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Gus' Place, located in what was once a predominately Italian neighborhood, the Bessemer section of Pueblo, Colorado, is still popular with its old clientele. Folklorists for the Italian-Americans in the West Project were able to locate informants here and at several other commercial establishments nearby. (IAW-KL-B223-9) Photo by Ken Light

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EDITOR'S NOTES

The collections of folklore materials available at the Library of Congress were created by dedicated ethnographers working in the field with notebooks, cameras, and recording machines. Scholars today can be grateful to the early collectors, who worked both independently and with others, often for a particular institution. The Library of Congress sponsored folksong collector Robert W. Gordon, the first head of the Archive of American Folk Song, and the American Folklife Center has itself conducted field collecting projects since it was established in 1976. For those who are curious about what takes place during such collecting efforts, this issue includes an article on fieldwork in Pueblo, Colorado, one site of the Center's Italian-Americans in the West Project.

As the article makes clear, hard work and dedication are still very much a part of the collecting effort. But there is a world of difference in the way material is handled once it has been collected. Folklorists today are adept at the use of the computer, both for the purpose of preparing their fieldnotes and for organizing and using their material later on. Stephanie Hall describes one way technology is changing operations at the American Folklife Center in an article that should be extremely interesting to anyone involved in creating or maintaining an archive. And as Joseph C. Hickerson's report on acquisitions makes clear, the Center's Archive of Folk Culture continues to benefit from the fieldwork of many persons.

More on the Guitar

We received the following letter about Joe Wilson's article "Instrument of Blind Men and Kings: A Mini-History of the Guitar," *Folklife Center News*, volume 12, no. 2 (1990):

Although I found Joe Wilson's capsule history of the guitar most informative, I was deeply disturbed by his summation of Jimi Hendrix's contribution to the instrument. At best, Hendrix burned and/or otherwise destroyed a guitar fewer than half a dozen times during his career; Mr. Wilson would have done better to cite his (Hendrix's) unique fusion of blues, rhythm and blues, gospel, and to some extent, country-based styles. Perhaps Mr. Wilson decided not to do so because of the Folklife Center's acoustic "slant" towards music—I don't know. At any rate, such academic half-truths do little to set the historical record straight, and do much to further the cause of musical bias.

Reuben Jackson, Archivist
The Duke Ellington
Collection
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Joe Wilson responds:

Whoa, friend, halt the mayhem, there's no summary of Hendrix or anyone else in that article. With four thousand years of guitar, hundreds of great players, and four pages, I could mention a few in passing. Thirteen words are devoted to Robert Johnson. A Johnson devotee could note that a CD release has recently put all forty-one recordings of this most influential bluesman in the pop charts more than a half century after his passing, and resent that my thirteen words are about his violent death. I admired the way Hendrix possessed a stage, so twenty-one words about him center on showmanship. But I didn't say he was defined by showmanship, nor Johnson by death. Sure, it is time for someone to honor Hendrix with an academic treatise. How about you? You are obviously interested, and your academ-

ic position and institutional affiliation would help you gain access to materials. The Archive of Folk Culture [at the Library of Congress] would also be very useful to you in such a task. I've visited it for nineteen years and have not noticed any bias against plugged in people or fusion arts. It deals with all the past, and most is pre-electric. Finally, you should understand that I do blunder occasionally, but it is always on purpose, in order to test the perspicacity of my friends in the field of unapplied folklore.

Corrections

Folklife Center News, vol. 12, no. 3 and 4 (summer-fall 1990): On page 12, in the section "Lighting the Hallways," a line was dropped at the top of column 2. The sentence, which begins at the bottom of column 1 should read: "We know that the origins of the United States is an origin in political ideology, politics, an origin in territorial expansion, an origin in economics, in business, not a whole lot of official room for culture."

In the section "Roundtable Recommendations and Resolutions" (page 14), a portion of the text from the Planning and Development Roundtable was incorrectly inserted in the recommendations from the Public Education Roundtable. The section beginning with "Policy Objectives" (page 17, column 1) and ending with the paragraph under Mitigation entitled "Recommendation" (page 18) should be inserted in the Planning and Development Recommendations (page 18, column 2), in the section on Community, after the first paragraph, entitled "Recommendation."

Then the section beginning with the bottom line, column 1, page 18, "Form a coalition . . .," and ending with "Museum News, History News, etc." should move forward to follow the line "Actively seek ethnically and racially diverse teaching personnel" (page 17, column 1). Readers who would like to have a corrected copy may request it from Folklife Center News, American Folklife Center, Library of Congress, Washington, D.C. 20540. □

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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Doing fieldwork in the Oltenia region of Romania in 1957: Gheorghe and Eugenia Popescu-Judet, along with musicologist Constantin Arvinte (right). The Popescu-Judet collection, featuring Romanian folksingers and dance musicians, is a recent acquisition for the Archive of Folk Culture. A list of other significant acquisitions begins on page 12.

THE FOLKLIFE IN IT: FIELDWORK IN PUEBLO, COLORADO

By James Hardin

I could smell the coal dust before I saw the trains, the Burlington Northern and then the Sante Fe, each with fifty to a hundred freight cars moving slowly along the tracks parallel to Route 25, south of Denver. I was headed for Pueblo, Colorado, to meet my Folklife Center colleague David Taylor and the team of folklorists he was directing as part of the American Folklife Center's Italian-Americans in the West Project.

The landscape along Route 25 flattens out past Colorado Springs. The Air Force Academy chapel and Pike's Peak are the final dramatic landmarks along the highway. Thirty miles to the south, the City of Pueblo stretches out in plain view from the interstate, industrial and quotidian. One or two buildings poke above the cityscape, and the southern horizon is dominated by the tall smokestacks of the Comanche power plant and the jumbled roofline of the Colorado Fuel & Iron plant. To the east is the sprawling hilltop campus of the University of Southern Colorado.

The next day David Taylor offered me a view of the city that was quite different from my initial one, and I discovered why this superficially unimpressive place had been chosen as a research site for the Italian-Americans in the West Project (or IAW, as we term it). We drove first to an old Italian neighborhood called The Grove, abandoned in 1921 when the Arkansas River overflowed; and then to Goat Hill, where many Italians moved after the flood (today, they make up about 20 percent of the city's population but are interspersed throughout the region). In explaining the economic incentives that had brought Italians to Pueblo, David showed me the Colorado Fuel & Iron Company (CF & I), established in 1872 at about the time the railroad came through, and St. Charles Mesa (known simply as "The Mesa"), just



Pete and Rosalie Carleo being interviewed by folklorist Russell Frank. Pete was one of the first Italian-Americans to become a manager at the CF & I Steel Corporation in Pueblo, Colorado. (IAW-RF-B024-3) Photo by James Hardin

outside of town to the east, an agricultural area known for its truck farms.

As we drove, the nearer view of Pueblo came into focus, residential neighborhoods with tree-lined streets and neat Victorian houses with well-kept yards. At the CF & I plant, we noted the architectural contrast of looming industrial buildings and the surrounding bungalows, shops, and bars with such names as Main Gate and Mill Stop (strategically sited as after-work gathering places). On the way to the Mesa, David explained that during initial visits he had looked for "cultural indicators" along the route—an Italian name on a mailbox, business, or restaurant; DeLuca's Grocery and Tucci's Garage; a *forno* in a backyard, the little domed oven for outdoor baking.

In many instances, these signposts of folklife led the project team to their initial contacts with local residents who had knowledge of the Italian-American community. Project histori-

an John Williams had written a cultural history of the region that provided a framework within which the team planned its documentary tasks, and by June of 1990 team members were ready to begin their work.

On the evening of my arrival in Pueblo on June 30, the temperature had dropped "comfortably" to the low nineties. David suggested we join team folklorist Russell Frank for a drink at Gus' Place, a corner tavern that has gained some cachet with outsiders for its polished wood booths, high ceilings, historic photographs, and other memorabilia. Founded by Gus Masciotra and now managed by Gus's son Fred, Gus' Place is located in what was once a predominately Italian neighborhood and the old clientele remains loyal. It had been recommended as an excellent place to discover informants.

Russell had begun his work there the week before when he noticed a

group of men he guessed were Italian and found them willing to talk, first simply about the way things were (better than they are today, from bread to extended family life). Russell says that once the intention of the folklorist is understood, it takes little effort to gain confidence. After talking informally on several occasions, to identify the persons with knowledge of the subjects of interest to the project, he conducted formal interviews with the staff in the tavern's kitchen and arranged to interview customers in their homes.

Another such beginning had taken place at Hogan's Tavern, on the occasion of a blast furnace operators' reunion party. Russell attended the gathering in the hope of meeting workers who could tell him about the CF & I. With the help of party organizer Joe Harris, he arranged to interview several of the men, among them Pete Carleo, whom he met at the buffet supper of tortillas and beans, spaghetti and meatballs, and ribs, an array of food that appropriately represented the black, Hispanic, and Italian mix of workers. Pete grew up on St. Charles Mesa, where his father was a farmer, but he took a job in the mill in 1942 to make better money. One of the first Italian supervisors there, he retired in 1976. Pete's own two children have moved to Denver. ("They like something to be going on all the time.")

I went with Russell on the morning he interviewed Pete Carleo at his house on the corner of Van Buren and a tree-lined street known as "Doctors' Row" for the number of professionals who lived along it. It was about eleven when we knocked on the front door (like all the others on the street, the Carleo house was closed against the July heat). Pete answered, a man in his seventies with a friendly face and quizzical smile. We followed him in, and Russell introduced me as a visitor from the Library of Congress who would help with the interview. "That's all right," Pete said agreeably, and not having fully understood the purpose of our visit asked again what it was for, "the newspaper, or a magazine, or something?" (A reporter and photographer from the *Pueblo Chieftain* had also been present at the blast furnace workers' reunion.)

Russell explained the purpose of the Italian-Americans in the West Project: to identify the traditions that united Italian-Americans in the New World and the ways they adapted to the particular landscape of the American West. The research team in Pueblo was particularly interested in agriculture and foodways and the work in the CF & I steel mill. The project was part of the Library's commemoration of the Columbus Quincentenary, and the materials collected would become part of the Library's Archive of Folk Culture. The Folklife Center hoped to produce a book and an exhibition.

Pete's wife, Rosalie, was in the kitchen when we arrived, and she joined us as we settled around the dining room table. Russell set up and checked the tape recorder as I tried a few opening questions with Pete. For the Carleos, the strangeness of the occasion was not simply in having visitors like ourselves so interested in their everyday lives: as they both readily explained, it was in the fact that Rosalie was the one who usually did the talking. She deferred to her husband in his expertise on the workings of the blast furnace, but as Russell noted later she contributed a good deal to the story of their life together, both with her own

accounts and in prompting her husband. (Russell used a clip-on mike for Pete but later regretted he had not set up a table mike between the couple. Fortunately Rosalie's remarks are clearly audible on the tape.)

What was it like back then? The question (explicit or implicit) seems a natural beginning and one readily understood. It is a cue for storytellers and an easy starting point for those who must be drawn out. What was life like on the Carleo farm? (It was mostly work.) Why did you move to the city? (For better pay.) What was it like in the mill? (Hot and noisy.) What changes came with the union? (Management had to treat the workers more carefully.) But the folklorist is not interested simply in everyday life, how it was and what one did. He is curious about the folklife in it.

In talking to Italian-Americans in the West, the fieldworkers wanted to know which particular manifestations of expressive Italian (or Italian-American) culture created a cohesiveness within the various familial, religious, and occupational communities they occupied. Songs and stories are two traditional areas of interest, both transmitted orally and easily identifiable for their capacity to unite. But the



At her farmhouse on St. Charles Mesa, outside of Pueblo, Bessie Ingo (right), with folklorists Paola Tavarelli and David Taylor, points out details in photographs taken of St. Joseph's Day tables she has prepared. (IAW-KL-B254-3)
Photo by Ken Light

fieldworkers examined a range of expressive forms in pursuit of Italian-American folklife in the West.

The fieldwork team had been in residence for about two weeks when I arrived and had already begun work on their particular assignments: Russell Frank, a Ph.D. candidate in folklore at the University of Pennsylvania and a reporter for the *Modesto Bee*, was documenting the work of Italian-Americans at the Colorado Fuel & Iron Company; Paula Manini, a graduate student at the University of Texas, Austin, and a project coordinator for Texas Folklife Resources, was examining the St. Joseph Day table tradition; and Paola Tavarelli was considering foodways and agricultural life. Paola is from Italy (she had come to this country to study at UCLA), and both she and Paula speak Italian.

Another important member of the team was Ken Light, a professional photographer from California. There are a number of good reasons for engaging a professional photographer in doing folklife fieldwork: there is so much to do during an interview—operating the recording equipment, maintaining good rapport with the informant, remembering that you are a

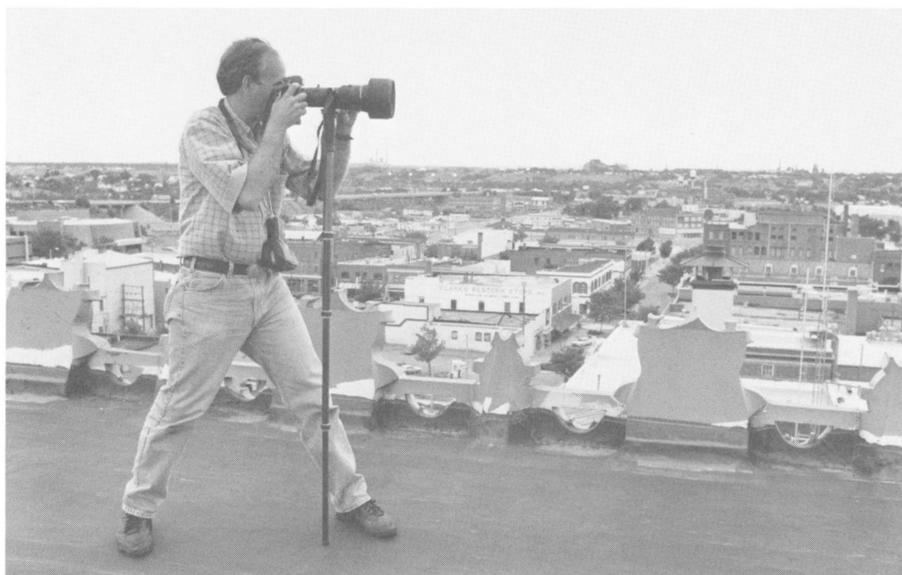
guest in his or her house, getting through a list of questions (the “interview schedule”) while listening for new leads and unanticipated topics, drawing out the reticent and directing the talkative—the folklorist can seldom give picture taking appropriate attention. Photographic documentation is a full-time job that requires planning and flexibility. The professional photographer has the technical expertise necessary to produce high-quality photographs, and the experience that allows him to work successfully in varied circumstances and with different kinds of subjects.

Team members had worked on the IAW project together at two sites in California, and developed a relationship that allowed them to divide assignments according to interest and special skills and to profit from one another’s insights and discoveries. Paolo says that academic training in folklife here and in Italy are similar, that many of the same texts and techniques are used. But she particularly liked the team approach of the Folklife Center project, for it allowed the researchers to share information and thus extend and intensify their individual work. (Even in the United States, team-based field projects are not particularly common.)

Field headquarters had been set up in a motel room at the Hampton Inn, and it became the gathering place each afternoon and evening as the fieldworkers returned from their assignments, first to add the pizzelles, sausages, black olives, and other treats to the growing pile of savory and confectionery booty offered by their informants (the giving of food was itself a traditional expressive act noted by the team) and then to trade stories on their successes and failures. Next, team members turned to their computers to record their fieldnotes while impressions were fresh, made copies of family photographs they had borrowed, or reviewed and planned schedules for the following day. In sharing their experiences, the group had already begun the process of piecing together the creative patchwork of Pueblo folklife.

Paula Manini’s assignment to study the St. Joseph’s Day table grew out of her work for a master’s degree, and she explained the origin of the tradition to me in the car one day on the way to an interview. Most of the Italians in Pueblo are from southern Italy or Sicily, where St. Joseph (San Giuseppe) is the patron saint. In times of famine Sicilians pray to St. Joseph for his help or intercession, and when the privation ends they give thanks by constructing a table of food, regarded as a precious offering because of its scarcity. In Pueblo today the tables are usually constructed in private homes, the food is given later to the poor, and the tables are prepared in thanks for the remediation of any family crisis. Certain foods and certain items must be included: candles, flowers, and ornaments in the shapes of religious images; fish, bread, sprouted wheat, fruit, and vegetables. The essential thing is the abundance.

Paula’s investigation gained her access to many Pueblo families, and she often took their histories while leafing through their photograph albums. The album stimulates memories and helps to organize the thoughts of the family member, the album itself providing a picture of family life. Paula and I visited Stella Nigro Allen to ask her to identify persons in the family pictures Paula had borrowed to copy, including the first Saint Joseph’s Day table



Using a special lens secured for the purpose, Ken Light photographs Pueblo’s cityscape from the roof of one of the taller downtown buildings. (IAW-DT-B029-5) Photo by David Taylor

made by Stella's parents, Rose and Frank Nigro, for Stella's recovery following an accident: the year was 1943; Stella was sixteen years old; she had fallen off a horse and injured her hip.

After the visit, Paula and I went to Gus' Place for the specialty of the house, "Dutch lunch," a plate of provolone, salami, ham, onions, tomatoes, peppers, and bread for making sandwiches. Near Gus', across the street on the same block, was the Bessemer Mercantile Store, a deli named for the neighborhood, Bessemer (which, in turn, refers to the steel-making process at CF & I). Paula had interviewed Josephine Gagliano, who worked at the store when she first came to Pueblo from Sicily, and she wanted to see it; so we stopped by after lunch. Paula explained our project to Joe Cortese, the proprietor, who greeted us from behind a counter as we entered (Russell Frank and Ken Light had already paid a visit to the store, so Joe knew about the project). Joe's wife Rose came out from a room behind the store, and invited Paula into the back to see her ninety-five-year-old mother-in-law, Carmella. They spoke in Italian, and Paula explained the project again.

A principal element of the store's business is sausage making (Carmella's recipe is still being used). Otherwise, the shelves were stocked sparsely with dried and canned goods and a few Italian items, cookies, pasta, sardines, olives, and candies. The store cannot compete with the supermarkets, and there is debate in the family as to whether or not the business can continue. People come for the sausage, cheese, and other Italian items, and to visit with Rose and Joe; some come to renew ties with the neighborhood and to reminisce about the days when family-run neighborhood groceries were the norm and service was more personal.

As we prepared to leave, Paula asked to buy some olives. Rose Cortese packed them in a cup, both marinated and unmarinated ones, and insisted that Paula take a loaf of bread to go with them, and a bag of sugared almonds. She refused to take payment. "No wonder you are going out of business," Paula said, although Rose protested that she only did such a thing



For Paula Manini (right), JoAnna Collette was a principal informant on the traditions associated with St. Joseph's Day, celebrated on March 19. They are shown here in the kitchen of Collette's Catering and Carry Out. (IAW-DT-B025-11) Photo by David Taylor

for special people. "But you just met me," returned Paula. It didn't seem to matter.

On July 3, Paola Tavarelli and I visited the Thomas family fruit and vegetable stand in Vineland, on Route 50 east, beyond the Mesa, where Paola had arranged to interview Peggy Thomas Hovet. Paola had talked with members of the family before, and she told me their story. The family name had been changed from Di Tommaso because during the twenties and thirties it had been difficult for Italians to find work in Pueblo—or to receive promotions once employed. (The folklorists had gotten stories of past discrimination from several sources.) The Thomas farm comprised about five hundred acres, and the market stand had been started by Peggy's grandfather in 1928, the first open vegetable market in Pueblo County. The original market had burned in 1980, and had to be rebuilt. Principal crops are tomatoes, cantaloupes, watermelon, carrots, chile, beets, peas, and several varieties of beans, and the Thomases also sell wholesale to grocery stores. Peggy's mother and father, Esther and Tony, manage the business, and Tony also works the

farm; Peggy's husband, of Norwegian descent, is in the construction business.

We arrived at the farm stand at about eleven in the morning and learned that Peggy was still at home. We drove the short distance to her house and knocked on the door. Peggy invited us in, a woman about forty, and we sat at the kitchen table while she finished a few chores. She protested that she was not much of a storyteller, but Paola set up the Marantz cassette tape recorder and attached the clip-on microphone to her blouse, and she proceeded to tell us about her parents and grandparents, farming in the region, running the market, what they sold, and what they ate themselves. She told us that the family had made a video of its own history, using photographs and other material, and offered a copy for the project.

As we talked, Peggy's son Nathan and a friend entered through the front door. Both called Peggy "Mom," greeted us sheepishly, and went to a room in the back of the house. Peggy explained that her son's friend was there so much he treated her like his own mother—the embracing pull of the Italian family was still clearly at

work. Peggy's older son, Brandon, is a talented artist and as yet has taken little interest in the family business. Nathan likes to go into the fields with his grandfather, who refers to the boys as "Wop-Wegians" for the combination of Italian and Norwegian ethnic heritage.

Back at the farm stand, Paola and I bought fruit for lunch and talked with a number of customers. There was a discussion about who bought the Italian "fava beans," which Peggy calls "horse beans" for their large size. As we ate and visited, Paola talked about her next interview of the afternoon, and began to plan when she might return to interview Peggy's parents. The elder Thomases couldn't be disturbed during their daily noontime siesta.

I discovered that on the Folklife Center's fieldwork projects, there is little free time for the fieldworker. The attempt to gather accurate cultural data in such informal settings and circumstances, to make a picture of a way of life from so complex a plethora of memories, beliefs, and activities, to get even one small part of it right; the technical difficulties inherent in managing recording machine and camera (and now computer); the restraints of time: all these things are so demanding and, at the same time, so engaging, they concentrate the attention and often lead the researcher to think of ordinary rest as wasted time.

The Fourth of July presented an interesting problem for the fieldwork team, an American holiday generally celebrated in an American way by most ethnic groups: where to find the Italian folklife in it?

Documentation of the observance of the Fourth of July as celebrated by one or more Italian-American families was one of the tasks David wanted to accomplish, and a fortuitous contact during his first visit to Pueblo, in March 1990, resulted in the hoped-for invitation. On the suggestion of a Pueblo woman who had offered information of the St. Joseph Day table tradition, David had visited the family-run Collette Catering and Carry-out, to ask about the tables. He learned about their involvement with the tradition as well as the history of



Three generations of the Thomas family, on the loading dock of their farm stand: Tony and Esther Thomas, Peggy Thomas Hovet, her sister, Patricia Thomas Dionisio, and Peggy's son Nathan. (IAW-KL-B272-6) Photo by Ken Light

their business. Al and JoAnna Collette had entered the catering business by accident. When the caterer for a relative's wedding cancelled at the last minute, they provided the food. Their success encouraged them to continue, and they saw the business as a way of involving their children in their everyday life (six of the seven Collette children work in the catering service). The relationship with the family established during that first meeting was revived when the field team arrived in Pueblo in June. It continued throughout the weeks of research, and the Collettes invited the team to their home for the Fourth of July family gathering.

Russell, David, Ken, and I pulled up to the Collette's two-story brick house at three-thirty on the appointed afternoon; Paula and Paola had errands to run and joined us at about five. The event required the team members to engage in "participant observation," a research tactic in which the field worker adopts the dual role of scholar-observer and of someone participating in the process under observation. While enjoying the food and games and conversation with in-

formants who had become friends, we had to keep in mind (and later note down) the structure and meaning of what we were seeing and doing.

We were the first guests to arrive, and it was as if we had misread the invitation and caught our hosts still preoccupied with their preparations. We entered a beautifully tended side yard through an iron gate. Al Collette was there with his mother, two sons (Tim and John), and two daughters (Stephanie and Teresa). JoAnna Collette was working in the kitchen. Stephanie was cooking chicken at the brick barbecue (not a *formo*) at the edge of the porch. We were invited to help ourselves to wine, beer, and snacks, which included chips and dips, pretzels, and Italian cookies.

Then began to unfold a splendid celebration of family life: whether for our sake or from custom and delight, the family gathering of thirty or forty became a performance. Each time a new group arrived, they were greeted at the gate and announced with mock ceremony, perhaps a humorous comment on the attention we researchers had been paying them. Stashed in the garage was an immense cache of fireworks (legal in Colorado), and with obvious relish John Collette took David to see the three mesh bags, each three feet long, crammed with fire crackers, bottle rockets, flaming spinners, and smoke bombs. Tim and Stephanie served as greeters, and John saw that strings of exploding firecrackers punctuated each new arrival.

Soon little children were running about the yard or foraging at the picnic tables. A little girl cried and was identified as the spoiled baby of the family. Fire crackers were tossed about, and the yard filled with blue smoke and the acrid smell of gun powder. New arrivals were introduced, placed within the family structure, and invited to tell their individual stories.

With the call to supper, we fell into a line that led inside past kitchen counters laden with hamburgers, hotdogs, barbecued chicken, fruit salads, green bean casserole, squash with tomatoes and chili, baked beans, breads, banana, coconut, and chocolate pie, and "better-than-sex" cake. The group divided between those eating around the picnic tables on the porch

(mostly the men) and those around the kitchen table inside (mostly the women). Children and visiting folklorists gravitated to the porch tables. I sat across from John and Tim Collette, and they questioned me with lively interest, trying to discover my role in the IAW project and relation to the other researchers. At the kitchen table, I noticed the same bright-eyed engagement, a leaning in toward the other.

After supper we played Simon Says and Where's the Bear, to the immense delight of the children. Everyone was invited to participate, young and old, guest and host. One young Collette volunteered to be "it" for a game in which he was required to sit under a blanket and pretend that he was in a desert suffering from the heat: he was asked to seek relief by taking something off, the joke being that he should think to take off the blanket. In the spirit of the moment and happy to be the center of attention (what a grand opportunity for a boy in so large a family), he began to strip off and throw out his clothes, sneakers and socks, T-shirt, shorts. Whether the grinning boy ever got the joke, I'm not sure, but the game was brought to an end before he rendered himself stark naked.

As the light faded, sky rockets were set off just inside the gate. John Collette poked sparklers in the lawn, then lighted individual ones for the children, at one point holding a happy niece in one arm as he did. There had been a few sprinkles in the early evening, and then a cloudburst forced us all onto the porch. By eight-thirty it was fully dark and the rain had slackened. Tim Collette began to walk about under an umbrella, earning the name Mary Poppins. For a clearer view, the site of the fireworks display was moved to the front of the house. We picked up our chairs and trooped there to the long shallow porch, where we took up positions along the rail. Al ran the American flag up a pole on the front lawn. John and Tim took charge of the fireworks, which they set up on the edge of the road, Tim still carrying the umbrella as a prop, although the rain had nearly ended.

Roman candles and sky rockets burst in brilliant colors; some hopped in the air, then exploded or shot off er-

atically. Simultaneously, bottle rockets were fired from either end of the house to frame the central show. The fireworks built to a crescendo, and as the final rockets exploded in a grand finale someone turned on a cassette player for Lee Greenwood's "God Bless the U.S.A." Everyone on the front porch rose and joined in singing the song.

With that climax to the evening festivities, we visiting folklorists said our goodbyes and drove back to the motel. The next day I packed my bags and headed north to Denver for the flight to Washington, still pondering to myself one of the questions of the IAW project: Was the Collette Fourth an Italian-American celebration, a western celebration, or strictly an American one? Surely it was a folklife celebration, and it will be fixed in my memory for a long time.

Folklife exists in the present but reaches back in time to other people and places to connect us with them. On the Collettes' front porch, my own view of Pueblo coalesced from the stories and impressions of the week: The smoke and smell of fireworks, tales of a steel mill and railroad yard, the memories of a blast furnace operator, Dutch lunch at Gus' Place, produce at a farm stand, Italian specialties at

a neighborhood deli, and tables abundant with food to honor a saint.

The social and economic complex that attracted Italians to Pueblo, Colorado, also allowed Collette Catering and Carry-out to prosper—and even, by extension, resulted in the invitation that brought us to the Collette home to share their moment of holiday. Through their kindness, we were able to witness a family bright with the pleasure of its own company; a great grandmother bemused by the exuberant life she had brought forth; an array of satisfyingly familiar dishes prepared by many hands; the delightful silliness of childhood games; a zany enactment of the ancient custom of celebratory pyrotechnics. When a little girl was caught up for a moment in the arms of her uncle and presented with a lighted sparkler, I saw in her bright little person a child held simultaneously in the beautiful fabric of many associations, gifts to come she could not yet know, reaching out on a summer evening to catch the scintillating light. □

James Hardin is the editor of Folklife Center News. This article records impressions from his first opportunity to observe a Folklife Center fieldwork project, on a four-day visit to the site.



Collette family members view the Fourth of July fireworks display from the front porch of Al and JoAnna Collette's house. (IAW-KL-B214-22) Photo by Ken Light

BUILDING A BETTER SHOE BOX: COMPUTER ADAPTATIONS FOR ARCHIVING ETHNOGRAPHIC MATERIALS

By Stephanie A. Hall

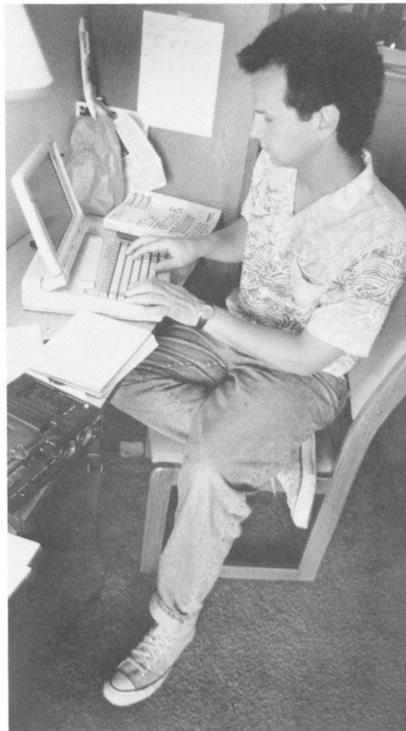
When I began fieldwork for my dissertation in 1980, Steven Feld, one of my professors, told me that the most valuable tool an ethnographer could own was a shoebox. Ethnographers collect a wide variety of data in many formats in the course of their research. Dr. Feld urged me to keep my fieldnotes on cards, which could be shuffled and sorted to reveal relationships between the different types of information I gathered. A standard size shoebox held five-by-eight inch index cards conveniently. In the ten years since I began my work, however, the computer revolution has changed the way we do research. Wordprocessing and database software have become widely available, more effective, and easier to use. As a result, the computer database is becoming the shoebox of the contemporary ethnographer.

In doing fieldwork, the array of data and the variety of formats pose problems for the ethnographer, and similar problems arise as the contemporary folklife archivist attempts to process mixed-media ethnographic collections. There are no standard techniques for the archival processing of folklife data. To make matters more complicated, folklife projects such as the Italian-Americans in the West Project (IAW) must be processed rapidly so that researchers preparing publications and exhibit materials can find the exact item they need from among the thousands of photographs and hundreds of hours of field recordings.

To accommodate these needs, the American Folklife Center has been developing computer systems for project fieldwork collection and archival processing using the Archive 2.1 software created by folklorist Douglas DeNatale. This experimental software uses a wordprocessing-based system

for data entry (the current version uses Wordperfect 5.0, but the final program will not be wordprocessor specific). The Archive 2.1 fieldnotes are then indexed by the archivist and imported into a database. The final database software used by Archive 2.1 is askSam by askSam Systems, Perry, Florida. AskSam is a particularly appropriate program for indexing fieldnotes because both fielded-term and free-form text searches can be conducted.

To use the Archive 2.1 software, fieldworkers enter their fieldnotes, tape recording logs, and photograph logs on laptop computers they take into the field with them. The program



At the Hampton Inn, in Pueblo, Colorado, Russell Frank records the data from his fieldnotes using a laptop computer. IAW-DT-B030-25) Photo by David Taylor

prompts them to enter their names, the format of the data (fieldnote, tape recording log, or photograph log), names of informants, dates, locations, and events. This information is fielded by the program, that is, the program earmarks each item so it can be retrieved quickly from customized menus. In addition, the prompts help tired fieldworkers remember to record important data in the course of an intense fieldwork schedule. The program then allows the fieldworkers to record their notes or logs as wordprocessed text. The advantage here is that the fieldworkers do not have to learn database entry in order to record their fieldnotes. They are also permitted to enter their fieldnotes in any style they wish, without being constrained by the limitations imposed by many database programs.

When fieldwork at a particular site is complete, the files are removed from the laptop computers and placed on a microcomputer at the Folklife Center for indexing. The laptop computers can then be sent to another field location for more data to be entered on them. In this way indexing can begin while the field collecting is still in progress. The archivist processing the collection reads the fieldnotes and adds index terms to the fieldnotes and logs. This procedure is something like indexing a book, but instead of creating a list of terms with page numbers after them, the program places the index terms in fields in each document, which can then be searched from a prepared thesaurus (an authoritative set of terms from which the index is drawn). As with index terms in a book, indexing makes the wordprocessed document easier to search. For instance, if a fieldworker records that an informant tells a story about learning English after coming to the United States, the story can be indexed with the terms *Immigration*, *Language acquisition*, and *Personal narratives*

so researchers looking for material on those subjects can find the passage.

Once the indexing is complete, the fieldworkers' notes and logs can be prepared for loading into the askSam database. The Archive 2.1 software performs this function rapidly. The wordprocessing program's codes are removed, and the resulting ASCII text is ready for import into the database. Once imported into askSam, researchers can search the processed text using the fielded information recorded by the fieldworker, the index terms added by the archivist, or words and phrases they choose themselves for free-form text searching.

The computer magic used in indexing the IAW project must be supplemented by careful archival procedures. The techniques being developed by the Folklife Center for processing mixed media collections are as new as the computer software. In the past, libraries were accustomed to separating information by format: processing recordings separately from written materials and so on. Naturally, this is not appropriate for an ethnographic collection where all the materials in various formats belong together as a coherent body of data. Systems must be developed for keeping all the various items tied together.

Numbering is an integral part of this search-and-retrieve system. Each item has a number that marks it as part of the IAW collection, as the work of a particular fieldworker, and as an item in a particular format. Each item is numbered by hand, housed, and shelved by number. These numbers correspond to numbers entered on the computerized notes and logs. The computer records provide the links that tie fieldnotes to related photographs, recordings, and other documentation.

Care must also be taken in the creation of index terms. This is in itself a big job: the IAW index contains approximately two thousand terms thus far. The thesaurus must be made as consistent as possible with standard library subject term structure, and with the standard terminology used by contemporary folklorists. Knowledge of both library standards and folklore scholarship are necessary to develop

this indexing thesaurus. The index must also be simple to use so researchers can find what they are looking for. Consequently the "high-tech" computerized aspects of the collection processing must be augmented by "low-tech" archival techniques and careful research.

The final processed collection is easy to search and use. The database not only makes the collection readily accessible, it allows the researcher to browse the material in a natural way. Rather than requiring the folklore researcher to think like a computer, the computer adapts itself to the way the researcher works. For example, a researcher may call up the notes and logs using the index term *Foodways* and discover a wealth of material on Italian-American food customs. The researcher may then decide to focus on baking traditions associated with the Saint Joseph's Day celebration. Searches under *Recipes*, *Religious festivals*, and *Baking* may lead to background information on the tradition. Like the old-fashioned shoebox, the database allows the folklorist to shuffle the data collected over a period of time and discover relationships between different types of information.

Finally, the researcher may decide to look at all the recordings, photographs, videotapes, and other materials associated with the documentation of the Martellaro family's Saint Joseph's table in Pueblo, Colorado. Since these include interviews and other documentation done by different fieldworkers at different times, individual items would be difficult to retrieve if the researcher had to rely on looking through hundreds of pages of fieldnotes in conventional manuscript form. But, instead, the researcher can simply go to one of the program's customized menus and ask the computer to list tape logs and photograph logs by event. The computer search lists them in seconds. Beside the events listed under "Martellaro Family's St. Joseph's Day celebration" are the numbers of tapes and photographs related to the event. These materials can then be retrieved from the shelf. Unlike a shoebox, the database can quickly provide links between notes, tapes, photographs, and other items in the collection.

The system the Folklife Center hopes to develop is one that will provide a model for ethnographic researchers to use in their own fieldwork. Archives might also make use of such a system to produce readily searchable databases from wordprocessed fieldnotes in ethnographic collections. Any text that can be scanned into a computer, such as typewritten fieldnotes, could also be prepared for entry into a database. So, in the future, some of those "shoeboxes" of folklife data now in manuscript boxes in archives may be made available as computer databases.

The current system is experimental and far from perfect, but the results of the experiment have been impressive. Although the Italian-Americans in the West Project is one of the largest fieldwork projects the Folklife Center has undertaken, it has been processed more rapidly than any previous project. According to Folklife Center archivist Marsha Maguire, organization of Center field projects prior to the introduction of computer automation usually required hiring a project archivist after the fieldwork for the project had been completed. As Maguire explained, "The project archivist spent months arranging and inventorying the project materials. The resulting printed inventory helped researchers locate potentially useful items, but identifying truly relevant materials could be a time-consuming and laborious process." The IAW project materials, on the other hand, have been processed and indexed as they arrived from the field. Fieldworkers can already search the notes and logs which have arrived thus far as they prepare publications about the project, and exhibit planners can use a preliminary version of the database to choose themes and plan displays.

The Archive 2.1 program is an experimental prototype. The final program, Archive 3.0, is currently being developed and promises to be still easier to use than the 2.1 version. For more information, contact Dr. Douglas DeNatale at the McKissick Museum, University of South Carolina, Columbia, South Carolina 29208. □

Stephanie A. Hall was engaged by the Folklife Center to process the materials for the Italian-Americans in the West Project.

SIGNIFICANT ACQUISITIONS FOR THE ARCHIVE OF FOLK CULTURE FISCAL YEAR 1990

By Joseph C. Hickerson

The following describes some of the collections processed into the Archive of Folk Culture during the 1990 fiscal year, as well as certain important collections that have been received and are awaiting further processing. Included are those collections comprising especially large bodies of material, those of particular importance to folklore, ethnomusicology, and related areas of study, and those that exemplify the wide variety of format categories represented in the collections.

The Archive is one of the world's largest collections of ethnographic materials, that is, materials that document and describe the cultures of various peoples. Individual collections in the Archive are often multi-media, as collectors endeavor to represent the sounds, ideas, and visual expressions of the cultures that interest them. The collections focus on such diverse topics as folk music, costume, arts and crafts, dance, religion, and narrative traditions. They include sound recordings of music, ceremonies and events, storytelling, oral histories, and interviews; printed materials such as manuscripts, theses and dissertations, and ephemeral publications; computer diskettes; and visual materials such as drawings, photographs, and videotapes. Researchers may obtain information about these collections through in-house card catalogs and vertical files and through published finding aids. A listing of these finding aids is available free of charge.

The Folklife Center acquires collections for the Archive by several means, including the following: Some institutions and individuals donate materials, while others lend materials to the Library to be copied and returned. Still others may donate collections in exchange for copies on modern for-

mats or for other material in the Archive. In addition, the Center undertakes its own collecting projects, which generate materials that are then added to the Archive. Documentation of Center events are also accessioned.

The Center welcomes potential donations for the Archive, especially those which are organized, labeled, and accompanied by appropriate documentary material, such as logs and inventories. Those interested in donating collections may contact the Center for information on how to organize their materials and prepare documentation.

Collections Featuring Unpublished/Instantaneous Sound and Visual Recordings

Eugenia Popescu-Judetz has donated the Gheorghe and Eugenia Popescu-Judetz collection consisting of 48 tapes, 3 films, 36 photographs, and a 245-page manuscript containing a table of contents for the collection. This collection features Romanian folksingers and dance musicians recorded in Romania and Yugoslavia primarily from the 1940s through the 1960s. Additional recordings include music from India and Turkey.

Sixty-nine wax cylinders containing Nez Perce Indian music recorded between 1909 and 1912 have been received for preservation. Unlike the Center's other Nez Perce cylinder collections, which were assembled by professional ethnologists (Alice Fletcher and Herbert Spinden), these recordings were the work of an individual Nez Perce, probably Sam Morris. Having passed through various private and institutional hands,

the recordings were donated in exchange for tape duplications by the Manuscripts, Archives, and Special Collections section of the Holland Library, Washington State University at Pullman.

Forty-six tapes, 3 cassettes, 10 photographs, and copies of several newspaper articles were received from Ed and Geraldine Bernbaum of Montrose, Pennsylvania. These materials comprise the first half of a collection of fiddle tunes and interviews of the late Jehile Kirkhuff and other fiddlers from the northwest corner of Pennsylvania and the neighboring area of New York. The recordings were made on equipment loaned by the Center.

A copy of the Maori Purposes Fund Board collection, consisting of 30 tapes of Maori songs collected by W. T. Ngata with a catalog of the collection, and *Nga Moteatea*, a three-volume collection of Maori song texts, compiled and annotated by A. T. Ngata and translated by Pei Te Hurinui (1988 reprint of the 1928 edition published by The Polynesian Society), were donated by the Archive of Maori and Pacific Music, University of Auckland, New Zealand, in exchange for copies of Pacific Island materials in the our collections.

The Center has received 11 videotapes of performances by folk musicians from Illinois and neighboring states. These performances were part of "The Masters of Heartland Traditions" concert series held in 1989 at the David Adler Cultural Center in Libertyville, Illinois. Among the performers is 1941 Archive informant David "Honeyboy" Edwards.

Seven home disc recordings of songs and recitations performed by Edmund Seymour, a western adventurer and cowboy, and recorded in 1941 by Tony Kraber, were donated by Seymour's grandson, John Patterson.

Four aluminum discs of spirituals and Gullah dialect stories recorded in the 1930s were donated by Park Dougherty on behalf of the Society for the Preservation of Spirituals. These supplement a collection of 45 discs received in 1984.

John Cohen has donated 5 cassettes entitled "Mapa Musical del Peru." Compiled by Issac Vivanco of the Centro Peruano de Estudios Sociales in Lima, the collection is a survey of Campesino (Indian) and Mestizo music organized by region. The selections included on the cassettes are reproduced from locally produced commercial recordings and feature Huayanos and Custombrista music. The collection is accompanied by a map that identifies the regions included.

Linguist Michael Montgomery has donated his recorded oral history interview with Archive donor Joseph S. Hall. The cassette explores Hall's experiences as a fieldworker in the Great Smoky Mountains from 1937 to 1967. In addition, Mr. Hall has sent us a number of items to supplement his collections of dialect and folklore, including a group of photographs, a manuscript entitled "Hunting in the Smokies," and a book of local poetry entitled *Smoky Mountain Reflections*.

Two audiocassettes entitled "Lonesome Homesteader" containing tunes performed by Wyoming fiddlers were donated by its producer, the Wyoming Arts Foundation. Material for "Lonesome Homesteader" was collected using equipment loaned by the Center.

Collections in Other Formats

A variety of published recordings, monographs, and serials on Breton

folklore and music were donated by Patrick Malrieu of DASTUM, a center for the preservation and publication of Breton culture in Loudec, France.

An addition to the John Donald Robb collection was received from the University of New Mexico Fine Arts Library. Included are complete sets of song texts and melodies (#1-#2741), a 19-page listing of *corridos* included in the Robb archive, and a folder of biographical information entitled "J.D. Robb: Composer, UNM Dean, Folk-music Authority, Lawyer, 1892-1989."

Manuscript materials related to the Bob Carlin/"Our Musical Heritage" collection were sent to the Archive by Bob Carlin of radio station WHYY-FM in Philadelphia. This series of 13 radio broadcasts features field recordings from the Archive.

A manuscript of John Q. Anderson and Everett Gillis's "Ballads for Texas Heroes" (unpublished), a volume of Everett Gillis's poetry, *Sunrise in Texas*, and biographical information about both Anderson and Gillis were donated by Mrs. John Q. Anderson.

A group of ninety posters were added to the Center's growing collection of such items. Representing folk music events in Canada, England, and the United States, this collection is part of donations of folksong revival materials from Archive patron Michael Cooney.

Guthrie T. Meade has donated 9 computer diskettes containing the current version of his detailed and heavily annotated discography of traditional songs and tunes on hillbilly recordings.

The Public Archives of Nova Scotia has donated a 150-page manuscript comprising a register of their Helen Creighton collection. They will be exploring possibilities for the exchange of portions of this collection for examples of the late Dr. Creighton's recordings in the Archive.

Two unpublished master's theses were added to the collections this month: "Selected Child Ballad Tunes in the Max Hunter Collection of Ozark Folksongs" by Fern Denise Gregory (Central Missouri State University, 1979) and "A Study of the Newport Folk Festival and the Newport Folk Foundation" by Cheryl Anne Brauner LaBerge (Memorial University of Newfoundland, 1983).

Guy Logsdon has donated a photocopy of a very rare songbook entitled *Old Time Hill Country Songs: Woody and Lefty Lou's Favorite Collection: Being Sung for Ages: Still Going Strong* ([Los Angeles]: KFVD, [1938?]). This 28-page book was compiled by Woody Guthrie and his radio singing partner, "Lefty Lou" Maxine Crissman, for distribution to listeners to their radio program.

Ed Cray has donated 35 manuscripts and photocopies of scarce publications, 1 tape, and 5 cassettes of various folksong materials. Cray acquired many of these works in connection with research in the preparation of his book, *The Erotic Music* (New York: Oak Publications, 1969), a second edition of which will be published soon by the University of Illinois Press. Cray has also donated a manuscript copy of song scores and annotations and copies of three computer diskettes containing the text of the forthcoming revision.

During a visit to the Center in August, Drs. Sila Basak and Dulal Chaudhuri contributed a videocassette on the ethnomedicine of the Santal community in India, an unpublished paper on the same topic, 2 monographs on crafts and riddles in West Bengal, 1 hand batik scarf, and 4 examples of medicinal bark from West Bengal.

A vintage SoundScriber disc machine has been received from the Linguistic Atlas Project of the University of Georgia. This device will assist in the duplication of future collections of this particular type of instantaneous disc recording from the 1940s. □

NEW EDITION OF *FOLKLIFE AND FIELDWORK* AVAILABLE

One of the most popular of the publications of the American Folklife Center is *Folklife and Fieldwork: A Layman's Introduction to Field Techniques*, first prepared by Peter Bartis in 1979. It has been requested in quantities from one to several hundred, by teachers at the elementary, high school, college, and graduate level, for courses in teacher education, the introduction to folklore, and introduction to field techniques; by local arts groups wanting to educate the public about the work of folklorists; and by public sector folklorists conducting field projects.

Part of the popularity may be attributed to the fact that the concise and instructive guide is a handy size for distribution and use. But a further explanation is the increase and popularity of folklife programs themselves. When the first edition was published (over ten years ago), there were only a handful of professional state folklorists. Today nearly every state has a program for documenting and presenting its own folk cultural traditions. A large number of professionally trained folklorists have emerged from university programs. Most states and many local organizations sponsor concerts, exhibits, and other cultural heritage programs. And increasingly the many, diverse groups that make up the population of the United States are becoming aware of the value and interest inherent in their own traditional expressive cultures.

The new edition of *Folklife and Fieldwork* remains an accessible guide for anyone interested in the subject of fieldwork or about to engage in a fieldwork project. It has been rewritten and expanded, but still with an eye to the lay reader or beginning folklorist. There is additional information that will be appreciated by the professional: the sections on the use of equipment have been updated, and there is a new section on how to prepare collected material for an archive or library (or simply how to arrange it for

your own future use). After an introduction on the subject of folklife itself, there are sections on "What to Collect," "Whom to Interview," "How to Do It," and "What to Do with the Results." The pamphlet ends with a list of recommended readings and model forms that might be used for fieldwork data, tape and photo logs, and obtaining the consent of informants for using the material obtained from them.

To obtain copies of *Folklife and Fieldwork*, write to The American Folklife Center, Library of Congress, Washington, D.C. 20540. Individual copies are free of charge, but for multiple copies there is a charge for postage. An invoice for the amount will be enclosed with the shipment (we will try to use the least expensive method). Checks should be made payable to the American Folklife Center.

From *Folklife and Fieldwork*

What Is Folklife?: Initially, then, the desire to collect folklore and folksong derived largely from the fear that these aspects of cultural expression were disappearing; a valid motive that continues to impel collectors. But American folklorists no longer believe that folklife is merely something from the past or that it exists only in isolated pockets of the country. Folklife is universal to human culture and dynamic; the impulse to creative expression does not die out. Particular traditions come to an end or are modified; particular events, objects, and forms of expression change and evolve, but the process continues by which traditional culture is created. All of us participate in American folklife, and folklife is alive in all our many American communities.

What to Collect: Fieldwork . . . is scholarly work that requires firsthand observation—recording or documenting what you see and hear in a particular setting, whether that be a rural

farming community or a city neighborhood, a local fish market or a grandmother's living room. It means gathering together for analysis the raw material that may one day find its way into a library or museum, to be used by future scholars or by the original researcher to produce an essay, book, or exhibit.

The beginning of any research project, whether in the library or in the field, is a statement of purpose, preferably one that can be expressed in a few sentences. It is important to develop that statement carefully since it may serve as a way to introduce yourself to both community members and research and reference librarians assisting you in pre-fieldwork preparation. Each time you visit a research facility or conduct an interview, be prepared to explain the purpose of your project, why you are doing it, what your school or institutional affiliation is, and how the information you collect will be used.

NEW FEDERAL CYLINDER PROJECT CATALOG PUBLISHED

The Federal Cylinder Project was begun by the American Folklife Center in 1979 to coordinate the preservation and duplication of wax cylinder recordings made between 1890 and 1942 by ethnographers, travelers, and other interested researchers, mostly of American Indian music and spoken word. The original recordings were largely in the possession of federal agencies, and they are now accessible at the American Folklife Center. With the help of a grant from The Ford Foundation, the Center has engaged in a program to return copies of the recordings to the communities where they were made.

An important product of the Fed-

eral Cylinder Project is a series of catalogs that include fieldnotes and other identifying information on the recordings. Volume 5 in the series is now available, *California Indian Catalog; Middle and South American Indian Catalog; Southwestern Indian Catalog — I*, edited by Judith A. Gray and Edwin J. Schupman, Jr., 528 pages. The volume may be ordered from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. The price is \$28, which includes postage and handling, and the stock number is S/N 030-000-00218-1. Check or money order, made payable to the Superintendent of Documents, must accompany orders.

The cylinders listed in volume 5 include thirty-three collections from California, with substantial Chumash, Costanoan, Gabrielino, Karuk, Kitanemuk, and Yokuts material assembled by John Peabody Harrington and Helen Heffron Roberts; eight small collections from Indian communities of central Mexico, the islands off the coast of Panama, the Amazonian basin, Argentina, and Tierra del Fuego; eleven non-Pueblo, non-Navajo collections in the first of three catalogs of material from the Southwest (there are sizable Cocopa, Tohono O'odham, and Quechan collections assembled by Frances Densmore, and Chiricahua and Mescalero Apache material recorded by members of a 1931 anthropology field training school).

Volume 3 of the Federal Cylinder Project, *Great Basin/Plateau Indian Catalog and Northwest Coast/Arctic Indian Catalog*, edited by Judith A. Gray, 289 pages (S/N 030-000-00217-2) is still available from the Superintendent of Documents for \$17. For information on volumes 1, 2, and 8 or for further information on the Federal Cylinder Project, write or call Judith Gray at the American Folklife Center (202) 707-1740. □

Rae Korson at the Library of Congress, March 11, 1981, for a reception honoring the contributions she and her husband, George, made to folklife studies.

RAE KORSON, FORMER HEAD OF THE ARCHIVE



Rae Korson, 89, head of the Archive of Folk Song at the Library of Congress from 1956 until 1969, died in Allentown, Pennsylvania, on December 10, 1990. She began her twenty-seven year career at the Library in 1941, working as an assistant to Archive heads Benjamin Botkin and Duncan Emrich (now part of the American Folklife Center, the Archive was then under the Music Division). When Mrs. Korson became head, in 1956, she inherited a collection of materials badly in need of preservation and organization. While many of her predecessors had been concerned with collecting and other activities outside the Library, Mrs. Korson concentrated her attention on the orderly processing of an increasing number of collections. Her tenure was marked by an understanding of the administrative needs of such an operation and by the good rapport she established with both Library of Congress staff and officials and with the many collectors, scholars, and performers who used and contributed to the Archive. During the so-called folksong revival of the

fifties and sixties, she charted an even course between the political and social activism sometimes associated with that movement and the conservative institution of which she was a part.

Mrs. Korson was married to the folklorist George C. Korson (who died in 1967), and she worked with him for fifteen years before coming to the Library, compiling the folklore of coal mining traditions he collected. In 1970 she received an honorary Doctorate of Humanities degree from Kings College in Wilkes-Barre, Pennsylvania, for supervising the organization and cataloging of her late husband's coal mining folklore collection. Although she sometimes referred to herself as an administrator rather than a folklorist, her knowledge of folklore was extensive. She was on the Council of the American Folklore Society from 1955 to 1960, and is cited in *Who's Who of American Women*. Mrs. Korson continued to live in the Washington, D.C., area after she retired, until a few years ago, when she moved to Bethlehem, Pennsylvania, to be near her daughter. □



Near the exit of the CF & I Steel Corporation, in Pueblo, Colorado, neighborhood taverns like the Mill Stop Cafe are after-work gathering places for the workers. Other scenes found in the Bessemer neighborhood are described in an article on a fieldwork project there. See page 4. (IAW-KL-B228-24) Photo by Ken Light

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