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## FEDERAL CYLINDER PROJECT CATALOGS

Four catalogs in the series *The Federal Cylinder Project: A Guide to Field Cylinder Collections in Federal Agencies* are now available from the SUPERINTENDENT OF DOCUMENTS, U.S. Government Printing Office, Washington, D.C. 20402. Cite title and stock number when ordering. Check or money order payable to the Superintendent of Documents must accompany order.

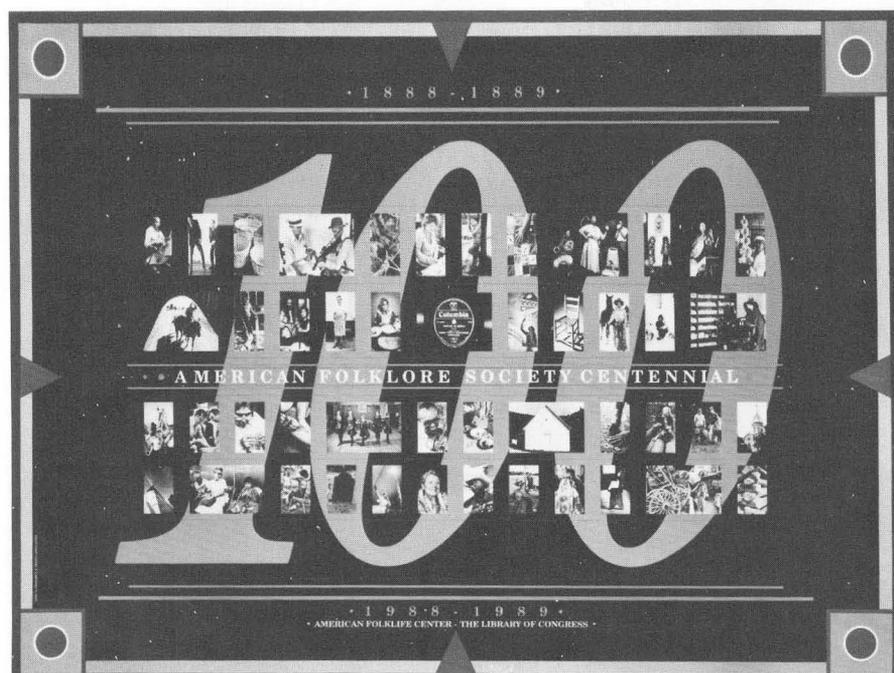
Volume 1: *Introduction and Inventory*, Erika Brady, Maria La Vigna, Dorothy Sara Lee, and Thomas Venum, with the assistance of Gregory Pontecorvo (1984). \$8.50 (S/N 030-000-00153-2)

Volume 2: *Northeastern and Southeastern Indian Catalogs*, Judith A. Gray and Dorothy Sara Lee, with the assistance of Gregory Pontecorvo (1985). \$14 (S/N 030-000-00167-2)

Volume 3: *Great Basin/Plateau and Northwest Coast/Arctic Indian Catalogs*, Judith A. Gray, with the assistance of Karen R. Moses (1988). \$17 (S/N 030-000-00189-3)

Volume 8: *Early Anthologies*, Dorothy Sara Lee, with the assistance of Gregory Pontecorvo (1984). \$8 (S/N 030-000-00154-1)

## POSTER COMMEMORATES FOUNDING OF FOLKLORE SOCIETY



A poster to commemorate the one hundredth anniversary of the founding of the American Folklore Society is available from the American Folklife Center at the Library of Congress. The striking design of gold, red, and blue on a black background features forty-seven black-and-white photographs that depict many aspects of

American life, historical and contemporary. The 24- by 36-inch poster may be ordered from the AMERICAN FOLKLIFE CENTER, Library of Congress, Washington, D.C. 20540. The price is \$15 plus \$2 for postage and handling. Check or money order made payable to the American Folklife Center must accompany order.

## FOR SALE BY THE LIBRARY OF CONGRESS

The following publications may be ordered from the LIBRARY OF CONGRESS, Sales Shop, Washington, D.C. 20540. Checks payable to the American Folklife Center must accompany order. Add \$2 for orders to \$20; \$3 for orders to \$35; \$4 for orders to \$50; and \$6 for orders over \$50.

*Folklife Sourcebook: A Directory of Folklife Resources in the United States and Canada*, by Peter T. Bartis and Barbara C. Fertig. The first comprehensive guide to folklife resources in North America contained in a 152-page, soft-cover directory. \$8.

*One Space, Many Places: Folklife and Land Use in New Jersey's Pinelands National Reserve*, by Mary Hufford. Report and recommendations to the New Jersey Pinelands Commission for cultural conservation in the Pinelands National Reserve in a 144-page, soft-cover format. \$8.

*Quilt Collections: A Directory for the United States and Canada*, by Lisa Turner Oshins. A directory of quilt collections and resources based on a questionnaire survey conducted by the Center. Organized by country, state, and alphabetically by institution, the entries provide detailed information on 747 collections, as well as visiting hours. \$18.95 in soft-cover; \$24.95 in hardcover.

## FREE PUBLICATIONS FROM THE CENTER

The following publications are available free of charge from the AMERICAN FOLKLIFE CENTER, Library of Congress, Washington, D.C. 20540:

*American Folk Music and Folklore Recordings: A Selected List*. 1984, 1985, 1986 lists available; 1987 list forthcoming.

*American Folk Architecture: A Selected Bibliography*, by Howard Wright Marshall, with the assistance of Cheryl Gorn and Marsha Maguire (1981). Articles and books on theory and other topics, antecedent references from the British Isles, and resources dealing

with specific regions of the country.

*Traditional Crafts and Craftsmanship in America: A Selected Bibliography*, by Susan Sink, in cooperation with the National Council for the Traditional Arts (1983). An indexed bibliography, citing Library of Congress call numbers.

*Ethnic Folklife Dissertations from the United States and Canada, 1960-1980: A Selected, Annotated Bibliography*, by Catherine Kerst (1986). Lists dissertations that give primary attention to indigenous and immigrant ethnic folklife as it operates within the context of a pluralistic society.

### NEW PHONE NUMBERS

The prefix for all Library of Congress phone numbers has been changed from 287 to 707. The four-digit numbers remain the same. Thus phone numbers for the Center and the Archive are as follows:

Folklife Center 202 707-6590

Folk Archive 202 707-5510



Rev. C. L. Franklin listening to the playback on one of his sermons at a Detroit recording company in the early 1950s. An article on Reverend Franklin appears in *Folklife Annual 1987*, which is advertised on pages 8-9. Photo by Edward McLaughlin, courtesy of Erma Franklin

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