

FOLKLIFE CENTER NEWS

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American Folklife Center • The Library of Congress



The American Folklife Center was created in 1976 by the U.S. Congress to "preserve and present American folklife" through programs of research, documentation, archival preservation, reference service, live performance, exhibition, publication, and training. The Center incorporates the Archive of Folk Culture, which was established in the Music Division of the Library of Congress in 1928, and is now one of the largest collections of ethnographic material from the United States and around the world.

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EDITOR'S NOTES

To Preserve and Present

The dual mandate from the Folklife Center's legislation "to preserve and present American Folklife" is well illustrated in this issue of *Folklife Center News*, which features images from the 1993 public events program and a report on recent important acquisitions for the Archive of Folk Culture. The drawings and photographs presented in Tom Carter's article represent a joining of the two goals because research conducted for the purpose of mounting an exhibition has also yielded a large body of documentary material that has become part of the Center's collections, and a legacy for future generations of researchers.

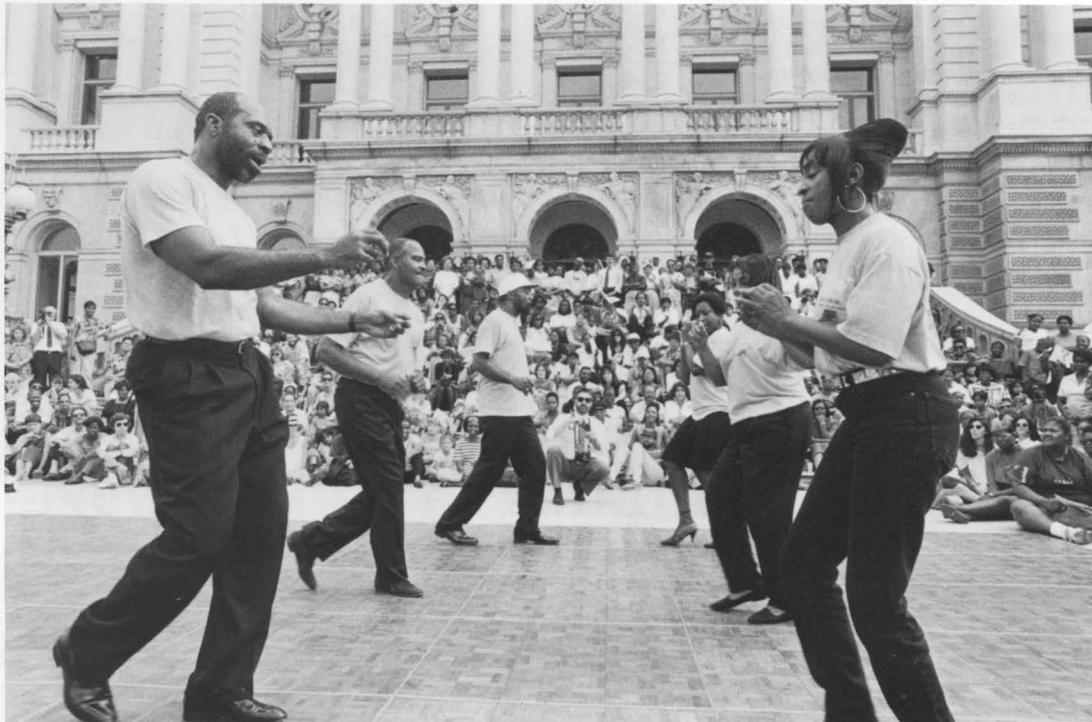
Education Initiative

Widespread dissatisfaction with the American system of public education has led to discussions at every level of American society, from local school boards and parent-teacher associations to agencies of the federal government. The U.S. Congress has been debating its Goals 2000: Educate America Act, which would create national academic guidelines for all subjects. Many states and local school districts have already experimented with community-based teaching projects, with the idea that they build social skills and nourish a sense of identity. Folklorists are, of course, known for their community documentation projects, and increasingly are developing packages of materials for teachers. The Center hopes to help coordinate the work of folklorists in this area and guide teachers to the resources folklorists have to offer. A new booklet is available, *A Teacher's Guide to Folklife Resources for the K-12 Classroom*, and ordering information is included in this issue.

continued on page 19

Cover: Lee Ware and Addie Robinson demonstrate a dance style popular in Washington, D.C., clubs. The Neptune Plaza Concert program, "African American Hand Dancing," was held on August 19, 1993. Photo by Jim Higgins

Neptune Plaza Concerts: Photographs from the 1993 Series



African American Hand Dancing from Washington, D.C., August 19, 1993

Lawrence Bradford and Lulu Shelton, Kenny Cheeks and Cynthia Shelton, and Lee Ware and Addie Robinson demonstrate a dance style popular in Washington, D.C., clubs and cabarets. A vibrant renewal of music and dancing from the 1950s and 1960s in the African American community has brought back a local version of the Lindyhop known as "hand dancing." Photo by Jim Higgins



Northern Lights: Bluegrass from Massachusetts, June 17, 1993

Fiddler Jake Armerding, the newest member of Northern Lights, is the son of the band's leader, Taylor Armerding. The Boston-based Northern Lights bluegrass band is known for mixing diverse musical influences such as rock and jazz with the more traditional bluegrass styles. Photo by Yusef El-Amin

Every year during the warm-weather months the American Folklife Center produces a series of concerts on the plaza in front of the Library's Jefferson Building. Begun in 1977, the series features a diverse array of musical traditions. The 1994 program includes, for example, a group of monks from the Drepung Loseling Monastery in Tibet, a Tamburitsa group from Steelton, Pennsylvania, and an African American doo-wop ensemble from Baltimore, Maryland. Pictured here are performers from the 1993 season (several of the concerts were held indoors because of inclement weather).

**Ollantay: Music of the Andes,
September 16, 1993**

Posing here on the balcony of the Madison Building, overlooking the U.S. Capitol, is the northern-Virginia-based Bolivian band Ollantay, named for a legendary warrior of the Inca Empire. The music of the rural Andean Indians has moved, in recent years, to urban centers in South America, and to major cities throughout the world.
Photo by Yusef El-Amin



The Philadelphia Ambassadors Chorale and Ensemble: African American Sacred Music, July 15, 1993

Carolyn Bolger Payne of the Philadelphia Ambassadors Chorale and Ensemble singing "Precious Lord, Take My Hand," by Thomas Dorsey, the "father of gospel." The development of gospel is linked to the great migration of African Americans from the rural South to the urban centers in the North during the later part of the nineteenth and early part of the twentieth centuries. It combined the characteristics of spirituals and jubilee (songs of celebration) with the rhythms, scales, and instrumentation of jazz and blues. Photo by Jim Higgins

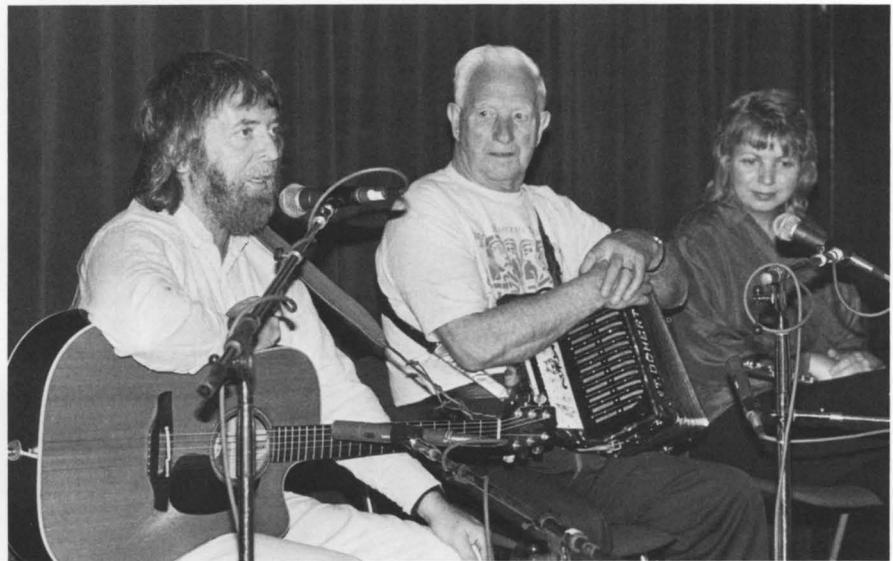


Master Performers and Their Apprentices, April 15, 1993

Bengali tabla master Broto Roy and apprentice Dhiraj Bhattacharya, at a program cosponsored by the D.C. Commission on Arts and Humanities. A Washington-born musician who plays jazz and popular music on the trap drums, Bhattacharya began studying traditional north Indian Bengali music with Roy in 1986, when he received an apprenticeship grant from the National Endowment for the Arts. Photo by Yusef El-Amin

Traditional Irish Music and Dance, May 20, 1993

Mick Moloney, Tom Doherty, and Tom's daughter, Maureen Doherty-Macken. Tom Doherty is the last of the old-style Irish single-row melodeon players in America. He carries on a distinguished tradition of lively playing for the old dance sets that were hugely popular in Irish-American dance halls during the first half of the twentieth century. Photo by Jim Higgins



Music from Crete, November 22, 1993

Soula Daskalomarkaki on the *laouto*, Markos Daskalomarkakis on the *lyra*, and George Koukakis on the *laouto*. The traditional music of Crete (which Lawrence Durrell referred to as "the most authentically Greek of all the islands") is dominated by the sound of *lyra* and *laouto*. Photo by Yusef El-Amin



"Italian-American Folklife in the West" Begins Three-stop Tour of the East



Archie Royal dressed as a cowboy, August 4, 1917. This photograph of a Colorado miner dressed up in western costume to amuse his girl friend and future wife was used for the banner advertising the Italian-Americans in the West exhibition in the Library's Madison Building. Photo courtesy of John and Albina Royal

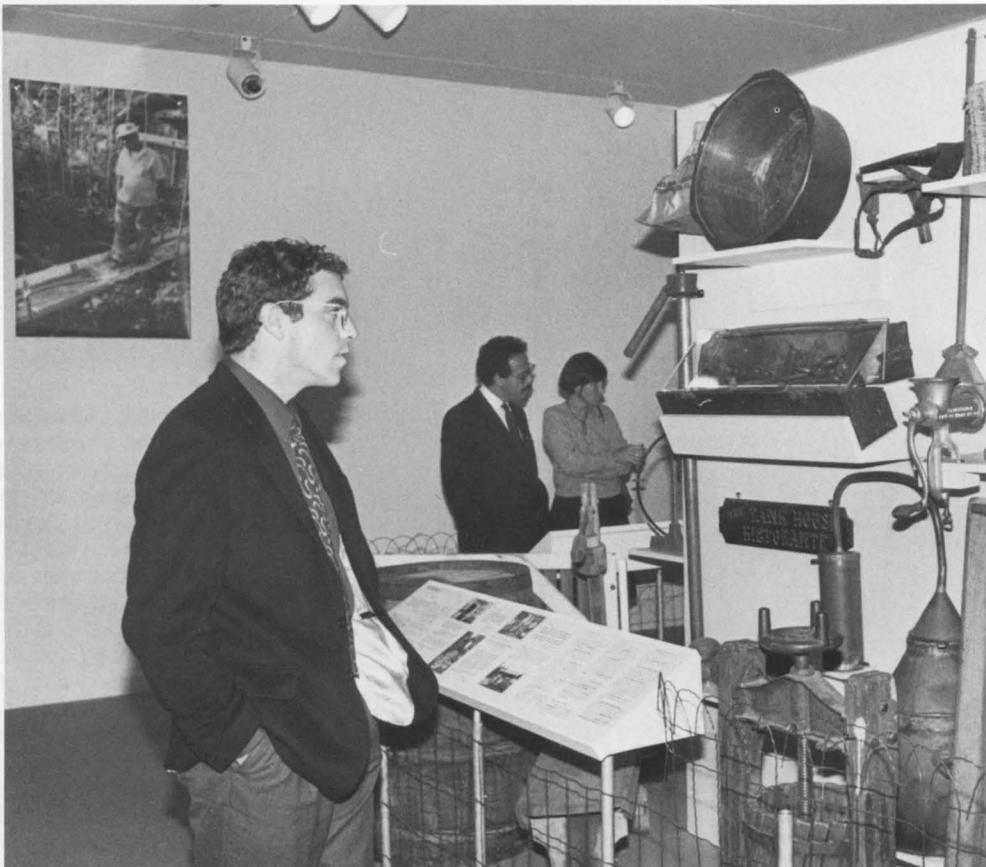
"Old Ties, New Attachments: Italian-American Folklife in the West" opened at the Library of Congress on October 14, 1993, with a reception in the Library's Madison Gallery. The exhibit was created by the Center to examine the cultural, social, and economic contributions made

by Italian-Americans in the western United States. It presents a selection of photographs, artifacts, videotapes, and sound recordings gathered during a field documentation project conducted by the Center in 1989 and 1990 (see *Folklife Center News*, summer 1992). It goes next to The Muse-

ums at Stony Brook, Stony Brook, New York, June 19 through September 13, 1994, and then to the Museum of Natural History at Roger Williams Park in Providence, Rhode Island, October 8 through December 10, 1994.



The Folklife Center hosted a reception on October 13, 1993, for the opening of the exhibition. Shown here, from left to right, Center director Alan Jabbour and chairman of the Board of Trustees William Kinney chat with Wyoming senator Alan Simpson and South Carolina senator Strom Thurmond. Photo by Yusef El-Amin



Gregory Jenkins views a presentation of tools used for making food, wine, and other items at home. Now manager of the Delaware Folklife Program for the state's Division of Parks and Recreation, Jenkins worked as a program assistant for the Folklife Center in 1991. Photo by Yusef El-Amin



While the exhibit was in place at the Library, the Center sponsored several Italian-American foodways events: On December 15, Phyllis Lesansky of Locust Grove, Virginia, (left) and Eleonora Lazzaro of the Mama Lucia Italian Delicatessen in Wheaton, Maryland, described Italian breads and pastries associated with the Christmas season. Photo by Yusef El-Amin

"Mama" Lazzaro demonstrates the use of a pasta maker. Photo by Yusef El-Amin



On March 15, 1994, folklorist Paula Manini (right) presented a lecture on the Saint Joseph's Day table traditions of Pueblo, Colorado. Manini was a field researcher for the Center's Italian-Americans in the West Project and is currently historic sites administrator for the Colorado Historical Society. The Saint Joseph's Day table is an elaborate display of food and other items prepared for the Feast of Saint Joseph, March 19, to honor the saint for answering prayers. The tradition stems from Sicily, where Joseph is the patron saint. With Manini is Eleonora Lazzaro, who returned to the Library to talk about the making of bread and other Italian specialties associated with saints' days. Photo by Yusef El-Amin

Architecture of Immigration: Joseph Delmue's House and Barn in Lincoln County, Nevada



Aerial view of the Joseph Delmue Ranch, Lincoln County, Nevada. Joseph Delmue was born in Biasca, Switzerland, an Italian-speaking town on the Italian-Swiss border. He emigrated to Lincoln County in the 1870s to cut timber for the mines at Pioche. Turning to ranching in the 1880s, Delmue took up land in nearby Dry Valley, where he built a small wooden house and a timber-frame barn. These structures were replaced by a substantial stone house in 1900 and a large hay barn in 1916. Both of these new buildings were patterned after those in Delmue's native country. (IAW-BO-B020-11)

Photo by Blanton Owen

By Thomas Carter

The following article is excerpted from "The Architecture of Immigration: Documenting Italian-American Vernacular Buildings in Utah and Nevada," Tom Carter's contribution to the volume Old Ties, New Attachments: Italian-American Folklife in the West, which is available from the American Folklife Center, Library of Congress, Washington, D.C. 20540-8100, for \$29.95, plus \$2 for postage and handling.

In 1990, when the American Folklife Center invited a team of teachers and students from the University of Utah's Graduate School of Architecture to document with photos and drawings buildings constructed by Italian immigrants in Central Utah and eastern Nevada, some colleagues were skeptical. Italian architecture in the West? Was there such a thing? For these people, as for many westerners, hyphenated America, the world of Italian-Americans and other immigrant groups, lay to the

east in the big urban centers of Boston, New York, and Chicago. They told us to forget about Italian buildings and look on the ranches and in the mining towns for real western architecture.

And that is what we did. We went to the ranches and mining towns and found what we knew we would find, both Italians and, not surprisingly, buildings constructed by, lived in, and used by Italians. We knew that they were there simply because the West is and always has been a

land of cultural diversity. Particular stereotypes die hard, but the old image of the West as the exclusive domain of cowboys and Indians is one that badly needs discarding, simply because it is wrong. Western historians such as Patricia Limerick have worked diligently in recent years to remind us that western America shared, as she says in *The Legacy of Conquest*, "in the transplanted diversity of Europe. Expansion [westward] involved peoples of every background: English, Irish, Cornish, Scottish, French, German, Portuguese, Scandinavian, Greek, and Russian."

And Italians. Or better yet, Italian-Americans, since once in their new surroundings these immigrants became Americans, and their experience became an American experience. For many, Italy was now only a memory. The reality was making a living and, or specifically, making a living in the American West of the late nineteenth and early twentieth centuries. Jobs for Italian-Americans

came initially in the region's mines. Later, some of the newcomers switched to farming and ranching. And it is in mining towns of Utah and Nevada and to a lesser extent on the ranches of Nevada's high desert that we may find the architecture of Italian-American immigration.

The idea of an architecture of immigration is nothing new: people have been studying America's imported building traditions for years. Nonetheless, simple definitions are hard to find. For many, immigrant buildings are roughly synonymous with ethnic buildings, with "ethnic" implying the presence of a set of special, culturally derived architectural traits that serve to distinguish one immigrant group both from other immigrant groups and from the dominant host culture. Thus, immigrant architecture is the architecture of ethnicity: the self-conscious expression of old-world identity through buildings. Ethnicity in architecture may be expressed through the simple retention of traditional

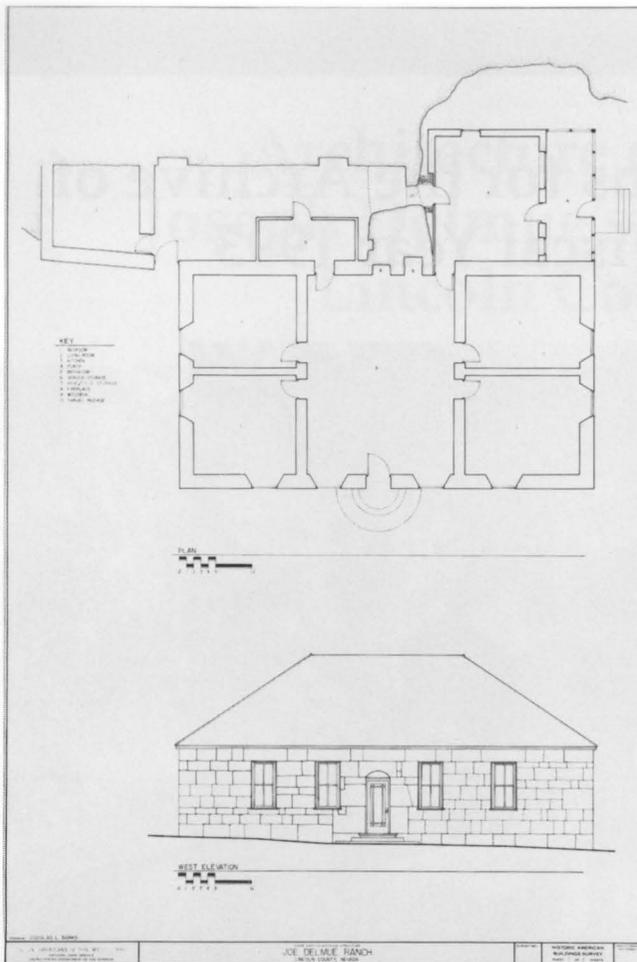
building practices, in new architectural forms evolving from older ones. It may even be invented by singling out a certain architectural image of the homeland for highlighting, thereby creating a new form. All these kinds of ethnic architecture are found in Utah and Nevada Italian-American communities.

The architecture of Italian-Americans in the West, then, displays great variety. Some of it is purely American. Other examples—mostly buildings found in the rural areas where social and economic constraints were less rigid—looks as if it could have been built in Italy. Shown here are drawings and photographs of the Joseph Delmue Ranch, Lincoln County, Nevada, a sampling of the many that were made for the Folklife Center's Italian-American's in the West Project.

Thomas Carter is a folklorist teaching in the University of Utah's Graduate School of Architecture.

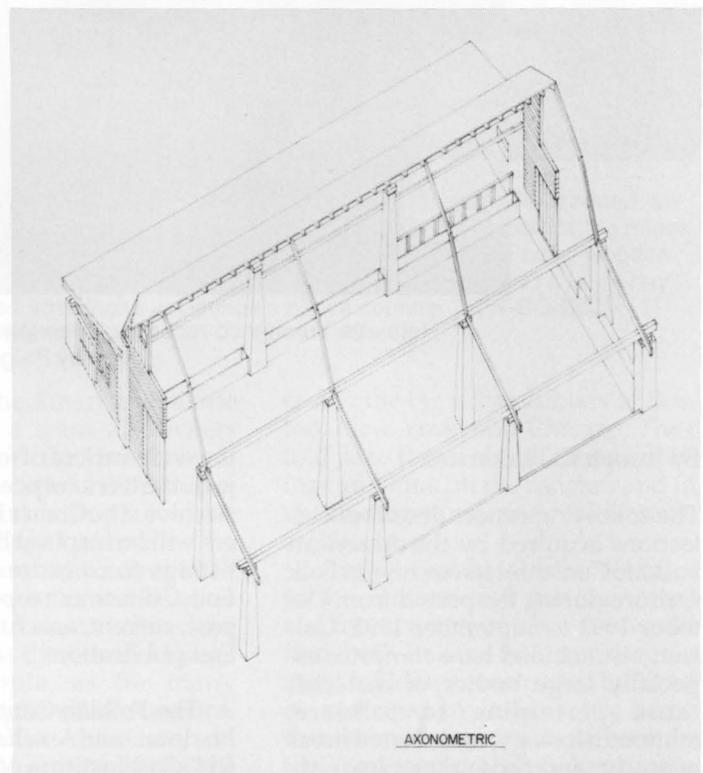


Joseph Delmue (top row, left) with his family, in front of his stone house in 1913. Courtesy the Delmue family



Joseph Delmue House, principal elevation and ground plan. The design of the house Delmue built in 1900 is that of the small three-part villa. Such houses were popular with Europe's burgeoning middle-class during the nineteenth century. In choosing the villa form, Delmue made reference to a symbol of economic attainment familiar in his home country, although the imposing stone building probably had the desired effect in Nevada as well. By the turn of the century, Joseph Delmue was doing well in America, and it showed in the kind of house he could afford to build. Sixteen years later, it showed in his barn too. Drawing by Doug Banks

Axonometric drawing of the Delmue Barn. The 1916 structure is monumental, measuring approximately fifty feet wide and eighty feet long. The distinctive plan, composed of a long aisle with flanking naves, is based on European prototypes. The Delmues stacked hay in the main aisle, stabled their horses in the north side, and used the south section for feeding cattle. The roof is Swiss-Italian style, where the plate timbers are supported by freestanding pillars. In the Delmue barn, there are four stone pillars along each side of the center aisle and four supporting the shed roof in the south side. The northernmost wall is carved out of the hillside. The outer walls are made of horizontally stacked railroad ties. Drawing by Steve Simmons



Significant Acquisitions for the Archive of Folk Culture in Fiscal Year 1993



Henrietta Yurchenco recording interviews, Loiza Aldea, Puerto Rico, 1969.
Photo by Paige Lyons

By Joseph C. Hickerson

The following report describes collections acquired by the American Folklife Center for its Archive of Folk Culture during the period from October 1992 to September 1993. Collections included here comprise especially large bodies of material, those pertaining to folklore, ethnomusicology, and related areas of study, and those that exemplify

the wide variety of formats and subject matters represented in the Archive. The Center hopes that readers will be inspired by these diverse listings to consider the Archive of Folk Culture as a repository for their past, current, and future collections and publications.

The Folklife Center has received on loan and exchange from the Ryl's'kyi Institute of Folklore, Arts,

and Ethnography in Kiev the first portion of a collection documenting village musicians of Ukraine, especially the blind minstrels who traveled the countryside performing *dumy* and *psal'my* to the accompaniment of the *kobza* (plucked lute) and *lira* (hurdy-gurdy). The core of the collection consists of about 400 wax cylinder recordings made between 1904 and the late 1930s, of which 207 are now at the Library and are being

copied onto tape by Recording Laboratory preservation specialist John E. Howell. These cylinders, along with lists, transcriptions, and photographs, were transported to the Archive by Valentyna Borysenko, chief archivist of the Ryl's'kyi Institute, and William Noll of the Harvard Ukrainian Research Institute and the University of Kiev. Borysenko and Noll spent a week at the Folklife Center in December 1992 consulting with Library staff on the duplication and cataloging of the cylinders. The cylinders will be returned to the Kiev institute after duplication, along with a set of tape copies. On December 8, 1992, over 150 people attended a Center-sponsored illustrated lecture entitled "Music, Life, and Death Among the Village Bards of Ukraine," featuring Borysenko and Noll. Introductory remarks were delivered by Librarian of Congress James Billington, Ukrainian Ambassador Oleh Bilorus, and Maria Yasinsky Murowany, whose foundation has donated \$10,000 to support the project (see Folklife Center News, spring 1993). In November 1993, the Center also received a \$10,000 grant from the Rex Foundation, San Anselino, California, to support the project. The foundation is an instrument of charitable efforts by the rock band the Grateful Dead.

Henrietta Yurchenco, professor emerita of the City College of New York, has donated twenty-seven audiotapes of field recordings made in Puerto Rico in 1967. Yurchenco has spent more than fifty years documenting Hispanic music in the Americas and Spain, Sephardic Jewish music in Spain and Morocco, and a variety of other musical traditions. Featured in the Puerto Rican collection are songs and dance music performed by the Ayala and Parrilla families for the Fiesta de Santiago in Loíza Aldea, and songs performed by Luis Marcano of Certenejas. Genres such as *aguinaldos*, *bombas*, children's game songs, *décimas*, and religious music are featured. Also included are Pentecostal church services recorded in Loíza Aldea and sermons by the self-proclaimed prophet Mita (Juanita García Peraza) at her "temple" in Hato Rey. Finally, there are interviews with Anna Marcano of Certenejas (Hally Wood, interviewer), and Castor Ayala, a mask-

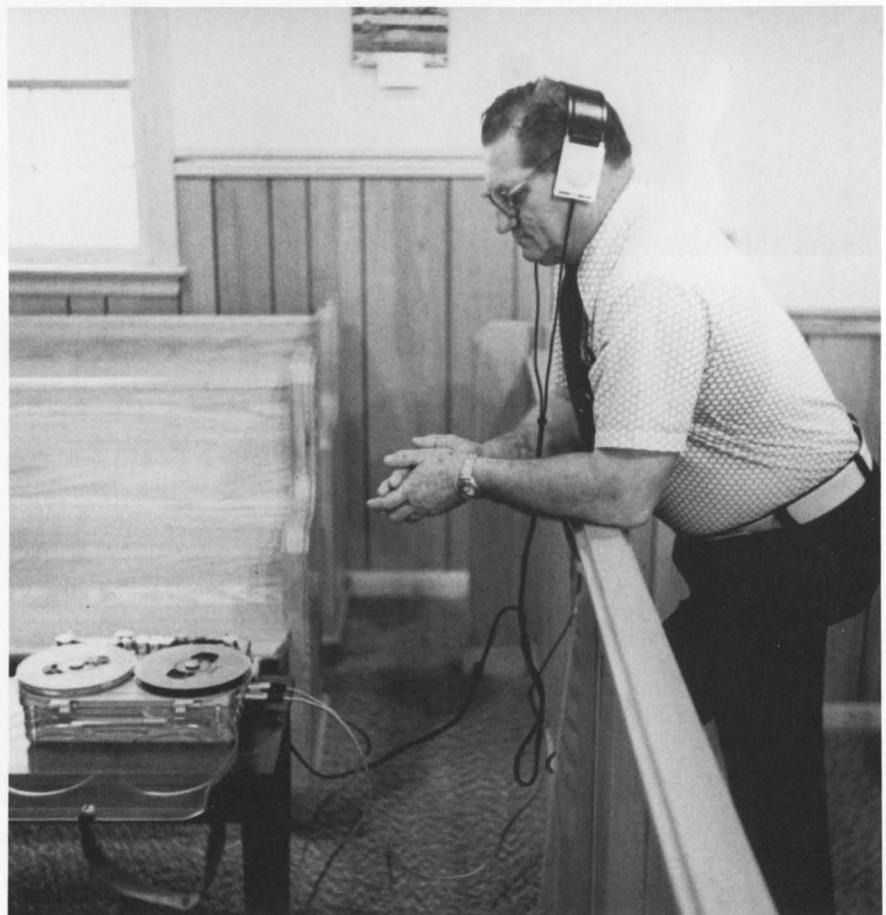
maker from Loíza Aldea. Portions of these interviews, as well as song texts, are transcribed and discussed in Yurchenco's book, *¡Hablamos!: Puerto Ricans Speak* (New York: Praeger Publishers, 1971). Selections from these recordings were issued on two LPs on the Asch label: *Songs and Games from Mexico and Puerto Rico* (AHS 751) and *Folk Songs of Puerto Rico* (AHM 4412).

Jeff Todd Titon of Brown University has donated seventy-one audiocassettes containing recordings made in connection with his "Powerhouse for God" project. This 1976-86 project documents sermons, hymn-sings, church services, radio broadcasts, and interviews relating to the Fellowship Independent Baptist Church of Stanley, Virginia, and its pastor, John Sherfey. These cassettes are copies of recordings made during 1983-86, which accompany in part a collection of 16 mm film held by the Smithsonian Institution's Human Studies Film Archives. Titon

has already donated to the Folklife Center forty-eight reels of audiotape and thirty-three audiocassettes from the earlier stages of the project, as well as extensive transcripts. As a whole, this collection is an important documentation of white gospel music and religious experience, as manifested by Titon's award-winning book, film, and long-playing recording entitled *Powerhouse for God*.

The South Dakota State Historical Society has donated ten audiotapes that document field interviews of six master artist and apprentice pairs participating in the South Dakota Traditional Folk Arts program, as well as segments of an artist demonstration series at the Cultural Heritage Center in Pierre. The recordings, made in 1992 by Michael F. Miller using equipment on loan from the Folklife Center, contain a wealth of information on the history and present state of South Dakota folk arts. The interviews cover topics ranging from wheelwrighting,

Rev. John Sherfey listens to playback from the American Folklife Center's Nagra, summer 1977. Photo by Jeff Todd Titon





The Texas Playboys, Folk Masters 1992. Photo by Jeff Tinsley, Smithsonian Institution

Finnish rag rug weaving, and blacksmithing to star quilting and horn carving. In addition, the artists and apprentices discuss their personal, family, cultural, and regional histories and the effect these have had on their crafts.

Michael Seeger of Lexington, Virginia, has supplemented his collections of recordings in the Archive with the addition of 100 hours of audiotape and descriptive notes representing fieldwork done during the period 1957-65, plus some examples made by other collectors, including recordings of autoharpist John Kilby Snow made by Blaine Jaeger. Bluegrass music predominates this collection and is featured in perfor-

mances at parks and festivals in California, Illinois, Maryland, Massachusetts, Pennsylvania, and Virginia, as well as on radio and television programs. Many of the most well-known bluegrass stars are represented in live performance, including Bill Monroe, Lester Flatt and Earl Scruggs, the Stanley Brothers, and Don Reno and Red Smiley. Also included are a number of interviews with recording artists of the 1920s and 1930s, such as Tom Ashley, Sam and Kirk McGee, Ernest V. Stoneman, Gid Tanner, and Frank Walker, an artist and repertory representative for Columbia Records who produced that label's 15,000 series from 1925 to 1934.

Bess Lomax Hawes, retired director of the Folk Arts Program of the National Endowment for the Arts, has donated six 78-rpm test pressings containing ten songs that were included in an album of 78s entitled *Songs for Political Action*, released in 1946 by P.A.C. (the Political Action Committee of the C.I.O.) and produced by People's Songs, Inc., of New York City. The album's release was announced in the October 1946 edition of the *People's Songs* bulletin, where the singers are identified as Hally [Wood] Faulk, Tom Glazer, Lee Hays, and Pete Seeger. Some of the songs are quite brief, sung only once through, and were intended as jingles for radio spots.

According to an article in the same issue of *People's Songs* entitled "Music for Political Action" and condensed from P.A.C.'s manual of techniques, parodies of favorite old songs were recommended to be used politically as attention-getters at rallies and to impress "brisk" messages on audiences.

The Folklife Center has received thirteen one-hour audiocassettes of radio programs based on the "Folk Masters" performance series held April 1 to May 8, 1992, at the Barns of Wolf Trap in Vienna, Virginia. These recordings and a thirty-two-page "listener's guide" were donated by Nick Spitzer, the host and artistic director of the "Folk Masters" project of Washington, D.C. The thirteen programs constitute the second season of the "Folk Masters" series and were broadcast over 180 American Public Radio affiliates nation-wide. The programs cover the following topics: "Parlor Picking, Frolic Fiddling and Juke Joint Blues," "Black Gospel Styles," "Masters of the Folk Violin," "American Indian Music," "Music from the Spanish Caribbean and Central America," "Guitar Wizards," "African Roots," "Accordion Kings," "Blues and Bluegrass in the American Capital," "Europe in America," "Rockabilly and Western Swing," "New York Klezmer and New Orleans Jazz," and "New World Beat."

Marion Vallat Emrich of Washington, D.C., has donated a group of manuscripts featuring two early drafts of *The Child's Book of Folklore*, which she coauthored with George Korson and which was published in 1947. Accompanying the manuscripts are relevant correspondence, advertisements, and newspaper and journal reviews. Also included are manuscripts for two unpublished works, "A Book of Western Lore for Young People" by Marion Vallat Emrich and Duncan Emrich, and "Animal Lore" by Marion Emrich. Mrs. Emrich has also included a copy of *Five Poems for Marion*, written and privately published in England in 1944 by Duncan Emrich, who was the Folk Archive's fifth chief (1946-55). Additionally, the gift includes several newspaper articles by and about Duncan Emrich.

Three videotapes of a Watch Night Service held at the Little Union [Virginia] Baptist Church on December 31, 1992, were donated by the

Piedmont Folksong Project of the Virginia Folklife Program. Michelle Branigan videotaped the service for a documentary on the religious song traditions of Cumberland and Amelia counties. The two and one-half hour service was recorded with microphones loaned by the Folklife Center.

Art Thieme of Peru, Illinois, has donated three audiocassettes of songs relating to the presidency and assassination of John F. Kennedy. The 72 songs on these recordings supplement the manuscript collection entitled "Songs of the Life, Times and Assassination of President John Fitzgerald Kennedy," which Thieme has been donating since 1991. Sources of the songs on the cassettes include commercial recordings and live performances of both published and unpublished material. The total collection of over 120 songs traces the Kennedy saga through such topics as the presidential campaign, his children and family, civil rights, Vietnam, social issues, the Cuban missile crisis and Bay of Pigs invasion, politics, domestic and foreign policy, the assassination, his later influence and repercussions, and his brothers. The assassination songs are numerous enough to be further subdivided by musical style: blues, old-timey and modern country, folk revival, modern pop, international, and miscellaneous. Thieme has also donated copies of 91 columns entitled "Art Thieme's Folk World" which appeared in the *Illinois Entertainer* from 1975 to 1983, and 49 columns entitled "Links on the Chain," which he wrote for *Come for the Sing* from 1975 to 1987.

Dean Edwards of the Fun Finders, an "olde tyme" square dance group from Colorado Springs, Colorado, has contributed five videocassettes and three audiocassettes that document the group's rendition of older styles of square dancing in the United States. Three of the video recordings and the accompanying audiocassettes serve to instruct the rudiments of square dancing espoused in the 1930s by Henry Ford and Benjamin Lovett on the one hand, and Lloyd Shaw (who called it "cowboy dancing"), on the other. The remaining two videos present demonstrations of a number of these dances. Also included are five photographs of the Fun Finders and "La Foret," the historic building where

their dances are held.

Dennis Ladd of Honolulu, Hawaii, has donated the following materials: his 532-page "Index to Hawaiian Songs on Albums: Over 400 Albums Indexed by Title, Composer and Performer"; 104 issues of *Broadside*, "the topical song magazine" (February 1962 to January 1970), along with an index of songs and articles printed in the magazine; 31 issues of *Mandolin World News* (1976 to 1984); and 2 copies of Leonard Kwan's *Slack Key Instruction Book: A Comprehensive Guide to Guitar Playing the Hawaiian Slack Key Way* (with tablature by the donor).

The Folklore Society of Greater Washington has donated 290 issues of recent periodicals and 64 other ephemeral publications, which they received by exchange from various folk music and dance organizations in the United States and Canada.

In all, the American Folklife Center received the following number of items over the past year: 791 monographs, 2,268 serials, 3,428 manuscripts, 227 CDs, 25 LPs, 6 unpublished discs, 100 audiotapes, 239 cassettes, 23 videotapes, 25 diskettes, 39 posters, 107 photos, 8 slides, 4 sheet music, and 3,687 ephemera.

A number of interns and volunteers have assisted in a variety of acquisitions-related tasks during the past fiscal year. The Folklife Center would like to acknowledge and thank the following: Ralph Besser, Frank H. Brown, Shauna Bryce, Simón Bryce, Gretchen Case, Erik Foreman, Vincent Gagliano, Ann Hamilton, Deborah Hanselman, Hubert King, Joseph Klapper, Kristin Kolb, Debby McClatchy, Carol Moran, David Rodriguez, Rose Schaap, Jeffrey Schlosberg, David Schott, and Linda Sudmalis.





Collection of Irish and Irish-American Music Presented to Folklife Center

Robin Hiteshew, former president of the Philadelphia Ceili Group, and Kenneth S. Goldstein, retired chair of graduate studies in folklore and folklife at the University of Pennsylvania, visited the Folklife Center on November 29, 1993, to present a vast collection of audiotapes, audiocassettes, and videocassettes of concerts, lectures, workshops, and festivals sponsored by the Ceili Group from 1979 to 1993. Shown here at the presentation ceremony are Barbara LaBarba, gift coordinator, Exchange and Gift Division; Goldstein; Joseph C. Hickerson, head of Acquisitions for the Center; Hiteshew; Donald Panzera, chief, Exchange and Gift Division; and Center director Alan Jabbour. Photo by Yusel El-Amin

Attention Teachers

The Folklife Center would like to hear from you if you would like to share ideas and resources and help spread the word about the benefits of folklore and folklife studies in the K-12 classroom. If you are a teacher (or know of one) who has been developing oral history projects, bringing storytellers to the classroom, using folk songs to illustrate history, using crafts to illustrate sciences, introducing dance, foodways, and costume to stimulate a social studies classes, or making any other use of traditional expression in the classroom, please send a postcard or letter to let us know who you are.



Alan Lomax Demonstrates the Global Jukebox

Alan Lomax demonstrates his "global jukebox" for Folklife Center staff and visitors from other Library offices, June 10, 1993. The "global jukebox" project uses CD-ROM technology to access music and other cultural information from around the world. Lomax was at the Folklife Center to be interviewed about his new book *The Land where the Blues Began* for an article in *USA Today*. Photo by David Taylor



Ray Dockstader Retires

Ray Dockstader, with his long-time friend former congresswoman Lindy Boggs, at the October 1993 meeting of the American Folklife Center Board of Trustees, of which Boggs is a member. Dockstader joined the Center as deputy director in 1977, after serving many years as an aid to Sen. Mike Mansfield of Montana. He retired on October 14, 1993. Photo by David Taylor

Folklife Center Publishes New Book on Cultural Conservation

Conserving Culture: A New Discourse on Heritage, edited by Mary Hufford, has just been published by the University of Illinois Press. The volume of seventeen essays is based on a conference held at the Library of Congress in 1990, "Cultural Conservation: Reconfiguring the Cultural Mission."

Conserving Culture examines heritage protection in the United States and how it has been implemented in specific cases. Contributors challenge the division of heritage into nature, the built environment, and culture. They describe cultural conservation as an integrated process for resource planning and recom-

mend supplanting the current prescriptive approach with one that is more responsive to grass-roots cultural concerns.

Case studies dealing with environmental impact assessment, heritage corridors, scenic riverways, folk art associated with natural resources, urban parks, endangered spaces, and tourism test and refine the contributors' premises. *Conserving Culture* has been selected as a publication of the American Folklore Society. Burt Feintuch, editor of the *Journal of American Folklore* calls it "the next step for all of us who are interested in the balance be-

tween tradition and change, the past and the future, the local, regional, and global."

Contributors include: Roger D. Abrahams, James F. Abrams, Erika Brady, Robert Cantwell, Erve Chambers, Douglas DeNatale, Alan S. Downer, Jr., Harris Francis, Archie Green, Judith Bortner Heffernan, William D. Heffernan, Benita J. Howell, Klara B. Kelley, Yvonne R. Lockwood, Setha M. Low, Marsha MacDowell, Stuart A. Marks, Clarence Mondale, J. Sanford Rikoon, Alexandra Roberts, Dale Rosengarten, Laurie Kay Sommers, Shalom Staub, Richard W. Stoffle, and Steven J. Zeitlin.

ISBN 0-252-02060-X	Hufford/CONSERVING CULTURE (Cloth)	\$37.50
ISBN 0-252-06354-6	Hufford/CONSERVING CULTURE (Paper)	\$14.95

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EDITOR'S NOTES from page 2

The River[s] Flow[s] North

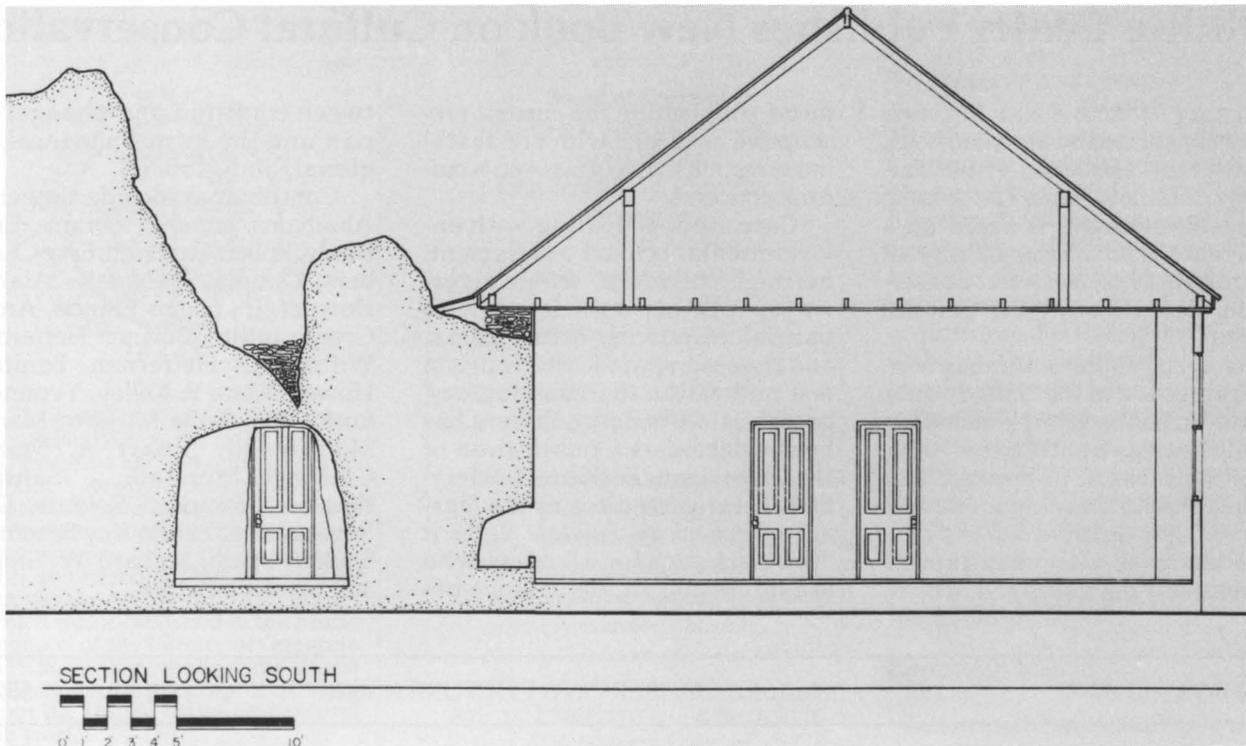
Turns out that the characterization of West Virginia's New River as "the only northward flowing river in this hemisphere" (*Folklife Center News*, summer-fall 1993, page 4) is, ahem, local folklore. It has been pointed out to the editor that the Brule River in Wisconsin flows north into Lake

Superior; the Churchill River in Manitoba flows north in Hudson Bay; and the Elwha in Washington State flows north into the Strait of Juan de Fuca; among others. Thanks to Glenn Ohrlin of Mountain View, Arkansas; Jerilynn Scheele of Tucker, Georgia; and Center reference librarians Judith Gray and Gerald Parsons for letting me know.

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

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Section of the Joseph Delmue House, Lincoln County, Nevada, looking south (from the Italian-Americans in the West Collection of the American Folklife Center). As the section drawing shows, Delmue used the mountainside for the rear wall of the house, chiseling away the soft stone to make the fireplace (the flue is not depicted) and a cave-like entrance to a rear storage corridor. Other drawings and pictures appear on pages 9-11. Drawing by Doug Banks

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