

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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Cover: The Marlboro Morris and Sword perform "Castling capers" in the style of dances from the city of Lichfield, Staffordshire, England, on May 24, 1980, at the soccer field of Marlboro College, Marlboro, Vermont. Tony Barrand is with the group, jumping with his back to the camera. The occasion is the Saturday morning show, dancing around the maypole, at the start of the Marlboro Morris Ale, an annual gathering for American Morris dance teams. Photo by Robert Brown, Walpole, New Hampshire (original in color)

An Interview with Fran Mainella, Director of the National Park Service

Conducted by David Taylor

Edited by James Hardin, with an introduction adapted from "The National Park Service: A Brief History" (1999), by Barry Mackintosh, the National Park Service History Homepage (www.cr.nps.gov/history).

In 1872 the U.S. Congress set aside the spectacular Yellowstone country in the Wyoming and Montana territories "as a public park or pleasuring ground for the benefit and enjoyment of the people." Yellowstone became a national park, in the custody of the U.S. Department of the Interior—the world's first area so designated. In the 1890s and early 1900s Congress created other national parks, including Sequoia, Yosemite, Mount Rainier, Crater Lake, and Glacier.

By the late nineteenth century there was growing interest in preserving prehistoric Indian ruins and artifacts as well, and Congress created Arizona's Casa Grande Ruin in 1889 and Mesa Verde National Park in 1906. The same year Congress also passed the Antiquities Act authorizing presidents to set aside "historic and prehistoric structures, and other objects of historic or scientific interest" in federal custody as national monuments.

As the system of parks grew and became the subject of competing pressures and interests, it became clear that a new bureau was needed for its proper management, and in 1916 President Woodrow Wilson approved legislation creating the National



Fran Mainella at the Department of the Interior. Photo by James Hardin

Park Service within the U.S. Interior Department. Through the 1920s the national park sites were largely in the West. The exception was Acadia National Park in Maine (1919). In 1926 Congress authorized the creation of Shenandoah, Great Smoky Mountains, and Mammoth Cave national parks in the Appalachian region, although it was nearly a decade before lands were acquired by the states and turned over to the federal government.

In 1933 President Franklin Roosevelt transferred to the National Park Service nearly fifty historical areas in the East: the military parks and monuments controlled by the War

Department, fifteen national monuments held by the Forest Service, and the national capitol parks, including the Washington Monument, the Lincoln Memorial, and the White House. Today the National Park Service comprises 388 sites and more than 87 million acres.

On May 13, 2003, James Hardin (JH) and David Taylor (DT) interviewed National Park Service Director Fran Mainella (FM) at the Department of the Interior in Washington, D.C. Mainella is the sixteenth director of the Park Service and the first woman to hold the post. In October 2001 she was appointed by President Bush to serve on the Board of Trustees of the American Folklife Center. Present at the meeting was Pat Parker (PP), chief of the National Park Service's American Indian Liaison Office.

DT: Tell us about your background and something of the path that led you to the directorship of the National Park Service.

FM: My father was from Albuquerque, New Mexico, so we went west on vacations. And having a chance to go to Grand Canyon and Carlsbad and others triggered my interest in the outdoors. I was a Girl Scout, worked part-time in summer recreation as a playground counselor, and for a period of time was a school teacher. In 1977 I became an assistant community-center director in Tallahassee, Florida, the first white to work in an all-black community center. From there I moved on to be a municipal director near West Palm Beach, Florida, in a

town called Lake Park, and from there to run a nonprofit organization, as executive director of the Florida Recreation and Park Association, and from there to be state park director for twelve years. And then most recently to the best job in the federal government, National Park Service Director, since July of 2001.

DT: *Where was it that you had your first park job?*

FM: In Groton, Connecticut. . . I loved the outdoors and loved working with people. When the president selected me [to be director of the National Park Service], the nomination was done in Everglades National Park. We had been recognized by the National Recreation and Park Association as the best state park system in the country, not only because we did wonderful resource management and visitor services, but also because we went out beyond our boundaries. We believed in partnerships, and we had friends' groups, volunteers, and others, and the president wanted to see that same type of action take place in our national parks at even a greater level than existed at the time. In Florida, of course, we worked with Native Americans and many other groups, and I think that focus was another part of why the president wanted me to come on.

DT: *What do you think were some of the keys to your success in Florida?*

FM: Making sure you have good staff, but also reaching out beyond to have good partners that work with you. You must understand that no one can do things alone. We are working with the community, with state government, with other federal partners, as well as private-sector partners. And understanding that concept makes things so much more achievable. The secretary of the Department of the



Tourists looking at Yellowstone Canyon and Great Fall, Yellowstone National Park, Wyoming, 1930s. Prints and Photographs Division, Library of Congress

Interior, Gale Norton, talks about the four Cs, which are Communication, Consultation, and Cooperation, all in the service of Conservation.

DT: *What was the transition like from your position as director of the Florida state park system up to Washington, D.C., and the National Park Service?*

FM: Because I'd had so much experience on a national level, as president of the National Recreation and Park Association and president of the National Association of State Park Directors, I'd worked in Washington already and partnered with the National Park Service. So the transition to Washington was easier than my transition was from local government and a nonprofit agency into the state park system. The national park system is certainly a much larger system, much more challenging, but the challenges are similar: there are law enforcement issues, invasive species, working with different cultures, visi-

tor services. These are very similar issues, just on a much larger scale. And to travel to all 388 parks is a challenge unto itself, and I have visited now about 110 in the first two years. And as wonderful as our national and cultural resources are, I always say our employees are the best assets that we have, so I try to get out and let them know that, as well as meeting with our partners and seeing the resources and the challenges that are there.

DT: *And how many staff do you have?*

FM: I have over twenty thousand employees throughout the system.

DT: *And what is the extent of your domain in acres?*

FM: It's about 87 million acres, and we have around 277 million visitors a year, so it's very large. We work with so many partners, and we have over 125 thousand volunteers that work

with us, and the work that they do for us is equivalent to over 70 million dollars of economic impact.

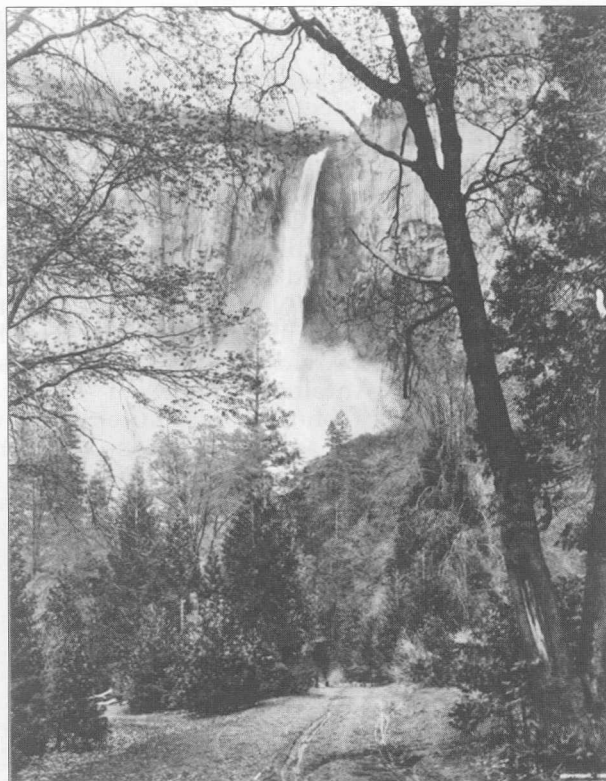
DT: *As you travel around the country in your long-term orientation to all the parks, meeting people who are users, or people who live in these areas, what are some of the things people tell you about the importance of the parks to them in their daily lives?*

FM: People really want to know more about America, and that desire has become even more pronounced since September 11. There's probably no better entity to tell that story than our parks, from the natural resources—How was the Grand Canyon created?—to being at one of our historic sites, such as the Frederick Douglass home, which is right here in the Washington area, to being able to visit the petroglyphs in Albuquerque, New Mexico. I think there's a great deal of patriotism, and so much of what you see in our parks reflects that

patriotism. Right after September 11, on the Veterans Day weekend following, Secretary Norton declared a Unity, Hope, and Healing Weekend. And not only were our National Parks free but many state parks, local parks, and even private-sector entities waived their fees, because they knew that when people get out into the parks, they feel stress relief. They feel physically better. They may hike, sit quietly to enjoy the view, or engage in bird-watching. One of the fastest growing sectors of tourism is birding. I was just at Big Bend National Park down in Texas, and there are over four hundred different species of birds that come through the park. It's one of the biggest birding parks in our system. I think each person gets something different out of parks, but basically the visitors enjoy them, and the experiences make them feel better about themselves.

DT: *You've been a park professional for some time, of course, but I wonder, in your current position, coming to this large responsibility, if there are certain moments that have particularly captured your attention?*

FM: When I see the excitement of our partners Not long ago, in San Antonio, at one of our mission openings, citizens came forward and helped us to restore a grist mill and get it back into operation. I saw the excitement and enthusiasm of the Park Service people and of the partners that had helped us to accomplish that, and heard the story the children and visitors are now being told about what really happened at that site. . . . And during the Unity, Hope, and Healing Weekend, so many park-related groups joined together to show that this is a seamless network of parks. People just want to be served by the resources, and by the staff that are there.



View of Bridal Veil Falls as seen from Wawona Trail, Yosemite National Park, about 1906. Photo Herve Friend, Hollywood, California. Prints and Photographs Division, Library of Congress

DT: *I'd like to move into the programmatic area a bit. We at the American Folklife Center have noticed within the last decade or more the great activity around the country and interest in what we all call heritage areas and heritage corridors, which the Park Service has been intimately involved with. I wonder if you could comment on this as a development and also on the implications it may hold for the Park Service.*

FM: The heritage areas are a great example of partnerships—most heritage areas are not actually operated by the national park system. We work in partnership with citizens, gateway communities, and others who want to link together areas and have stories told through the heritage areas. There's an economic impact as well as a way to talk about the culture of an area. So we've been really excited about heritage areas.

DT: *Where do you see this going? Do you see any changes on the horizon, with regard to the process for selecting and designating these areas?*

FM: There's some legislation being considered at this time to look at how heritage areas come into existence, and we'll be looking forward to working with the congressional leadership to make sure that the legislation reflects their needs and creates an effective program.

DT: *Could we talk about the Park Service and its interpretation of living culture versus the natural resources that it manages?*

FM: I think that's a very important part of all that we're about. I talked earlier about telling the story of America. You can't do that without talking about living cultures. The National Park System Advisory Board recently put out a report called "Rethinking the Parks in the Twenty-first Century."

And in doing that, they talked about and emphasized the unique roles that living cultures play in parks that were once their ancestral homelands. We

said that we need to do even more to better understand these cultures. And to make sure we stay relevant in the twenty-first century, we need to make sure we are reflecting the diverse visitation that is possible for parks, given the demographics of our nation. There is a great deal of commitment by the National Park Service to better understand the various cultures that have affected us in the past and where we are going in the future.

DT: *What are the trajectories that you see of the two National Park Service advisory groups that you mentioned. What's going to happen next?*

FM: The National Park System Advisory Board is truly that, an advisory board appointed by the Secretary of the Interior. The National Leadership Council is made up of our own employees, the National Park Service regional directors and associate directors in program areas in which we operate or program. But we will be trying to lay out a

strategic plan on how we go forward, how we better reach out to the different cultures, and how we better reflect, in our natural resources, in our cultural resources, the issues that pertain to those areas. Parks are places where people can come and learn about resources, cultures, and history in many different ways.

DT: *Does this have implications for staffing, or for staff training in the Park Service?*

FM: In everything we do, we want to make sure our employees are better trained. We're always trying to be effective and efficient in our employment. The Internet is one of the best training tools for our employees, for updates on issues. In fact, we've instituted an Internet program called "Inside NPS," which is geared for our employees so they can stay current on issues within our organization.

DT: *A lot of our colleagues in ethnomusicology, in folklore, and in anthropology, upon hearing about this direction towards cultural understanding, will ask, "What's in it for me? Are there jobs for folks like us?"*

FM: We are doing a lot of partnering with the private sector, and there may be more of that rather than any new positions within the National Park Service. A lot of the research is being done through colleges, for example, and we partner with them directly. We see more in partnerships than we do in any new employment opportunities.

DT: *Are there examples that you would point to of good interpretive programs of living cultures in the vicinity of parks that are going on today?*

PP: There's a tremendous amount that goes on. You asked specifically about interpretation, but there's interaction between living cultures and all aspects of park management and park administration. For example, at Glacier National Park there's a cooperative agreement with the Blackfeet tribal college. They have a botany department at the college, where Blackfeet students, in cooperation with the National

Park Service, plant thousands of native seedlings to reforest not only Glacier National Park but also the Blackfeet reservation.

FM: And there are other partnerships that are underway. We've been working with the Navajo Nation at Glen Canyon in Arizona and Utah for many years. We just concluded an agreement with the Navajo Nation, where they're working in partnership with us to provide concession services at Antelope Point. And one of the gift shops at Yosemite specializes in hand-crafted baskets, and there is a Native Californian interpretive program that has existed for more than fifty years. We're trying to make sure that those stories are told.

DT: *Could you comment on the challenges you see ahead for the Park Service?*

FM: I think the challenge is, how do we communicate our message as effectively as we can to people, particularly to those who don't visit us currently. And I truly believe that in working with the different cultures and others we can begin to use other peoples' networks and send the message out even further. We've been doing outstanding work in our resource protection, and our visitor services has a 95 percent satisfaction level. We need to make sure that funding is available for that—be it through partnerships, and through volunteers, and other things of that nature. We're all reaching out to partners that none of us have at this time, and asking them to join with us and tell their success stories. You've got to reach out to the communities around you, and we will be looking to see that the park superintendents know how to do that, and that reaching out becomes standard, and nobody becomes a superintendent unless they know how to work in partnership.

DT: *As a member of the board of trustees of the American Folklife Center, you bring a national perspective to what we do. Do you have thoughts about how the American Folklife Center fits into the larger national challenge of interpreting culture and place, and that connec-*

tion between places and people?

FM: I've always been involved in folklife, from the time I was in the Florida state parks. We want to work with the Folklife Center, to see how we can carry those stories forward through our parks, but also we want our parks to understand what is available from the Folklife Center that can better help them reach out beyond their boundaries and tell that history, not only about the park but the area and what America is all about.

JH: *Your Web site has several excellent essays on the history of our national park system, and apparently tourism has always figured in an important way.*

FM: Tourism is a big issue, and one of the things we'll be working on this year is talking about the economic impact that National Parks play across this nation.

JH: *You also have the challenge of balancing the needs of people coming into the parks against the need to manage and protect what are sometimes environmentally fragile areas.*

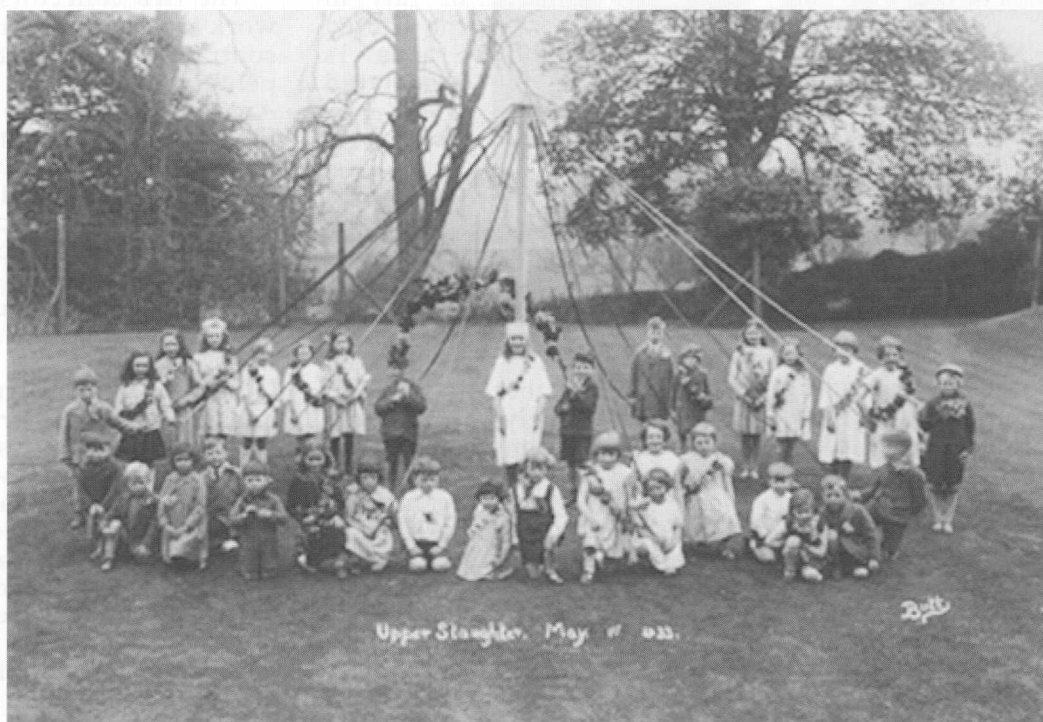
FM: The best protection you have is for the public to be able to appreciate the resources, and for people to do that you have to have environmentally appropriate access as they come in.

JH: *Do you think people are more sensitive to issues of the environment these days?*

FM: People want to make sure that we have a healthy environment, but at the same time they want to be able to feel that they are able to enjoy that environment in some way. We want to make sure that we help them have appropriate access into the parks and be able to find a way to enjoy them. That's where interpretation education comes in, I think, so that people can enjoy the parks and feel good about them. But each person does it in his or her own way, and we need to help them accomplish that.

Bringing in the May:

Morris Dancing and Other Springtime Traditions in the James Madison Carpenter and Anthony Grant Barrand Collections



A young May Queen and her attendants in front of the maypole on May Day in the Cotswold village of Upper Slaughter in Gloucestershire, England, 1933. James Madison Carpenter Collection. Photo by Butt [Studio], Bourton

By Jennifer Cutting

Along with warm days and shows of blossoms, spring has given rise to some of the most colorful and exuberant calendar customs in British and Anglo-American tradition. These spring customs, particularly maypole dancing and Morris dancing, are well documented in two collections at the American Folklife Center: the James Madison Carpenter Collection and the recently acquired Anthony Grant Barrand Collection of Morris, Sword, and Clog Dancing.

In medieval England, the phrase "bringing in the May"

referred to the custom of going out into the countryside the night before the first of May to gather flowers and greenery for decorating houses and public buildings—and, as one bishop of the time complained, to enjoy an unchaperoned night in the woods. The earliest maypoles, which served as the focal points for community dancing and games, were tall trees stripped of their branches and decorated with fresh garlands. They were banned in England in 1644, however, because Puritans (in both Britain and America) disapproved of them as "a heathenish vanity of superstition and wickedness." But the maypole

tradition was revived in 1660 with the end of the Cromwell era and the restoration of King Charles II.

Maying reemerged, waned again, and then took a different turn in the hands of middle-class Victorians, who, by the mid-1800s, were waxing nostalgic for many if not quite all the simpler joys of their rural ancestors. Eschewing the earthier elements of their forebears' spring celebrations, the Victorians revamped May Day as a polite and pretty children's pageant supervised by adults. By that time the maypole had acquired ribbons, which school children incorporated into the dance. Weaving in



Sam Bennett, a singer, dancer, and fiddler from Ilmington, Warwickshire, England, was one of Carpenter's main informants for songs and dance tunes of the Cotswold region. James Madison Carpenter Collection. Photo by James Madison Carpenter

and around each other, doing different combinations of dance steps, the children would plait, or braid, the ribbons around the pole.

In England, at about the same time, a tradition called Morris dancing became a common sight in the villages of the Cotswold region near Oxford. Wearing white shirts, white pants, brass bells on their legs, and hats bedecked with ribbons and flowers, male dancers in groups of six, brandishing either handkerchiefs or sticks, performed sets of steps, or figures, for Morris dances that varied from village to village. The word *Morris*, along with its cognates *Morisco* and *Moresca*, is believed to be derived from the word *Moorish*, a term common throughout Britain and Europe since the Crusades used to describe various dance and drama customs that were fun and festive.

The word *Morris* also encompasses several other ceremonial dance types and styles, including Northwest Clog Morris, Border Morris, Molly Dancing, and Long- and Rapper-Sword Dancing. In all its forms, the Morris

Adapper James Madison Carpenter stands next to his first fieldwork vehicle, an Austin Seven Roadster. James Madison Carpenter Collection. Photographer unknown

dance is associated with seasonal performances such as May Day, New Year's Day, or the Harvest, much as the Fourth of July in the United States is associated with parades and fireworks. Cotswold Morris dancing, in particular, is strongly associated

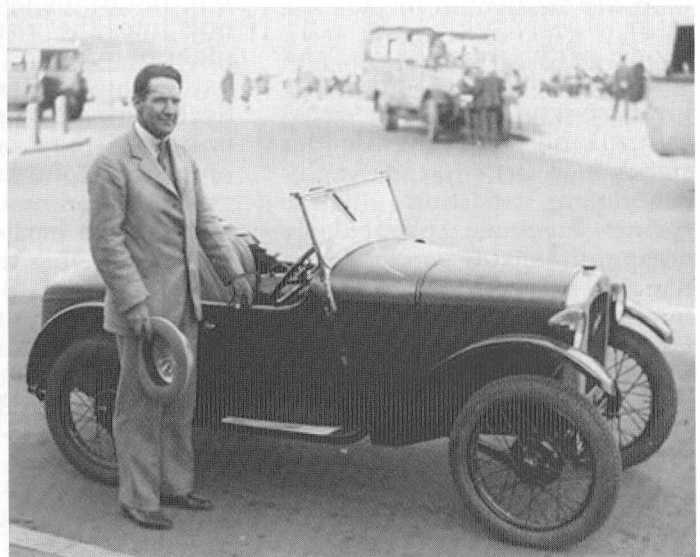
with May Day, both in England and, increasingly, as a transplanted tradition here in this country. There are currently some 250 Morris teams, or "sides," in North America performing in their own communities on holiday occasions such as May Day.

Morris dancing, maypoles, and other spring traditions are featured extensively in the British portion of the American Folklife Center's James Madison Carpenter Collection (photos, cylinder recordings, and manuscripts collected by an American in Britain from 1928 to 1935) and the recently acquired Anthony G. Barrand Collection (photos and moving images col-

lected by an Englishman in America from 1975 to the present). It was the mid-nineteenth-century, Cotswold-style Morris that was taught to American school children and adults by English folk dance teachers who came to the United States in the years before the First World War, and it is primarily this form that the Barrand collection documents.

The two collectors and their work are an interesting study in contrasts. James Madison Carpenter (1888–1983) was an American collector who went to the British Isles intending to stay for one year and stayed for six. Anthony Barrand (1945–) is an Englishman who came to America to attend college, discovered the seasonal dance customs of his home country alive and well here, and stayed for life.

Both collectors earned Ph.D.s and taught at universities, and both might be described as charming mavericks with decidedly creative bents. James Madison Carpenter earned his doctorate under the supervision of George Lyman Kittredge at Harvard. At his lectures and on other occasions, he performed songs that he had collected. He also tried his hand at writing novels and popular songs, and he used descriptions of the places where he collected (or, as he puts it, "local color") in settings for his short stories and radio plays (draft story idea,



A costumed Tony Barrand was master of ceremonies at the American Folklife Center's Neptune Plaza program "Bringing in the May," a celebration of English and Anglo-American dance traditions. The May Day event featured performances by six Washington, D.C., area Morris teams. To Barrand's left is Folklife Specialist Jennifer Cutting. Photo by James Hardin

"Longships Lighthouse Cornwall, Last H-Bomb," James Madison Carpenter Collection, AFC 1972/001, page 06106). Carpenter was also a teacher of creative writing who used themes from traditional ballads, myths, and legends as departure points for the writing assignments he gave to his students.

Tony Barrand, a folklorist and professor of anthropology at Boston University, earned his Ph.D. at Cornell. He punctuates his lectures with singing and enjoys a parallel career as one of the top English folksong performers/recording artists, with a reputation that more than equals his academic one. Throughout his career as a fieldworker, he has used his documentation of dance traditions in order to learn new dances for his own performance and teaching. He is also the founder of the Marlboro Morris Ale, an annual springtime celebration of dance held in Marlboro, Vermont, that has its origins as a custom in seventeenth-century England. Barrand encourages teams to create their own original dances for

presentation at the event.

Carpenter exhorted his students to be mindful of the "infinite patience, perseverance, repetition that brings mastery over something" (draft lecture notes, "Write as You Speak," AFC 1972/001, page 06112). Barrand called for high standards in Morris dancing, for which there is "no shortcut to excellence" and which require "considerable effort, training, practice, and skill" (Anthony G. Barrand, *Six Fools and a Dancer: The Timeless Way of the Morris*, Plainfield, Vermont: Northern Harmony Publishing Company, 1991, pp. 4-5).

The two collectors differed in both their sartorial and their collecting styles. Carpenter motored across England and Scotland dressed in a jacket and tie, and introduced himself as "Dr. Carpenter from the Harvard College in America" (see Julia C. Bishop, "Dr. Carpenter from the Harvard College in America: An Introduction to James Madison Carpenter and

his Collection," *Folk Music Journal*, vol. 7, no. 4 (1998): pp. 402-20). Barrand was usually in the participant-observer role, often having an assistant run the camera while he danced and played the part of the "Fool," dressed in women's clothing. His fellow dancers referred to him in this ceremonial role as "Mother."

Both collectors hailed from "across the pond," and used their origins to their advantage. Carpenter's combination of Harvard degree, sporty Austin Seven Roadster, and small-town Mississippi provenance must have been simultaneously exotic and disarming to his largely rural English informants, especially considering that, in the late 1920s and early 1930s, Carpenter may have been one of the few Americans they had

Bampton Morris Men, Oxfordshire, England. Carpenter probably captured this image of the Bampton Men in June of 1933, while documenting Cotswold Morris traditions during a year spent in Oxford. James Madison Carpenter Collection. Photo by James Madison Carpenter





The Arlington Morris Girls perform Chipping Campden-style hanky dance "Old Woman Tossed Up in a Blanket" on the Library's Neptune Plaza. When James Madison Carpenter was collecting in England, it was primarily girls who did maypole dancing and men who did Morris dancing. As Anthony Barrand's collection reveals, a change in the gender of participants occurred on both sides of the Atlantic (but especially in North America). Morris is now just as likely to be performed by women as by men. Photo by James Hardin, May 1, 2003

ever met. Barrand reports that his English accent and rural Lincolnshire origins earned him bonus points with potential informants in the northeastern United States. "There was a piece about being English that gave me a kind of authenticity in connection to Morris dancing. People would put themselves out, doing things like coming out to dance in the rain, just because I had come from three thousand miles away, all the way from England, to tape them" (Anthony Barrand, telephone interview with Jennifer Cutting, June 25, 2003).

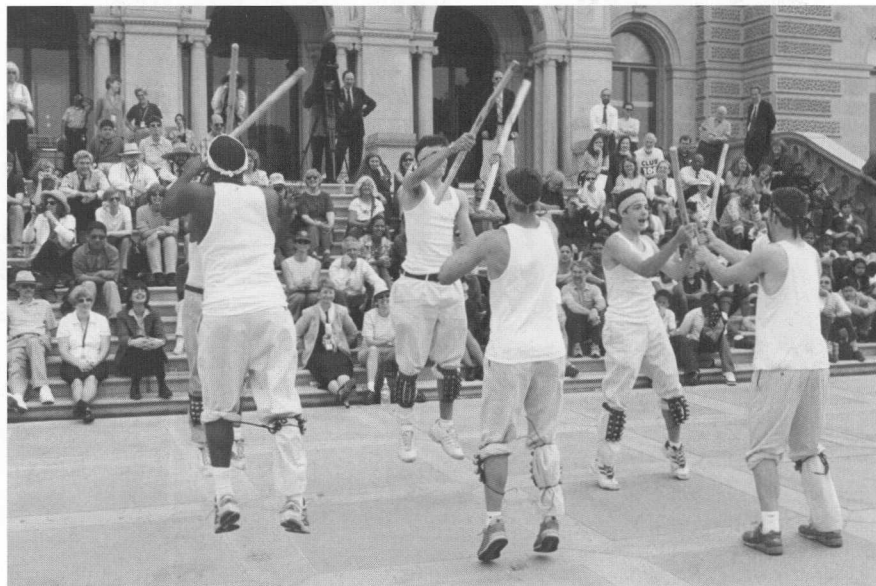
Both collectors worked with the state-of-the-art technology of their time. Carpenter captured music and spoken word recordings on wax cylinders with a battery-powered Dictaphone recording machine. He also took black-and-white photographs with a camera and typed ballad and mummings play texts narrated by his informants using a small portable typewriter. Though Percy Grainger had made cylinder recordings of English folksong some twenty years before Carpenter made his, Carpenter reported that the

informants with whom he worked were encountering the Dictaphone cylinder recorder for the first time.

Almost seventy years later, Barrand captured color moving images and sound with the latest digital video equipment. And though Morris dance authority Roy Dommet had captured small portions of Morris dances in England on silent black-and-white film, Barrand, with his reel-to-reel video and Super 8 formats, was the first fieldworker to capture simultaneous sound and image in the documentation of entire Morris dances.

The Carpenter and Barrand collections offer much more than documentation of the spring traditions mentioned in this article. The Carpenter Collection includes excellent images of mid-winter sword dance, and is even more famous for its documentation of more than three hundred ritual dramas known as mumming plays. It also contains about two thousand songs and ballads, and is particularly rich in Scottish song, sea shanties, Cornish Christmas carols, and traditional fiddle tunes. It is, hands down, one of the most important collections of British folksong and folk drama made in the twentieth century, and one of the largest.

The Barrand Collection not only documents the American,



The Potomac Revival Morris Men perform an original Bucknell-style stick dance "Strike the Hedgehog." Photo by James Hardin

Canadian, and English teams dancing at Marlboro Morris Ales between 1976 and the present, and Barrand's own Morris teams performing on annual May outings over the same period, but is also very rich in sword dance, mumming plays, and old-style wooden shoe, or clog dancing. In some ways, the most important and distinctive aspect of the Barrand Collection is the way it captures many of the same Morris and sword teams

dancing every year over more than a quarter century at the Marlboro Morris Ales and in other community performances. There are great possibilities for study given this kind of chronological documentation, as it is possible to watch the dancers progress from beginners to experienced performers, age, and then be replaced by a new generation.

Carpenter's images and recordings captured the young

English singers and dancers who kept vital the traditions passed down from medieval times and who profoundly shaped the practices now carried on by the Americans documented in Barrand's films nearly a hundred years later. Taken together, the two collections allow a remarkable opportunity to compare the sights and sounds of living traditions as they evolve over time.

AFC Celebrates Acquisition of Anthony G. Barrand Collection

In celebration of the acquisition of the Anthony Grant Barrand Collection of Morris, Sword, and Clog Dancing, the American Folklife Center presented two programs on Morris dancing and related traditions, in cooperation with the Country Dance and Song Society. Founded in 1915, the Country Dance and Song Society is a nonprofit membership association of people and groups with a common interest in English and Anglo-American folk dance, music, and song.

On April 30 Anthony G. "Tony" Barrand, professor of anthropology at Boston University, presented a lecture "But America for a Morris Dance!" and announced the donation of his collection to the Archive of Folk Culture. He handed over his first master recording, a half-inch, black-and-white Sony reel-to-reel tape of the Headington Quarry Morris Men, who had traveled to America to dance at the Smithsonian's Festival of American Folklife in 1976. On May Day the Library's Neptune Plaza exploded with the sounds of bells and clashing sticks, and the fluttering of colorful ribbons, as Barrand played master of ceremonies at "Bringing in the May," an hour-long program of display dancing from a number of Washington-area Morris teams: Foggy Bottom Morris Men, Rock Creek Morris Women, Shepherdstown Northwest Clog Morris, the Arlington Morris Girls, and the Potomac Morris sixth- and twelfth-grade teams.



Professor Anthony G. "Tony" Barrand; Jennifer Cutting, folklife specialist; and Peggy Bulger, director of the American Folklife Center. Photo by James Hardin

New Arizona Heritage Project Inspired by Montana Heritage Model



At a reception in the Library of Congress's Great Hall to launch the Arizona Heritage Project are (left to right): D. Michael Rappoport, SRP associate general manager; U.S. Sen. John McCain; Peggy Bulger, director of the American Folklife Center; and James H. Billington, the Librarian of Congress. Photo courtesy of SRP

By Peter Bartis

On February 12, 2003, a reception in the Great Hall of the Library of Congress marked the official launch of the Arizona Heritage Project—a school-based educational project, modeled on the acclaimed Montana Heritage Project, that encourages community-centered research and fieldwork. The Montana project was established in 1995 in partnership with the American Folklife Center (see *Folklife Center News*, fall 2002). During the program, the first five participating schools were announced.

Students in the participating schools will explore and examine how the environment, diverse cultural influences,

and management of natural resources shape the development of folklife in Arizona today. Under the guidance of their teachers, students will conduct self-directed research projects using fieldwork techniques and both primary and secondary research materials.

The Arizona Heritage Project is funded by the Salt River Project (SRP) as a centennial gift to the state of Arizona. SRP staff and Arizona educators have designed the project, in close cooperation with the American Folklife Center. SRP was incorporated in February 1903 as one of the first reclamation projects formed under the National Reclamation Act of 1902, and today it is the third largest public power utility in the nation.

Throughout the Arizona Heritage Project, SRP is providing grants to support five high school heritage projects on a wide range of topics relating to the local community.

The projects funded are: (1) Shonto Preparatory School in Shonto, partnering with the Navajo Nation Historic Preservation Department, to explore how the Navajo culture, land, people, and attitudes have changed over time and how the Navajo Nation has tried to create a cultural balance with nature over the past hundred years; (2) Foothills Academy College Preparatory school in Scottsdale, partnering with the Cave Creek Museum, to research the history of guest ranches in the area and examine

why these entities no longer exist in Cave Creek but continue to succeed in neighboring Wick-enburg; (3) Presidio High School in Tucson, partnering with the Arizona Sonora Desert Museum and the Tucson-Pima Public Library, to examine past and present medicinal uses of creosote bush by the Tohono O'odham and Yaqui cultures; (4) Cactus Shadows High School in Cave Creek, partnering with the Cave Creek Museum, to conduct oral interviews and photographic exploration of the fifty-year history of the Cave Creek Community Christmas Pageant; and (5) Horizon Community Learning Center in Chandler,

partnering with the Town of Guadalupe, Maricopa County Library, and the Pueblo Grande Museum, to research and document the Yaqui culture of Guadalupe, Arizona, and the intergenerational connections between Guadalupanos.

During the Library of Congress event, SRP president Bill Schrader remarked that "all of Arizona's communities tell similar stories about how the state's unique environment has shaped their community and cultural life. At SRP, we believe the Arizona Heritage Project will be a way to preserve these special oral histories and folk traditions that have shaped life in our

state, and will influence our futures."

Documentary materials collected by students as part of the Arizona Heritage Project will be made available in local archives and libraries and at the SRP History Center in Tempe. A representative sampling will become part of the Archive of Folk Culture. Peggy Bulger, director of the American Folklife Center, praised SRP's generous support of the Arizona Heritage Project and announced that the SRP has made a donation to the Folklife Center in support of its folklife-in-education initiative and to send staff to Arizona to consult on the heritage project.

AFC Visits First Arizona Heritage Project Summer Institute

During the week of June 22, 2003, the Salt River Project hosted the first Arizona Heritage Project Summer Institute, in St. Johns, a rural ranching and farming community in east-central Arizona. Teachers and project directors from the schools chosen to take part in this year's Arizona Heritage Project came together to engage in discussions and receive guidance on how to conduct their heritage projects. Folklife Specialist Catherine Kerst took part in the first three days of the Summer Institute as a representative of the American Folklife Center.

Institute faculty included several historians and archivists, a museum educator, a veteran Montana Heritage Project teacher, an arts administrator, and an archaeologist, who gave presentations and provided guided field trips. Those attending the institute had the opportunity to immerse themselves briefly in the rich cultural heritage of the St. Johns area, not far from the New Mexico border, which was settled for the most part by Mormon and Hispanic groups. Called the "Capital of the White Mountains," St. Johns is within an hour's drive of Apache, Zuni, and Navajo reservations, Petrified Forest National Park, and prehistoric Native American dwellings and petroglyphs.

Among other activities, the group visited important local historic and occupational sites, such as Table Rock Mesa, the Griego cabin, the Snowflake Mormon community, and the Coronado Generating Station. They also visited a number of local libraries and museums in St. Johns, Greer, and Snowflake. Institute participants were introduced to the basics of doing historical research, conducting oral histories, caring for documentary materials, creating a photo essay, designing exhibits, and planning overall project design.

At the end of the Arizona Heritage Summer Institute, participating teachers returned home with many new ideas for heritage projects scheduled for the fall semester. The group benefited from contact with one another, as well as with the faculty, and spent considerable time discussing how their respective projects might proceed. They expressed great interest in future opportunities to meet and compare notes, once their students have begun work in earnest.

—Catherine Hiebert Kerst

Rounder Records Reissues Field Recordings

By James Hardin

Rounder Records of Cambridge, Massachusetts, has recently published *Folk Music of Wisconsin* and *Songs of Mormons & Songs of the West*. These are the final two CDs in a joint project with the American Folklife Center, inaugurated in 1994, to reissue up to twenty of the published Library of Congress field recordings, including those from the classic series Folk Music of the United States. Rounder CDs currently available include:

Negro Blues and Hollers (1501)
Songs and Ballads of the Anthracite Miners (1502)
Sacred Harp Singing (1503)
The Hammons Family: The Traditions of a West Virginia Family and Their Friends (1504)
Children of the Heav'nly King: Religious Expression in the Central Blue Ridge (1506)
Railroad Songs and Ballads (1508)
Songs and Ballads of American History and the Assassination of

Presidents (1509)
Afro-American Spirituals, Work Songs, and Ballads (1510)
Anglo-American Ballads, volume 1 (1511)
Cowboy Songs, Ballads, and Cattle Calls from Texas (1512)
Afro-American Blues and Game Songs (1513)
Negro Religious Songs and Services (1514)
African-American Music from Tate and Panola Counties, Mississippi (1515)
Anglo-American Ballads, volume 2 (1516)
Negro Work Songs and Calls (1517)
American Fiddle Tunes (1518)
Songs of Mormons and Songs of the West (1520)
Folk Music of Wisconsin (1521)
Songs and Ballads of the Anthracite Miners (1522)

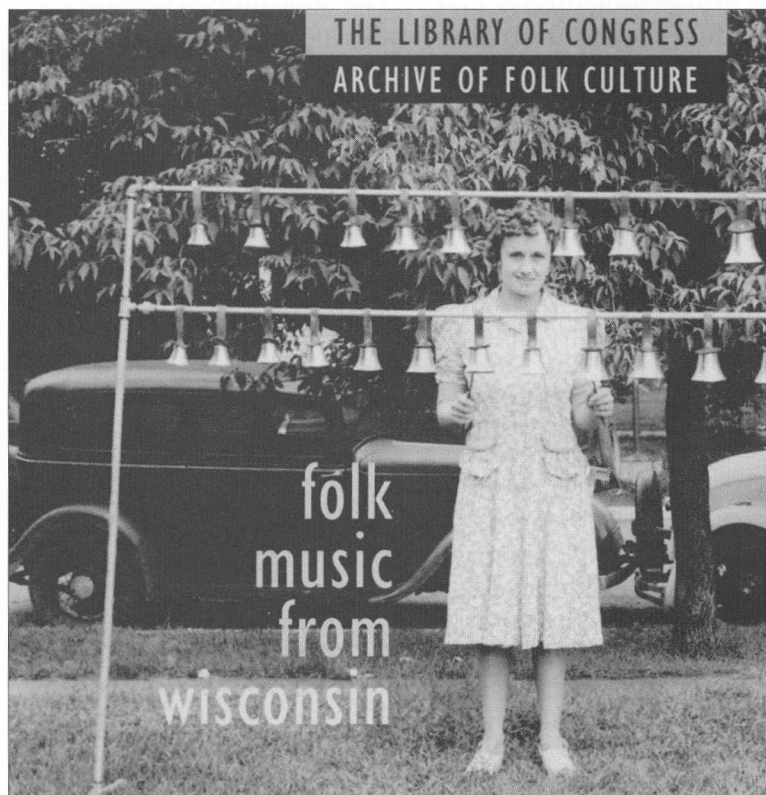
A wonderful sampling of the riches available in the Archive of Folk Culture and a good introduction to the Folk Music in the United States series is *A Treasury of Library of Congress Field Re-*

cordings, a new CD publication, selected and edited by Stephen Wade. (Rounder 1500)

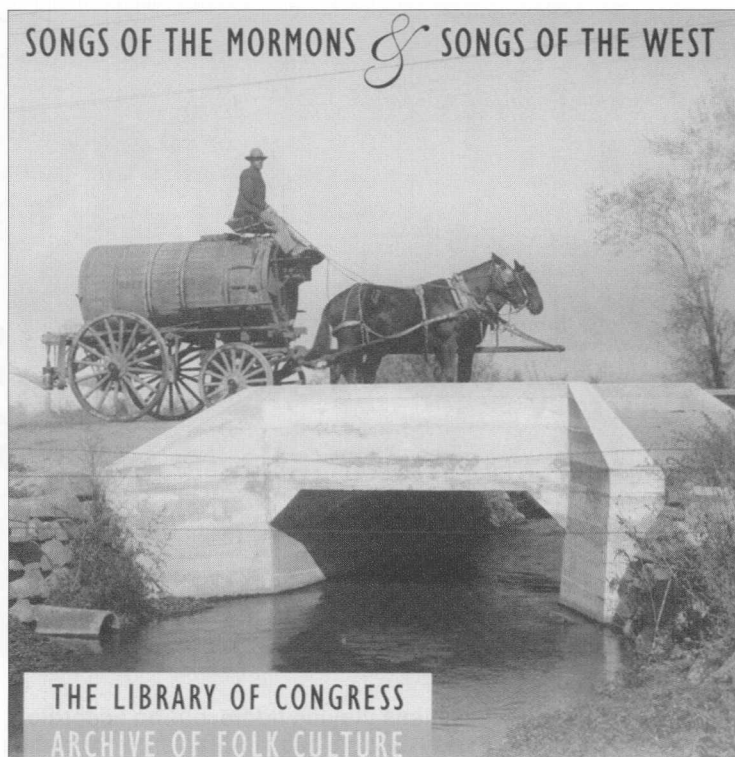
Nowadays, the Internet provides access to vast amounts of information and library material to researchers and interested persons around the world, making many of today's libraries and archives truly institutions without walls. But a similar impulse to share its resources motivated the Library of Congress in the 1940s, when Librarian Archibald MacLeish said in a letter to the Carnegie Corporation: "It seems to me that we can either educate the American people as to the value of their cultural heritage and their national civilization, or sit back and watch the destruction and disintegration of that culture and that civilization by forces now so ruinously active in this world." He was, of course, referring to the forces of fascism that led to the Second World War, and he believed that the best defense against fascism was an educated public that understood and valued its own history and traditions.

In 1941, with a grant from the Carnegie Foundation, the Library established a Recording Laboratory. The expressed intention was to publish American folk music, American poetry, unpublished string quartets, new American music, and other materials, so that they might be available in schools, libraries, and to private individuals. The first six "albums" of folk music were issued in 1942, and over the years, as new albums appeared, these published field recordings gained a loyal audience and established the Library of Congress as a center for the study of traditional grassroots cultural expression. To keep up with changing technology, the original 78-rpm records were reissued as LPs in the fifties and sixties, and later as cassettes.

When the series was inaugurated, the Library believed that most of the field recordings in



the Folk Archive were of little interest to commercial companies, although officials hoped to attract a wide audience. Happily, nearly a decade ago, Rounder Records found attractive the project of reissuing these classic field recordings in CD format, and contracted with music specialist Bob Carlin to coordinate the project. "It seems particularly exciting and felicitous to have this opportunity to work with an organization we have so long respected and admired," said Rounder president Bill Nowlin at the time. The American Folklife Center is pleased to have these recordings once again available in the currently popular form for play and hopes that they find their way to a whole new generation of listeners. A full list of Rounder published recordings from the American Folklife Center collections is available at www.rounder.com.



EDITOR'S NOTES

"The Best Idea We Ever Had"
(Wallace Stegner, referring to the creation of a national park system)

At the American Folklife Center this year, we are celebrating the seventy-fifth anniversary of the founding of the Archive of Folk Culture. This year also marks the two hundredth anniversary of the Louisiana Purchase, an international real estate negotiation that doubled the territory of the United States. President Thomas Jefferson commissioned Meriwether Lewis and William Clark to explore the western territory included in the purchase, and they set out on May 14, 1804.

With its lack of boundaries, sense of freedom, danger, and scenic wonder, the great North American wilderness was a place of "wild beasts and wild men," as William Bradford wrote, but also a place of awesome beauty. As historians and others have noted, wilderness (and the frontier zone between wilderness and civilization) have played a large part in form-

ing the American character and American cultural life. Our national love affair with the American landscape began early on, and became intertwined with our notions of a democratic society. In 1864, for example, Abraham Lincoln authorized the transfer of the Yosemite Valley to the state of California "for public use, resort and recreation."

A similar idea for a grand, urban park had already been realized in the East. The nation's first major public park was born in 1853 when 843 acres were set aside in the center of Manhattan to ensure that New York City would have green spaces and gardens. Frederick Law Olmsted and the English architect Calvert Vaux were commissioned to design Central Park, and their elegant creation celebrates its 150th anniversary this year.

Lincoln appointed Olmsted chairman of the board of commissioners established to oversee the administration of Yosemite park, and the preeminent landscape architect of his day, who put his mark on a number of American cities, took on the job of formulating a theory

for use for this new park area. Olmsted believed in the power of nature to both civilize and relieve the stresses and strains of modern life. It is the duty of government, he wrote, to ensure that "this scenery shall never be private property." He believed that the "commonwealth" possesses certain objects "that are attractive to travellers and the enjoyment of which is open to all."

Nearly a century and a half later, Fran Mainella, the current director of the National Park Service, is using the same kind of language in talking about the efficacious nature of the park experience and the vital importance of parks to our national life. She too believes in the great power of parks to lift and refresh the spirit. The first national park, Yellowstone, was established in the Wyoming territory in 1872. That great event, "the best idea we ever had," according to the writer Wallace Stegner, may have happened in the nick of time. By 1890 the U.S. Census reported, the country was so broken up by settlement that an American frontier no longer existed.



An ensemble of musicians playing fiddle, button accordion, tuba, concertina, and drum accompany the Foggy Bottom Morris Men's performance of a stick dance from the Welsh border town Dilwyn in Herefordshire, England. The performance took place on the Library of Congress's Neptune Plaza, May 1, 2003, in celebration of May Day and the American Folklife Center's acquisition of the Anthony G. Barrand Collection of Morris, Sword, and Clog Dancing. Story on page 7. Photo by James Hardin

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