

FOLKLIFE CENTER NEWS

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ETHNIC RECORDINGS IN AMERICA

In the early years of this century, the nascent recording companies—Columbia Records, the Victor Talking Machine Company, the Edison Company, and others—began experimenting with the production of foreign-language recordings. The foreign-born population of the country was large in those years, estimated at 13.5 percent of the total population, and many of them longed for the sounds of their homeland and native ethnic group. Moderately priced discs recorded in America (a two-sided disc sold for seventy-five cents) which offered songs, music, skits, and dialogues from countries and cultures all over the world had popular appeal among the immigrant population. From 1906, when a Columbia catalog listed discs and cylinder recordings in eleven foreign languages, including German, Danish, and Polish, and mentioned a separate catalog exclusively for Spanish-language materials, the number of groups represented and recordings issued grew apace. By 1930 Victor and Columbia catalogs offered releases directed to some fifty

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From the recently published book Ethnic Recordings in America. This catalog listed Ukrainian and Russian recordings separately, evidence of Columbia Records' awareness of sensitive cultural and linguistic concerns. (Courtesy of Richard K. Spottswood) Succeeding article illustrations are also from the book.

DISCOGRAPHY OF ETHNIC RECORDINGS

In 1978 Richard K. Spottswood began to compile a discography surveying the entire field of foreign-language audio recordings produced in America: a listing of published (and unpublished) cylinder recordings and disc pressings made between 1894 (the date of the earliest known commercial recording) and 1942.

One impetus for the project came from his work as compiler and editor of the Library's fifteen-LP disc set *Folk Music in America* issued from 1976 to 1979. That work first introduced him to the broad range of foreign-language recordings produced by most of the major recording companies and the many performances of traditional and related

music styles included on them.

In 1977 Spottswood participated in the Center's conference "Ethnic Recordings in America." The focus of the conference made it clear that some basic research tools were needed to explore the topic further. Securing sponsorship from the John Edwards Memorial Foundation, the National Endowment for

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DIRECTOR'S COLUMN

Tommy Jarrell, the splendid fiddler, banjoist, and singer from Surry County, North Carolina, stood in the foyer of the splendid Departmental Auditorium in Washington after receiving his National Heritage Award from the National Endowment for the Arts. It was a fine occasion, and his mood had been evident earlier when he offered the audience a rousing, expansive version of his solo piece "Drunken Hiccups." Now he chatted with us and, by way of introducing me to his son, said, "Alan's the first one that ever took a tape of me." I am not so sure of the chronology, for Scott Odell of the Smithsonian and Dave Freeman and Charlie Faurot of County Records began visiting Tommy around

the same time I did in the mid-1960s. Still, I felt not a little flattered and proud, knowing that in subsequent years the trickle of occasional visitors has grown to a flood of pilgrims to the Jarrell home, and that my tapes of Tommy have by now been joined by thousands of other tapes of his music floating around the country. Tommy Jarrell is a master artist by any measure, and his role as a master teacher who has influenced the art of countless young musicians makes his reception of the National Heritage Award especially appropriate.

Tape and long-playing records have been the principal vehicle of that master-teaching. To be sure, the pilgrims have visited Tommy Jarrell regularly in his home, and he has occasionally gone on tours around the country. Such personal encounters are unquestionably the only way one can sense the full dimensions of the man and his art. That is what pilgrimages are all about. Yet I would venture to guess that, for Tommy's many young emulators, the greater proportion of actual nitty-gritty learning happens back home, where they are able to immerse themselves in his subtle and intricate art *on tape*.

Documents and documentation have always been recognized as the stuff of history, but regarding folk culture they have a particularly important role to play today. If Tommy Jarrell and his apprentices are any indication, those tapes are not only the historical record of his art, but the very medium through which the art is being transmitted as a living expression of human culture. It would be sentimentally pleasanter to imagine that all real learning in folk arts takes place in person, one on one. But that is not the case. Much of the learning is facilitated by those media which have always served us in learning—paper, sound recordings, still photographs, videotapes, and film. I still remember the moment when, in the privacy of my own home, after repeated replays of my tape recorder, I finally figured out what Tommy Jarrell was doing in one particularly inscrutable bowing pattern he uses. Tapes may be no substitute for the artist in person, but they sure provide a helpful supplement.

I can hear the voices already who ob-

ject that tapes may be fine for sophisticated young kids, but are not part of the true folk cultural process in its native habitat. That may have been true once upon a time, but Tommy Jarrell's introduction of me as the first one that took a tape of him hints that he well recognizes the importance of tape recordings in the contemporary process of culture. Nor is he alone. Sound recording have by now joined paper and still photographs in that class of media which can be said to be fully democratized. For me the realization of how thoroughly tape recordings had been embraced as a grassroots medium came a few years ago at an Indian powwow in Oklahoma. The drum sat in the middle of the large round tent; around the drum sat the singers; and the dancers moved in a large circle around the singers. But to these traditional circles was added a new one: around the singers stood a circle of chairs, each occupied by a participant's cassette recorder.

If these documentary media are as important as I believe they are, both to the researcher for the sake of "history" and to the folk artist for the sake of "tradition," one might surmise that archives documenting folk culture would be booming today. To a certain extent they are: particularly gratifying is the growth of grassroots archives at the community cultural level in recent years. Too often in the past century the archival choice for documents of folklife has been under the bed or off in Washington, but today the choice includes local university archives, tribal cultural centers, state historical societies, state and regional folklife centers, and many more options. Further, archival documents are replicable and can, for better preservation and more convenient access, reside in several places at once. All these developments argue for a democratic renaissance in folk culture archives to parallel the democratization of the technology itself as an instrument of cultural process.

But the renaissance has not quite dawned yet, and I find myself increasingly persuaded that the chief impediments lie, surprisingly, in the professional ranks. Folklorists once lavished energy and resourcefulness upon the documentation of folk cul-

ture, and helped build the nuclear collections for many present-day archives. Impelled by motives that ranged from scholarly theories to regional pride, they were passionate collectors, and we are just beginning to realize the virtues of their devotion to both their scholarly causes and the larger cause of cultural preservation and renewal. Today, by contrast, there seems to be a certain falling away from that former devotion to collecting in the field on the part of academic folklorists. There are doubtless many reasons why collecting might decline in the esteem of the present day. Here are two.

The first reason should be no impediment to collecting, documentation, and archiving, but I fear that it is. A generation of folklorists, anxious to establish a firmer intellectual basis for collecting and studying folklife, has been training its students to pay much more attention to theory, analysis, and the systematic testing of hypotheses. The new emphasis in folklore graduate programs has been unquestionably timely, and it has redressed the balance where collecting by a previous generation had sometimes lacked a critical dimension. But the pendulum has sometimes swung too far, inculcating in the younger generation of folklorists a certain casualness or even contempt for "mere collecting." The precious documents of an earlier generation have been in effect demoted to data, and the passion and resourcefulness has found its expression more in analysis and theoretical debate than in collecting itself. Archives, affected by the same shift in attitude, began to seem less like precious repositories, and more like dry and dusty places for the unimaginative. I perhaps overstate the shift in attitude in order to make my case, but there is no question in my mind that such a shift has taken place.

Second, a subtler shift in attitude among professional folklorists has also downgraded documentation and archiving. The moral and cultural passions which were once invested in collecting and archiving, as a vehicle for celebrating and elevating the status of folklife, have tended to shift since the 1960s into direct, hands-on involvement with and advocacy of folk culture. From this point of view, collecting and archiving have sometimes

been perceived as too acquisitive, taking away from folk culture rather than reinforcing it. Why, the rhetoric runs, should we be making tapes of Tommy Jarrell to take back home, when we could be directly helping him economically and culturally in the context of his own community and region? Again, such a point of view helps adjust our professional tack in important and valuable ways, but it simultaneously drains away energies from the simple devotion of collecting and archiving.

Looking at our whole professional field, most thoughtful observers would agree that the field is strongest when it includes a variety of professional specialties and predilections. Folklore and folklife studies need the interlocking skills of theoreticians, collectors, archivists, teachers, hands-on advocates, and public servants alike. The trick seems to be to keep all these complementary skills in reasonable balance, and, to me at least, that particular range of skills that contributes to the collecting, documentation, and archiving of folklife seems a bit underrepresented at present.

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The Cultural Conservation Report which the Folklife Center is now preparing in cooperation with the Department of the Interior has been gravitating toward a strong recommendation for increased and more systematic documentation of American folklife. I of course hope the recommendation will come to pass, but I think it will require a reevaluation of the efficacy of documentation as a long-range cultural strategy. That efficacy derives, I believe, from the simple fact that cultural documentation is *neutral*. One may spin theories from the documents, and one may use them for the immediate purposes of cultural assistance; but in the long run the documents seem to yield cultural benefits that neither the documenter nor the documented could foresee at the time.

But that will be the subject of my next column. For the time being, let me close by quoting the distinguished Nova Scotia collector Helen Creighton, who recently wrote the Folklife Center and remarked, "It was a joyful day when Alan Lomax asked me whether I would like to use one of your machines to record the songs I was finding then." That is a sentiment with which I know Tommy Jarrell would agree.

Change of Project Directors

Thomas Vennum, Jr., an ethnomusicologist with the Office of Folklife Programs of the Smithsonian Institution, recently resigned as director of the Federal Cylinder Project. Vennum has directed the project since its initiation by the Folklife Center in the summer of 1979. His contribution has been greatly appreciated, and the Center is fortunate to have his continuing assistance as a scholar on certain aspects of the project.

Dorothy Sara Lee, an ethnomusicologist from Indiana University currently working on the project, has been appointed director.

WORLD'S FAIR FOLKLIFE FESTIVAL

One of the first things that a visitor to the Folklife Festival at the Knoxville World's Fair may notice is the sweet smell of fermenting corn mash from a genuine moonshine still, complete with barrels, copper tubing, a gas furnace, and dried mud chimney. "I've been chased and I've been shot at but I ain't never been caught yet," says moonshiner Hamper McBee who fires up the still every day at noon. Like a carnival pitchman, he attracts and entralls a crowd, talking about his brushes with the law and other moonshining lore. Then he encourages the assembled men and women to sniff (no tasting allowed) the final product—a fruit jar full of 140 proof "white lightning" which McBee guarantees "will slap your hat right into the creek."

Or it may be the blues of James "Son" Thomas, strains of bluegrass played by

Dave Evans and River Bend, or the old time string band sounds of the Pine Ridge Boys. Then again, the odor of barbecued goat or the onion/garlic smell of ramps cooking with eggs may prove to be the draw.

Once attracted to the Folklife Festival, it is easy to stay for a while, since there is always so much going on. Rick Stewart, a cooper from Sneedville, Tennessee may be demonstrating the craftsmanship of making cedar buckets. He learned it from his grandfather Alex, one of the few coopers who employs the same techniques and materials used in colonial times. The vessels are made from hand-split wood. No glue is used; a combination of oak lock pieces, proper fitting, and the swelling of the wood when it is wet make the vessels watertight. "It takes a whole lot of time and patience," says Stewart. "If it don't fit right, you have to take it apart and refit it. And if you fit it wrong, it'll split. I have listened and heard one splitting. You have to get away from it

then, cause it goes everywhere." As Joe Wilson of the National Council for the Traditional Arts says in the slide/tape presentation about the Appalachian region, "People Around Here," a well-wrought cedar bucket will outlast any number of plastic or metallic ones. It will probably outlast the person who buys it.

The slide show is presented in the audiovisual room of the restored L & N Hotel in the festival area. Developed with the assistance of Mick Moloney, it includes many photographs taken during the Center's Blue Ridge Parkway Folklife Project. Viewings of films about folk culture made by Appalshop, the Center for Southern Folklore, Davenport Films, Berea College, and other filmmakers are also presented in the audiovisual room. Another exhibit feature in the festival area is a series of six-by-eight-foot blowups from the Library's collection of WPA images made in Appalachia by Dorothea Lange, Arthur Rothstein, Marion Post Wol-

Moonshiner Clyde Paine explaining still. (Photo by Richard Van Kleeck)



cott, and others. Festival visitors have been seen making their own photographs of these photographs. Traditional craft and art forms are on display in the Folklife Gallery and Sculpture Garden areas of the festival.

When there is a demonstration on the foodways stage the crowd gets four and five deep to watch Napoleon Strickland skin a possum or see how fishing flies are tied and learn more about fish frying. Mary Hufford, who coordinated the stage programming, arranged for something different to be cooked every day, following weekly themes—Cherokee cooking one week and the production of hickory bark syrup another. A lot of talk goes on about herbal cures and medicines too, like the fact that ramps, a regional wild leek, is purported to take care of everything from baldness to an unsatisfactory love life. There is also a vegetable and herb garden near the foodways stage, so that people can see some of the cooking ingredients in their natural state.

Interpretations of the music and crafts are made by Worth Long, Blanton Owen, Drew Beisswenger, and others, who point out some of the special features of the presentations and discuss their significance with the craftspeople and musicians. There are also guest presenters. Eliot Wigginton participated in the Folklife Festival during the week that Foxfire, Inc. was the guest institution. Organizations like the Blue Ridge Institute, the Mountain Heritage Center, and the Museum of Appalachia will be guest institutions during later weeks of the festival.

Richard Van Kleeck, the festival's director, recently discussed some of the features of the experience that have impressed him. He mentioned hearing so many well-known musicians in person for the first time, calling the caliber of the musicianship represented on a weekly basis almost a "Hall of Fame" of folk-music performers. He spoke of the incredible afterhours jam sessions. But the feature that makes this festival stand out from others with which he has been involved is the type of visitors they have had and their reactions. Other folk festivals attract audiences that are often already familiar with folk traditions. In Knoxville a large percent-

age of the crowds that have visited the festival are being introduced to folklife or to Appalachian folk culture for the first time, and it thrills him to see people from Iowa, Indiana, or Mexico, who have never seen crafts or heard music from the Appalachian region become so involved. "You would never guess that an elderly couple from Iowa would have such a ball listening to a hard-driving Memphis blues band, but

they do; and they're interested in talking to the performers afterwards."

The Folklife Festival will continue presenting a full menu of Appalachian foodways, music, crafts, lore, and folklife from 10 a.m. to 10 p.m. each day through October 31. For further information contact Richard Van Kleeck, Folklife Festival, The 1982 World's Fair, Post Office Box 1982, Knoxville, Tenn. 37901-1982.

ON THE ROAD

The exhibit *Generation to Generation: Sharing the Intangible* opened at the Library of Congress in mid-September 1981 and was on display for five months. The fifty-one black and white exhibit photographs include contemporary images from the Folklife Center's field projects and historical photographs from the Farm Security Administration and Office of War Information collections in the Prints and Photographs Division. Together they demonstrate many forms of generational sharing and some of the contexts in which it takes place: conversations, mealtimes, performances, celebrations, work, and play.

Even before the exhibit actually opened, Kendall Taylor, who heads the Library of Congress Traveling Exhibitions Program, had begun the process of organizing a nationwide tour of the exhibit. During the next year and a half *Generation to Generation* will be mounted by the following borrowers:

California Museum of
Afro-American History
Los Angeles, Calif.
Sept. 12–Oct. 10, 1982

Salt River Project,
Silva House
Phoenix, Ariz.
Oct. 31–Nov. 28, 1982

Las Vegas Jazz Society
Las Vegas, Nev.
Feb. 6–March 6, 1983

North Texas State University
Denton, Tex.
March 27–April 24, 1983

Ivan Wilson Center
for Fine Arts
Western Kentucky University
Bowling Green, Ky.
May 15–June 12, 1983

Linnwood-Oxford
Senior Citizens Center
Buffalo, N.Y.
Aug. 24–Sept. 18, 1983

Council on Aging
University of Kentucky
Lexington, Ky.
Oct. 9–Nov. 6, 1983

Brookdale Institute on Aging
Columbia University
New York, N.Y.
Nov. 27–Dec. 25, 1983

Calumet Library
Purdue University
Hammond, Ind.
Jan. 17–Feb. 14, 1984

For further information contact Kendall Taylor, Exhibits Office, Library of Congress, Washington, D.C. 20540.

COWBOY VIDEODISC

The American Folklife Center is developing a videodisc to present material from the collection created by the Center's Paradise Valley (Nevada) Folklife Project. The subject matter will be the work of a privately owned cattle ranch in the valley. The videodisc will be aimed at two audiences. The long-term audience will be researchers, scholars, teachers, and other persons interested in the fields of folklife, anthropology, American studies, agriculture, and history. The short-term audience will be visitors to the 1983 Library of Congress exhibit on the American cowboy.

The videodisc is part of the Library's current experimentation with disc technology. Preservation of its collections is a primary concern for the Library, and videodiscs lend themselves to the preservation of books and periodicals as well as still and moving pictures. The Library's experimental efforts are being coordinated by a special committee working closely with the Automated Systems Office, the Preservation Office, and the Motion Picture, Broadcasting and Recorded Sound Division. During the next several months the Library will undertake a variety of disc experiments, including the Center's project.

Although the Paradise Valley collection is extensive and includes many subjects, most of the film and video footage concerns the 96 Ranch and its

owner, Leslie J. Stewart. The film footage was mostly shot during the roundup, drive, and branding in the autumn of 1979. A good deal of the videotape footage consists of an interview with Les Stewart that seeks interpretation of the content of the film footage. Thus the videodisc will use the autumn work on the 96 Ranch as its focal point.

Conventional films and television programs use "linear" time; they proceed forward from start to finish without repeating or backing up. But alternate forms—like those made possible on a videodisc—may be more effective for describing or analyzing certain phenomena, or for certain types of teaching. For example, a disc permits easy replay of a segment, slow motion, and frame freezing.

One program on the disc will permit a viewer to choose subjects and sequences. In this interactive program, three sets of "menus" will offer three different paths through the chapters. One of these paths will serve the educational market, offering a viewer twenty-one segments with a maximum duration of about thirty minutes. The other two paths are for the exhibit: a longer exhibit program will offer seven chapters and five additional sequences for a total of about eighteen minutes, while a shorter exhibit program will offer five chapters for a maximum viewing time of ten minutes.

In addition to the programmed material in the interactive section of the disc, there will also be three "libraries"

or "archives" of relatively more fragmentary material. These libraries are aimed at educational users and researchers. A classroom teacher, for instance, might select a variety of items which pertain to regional folklife for a class.

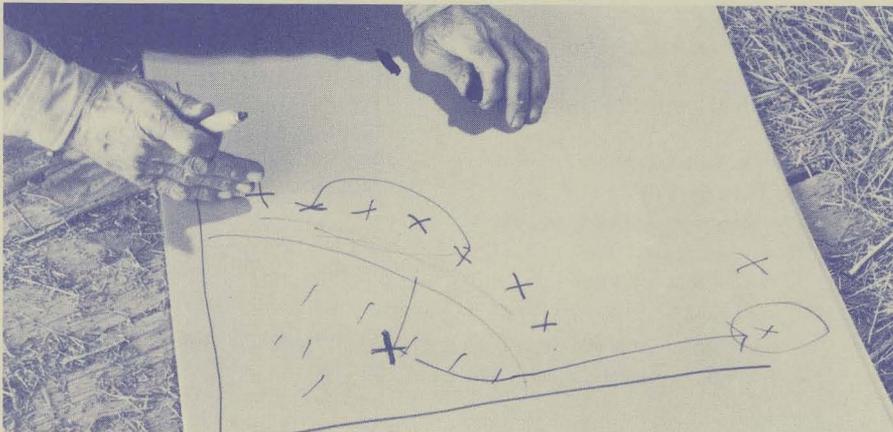
A library of 1,500–2,000 slides from the project will present teachers and researchers with a comprehensive set of images from the region. The photographs included here will depict not only the 96 Ranch, but scenes of other nearby ranches.

A second library will offer selections of motion picture and video footage with a total duration of about one hour. These segments will be edited into about thirty numbered chapters, ranging in length from ten seconds to six or seven minutes. The sources for the materials include outtakes from the 16mm motion picture shot during the project, $\frac{3}{4}$ " color U-matic video recordings, and selections from 16mm motion pictures made by rancher Les Stewart himself. The Paradise Valley Folklife Project materials were created between 1978 and 1982, while Stewart's own films were created between about 1950 and 1975.

The third library will consist of sound recordings. Videodiscs have two sound tracks. Some discs use the second track for stereo presentations, foreign-language translations of the commentary track, or interpretive information. We propose to use the additional track on the "B" side for an independent sound presentation. The audio program will pertain to the 96 Ranch and consist of spoken-word selections edited in the manner of a phonograph record. This program will provide an opportunity to publish selections from the project's interview with the rancher's family and employees.

In a few months the Folklife Center will have to decide how many copies of this experimental disc to create, and we would like to determine the number of interested individuals and institutions. Staff member Carl Fleischhauer, who is overseeing the development and production of the disc, would welcome any preliminary expressions of interest. He may be contacted at the American Folklife Center, Library of Congress, Washington, D.C. 20540.

Rancher Les Stewart created on-camera drawings to explain some of his livestock handling methods during a videotaped interview in 1981. This shows the deployment of buckaroos when the herd was sorted after the fall drive, an operation he calls "parting the cattle." (Photo by Howard W. Marshall)



MORE ON QUESTIONNAIRE SURVEYS

Rhode Island Folklife Resources, derived from a questionnaire survey of museums and historical societies in the state, is currently being printed and will be available shortly upon request. The survey was launched in February 1980 and recently updated by Michael E. Bell, Director of the Rhode Island Folklife Project. It is similar in planning and purpose to the Center's questionnaire surveys of Arizona and maritime folklife resources. (For a discussion of the Center's questionnaire surveys, see *Folklife Center News*, Vol. III, No. 2., April 1980). The resulting preliminary finding guide includes references to manuscript materials, artifacts, special collections, documents, and cultural projects in the state of Rhode Island that may be of interest to folklorists, historians, and cultural specialists.

Another similar survey was initiated in December 1980 to document folklife resources in New Jersey. It was planned and executed in cooperation with David S. Cohen, Coordinator of the Folklife Program at the New Jersey Historical Commission. The projected publication date for the results of the New Jersey survey is the late fall of this year.

More recently, the Folklife Center has been assisting the Center for Arts Information in New York City in the planning and development of their state-wide folklife resource survey. Nancy Groce, special program coordinator, has launched the first phase of the project to survey selected institutions. A second phase, planned for the fall, will undertake the awesome and much needed documentation of folklife resources in the entire state.

The Center for Arts Information is a program of the Clearinghouse for Arts Information, Inc. It is supported with public funds from the New York State Council on the Arts and the National Endowment for the Arts, as well as monies from private foundations and corporations. For additional information contact Nancy Groce, Center for Arts Information, 625 Broadway, New York, N.Y. 10012.

DISCOGRAPHY

Continued from page 1

the Humanities, the National Endowment for the Arts, and the Library of Congress, he set to work to produce just such a tool.

He examined the files of every major record company that issued ethnic materials—CBS (owners of the Columbia, Brunswick, Vocalion, and Okeh labels), RCA Records (owners of the Victor and Bluebird labels), and MCA Records (owners of the Decca, pre-1932 Brunswick, and pre-1932 Vocalion record series). He also looked at the Edison files maintained by the National Park Service at the Edison National Historic Site in New Jersey, and the Gennett label holdings at Rutgers University. He went through numerous additional public and private collections of catalogs, lists, and actual recordings, wrote countless letters, and talked with dozens of people. After four years, he has compiled a discography of roughly 150,000 entries.

Each recording listed has been iden-

tified, insofar as possible, by artist, title, composer, date and place of recording, nationality, instrumentation, matrix number, label, and catalog number. The finished work is to contain a separate section for every nationality. Each one will give a chronological account of all known commercially produced recordings by each artist, with cross-referencing for recordings pseudonymously or anonymously credited and for recordings marketed to more than one nationality. Separate indexes will be prepared for performers, titles, matrix numbers, and catalog numbers.

Spottswood has received advice and assistance on the project along the way from fellow discographers. More recently, Judy Tiger and David Sager have been helping out by entering the manuscript on a word processor. Once the manuscript is completely entered on the word processor, the discographic data will be converted into computer storage tapes. Those tapes will be reprocessed by the Library to generate camera-ready copy of the discography. Final publication plans for the discography should be established soon.

There are several aspects of the discographic project about which Spottswood is particularly pleased. One is that from a scholarly perspective much of the material on the recordings is quite valuable, documenting as it does many of the homeland folk musical traditions of Euro-American ethnic groups. In numerous cases, the recordings are the only known documentation of certain musical styles, since equivalent recordings were not produced in the countries of origin. The recordings also bear witness to ethnic cultures in transition as their traditions came in contact with those of many other cultural groups, and with American civilization in general. The project opens up an extremely important, but heretofore ignored or glossed over, field of sound recordings, and thus represents the next logical step in research after publication of *Ethnic Recordings in America*, which is announced elsewhere in this issue. The increased accessibility of these materials can inspire further studies and can provide a new stimulus directly to the American ethnic groups whose heritage the recordings document.

Errata

Thanks to the careful reading given to "White-Oak Basketry" in the last issue of *Folklife Center News* (Vol. V, No. 2, April 1982) by Gerald E. Warshaver, an editorial error has been brought to our attention. The estimated date of origin for basketwork is actually between ten and eight thousand B.C.

Further, in the Director's Column, the penultimate sentence of the first column on page 4 should read, "Using our Navajo rug example, adherents of proximate origin might say that the living creative tradition implies collective intellectual property rights, even though that tradition evolved from earlier borrowings from other tribes, and thence from Mexico, and thence from Spain, and thence from Moorish North Africa."

ETHNIC RECORDINGS IN AMERICA

Continued from page 1

cultural groups, both large and small. Recordings were available in widely spoken languages such as French and Italian, as well as languages like Annamite, Croatian, and Welsh shared by much smaller cultural groups.

Such was the first flowering of the ethnic recording industry in this country. The advent of radio and the economic onslaught of the Depression disrupted the production of foreign-language discs by the major recording companies. It was not until after World War II that the production of new releases was resumed, and by that time foreign-language recordings were rapidly becoming the domain of small, independent, specialty-record producers.

In January 1977 the American Folklife Center sponsored a conference to focus attention on ethnic music and spoken-word recordings produced in the United States, and to pay tribute to the role played by the record and music publishing companies in support of ethnic musical expression. The conference, entitled "Ethnic Recordings in America: A Neglected Heritage," drew together some 150 scholars, producers, performers, collectors, and community leaders directly involved with the ethnic recording industry for two days of seminars and lectures. Conference speakers included business people such as Myron Surmach, whose book

and music company in New York has addressed the musical needs of the city's Ukrainian community since 1917, and Alvin Sajewski, who has run a comparable enterprise, begun by his father in 1897, directed towards Chicago's Polish community. Scholarly comments on the history and significance of the ethnic recording industry were provided by Finnish scholar Pekka Gronow and Richard K. Spottswood, editor of the Library's LP series *Folk*

Music in America. The performer's role within the industry was highlighted by a roundtable discussion during which Lydia Mendoza, well known in the Southwest for her performances of "Musica Nortēna" (Northern Music), was interviewed, with James S. Griffith acting as interlocutor.

A publication from that conference which bears the same name, *Ethnic Recordings in America: A Neglected Heritage*, is now available. The book, edited by



Victor 1923 catalog of Chinese records in the Cantonese dialect. (Courtesy of Music Division)



The Toots Paka Hawaiian Troupe from the Victor 1916 Hawaiian catalog. (Courtesy of Pekka Gronow)



Lydia Mendoza rehearsing at the Library for concert during ethnic recordings conference in 1977. (Photo by Carl Fleischhauer)

Judith McCulloh, includes two essays that sketch the development of the ethnic recordings industry: "Ethnic Recordings: An Introduction" by Pekka Gronow, and "Commercial Ethnic Recordings in the United States" by Richard K. Spottswood. These are joined by the overview "Early Field Recordings of Ethnic Music," describing some of the holdings of the Library of Congress, contributed by Joseph C. Hickerson, and three chapters that focus on specific ethnic groups: "Irish Ethnic Recordings and the Irish-American Imagination" by Mick Moloney, "The Sajewski Story: Eighty Years of Polish Music in Chicago" by Richard K. Spottswood, and an interview with Lydia Mendoza by James S. Griffith titled "La Alondra de la Frontera: The Lark of the Border." The Mendoza interview appears in Spanish, and in Griffith's English translation. The final chapter of the book is "Recorded Ethnic Music: A Guide to Resources," by Norm Cohen and Paul Wells, which surveys the current status of ethnic recording in this country.

The 269-page publication is fully indexed and amply illustrated. Some 122 photos of performers, record labels, catalog covers, and related manuscript materials present part of the distinctive iconography of the ethnic recording industry. The book also includes a foreword by Alan Jabbour and the welcoming address made by The Librarian of Congress, Daniel J. Boorstin, to open the 1977 conference.

The book is not simply a transcription of the conference proceedings. As Jabbour states in its opening pages, "it carries on the initiative of the conference a step further—exploring more deeply some themes and exemplary figures contemplated at the conference, and beginning the task of assembling the research tools requisite to serious future investigation of the subject."

Ethnic Recordings in America: A Neglected Heritage is available for \$13 from the Superintendent of Documents, Government Printing Office, Washington D.C. 20402; stock no. S/N030-001-00098-2. Remittance must accompany order.

ETHNIC HERITAGE AND LANGUAGE SCHOOLS

From One Generation to the Next

The January 1982 issue of *Folklife Center News* (Vol. V, No. 1) included an announcement about the Center's plan for a project to study ethnic heritage and language schools in America. We asked interested folklorists and other cultural specialists to send us their resume and a brief description of schools in their areas which they proposed to study. Although the deadline was only about two weeks after the newsletter appeared, over 65 individuals sent in proposals to study supplementary ethnic education programs in their vicinities. After many hours of telephone conversation and careful consideration of factors such as fieldworkers' skills, our desire for a varied representation of ethnic groups from different parts of the country, and our concern to document examples of different types of programs (all-day schools, weekday after-hours schools, and weekend classes), we selected twenty fieldworkers to help us

carry out the project. The accompanying roster gives information about the fieldworkers and the ethnic affiliation, location, and meeting schedule of their schools.

Fieldworkers started visiting the schools by the end of April. Their reports are due on July 23, and until they arrive it is premature to discuss their findings. From incoming correspondence and telephone conversations, however, it is clear that we have focused on an important component of ethnic community life that raises interesting analytical questions concerning the conscious process of transmitting ethnic identity. The communities are pleased that we have found their activities worthy of documentation. Many fieldworkers have marveled at the energy and ingenuity of the individuals involved in carrying out such programs and are excited about the opportunity to witness the phenomenon.

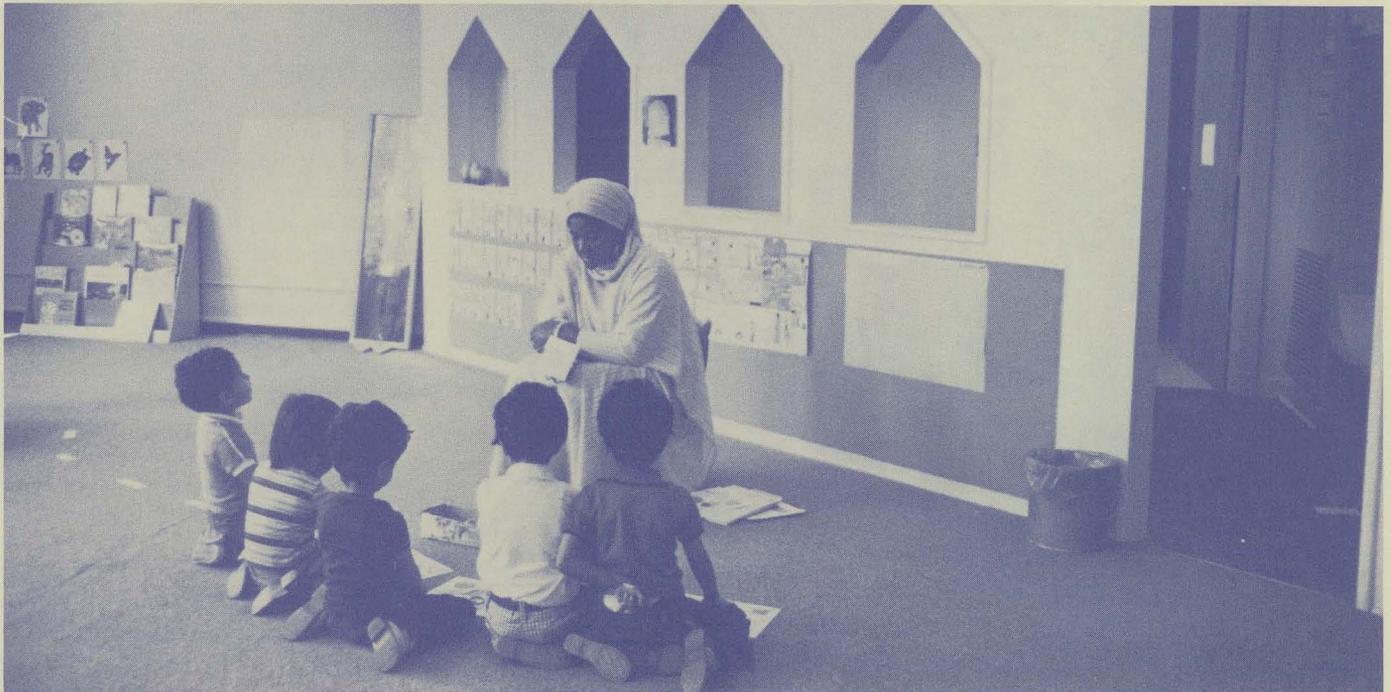
The project has presented new organizational challenges for the Folklife Center staff. Our previous projects have mostly called for a group of fieldworkers to travel to a specific locale or region, and to carry out their documentation as a team. Usually Center staff members were present to discuss methodology and orientation, and

to help solve problems, answer questions, and offer technical advice concerning media documentation. Working as a group, individual team members always had someone with whom they could share and discuss their daily experiences.

The Ethnic Heritage and Language Schools Project has contracted with fieldworkers who must work as individuals, without the benefit of face-to-face interaction with co-workers. Their only chance for camaraderie has come from reading the descriptive list of participants; they will meet each other for the first time at the end of the summer, when we will conduct a project assessment workshop in Washington. We have had to rely on correspondence and telephone conversations to ensure some kind of consistency in the project.

Soon after we received the proposals from potential fieldworkers, we mailed a packet to each of the respondents. It included some background reading materials and a detailed explanation of the responsibilities they would have to assume: they were asked to pay at least three site visits to the school, over a three-month period. The fieldnotes from site visits are being supplemented by taped interviews with parents, teachers, administrators, and students, as well as photographs of class activities

Class at the Islamic School of Seattle. (Photo by Susan Dwyer-Shick)



and of the persons interviewed. Each fieldworker's observations, interview data, and other materials are to be incorporated in the final report which will describe and analyze his or her findings.

A longer statement in that initial mailing explained our assumptions and hypotheses and gave a list of questions to help guide the interviews. Further memos discussed specific problems—how to explain to informants what will become of the collected materials, and how to label tapes, identify photographs, and complete log forms—to increase the consistency of the fieldworkers' efforts. Our experience with previous project materials has resulted in the development of logging and data sheets which facilitate the identification process for fieldworkers and the later archiving of the photographs and tape recordings.

I have not met many of the fieldworkers yet, but I have been able to relate more personally to the voices over the phone describing the excitement and frustrations of particular situations since I began my own work documenting the Lithuanian and Ethiopian Saturday schools here in Washington. Visiting the Lithuanian school gave me a strange sense of *déjà vu*. I once attended a similar school as

a child in Baltimore, and later taught at one in Los Angeles. With that perspective, I cannot help noting consistencies and differences over the years. The primary language of instruction is still Lithuanian, but now some teachers occasionally resort to English to make sure children understand the lessons. Also, a very recent development in the Washington school is a special class where the instruction is in English for children who do not speak any Lithuanian at home, usually because the parents are of mixed ethnic background. My work with the Ethiopian community, on the other hand, gives me an opportunity to become acquainted with a culture about which I knew very little. I have to rely on kind-hearted translators to help me understand the Amharic spoken in the classrooms and decipher the contents of xeroxed pages that serve as curriculum materials.

I am especially grateful to informants who have given me lengthy interviews to explain aspects of their cultural and social history. And, just as a number of my fieldworkers have commented, I have found that knocking on the school's door has actually opened the way into the heart of a fascinating community. Together with the fieldworkers, I feel the anxiety of having to complete a final report,

knowing very well that there are so many avenues left to explore in understanding urban ethnic community life. Then, of course, there are the media-related frustrations, like running out of film at an Ethiopian wedding just at the time the children joined the adults for their traditional dancing and singing, or taking pains to set up microphones and a tape recorder in a classroom, only to have the children and teacher move to another part of the room for a special activity. But the joy of learning how a group defines its cultural heritage far outweighs the fleeting frustrations.

All of the fieldworkers are to meet in Washington at the end of the summer to share experiences and set out guidelines for the further development of the project. We can then determine how much compatibility there is in the data gathered from our independent sources and to what extent we can sketch a portrait of ethnic and language schools as a national phenomenon. Our findings will be shared with the communities visited and with all those interested in the process through which communities select features of their cultural life and pass them down from one generation to the next.

Elena Bradunas

Graduation ceremony at the Korean school in Silver Spring, Maryland. Students learning the Korean language hold signs they have written to read for the audience which describe their summer plans: going swimming, help mother, take care of brothers, going to the beach, and so forth. (Photo by Lucy Long)



ETHNIC HERITAGE AND LANGUAGE SCHOOLS

FIELDWORKER	ETHNIC GROUP	SCHOOL LOCATION	MEETING SCHEDULE
Scott J. Baird Ph.D., linguistics University of Texas, Austin	<i>Chinese</i>	<i>San Antonio, Texas</i>	<i>weekend</i>
Carole O. Bell Ph.D. candidate, folklore Indiana University With the assistance of Mary-Louise Haas	<i>Ukrainian</i>	<i>Woonsocket, Rhode Island</i>	<i>weekend</i>
JoAnn Berlin Bromberg Ph.D. candidate, folklore University of Pennsylvania	<i>Armenian</i>	<i>Watertown, Massachusetts</i>	<i>all-day</i>
Lee Davis Ph.D. candidate, anthropology University of California, Berkeley	<i>Hupa Indian</i>	<i>Hoopa Valley Indian Reservation, California</i>	<i>after-hours</i>
Susan Dwyer-Shick Ph.D., folklore University of Pennsylvania	<i>Islamic</i>	<i>Seattle, Washington</i>	<i>all-day</i>
Jana Fast M.S., library science University of Iowa Curator of Czech Museum and Library	<i>Czech</i>	<i>Cedar Rapids, Iowa</i>	<i>intensive daily summer program in June</i>
Burt H. Feintuch Ph.D., folklore University of Pennsylvania	<i>Jewish</i>	<i>Nashville, Tennessee</i>	<i>weekend</i>
Lydia Fish Ph.D., folklore Indiana University	<i>Greek</i>	<i>Buffalo, New York</i>	<i>weekend</i>
Timothy John Kloberdanz Ph.D. candidate, folklore Indiana University	<i>Russian-German</i>	<i>Strasburg, North Dakota</i>	<i>all-day</i>
Lucy Long Graduate student, ethno- musicology University of Maryland, Baltimore County	<i>Korean</i>	<i>Silver Spring, Maryland</i>	<i>weekend</i>
Morton Marks Ph.D., anthropology University of California, Berkeley	<i>Caribbean</i>	<i>New York, New York</i>	<i>after-hours</i>

FIELDWORKER	ETHNIC GROUP	SCHOOL LOCATION	MEETING SCHEDULE
Two fieldworkers working as a team: Brenda W. McCallum M.A., folklore State University of New York, Cooperstown and Nancy Faires Conklin Ph.D., linguistics University of Michigan, Ann Arbor	<i>Greek</i> <i>Lebanese</i>	<i>Birmingham, Alabama</i> <i>Birmingham, Alabama</i>	<i>weekend</i> <i>weekend</i>
Margy McClain M.A., folklore University of California, Los Angeles	<i>Polish</i>	<i>Chicago, Illinois</i>	<i>weekend</i>
Susan Mary Nagy Ph.D., linguistics Loránd Eötvös University Budapest, Hungary	<i>Hungarian</i>	<i>New Brunswick, New Jersey</i>	<i>weekend</i>
Marsha E. Penti Ph.D. candidate, folklore Indiana University	<i>Portuguese</i>	<i>Taunton, Massachusetts</i>	<i>after-hours</i>
Frank Proshan Graduate student, folklore University of Texas, Austin	<i>Cambodian</i>	<i>Houston, Texas</i>	<i>after-hours</i>
Maurie Sacks Ph.D., anthropology Columbia University	<i>Turkish</i>	<i>New York, New York</i>	<i>weekend</i>
Amy E. Skillman M.A., folklore University of California, Los Angeles	<i>Japanese</i>	<i>Los Angeles, California</i>	<i>weekend</i>
Ričardas Vidutis Ph.D. candidate, folklore Indiana University	<i>Latvian</i>	<i>Milwaukee, Wisconsin</i>	<i>weekend</i>
Philip E. Webber Ph.D., Germanic philology and linguistics Bryn Mawr College	<i>Dutch</i>	<i>Pella, Iowa</i>	<i>various programs</i>
Center staff participant: Elena Bradunas	<i>Lithuanian</i> <i>Ethiopian</i>	<i>Rockville, Maryland</i> <i>Washington, D.C.</i>	<i>weekend</i> <i>weekend</i>

FEDERAL CYLINDER PROJECT PUBLICATIONS

The American Folklife Center plans to publish detailed catalogs to the cylinders in each of twenty culture areas covered by the Federal Cylinder Project. The introductory volume of the series, soon to be available, combines a revised version of the earlier "Inventory of Instantaneous Cylinder Recordings Documenting Folk Culture in the Collections of Federal Agencies" with a general history of field recordings on cylinders and a review of the work of the project. It explains the research and recording techniques employed, provides information on restrictions placed on some materials, and outlines Library policies on the purchase of tape copies.

The catalogs, which will vary in length from thirty pages to over five hundred, are designed to serve as guides to the recordings and to available related documentation. They will list all cylinder recordings covered by the project, including those for which only preservation tape copies exist in the Library of Congress. For organizational purposes, the catalog series has been grouped into Native American and non-Native American catalogs, but this ordering does not affect the sequence in which the catalogs will be published. In order to facilitate the orderly publication of the series, several smaller volumes may be bound together. Eleven Native American catalogs are planned to follow volume 1, Introduction and Inventory:

2. Southeast
3. Northeast
4. Northern Plains
5. Southern Plains
6. Plateau/Great Basin
7. Northwest Coast/Eskimo
8. California
9. Southwest: Navajo
10. Southwest: Pueblo
11. Southwest: Apache, Mohave, and Others
12. Middle and South America

The nine non-Native American catalogs include:

13. Early Anthologies

14. Asia and Oceania
15. Africa and Afro-American
16. New World French and Hispanic
17. British
18. Danish
19. British-American: New England
20. British-American: The South
21. British-American: The West and Southwest
22. Index

Each catalog will begin with an overall introduction and, in special cases, a foreword solicited from an outside specialist. The individual cylinder is the basic organizing unit of each catalog, but these units will be grouped in various ways according to the requirements of the data. Generally, in non-Indian catalogs, cylinders will be grouped according to culture group or geographic area, and then collection and/or collector. In Native American catalogs, information will be organized by tribal group and brief descriptive paragraphs for each tribe will precede the cylinder listings.

Additional paragraphs will provide specific information concerning the scope of a collection, recording locations and dates, institutional affiliation or sponsor, co-workers, and special restrictions surrounding the collection. Also included will be information describing documentation available for the collection such as references to published and unpublished manuscripts, transcriptions, photographs, field notes, and related correspondence. Each catalog will also include a bibliography, some photographs, and, for the American Indian catalogs, maps describing the geographic area encompassed by the catalog. The final volume will consist of a comprehensive index to the catalogs with addenda and corrections.

The catalogs are designed for both scholars and non-specialists. It is our hope that they can guide future researchers in using the recordings to their fullest potential. For further information contact Dorothy Sara Lee, Director, Federal Cylinder Project, American Folklife Center, Library of Congress, Washington, D.C. 20540.

New Staff Member

The Folklife Center is pleased to announce that Mary T. Hufford, a folklorist from the University of Pennsylvania, will join its staff as folklife specialist in mid-August, filling the position vacated by Howard W. Marshall.

Hufford comes to the Center from the Folklife Festival at the 1982 World's Fair in Knoxville where she coordinated the popular foodways presentation. Prior to that she directed a team of four folklorists surveying Appalachian culture and folk arts found among residents of five urban and rural Midwest communities in a project developed by the Great Lakes Arts Alliance. In six-month intervals between the spring of 1978 and the summer of 1980 she conducted fieldwork in Camden, N.J. and in the Pine Barrens region of the state to identify and document regional folk artists for inclusion in the New Jersey Folk-Artists-in-Schools program. During part of this period she became a Pine Barrens resident herself for a while. Two publications have grown out of her New Jersey experience: *A Tree Smells Like Peanut Butter: Folk Artists in a City School* and the article "Foxhunting in the Pine Barrens: The Production and Maintenance of a Canine Symphony" for the forthcoming book *Cultural and Natural Resources in the Pine Barrens*. She spent the summer of 1979 at the Folklife Center tabulating the results of two questionnaire surveys and preparing the manuscripts for *Arizona Folklife Survey* and *Maritime Folklife Resources*. She also researched and assisted in teaching the course "Folklore, Culture and Aging" at the University of Pennsylvania during the 1978/79 term.

Mary Hufford brings to the position a broad range of experience and unquenchable enthusiasm. The Center is happy to welcome her to the staff.



THE AMERICAN COWBOY

On March 26, 1983 the American Folklife Center's exhibit *The American Cowboy* will officially open. The following essay excerpt by the exhibit's curator Lonn Taylor summarizes his thoughts about some of the ways in which the image of the cowboy has been perceived through the generations.

For Americans, the cowboy is a mythical figure in both senses of the word: he is both a hero by himself and a character in a tale embodying popular ideas about history. Standing alone, he has been for more than a century a larger-than-life personage upon whom we have projected our own ideals and values. He has become our national hero: our Hermann, our Roland, our Cid, but he is more real to us than any epic hero because he still has his roots in earthy reality and, until very recently, in living memory.

He first became a myth in his own time, symbolizing the lost agrarian paradise that Americans

believed their country had been before the Civil War. Then, as the days of the open range themselves receded into the past, his image acquired other symbolic layers, always embodying current social values. He became, in turn, an athlete, an entertainer, a surrogate father, a gunman, and a corporate spokesman. Whatever his guise, he has retained the power to provoke an extremely powerful emotional response from us. We may become jaded by Uncle Sam and outgrow Santa Claus, but we will always believe in the cowboy.

This is because the cowboy has become an actor in a national morality play. In literally tens of thousands of presentations, from dime novels through respectable fiction and films to television programs, the cowboy has been the miraculous intervenor who reconciles civilization and lawlessness and who insures that good will triumph over evil. The basic problem of democracy is the degree to which individual freedom can be sustained against the needs of society. For more than a hundred years this problem has been pre-

sented in American popular culture in terms of the lawless but possibly utopian West versus the civilized but often corrupt East. The cowboy and his code of individualism, coupled with responsibility, has acted to resolve the conflict, usually by briefly taking the law into his own hands. This litany, repeated over and over in so many forms for so many years, has become so much a part of our national consciousness that no less a personage than Henry Kissinger used it to explain the popularity of his diplomatic style: "I've always acted alone," he said in an interview with Oriana Fallaci. "Americans admire that enormously. Americans admire the cowboy entering a village or city on his horse . . . to bring law and order."

It little matters that real cowboys were average wage-earners whose jobs involved rounding up cows, rather than outlaws. The mythical cowboy, the one that speaks to us daily, is a paragon of virtue and a bringer of order from chaos, and it is the mythical, rather than the real, that shapes our inner consciousness.

Lonn Taylor



Frederic Remington greeting cards—six etchings from Theodore Roosevelt's *Ranch Life & the Hunting Trail*, a book included in the upcoming exhibit on the American cowboy. Dark brown ink on quality cream stock; twelve cards (two of each image) \$3.50 plus .50 postage. Available by prepaid mail order from the Information Office, Box A, Library of Congress, Washington, D.C. 20540.

BOARD OF TRUSTEES

Ronald J. Foreman, Jr., Vice Chairman of the Center's Board of Trustees, Board member Raye Virginia Allen, and Center director Alan Jabbour traveled to Ottawa, Canada to attend a meeting of the Folklore Studies Association of Canada on June 1-3. The conference gave them an opportunity both to meet members of the Association and to visit the Canadian Centre for Folk Culture Studies in the National Museum of Man. They discussed the Center's programs and activities and learned something of the interests and concerns of Canada's cultural organizations. They also toured the Canadian Centre for Folk Culture Studies in the company of its chief, Dr. Pierre Crépeau. Of particular interest were the archives, including wax cylinder recordings which have been duplicated onto preservation tape, and the fine collection of folk arts and crafts.

A highlight of the trip was an evening journey to Fasset, Quebec,

arranged by the Folklore Studies Association, which was, as Foreman describes, "A lovely experience in terms of the opportunity for visitors from the U.S. to absorb the ambiance of being in a small Canadian community, seeing the material objects, and sharing an evening with the people of the community in which we were made warmly welcome."

On their return to Washington they participated in two days of committee and general meetings held by the Board of Trustees on June 4 and 5. The meeting was the first attended by the Board's two new private members, Jeanne Guillemin from Cambridge, Massachusetts and William L. Kinney, Jr. of Bennettsville, South Carolina.

Guillemin is an Associate Professor in the Department of Sociology at Boston College, who has taught courses in introductory anthropology, medical anthropology, field research methods, and Native American culture. Among the topics of her books and articles have been medical and cultural issues associated with childbirth in this coun-

try, and the lives of American Indians living in urban environments. She is well versed in the workings of Capitol Hill, having received an American Anthropological Association Fellowship for 1978-79 to work in the offices of Representative Tim Lee Carter (R-Ky.) and Senator Dave Durenberger (R-Minn.).

Kinney is a journalist, editor, and publisher of the *Marlboro Herald-Advocate*. His keen interest in business, journalism, and regional culture has been demonstrated over the years by his association with many professional, cultural, and philanthropic organizations. Some with which he is affiliated include the Confederation of South Carolina Local Historical Societies, of which he was president between 1980 and 1982, the South Carolina Press Foundation, the Kinney Foundation, the Indian Museum of the Carolinas, and the Marlboro County Historic Preservation Commission.

The Center is pleased to welcome Jeanne Guillemin and William L. Kinney, Jr. to its Board of Trustees.

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