
American Folklife Center
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NEW ANNUAL FEATURES ETHNIC TOURISM AND FRONTIER CONCEPTS

Although the American frontier was declared closed in 1890 by the U.S. Census, the concept of frontier continues to linger in the national imagination. And in this year's *Folklife Annual*, published recently by the Library of Congress, the concepts of wilderness, frontier, and encroaching development figure in a number of interesting ways.

Articles by Mary Hufford, Erika Brady, and David Whisnant portray the way different notions of a landscape may be projected upon it; Marta Weigle shows that these projections may be used to exploit tourism. Dale Rosengarten shows that the popularity of an earlier way of life may endanger it. And Jane Schwartz shows that even in a dense cityscape like Brooklyn's there is a craving for wide open spaces. Along with these articles are five others that detail the way folk art traditions are maintained in different contexts, usually by adapting to changing times and a changing landscape.

Acoma Pueblo Woman. Photograph by Laura Gilpin for *New Mexico: A Guide to the Colorful State*. Tourism in New Mexico is the subject of Marta Weigle's article in *Folklife Annual* 88-89. Contents for the new annual and ordering information are on page 13.



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EDITOR'S NOTES

Fund-raising Seminar

The January 25-26 meeting of the Folklife Center Board of Trustees was preceded by a one-day seminar on fund-raising, organized by Deputy Director Ray Dockstader. In his introduction to the seminar, Dockstader noted:

The American Folklife Center's annual operating budget is provided through the federal appropriation process. From time to time the Center has benefited from private-sector grants or cooperative funding from federal agencies. In the 1990s the Center will become increasingly dependent on outside funding for special projects large and small. Fund-raising will become a reality of everyday life at the Center.

To date fund-raising activities at the Folklife Center have been modest. (One dramatic exception was the \$200,000 provided by United Technologies for the American Cowboy exhibition in 1983.) Successful requests for funds have been connected with specific projects, but there has been no long-range plan, no formal strategy, and no staff member permanently in charge of fund-raising.

Current budget constraints make it unlikely that the congressional appropriation will grow significantly in the next few years. Yet the combined effects of inflation and an expanding program of activities have worked to erode the Center's base of appropriated funds. In order to maintain an effective level of activity, we will have to look increasingly for multiple and varied sources of support.

The popular equipment loan program, for example, depends on the Center's ability to maintain and provide the latest documentary equipment and to experiment with new technologies as they appear. New video cameras are lightweight and fully automated and are likely to become standard gear for fieldwork. But the

Center is unable at the present time to include them in its inventory of available equipment.

Making formal presentations at the seminar were Ron Morse, Development Officer for the Library of Congress; Gordon Bowman, of Corporate Creative Programs (formerly associated with the Mobil Corporation and United Technologies); Robert Vaughan, Director of the Virginia Foundation for the Humanities; Janice McKenzie-Crayton, Vice President for Development at Spelman College; Barry Bergey of the Folk Arts Program, National Endowment for the Arts; and Judith O'Sullivan, President and CEO, The Museum at Stony Brook.

Among the recommendations discussed were that the Folklife Center work out a clear plan for future projects and funding needs, that it hire a full-time development officer, and that it establish a sponsors' group of contributors. We were reminded several times, however, to continue our efforts to find specific grants for particular projects and purposes.

**Donation of \$5000 for
Selected List Project**

An example of such a specific project is the Folklife Center's annual list of best folk recordings, coordinated by Jennifer Cutting. Since 1983, the Center has assembled a panel of scholars and music specialists to compile this list. The project has grown in popularity; the Center distributed about seven thousand copies of *American Folk Music and Folklore Recordings 1987: A Selected List*, and we have had to reprint the 1988 list. In December 1989, the National Academy of Recording Arts and Sciences, which sponsors the annual Grammy Awards, announced a grant to the American Folklife Center of \$5,000 to provide partial support for the 1989 edition. □



New and retiring Folklife Center trustees gather in the Whittall Pavilion of the Library of Congress, January 26, 1990. Left to right: new members John Penn Fix III and Nina Archabal; and retiring members Bruce Jackson and Barre Toelken. *Photo by Reid Baker*



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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FOLKLIFE CENTER NEWS

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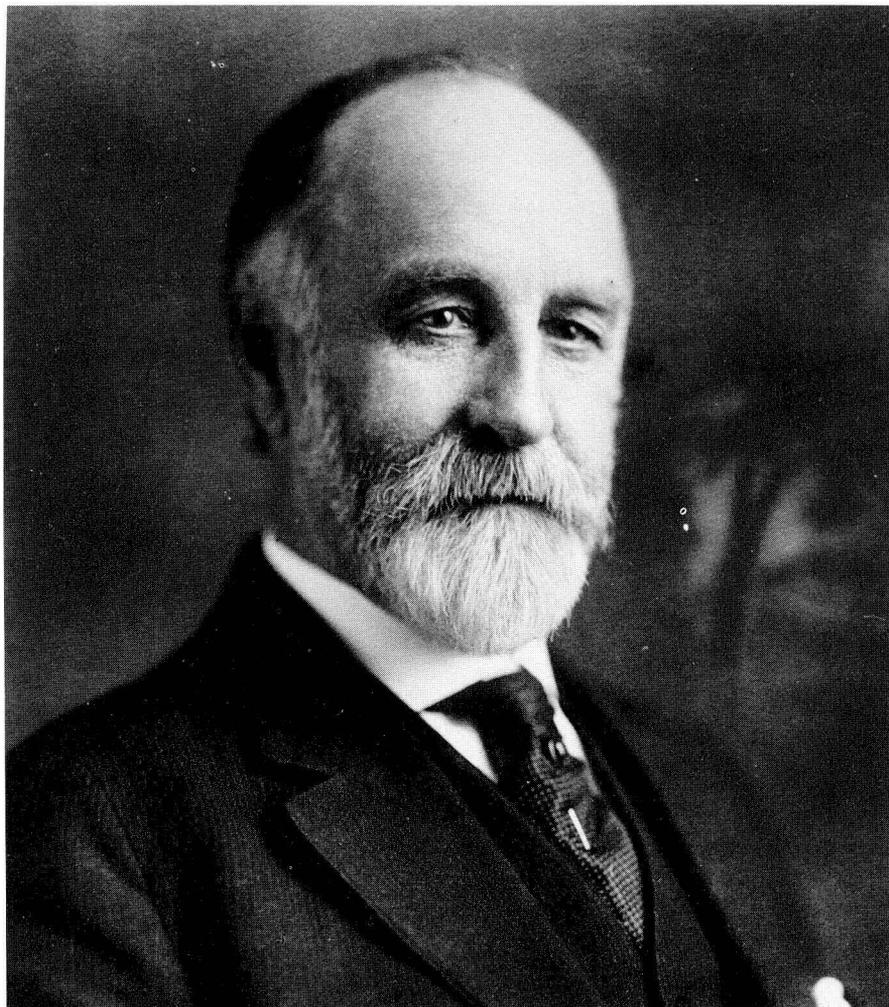
DOCUMENTING NATIVE AMERICA WITH SOUND RECORDINGS: THE FIRST 100 YEARS OF FEDERAL INVOLVEMENT

By Judith A. Gray

In March 1990 we celebrate the centennial of the first use of instantaneous field recordings to document American Indian material. Between March 15 and 18, 1890, Jesse Walter Fewkes recorded two Passamaquoddy men—Noel Josephs and Peter Selmore—in Calais, Maine. These recordings of Passamaquoddy songs, narratives, and vocabulary were made as a field test of the new Edison cylinder recorder, preparatory to a privately funded expedition to the Hopi and Zuni pueblos of the southwest beginning later in the year.

But the impetus to collect nontangible aspects as well as material items of American Indian culture preceded 1890 and had official governmental as well as private backing. Fewkes himself eventually became head of the federal agency established specifically to conduct ethnological investigations, and his recordings moved in time from a private museum collection to the Library of Congress.

In effect, the story of aural documentation of American Indian culture beginning in the late 1800s has roots that extend back almost to the establishment of the United States. As early as 1784, Samuel Stanhope Smith, a clergyman and later president of Princeton, articulated the idea of ethnological field research, of students living among remote tribes in order to examine their cultures.¹ In 1821, Lewis Cass, territorial governor of Michigan, proposed a similar plan to Secretary of War John C. Calhoun. Cass hoped that an analysis of Indian culture based on a knowledgeable person's experience would provide the key that might enable Indians to be transformed from communal hunters into individual farmers; he feared they might otherwise become extinct in that period of increased contact, conflict, treaties, and removals. Cass's pro-



Jesse Walter Fewkes, February 1918. *Photo courtesy of the Smithsonian Institution (portrait 26-A)*

posal was not acted upon, so instead he compiled some 350 questions on 21 topics with 44 additional pages pertaining to grammar, vocabulary, and linguistic matters. He distributed copies to anyone who might conceivably possess ethnological information: fur-traders, Indian agents, military men, missionaries, and so on. One of the recipients, Chicago agent Alexander Wolcott, "lamented that only three warriors in the entire Potawatamie tribe had the intelligence re-

quired to answer the questions" and that even a philosopher would need ten years to complete the form.²

One of those who rose to the challenge was Henry Rowe Schoolcraft, successively a glassmaker, mineralogist, explorer and travel writer, Indian agent in upper Michigan, and ultimately a recognized authority in the study of Indian languages and culture. The narratives Schoolcraft himself compiled among the Chippewas in the upper Great

Lakes provided the Algonquian material incorporated by Longfellow into his poem "Hiawatha."

In 1847 Schoolcraft outdid Cass as he organized and subsequently edited the results of the first official government survey of Native American culture. This census schedule was designed to elicit 99 items of information on each Indian family and 67 for each tribal band; an additional 347 questions were arranged in 28 topical divisions covering not only material existence but such matters as mythology and religion; there were 32 questions on language plus a vocabulary list of 350 words.³

By the late 1870s, when the Indian wars were largely over and most groups had been confined to reservations, the official government policy (reminiscent of Cass a half century earlier) was to turn Indians into settled farmers and craftsmen. Children were taken away to boarding schools and punished if they used their native languages. Many people perceived Indian culture as dying (necessarily so, according to some). This perception lent increased urgency to proposals to excavate archaeological sites, document native languages still in use, and acquire the best samples of Indian arts and material culture for display in the national museums. Much of the material thus uncovered or generated found its way into the Smithsonian Institution, established in 1846 for the "increase and diffusion of knowledge." On March 3, 1879, Congress formalized this aspect of the Smithsonian's task by creating within it the Bureau of Ethnology (later the Bureau of American Ethnology—the BAE) to conduct diverse kinds of anthropological fieldwork.⁴

It was just at this time, 1878, when Thomas Edison patented the first recording machine. A decade later the first commercially available phonographs were in production. The utility of such a device for preserving languages, narratives, and songs was obvious, and Fewkes's test recordings proved the machine's capabilities. He immediately published accounts of his experience with "Mr. Phonograph" in professional journals to help spread the word.⁵

One of the great virtues of cylinder machines was their comparative portability. Compact and sturdy, the spring- or treadle-driven varieties in particular could be taken into field-work settings in the most "exotic" parts of the world. Consequently, within twenty years cylinders had been used to record people from Greenland to Tierra del Fuego, from New Guinea to eastern Africa, from the upper reaches of the Amazon to the center of Washington, D.C., where delegations of Indians regularly came. The cylinder machine was the primary field-recording device from 1890 until the late 1920s and early 1930s, with a few examples as late as the early 1940s. Disc recording technology, though available from the 1890s, was not used as often in field situations. Wire recording came in later but was never as popular a medium.

Collectors soon realized, however, that cylinders needed to be preserved by making copies or by transferring the recordings to another storage medium such as discs. Repeated playing of the relatively soft wax cylinders caused severe deterioration of the grooves. The organic base material of which the cylinders were made (often beeswax) was also subject to a certain amount of melting or mold, and sometimes attracted hole-boring insects.

Preservation and duplication projects, therefore, were undertaken at the principal repositories of cylinder recordings, those institutions that sponsored collecting efforts and to which private collections tended to gravitate. The primary American locations, in addition to the Bureau of American Ethnology within the Smithsonian Institution, were the American Museum of Natural History in New York and the Department of Anthropology at the University of California. (The latter collections are now in the Archives of Traditional Music at Indiana University and the Lowie Museum at the University of California, respectively.) Probably the preeminent repository of early ethnographic recordings from around the world was the Phonogramm-Archiv assembled at the Psychologischen Institut of the University of Berlin; sadly most of this collection did not

survive the bombings of World War II.

In this country, several thousand Bureau of American Ethnology cylinder recordings were transferred in the early 1940s from the Smithsonian to the National Archives. Later in the decade, they were moved again to the Library of Congress with its Archive of American Folk Song and the facilities for duplicating cylinders on discs. (A private grant from the Clovis Fund, rather than federal money, subsidized that duplication project.) In the 1950s the Library of Congress released selected excerpts from some of the cylinder collections on a series of discs. Otherwise, once transferred to disc, these recordings remained in relative obscurity, accompanied by indices that have proven in too many cases to be inaccurate. Occasionally other federal and private collections were added to the Library's holdings of ethnographic cylinder recordings.

Increased awareness of the diversity of American traditions was one product of the Bicentennial celebrations. In 1976 Congress therefore established the American Folklife Center within the Library of Congress to preserve and present manifestations of that diversity. As one response to its mandate, the Folklife Center inaugurated the Federal Cylinder Project in 1979 to preserve and duplicate the early recordings (where that had not already been done), to catalog them cylinder by cylinder, and finally to disseminate copies of the American Indian material to the communities where they had originally been recorded. From its inception, the Federal Cylinder Project has had the support and cooperation of other federal agencies (for example, the Bureau of Indian Affairs, several departments within the Smithsonian Institution, and the National Endowment for the Arts Folk Arts Program) as well as private funding (from the Skaggs and Ford foundations in particular).

Word of the project soon spread and many additional cylinder collections were transferred outright to the Library of Congress or were sent here for duplication. At present we have approximately ten thousand recordings made from cylinders; of these,

about seventy-five hundred document American Indian traditions. One hundred or more tribes are represented and at least twice as many communities. Collections range in size from one cylinder up to seven hundred or more, from two minutes to sixty-three hours.

Who were the recordists and the performers and what kind of material did they choose to preserve? Perhaps surprisingly, many of those who traveled to Indian communities were women. Among the earliest was Alice Cunningham Fletcher (1838-1923), a Bostonian who received some early training in what would become known as anthropology. In the 1880s she was hired by the Office of Indian Affairs to supervise land allotments among the Nez Perce Indians of Idaho and the Omahas in northeastern Nebraska. In the course of this work, she met Francis LaFlesche, son of the last Omaha chief. Fletcher eventually adopted Francis as her son and facilitated his education in law in Washington, D.C. Her house on 1st Street S.E., apparently in the block where the James Madison Building of the Library of Congress is now located, was the site for some of their recordings of visiting Indian delegations, of men such as Chief Joseph of the Nez Perce and Charles Eastman (Ohiyesa), the Santee Sioux doctor. Fletcher and LaFlesche collaborated on a study of Omaha ritual that included transcriptions of the relevant songs, generally recorded by Francis on the reservation, then written down by hired transcribers, and provided with contextual analysis by Fletcher and LaFlesche. LaFlesche went on to do his own work for the BAE, producing a monumental series of volumes on the ritual life of the Osage Indians of Oklahoma, complete with twenty-eight hours of recordings.

The most prolific recordist was a woman from Red Wing, Minnesota—Frances Densmore (1867-1957). Trained as a musician, she taught piano and lectured on Wagnerian operas for the local chautauqua circuit. In the mid-1890s, however, she encountered Fletcher's work and became fascinated by American Indian

songs. In 1907, at the age of forty, she proposed that the BAE hire her specifically to record Indian music. The Bureau agreed to take her on as a collaborator, hired on a yearly basis. For the next fifty years Densmore worked with Indians and their songs, recording by her tally some twenty-six hundred cylinders between 1907 and 1941.⁶ Her last fieldtrip, at age eighty-seven, was to the Florida Seminole communities.

Other collectors included the man

sometimes identified as the father of American anthropology, Franz Boas; the quirky, secretive, intellectually voracious ethnologist and linguist John Peabody Harrington; several of the founders of what has become the Society for Ethnomusicology, notably Helen Heffron Roberts and George Herzog; a German engineer hired to restore southwestern mission churches, Bernhardt Reuter; a novelist, Constance Goddard DuBois; a priest, Fr. Berard Haile; an Army

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Edison's phonograph depicted as nineteenth-century miracle in an exhibition poster, Grand Rapids, Michigan, summer 1878.

doctor, Washington Matthews; a self-designated explorer, Charles Wellington Furlong; and the ubiquitous Anonymus.

The Indians whom they recorded were primarily older individuals, usually male, who were acknowledged ritual specialists. Hence many of the collections focus on ceremonies and on male roles in activities such as war and hunting. Women's repertoires are often represented by a few lullabies and love songs, though in some communities both men and women recorded curing rituals. Apart from people such as Chief Joseph and Ohiyesa, mentioned above, only a few recorded singers were well known outside their communities.

Predictably, the content of the collections was determined to a great extent by the biases of the collectors. Densmore's attitudes toward her singers were probably typical. In 1940 she wrote down some advice for an anthropologist from Catholic University who was about to visit the Gros Ventres people: "The psychology of managing the Indians so as to secure the best songs, sung in the desired manner, is the most important factor in the work, in my opinion. . . . The singer must never be allowed to think that he is in charge of the work. A strict hold must be kept on him. Singers should be checked by general reputation. Loud voices are not essential, and men who sing at dances are apt to be too free-and-easy." She thought it a waste of precious cylinder time (three minutes at most on the early cylinders) to let Indians announce the songs themselves in the native language or to sing the ritually prescribed numbers of repetitions. She also tried to restrict their use of typical performance practices such as whoops.

But Densmore did understand one very important fact: "Songs collected in a tribe are a cross section of its culture. . . . Indian songs are of little value [to collect] unless correlated with the life of the people. Indian music should be recognized as an important branch of ethnology."⁷ She and her contemporaries gathered tens of thousands of Indian songs, occasional vocabularies, and narratives with an eye on that larger view.

When the United States was established, Indians were potentially powerful allies or adversaries. The federal government dealt with native groups as sovereign nations, hence the signing of treaties and the use of "brother" as the typical form of address. Later on, as Indians were moved, subdued, and confined to reservations, the role of the United States government was parental; the president was the father in Washington and federal agencies had guardianship roles vis-à-vis their Indian wards, not only in fiscal matters but ultimately in cultural ones as well, as traditional ways were first methodically suppressed and later fostered (after the Indian Reorganization Act of 1934). Both attitudes are still present in federal-Indian relationships.

In terms of the early recordings, hear, for example, Densmore's parental tone in her words to singers: "I want to keep these things for you, just as you keep valuable things for a child until he grows up. You have much to learn about the new way of life and you are too busy to use these things now. The young men are too busy with this new life to learn the old songs but I will keep the songs and the information for them. The sound of your voices singing these songs will be kept in Washington in a building that cannot burn down. Some day your young men will grow up and be glad that you gave me these songs, to keep for them."⁸

Despite the presumptions inherent in her words, Densmore spoke the truth to some extent: many contemporary Indian individuals and communities are pleased that the early recordings exist and are once again available to them. But there *are* ironies in the fact that so much Indian material is located in Washington, D.C., gathered largely by the expenditure of federal funds during times when it was presumed that Indian culture was dying as a result of federal policy. A century of federal involvement with sound recording thus documents not only the songs and spoken traditions themselves but also the separation of those traditions from their communities of origin. It is appropriate that federal monies are being spent now to send such materials home. □



Notes

¹ Richard G. Bremer, *Indian Agent and Wilderness Scholar: The Life of Henry Rowe Schoolcraft* (Mount Pleasant, Michigan: Clarke Historical Library, 1987), p. 313.

² *Ibid.*, pp. 92-93.

³ *Ibid.*, p. 296.

⁴ See Neil M. Judd's *The Bureau of American Ethnology: A Partial History* (Norman: University of Oklahoma Press, 1967). There may have been a competitive aspect to the congressional action. European museums and private collectors had shown much interest in American Indian objects earlier in the century. Budgeting priorities for archaeology suggest that Congress wanted to be sure the best items would no longer leave the country (p. 19).

⁵ See "A Contribution to Passamaquoddy Folk-Lore" (*Journal of American Folk-Lore* 3, no. 11 [1890]:257-80) and "On the Use of the Phonograph in the Study of the Languages of American Indians" (*Science* 15 [May 1890]:267-69).

⁶ Frances Densmore, "The Study of Indian Music," in the *Annual Report of the Board of Regents of the Smithsonian Institution for the year ended June 30, 1941* (Washington, D.C.: Government Printing Office, 1942), p. 548.

⁷ *Ibid.*, p. 541.

⁸ Ms. 4250 (16), Densmore's personal papers, in the National Anthropological Archives, Smithsonian Institution.

BRAIDS, CORNCROWS, DREADLOCKS, AND HAIR WRAPS AN AFRICAN CONTINUUM

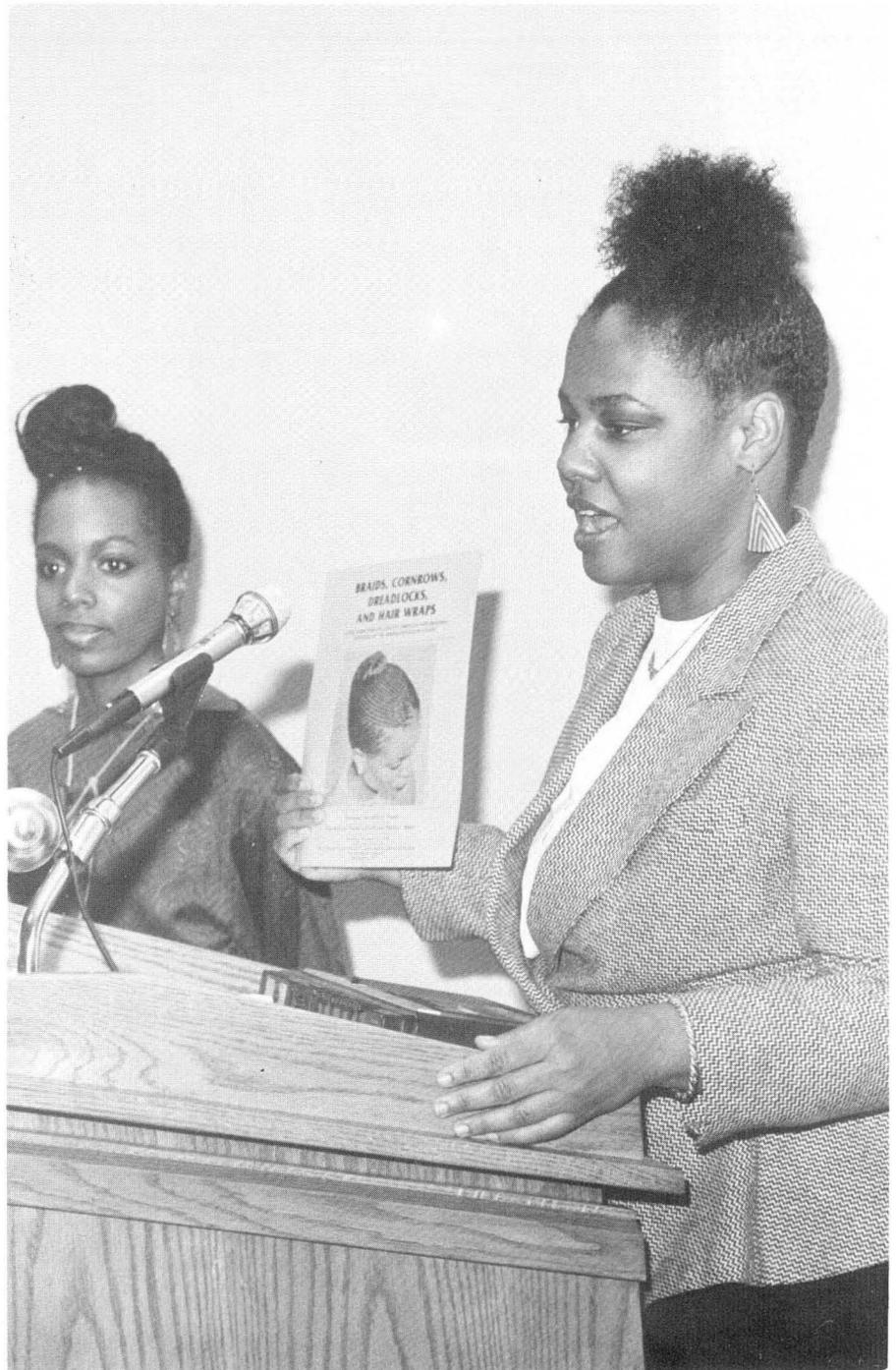
By Jacquelin C. Peters

On February 15, the Folklife Center presented a workshop on African American hair braiding. Jacquelin C. Peters narrated the program, which featured hairstylists Pamela Ferrell and Rabietou Ndad, from the Washington, D.C., salon Cornrows & Co. The program was introduced by the Center's folklife researcher Peter Bartis. Ms. Peters's introductory remarks are presented here.

Hieroglyphs and sculptures dating back thousands of years illustrate the attention Africans have paid to their hair. Braids were etched into the back of the head of the majestic Sphinx. Some of the earliest Nok and Benin busts from Nigeria show intricate hairstyles. Men and women from all levels of society wore their hair to indicate their age, place of origin, marital status, occupation, and wealth. Religious vows, significant events, and symbols could be represented in braid work. In addition to creating a pleasing appearance, the skilled stylist, whether a family member, friend, or professional practitioner, also transmitted cultural values.

Ornate hair sculptures are in evidence today in African cultural groups such as the Yoruba and the Ibo of Nigeria, the Boro of Niger, the Mangboru of Zaire, the Wolof of Senegal, and the Samburu of the Moran Society in the East Sudan. Women from diverse areas of the continent have a common technique of wrapping a section of hair with thick thread from the scalp to the hair ends, which can be made to stand up straight or can be worn down, framing the face. The wrapped sections of hair can be coiled and attached to each other with more thread, yielding very intricate creations suited for special occasions.

Stylistic considerations have become blurred across the boundaries of geography, ethnicity, gender, and time,



Jacquelin Peters stresses the historical and cultural importance of hair braiding in her introductory remarks at the Center's workshop. To her right is Pamela Ferrell of the salon Cornrows & Co. Photo by Jim Higgins

but contemporary African-inspired hair styles continue to demonstrate techniques and aesthetics from antiquity. This enduring art survived the Middle Passage, the time when slave trading was in full force. Braiding and hair wrapping, to a lesser extent, have been practiced in their most basic forms for as long as there have been African Americans, nearly five hundred years.

Little girls received their first simple pigtailed or cornrows at Mother's or Grandmother's knee. Brushing, oiling, and braiding the hair encouraged it to grow. Even with the advent of the straightening comb in the early 1900s, school girls had their hair braided and adorned with bangs, barrettes, ribbons, or clothespins. Only on Sundays or special occasions did younger girls wear their hair loose and curled with hot irons; this hair style requires daily maintenance unsuited to the activities and schedules of either children or their hard-working mothers.

A rebirth of cultural awareness among African Americans, starting in the 1960s, resulted in the gradual acceptance of cornrows, which overtook the "Afro" or "bush" as a stylish expression of identification with the "Motherland." The braiding technique, whereby three sections of hair are interwoven to create one straight or curved line, picking up additional strands of hair along the way, was named for neatly planted rows of corn. Cottage industries prospered as African-American women who had been practicing this traditional cosmetic art met an increasing demand for the convenient and versatile coiffure. Professional stylists, including Sonya Bullock and James Finney, of New York, and Malika Hilton, Omar, and Nawili Ayo, of Los Angeles, introduced innovations based on old techniques. Variations included extensions—synthetic or human hair woven into the hair to give it a longer appearance—and beaded adornment. Black print media, especially *Essence* magazine, acted as cultural agents for the dissemination of creative new braided looks. Television provided a vehicle whereby performers such as Valerie Simpson, Cecily Tyson, Roberta Flack, and Stevie Wonder

would gain national renown for their elaborate cornrows as well as their artistic achievements.

Controversy has attended the emerging popularity of braids in contemporary American life. Some middle-class black mothers looked askance at their daughters for discard-

ing chemical straighteners and hot combs, although braiding results in healthier hair. An outcry followed white actress Bo Derek's announcement in 1979 that she had invented cornrows, which she sported for the movie *10*. A brief fad ensued among young white women, and even Madison Avenue cashed in on it. Black



Rabetou Ndad of Cornrows & Co. works on the hair of Sharon Butts of the Congressional Research Service. Photo by Jim Higgins

scholars, stylists, and entertainers publicly refuted Ms. Derek's claim, and the business of cornrowing benefited from the controversy. Here in the metropolitan Washington area, a young black woman employed by a major hotel was threatened with dismissal in 1987 for wearing a very simple cornrow hairstyle to work. Subsequently the issue was settled in court in favor of the woman who inadvertently sparked the controversy.

Dreadlocks, popularized in the 1970s by Jamaican reggae superstar Bob Marley, are by no means a new phenomenon. This hairstyle is possibly as old as the existence of Africans. Sculptural renderings of some of the Egyptian pharaohs seem to indicate they had "dreads" in their hair. Rastafarians, who originated the appellation *dreadlocks*, did not adopt the style to create a new vogue; based on a Nazirite vow (Numbers 6:5), they have declared that they will never allow a comb or scissors to touch their locks. To achieve this hairstyle requires only shampoo, water, and hair oil; the natural disposition of African hair is that when wet, it assumes the tight coils that give it the appearance of "natty" dreads. Using the hands to separate the hair, one can form dreads as thick or thin as desired. A "big dread," one who has allowed the locks to grow down his back, has taken meticulous care over many years to achieve this outcome. While the style is sported by some as the ultimate black self-affirmation, and even some whites have successfully adopted it, general acceptance has been slow in coming.

Looking to the future of African-inspired hair styles, the resilience of these cultural expressions and the innovative aesthetic which is the trademark of black art forms in general seem to augur well for their continuation. Someday, rather than controversy, a black woman wearing braids may elicit understanding and appreciation of her historical and contemporary connections with Africa. □

Jacquelin C. Peters is curator of the "Music of Struggle" stage for the 1990 Festival of American Folklife at the Smithsonian Institution's Office of Folklife Programs.

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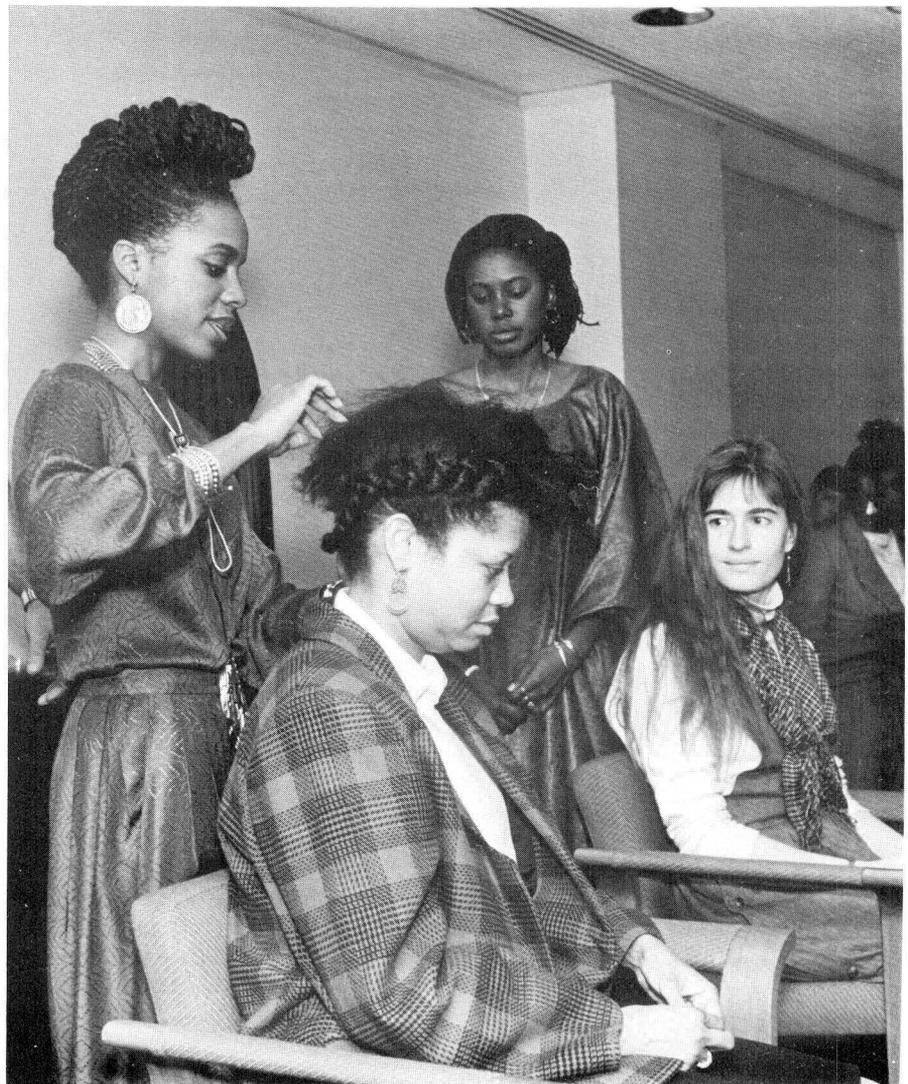
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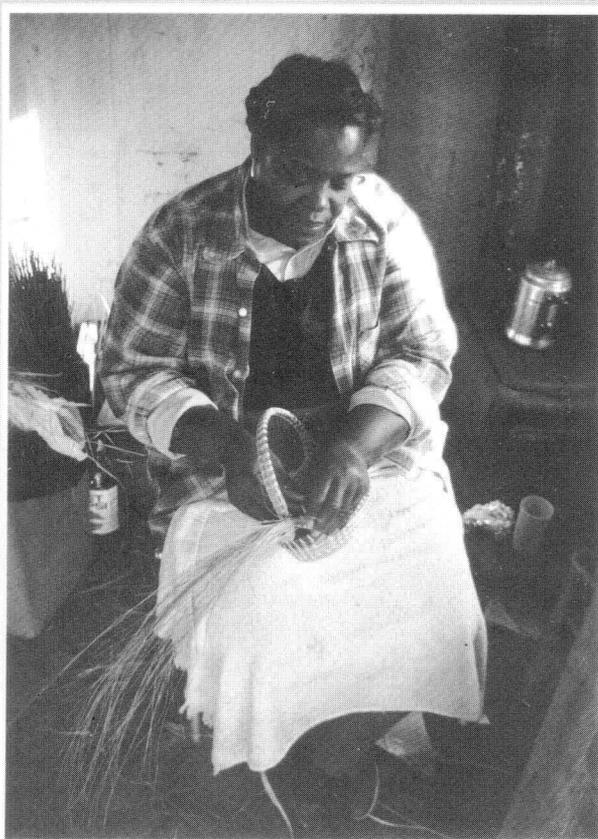


Pamela Ferrel explains a technique she is using on Sharon Butts's hair, while Rabietou Ndad and Thea Caemmerer, a program assistant at the Folklife Center, look on. Photo by Jim Higgins

NEW ANNUAL FEATURES TOURISM, FRONTIER CONCEPTS, AND FOLK ART

Folklife

A N N U A L 88-89



Although the American frontier was declared closed in 1890 by the U.S. Census, the concept of frontier continues to linger in the national imagination. And in this year's *Folklife Annual*, published recently by the Library of Congress, the concepts of wilderness, frontier, and encroaching development figure in a number of interesting ways.

The 88-89 annual is dedicated to the centennial of the American Folklore Society, which was founded in Cambridge, Massachusetts, in 1888, and held its first meeting in Philadelphia, Pennsylvania, in 1889. There are 130 illustrations, with 43 in full color.



Growing out of a museum exhibit and conference, Dale Rosengarten's article chronicles the financial gains and losses and the ecological concerns of sweetgrass basketmakers like Mary Vanderhorst, shown (left) in this cover photograph by David A. Taylor.



Above: Charles Zug's article on Burlon Craig, shown here with his wife and a sampling of his wares, demonstrates the adaptability of this North Carolina potter.

Below, right: The peaceful winter scene depicted in this photograph by Erica Brady is in stark contrast to the Current River in summer, when crowds of tourists invade, bringing with them their own concepts of the region and patterns of behavior.

Far right, above: Jane Schwartz describes the care devoted to pigeon flocks by Brooklyn owner-flyers like Whitey Betts (shown here), who find "escape" in the open spaces above the city. *Photo by Terry Hourigan*

Far right, below: The Shetland Fiddlers Society in the 1960s, which helped revive fiddle playing in the Shetland Islands.





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NEW LOW PRICE

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WITH FOOD WE CELEBRATE: JOYEUX NOËL A FRENCH CHRISTMAS PROGRAM



Raymond Campet of the Capitol Hill restaurant La Brasserie serves a *galette de Rois* at the Folklife Center's Christmas program. Traditionally a bean is baked into the cake, and the one receiving it in his piece becomes king of the party. Photo by Reid Baker

The Francophile Thomas Jefferson remarked that every man has two countries, his own and France. And one aspect of French culture most of us are willing to endorse and share is its food. During the holidays, in France and elsewhere, food preparation and consumption take on meanings that unite people within a culture in special ways.

Throughout France, the *réveillon*, the dinner after Midnight Mass on Christmas Eve, is a focal point of traditional holiday celebrations. The name of the dinner comes from the words *réveiller* or *re-veiller*, which means to wake up or to begin a new watch. It was originally thought that the energy consumed in going to three consecutive evening masses warranted a celebratory, reconstitutive meal upon

return. Individual or regional menus for the dinner vary, but most include an abundant array of seasonal specialties such as oysters, *pâté de foie gras*, truffles, *boudins blancs*, goose, turkey, chestnuts, and champagne. Visits to the patisseries ensure that most tables include a *bûche de Noël* (a yule-log cake), and for the early January Feast of the Epiphany, a *galette des Rois* (or during Revolutionary years, a *galette de l'égalité*).

On December 7, the American Folklife Center held a free demonstration and food sampling entitled "With Food We Celebrate: Joyeux Noël." The program, one of a number at the Library of Congress celebrating the bicentennial of the French Revolution, was introduced by Carol Armbruster, French/Italian area specialist in the

Library's European Division, and was attended by representatives from the French embassy and a standing-room-only crowd.

The program featured Raymond Campet of the Capitol Hill restaurant La Brasserie, who gave a personal account of his own French holiday food traditions. Born in Vichy, France, Campet grew up with the food traditions of his mother's family from the Burgundy region and his father's from the Basque country. Campet told stories of his own household, the memories of favorite childhood dishes, and how he came to be a chef. After making his remarks, he invited the audience to taste the specialties he had brought, including a yule-log cake and a *galette des Rois*. □

HOMEGROWN MUSIC HOUR FEATURES FOLK ARCHIVE COLLECTIONS

By Peter Bartis

Since the fall of 1989, satellite signals and radio waves have been carrying the musical sounds of the Archive of Folk Culture throughout the United States. The Folklife Center and two other Washington, D.C.-based organizations—Radio America, a public affairs corporation, and the public radio station WAMU 88.5 FM—have teamed up to produce “The Homegrown Music Hour,” a weekly program edited and hosted by music scholar and Washington radio personality Dick Spottswood. Spottswood has done extensive research in the Archive collections and is the compiler and editor of the Library’s fifteen-record series *Folk Music in America*. Radio America is a unit of the American Studies Center, which is dedicated to producing programs

relating to the cultural history of the United States.

“The Homegrown Music Hour” is available free of charge via Westar Satellite to the 360 affiliated stations of National Public Radio. To date, stations in Alaska, Indiana, Oregon, Tennessee, Ohio, Minnesota, Missouri, Virginia, Kentucky, Montana, Wyoming, New York, and the District of Columbia are offering the program to their listeners.

During each program listeners will hear selections from the Folk Archive’s collections and from the best commercial folk recordings, as well as Dick Spottswood’s engaging commentary. Each program has a general theme, such as the genres of blues or gospel, songs about cars or Christmas, or the work of performers like Jimmie Rogers, Roy Acuff, or Flatt and Scruggs. Spottswood compares new

renditions and original recordings, and listeners are encouraged to discover new ways to listen to and think about the music that reflects America’s historical and cultural diversity. □

If you would like to hear “The Homegrown Music Hour” on your local NPR affiliate, write the station a letter, say that the program is free, and ask them to contact: Marc Lipsitz at Radio America (202) 488-7122; or Steve Palmer at WAMU 88.5 (202) 885-1030. Marc Lipsitz can provide information about your local affiliate NPR station. (Stations should send carriage information to Radio America, 499 South Capitol Street, S.W., Washington, D.C. 20003.)



Dick Spottswood (above) is a familiar figure in the Folklife Center reading room, where he has worked with the collections of ethnic music for many years. *Photo by Jim Higgins*



Norman Taylor and his fox hounds, Lebanon State Forest, New Jersey, January 1989. In her article for the new *Folk-life Annual*, Mary Hufford describes the subtle links that develop between man and dog in the great game of the fox chase. Ordering information for the book appears on page 13. *Photo by Dennis McDonald*

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