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Folklife Center News

Winter/Spring 2008
The New Deal at 75
Collections at VHP



American Folklife Center
The Library of Congress





FOLKLIFE CENTER NEWS

A M E R I C A N F O L K L I F E C E N T E R



LIBRARY OF CONGRESS

ART, CULTURE, GOVERNMENT: THE NEW DEAL AT 75:



3 Read about AFC's major symposium, which discussed the importance of Roosevelt's New Deal in the study of folklife, culture and the arts.

HOMEGROWN CONCERTS 2009 SEASON:



15 AFC's current season of concerts features an A-Z of roots music, from the Albanian songs of Merita Halili to the gospel sounds of the Zionaires.

VHP CHINA-BURMA-INDIA COLLECTIONS:



20 AFC's Veterans History Project features stories from the China-Burma-India Theater of operations--among the least known stories of World War II.

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A M E R I C A N F O L K L I F E C E N T E R

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.

Folklife Center News publishes articles on the programs and activities of the American Folklife Center, as well as other articles on traditional expressive culture. It is available free of charge from the Library of Congress, American Folklife Center, 101 Independence Avenue, S.E., Washington, D.C. 20540-4610.

Folklife Center News does not publish announcements from other institutions or reviews of books from publishers other than the Library of Congress. Readers who would like to comment on Center activities or newsletter articles may address their remarks to the editor.

ONLINE INFORMATION RESOURCES: The American Folklife Center's Website provides full texts of many AFC publications, information about AFC projects, multimedia presentations of selected collections, links to Web resources on ethnography, and announcements of upcoming events. The address for the home page is <http://www.loc.gov/folklife/>. An index of the site's contents is available at <http://www.loc.gov/folklife/az-index.html>.

The Website for The Veterans History Project provides an overview of the project, an online "kit" for participants recording oral histories of veterans, and a brief presentation of some examples of video- and audio-recordings of veterans' stories. The address is <http://www.loc.gov/vets>.

The Folklife Information Service is a cooperative announcement program of the American Folklore Society and the American Folklife Center. It is available only on the American Folklore Society's server: www.afsnet.org. The service provides timely information on the field of folklore and folklife, including training and professional opportunities, and news items of national interest.

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Stephen D. Winick, *Editor*
David A. Taylor, *Editorial Advisor*
Michaela McNichol, *Art Director*

Cover: This rare color photo from the New Deal documents a square dance in McIntosh County, Oklahoma, in 1939 or 1940. The photographer, Russell Lee (1903-1986), worked for the Resettlement Administration. Color correction and cropping are by Stephen Winick. The original can be viewed on the Web, at <http://hdl.loc.gov/loc.pnp/fsac.1a34091>

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Children at an FSA migrant workers camp in El Rio, California, 1941. LC Archive of Folk Song researchers Charles Todd and Robert Sonkin documented the camp.

Novelist, essayist and folklorist Zora Neale Hurston, playing a drum associated with Hatian rituals, in 1937. Two years later, Hurston began collecting folk songs for the Florida Federal Writers Project.



LC Prints and Photographs Division New York World Telegram & Sun Collection

Art, Culture, and Government: The New Deal At 75



Poster announcing a 1938 production of Clifford Odets's play *Awake and Sing*, performed in Yiddish. Odets's play concerns Jewish Americans, but was substantially edited in its earlier productions to minimize the use of Yiddish. This Yiddish production was sponsored by the Federal Theatre Project, and the poster created by the Federal Art Project. The poster belongs to the Library's Music Division, and was on display during the symposium.

An AFC Symposium Commemorates the Anniversary of Roosevelt's New Deal

By Nancy Groce and Stephen Winick

In March 1933, immediately after being sworn in as America's 32nd president, Franklin Delano Roosevelt initiated his "New Deal," an extensive and multifaceted array of social, cultural and fiscal recovery programs designed to reform and reinvigorate national life at the height of the Great Depression. Scholars and politicians continue to debate its merits, but there can be no argument that it dramatically altered the physical landscape of the United States and transformed the relationship among the federal government, the states, and individual citizens. Moreover, the New Deal ended up dramatically enriching the Library of Congress collections.

To commemorate the 75th anniversary of the New Deal, the American Folklife Center (AFC) in the Library of Congress teamed up with other Library divisions, prominent outside cultural organizations, and leading scholars, to present a free, two-day public symposium. The event, titled *Art, Culture, and Government: The New Deal at 75*, was held at the Library on March 13 and 14, 2008.

More than two hundred people attended the event, and heard how the Library's vast holdings generated by New Deal programs—and those of other institutions—continue to inform and inspire innovative scholarship, and refine insights about this crucial set of historical programs, and the era to which they belonged. They also had the opportunity to view a display of the Library's New Deal treasures—some of the most fascinating items the Library has to offer.

The New Deal and Library Resources

The New Deal is probably best remembered for building parks, schools, and highways; conducting projects such as rural electrification; and creating mammoth structures such as the Grand Coulee Dam. But the goal of the New Deal was to rebuild the American economy in all its sectors, including culture and the arts. Thus, many New Deal cultural programs promoted the creation of new art, and others undertook the documentation of traditional art and culture, and mandated the collection of local, regional, and personal histories. A great deal of valuable documentary material generated by these groundbreaking cultural programs was submitted to federal agencies, and much of it found its way to the Library of Congress.

Highlights of the Library's New Deal holdings include more

than 2,300 ex-slave narratives (first-person interviews with African Americans who were slaves before the Civil War); tens of thousands of Farm Security Administration photographs, many of them iconic images of Depression-era America that continue to shape our understanding of the period; unpublished notes and letters by such literary figures as Ralph Ellison, Sterling Brown, Nelson Algren, Richard Wright and Zora Neale Hurston, all of whom worked for New Deal agencies; scripts, notes, and artwork for Work Projects Administration (WPA) theatrical productions involving such greats of the American stage as Orson Welles and John Houseman; letters and musical scores by composers such as Aaron Copland and Marc Blitzstein; and thousands of audio recordings of traditional singers, fiddlers, banjo players and other local performers recorded by

Mr. and Mrs. Frank Pipkin being recorded by Charles Todd, at the FSA camp in Shafter, California, 1941. Todd wrote: "Mrs. P. was a gold mine of old English ballads. Many thought of her as a prototype of 'Ma Joad' in The Grapes of Wrath."



WPA researchers throughout the United States. Indeed, many of the Library's curatorial divisions had their holdings significantly augmented by written materials, recordings, photographs, artwork and other forms of cultural documentation generated through enormous and innovative New Deal government initiatives.

The American Folklife Center is a prime example. Today, AFC's archive is one of the largest repositories of traditional culture in the world, consisting of more than three million items from around the globe, including photographs, manuscripts, audio recordings and moving images. But it wasn't always that way.

In fact, the Library's Archive of American Folk Song—known today as the AFC Archive—was founded in 1928, and was in its infancy when the stock market crashed in 1929. When Roosevelt instituted the New Deal in 1933, it was a small and struggling archive. As the 1930s progressed, a steady stream of important documentary materials from the New Deal's many programs made their way to the Archive. These included recordings, photographs and manuscripts from the Resettlement Administration (RA) and the Farm Security Administration (FSA). Materials from a wide range of Works Progress Administration and Work Projects Administration (WPA) programs, including the Federal Writers' Project (FWP), the Federal Theater Project (FTP), the National Youth Administration (NYA), and the Joint Committee on Folk Arts, were especially important in enriching the collections. Along with the fruits of the Archive's own field-collecting initiatives, these New Deal materials became an unparalleled aggregation of disc-era field recordings. Even the AFC Archive's item-level card catalog, which provides searchable access to this remarkable storehouse of music and knowledge, was created as a WPA project. All of this helped the Archive transcend its modest beginnings and become the world-class resource it is today.

Preserving the Legacy

The event began on the morning of March 13, in room LJ 119 of the Library's Thomas Jefferson Building, with a panel organized and presented by the National New Deal Preservation Association (NNDPA). Welcoming remarks were provided by AFC Director Peggy Bulger, Robert Saladini from the Library's John W. Kluge Center, and NNDPA Executive Director Kathy Flynn. Bulger set the stage for the morning, thanking her colleagues in the Library, and at NNDPA, and also pointing out, "we are here to commemorate and honor the individuals who actually participated in these landmark New Deal programs."

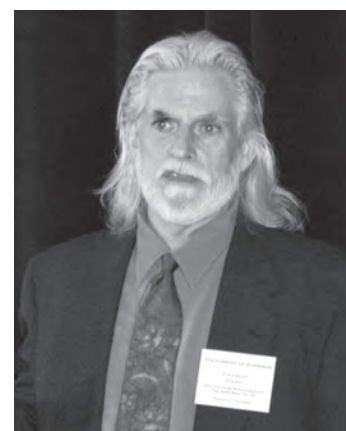


Panelists at the symposium (l-r): John Y. Cole of the Library's Center for the Book, Mindy Morgan of Michigan State University, and Laura Katzman of James Madison University.

Well-known journalist and political commentator Bill Press gave a rousing presentation about Roosevelt's vision and the enduring impact of the New Deal on American culture. He welcomed audiences to the Library's Thomas Jefferson Building, which he called "the most beautiful building in Washington, D.C." He pointed out that, in an election year, the focus should not be solely on political candidates, but on the questions, "where are we going, and how are we going to get there?" He stated that the New Deal symposium was "a reminder of how productive, how effective, and how bountiful government can be, when you have leaders who believe in what government can do," and that America would benefit if we could "re-discover the energy and vision of Franklin Delano Roosevelt, who said we had a 'rendezvous with destiny,' and then charted an outrageously bold course to take us there."



Columnist and political talk show host Bill Press spoke during the NNDPA-organized panel on the morning of March 13.



Folklorist Charlie Camp spoke about the America Eats manuscript, one of the fruits of the WPA's investigations of regional and local cultures. The manuscript is now in the Library's Manuscript Division.



Beth Cleary, of Macalester College, spoke about the Buffalo Historical Marionettes. On the screen are three puppeteers from the troupe, and one of their marionettes. Credit: Stephen Winick, AFC

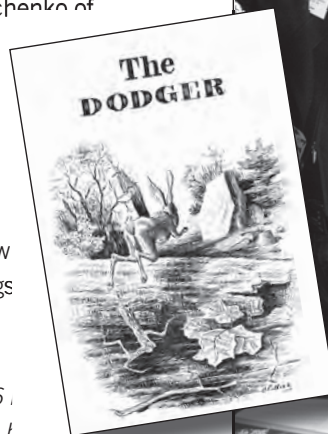
Other presentations included reminiscences by Roosevelt's granddaughter, Eleanor Roosevelt Seagraves, and Civilian Conservation Corps alumnus Walter Atwood. There was a lively account of the New York arts scene by WPA artist Gertrude Goodwin, and a paper by New Deal historian Robert Leighninger. Folklorist Stetson Kennedy and other attending WPA alumni were honored.

The symposium itself commenced in the afternoon, with a session titled "New Deal Resources: Preserving the Legacy." Following welcoming remarks by Associate Librarian for Library Services Deanna Marcum, this panel focused on the New Deal collections within Library of Congress curatorial divisions. Curators gave brief overviews of their holdings, explained how the materials were acquired by the Library, highlighted some of their New Deal "treasures," and identified a few selected New Deal items or collections that they thought warranted greater research. Remarks were made by Walter Zvonchenko of the Music Division, Mark Dimunation of the Rare Book and Special Collections Division, Ford Peatross of the Prints and Photographs Division, Alice Birney of the Manuscript Division, and Bryan Cornell of the Motion Picture, Broadcasting and Recorded Sound Division.

Curators and archivists from other major New Deal repositories also spoke about their holdings William Creech from the National Archives and

Singer Emma Dusenbury was recorded in 1936 in the Resettlement Administration, which printed a version of "The Dodger" in an illustrated pamphlet.

The illustrator, Charles Pollock (1902-1988), worked for the WPA Federal Arts Project in Michigan, and was the elder brother of artist Jackson Pollock.



Record Administration (NARA) discussed "New Deal Resources in Washington, D.C.," and Tom Wiltsey talked about NARA's "New Deal Resources in Regional Offices." Supervising archivist Robert Clark represented the Franklin Delano Roosevelt Presidential Library in Hyde Park, N.Y., and Andrea Kalin of Spark



Lisa Nilsson (l.) and Rich Remsberg peruse display tables brimming with New Deal treasures. Remsberg was a panelist at the symposium. Credit: Stephen Winick, AFC

Former WPA artist Gertrude Goodwin, former WPA folklorist Stetson Kennedy, Eleanor Roosevelt Seagraves, and NNDPA president Glory Southwind at the symposium. Seagraves is the granddaughter of Franklin and Eleanor Roosevelt, and grew up in the White House with her grandparents.



Stephen Winick, AFC

Media presented a brief preview of her upcoming documentary film, *Soul of a People: Voices from the Writers' Project*.

Thursday's final talk was given by folklorist Charlie Camp, who discussed the importance of the unpublished WPA manuscript *America Eats*, which is housed in the Manuscript Division of the Library of Congress. Written by out-of-work writers during the Depression as "an account of group eating as an important American social institution," the manuscript documents local, traditional cookery found at church functions and other community events all across the country. Camp stated that the manuscript is completely unique in its thorough documentation of American food and foodways by a large team of researchers. Their words, he said, "comprise the only account we have, coast to coast, north to south, of American food and culture in any year. Nothing's been attempted of this scope since." Camp did note that several authors, including most recently Pat Willard, have published samples of the manuscript, but that most of it remains unpublished. "So there's about a thousand-page manuscript, a hundred and ninety-two essays, and it's never been published," he said. "It occurred to me that if I did nothing better today than to stir some interest or discussion about having this previously unpublished WPA masterpiece find its way into print, we'd all be better off for it."

Sharing the Legacy

While "New Deal Resources: Preserving the Legacy" proceeded, next door in Room LJ 113, audience members were given the rare opportunity to have a close-up look at unique New Deal treasures from throughout the Library. Curators from several divisions were on hand to discuss and explain the items on display.

The Rare Book and Special Collections Division brought a selection of the WPA's famous *American Guide* series, travel guides for the 48 states, Alaska, Puerto Rico and other territories; first-edition volumes in the *Rivers of America* series;

and an unusual WPA book titled *Di Yidishe Landsmanschaften fun Nyu York/ The Jewish Landsmanschaften of New York*, a Yiddish-English roster of New York *Landsmanschaften*, mutual benefit societies for Jewish immigrants from individual cities, *shtetls*, or other communities in Europe.

The Prints and Photographs Division displayed political cartoons about the New Deal; impressive full-color posters created by New Deal agencies; lithographs, woodcuts, and other forms of printed artwork; and several iconic New Deal photographs by such photographers as Louise Rosskam and Arthur Rothstein. In addition, they displayed a copy of "Bound for Glory: America in Color, 1939-43," the Library's publication of color photographs taken for the FSA and the Office of War Information. (The book can be purchased from the Library's Sales Shop at www.loc.gov/shop and a Library exhibition based on the book can be viewed at www.loc.gov/exhibits/boundforglory/).



Historian Michael Kazin delivered the keynote address.

Stephen Winick, AFC



Deanna Marcum, Associate Librarian for Library Services, delivered opening remarks.

Stephen Winick, AFC

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This photo of a drummer in a Memphis, Tennessee juke joint was taken by Marion Post Wolcott for the FSA in 1939. According to symposium participant Richard Remsberg, it is the earliest known photograph of a blues club mural.



This photograph of the early country music star Samantha Biddix Bumgarner was labeled "Aunt Samantha Baumgarner" by the FSA. It was taken in Asheville, North Carolina in 1937 by FSA photographer Ben Shahn. Bumgarner sang and played fiddle, banjo and guitar. She is believed to be the first person to be recorded playing the five-string banjo, and she and her partner Eva Davis were the first female recording artists in country music.

The Music Division chose notable objects from the Federal Theatre Project archives, including photographs and script material for the famous Orson Welles production of *Macbeth*, which opened in New York City's Harlem neighborhood in 1936; costume designs for another 1936 Welles production, an adaptation of Eugene Labiche's classic French farce *The Italian Straw Hat*; and set designs for a production of *Pinocchio* presented in Los Angeles in 1937.

The Motion Picture, Broadcasting and Recorded Sound Division displayed a selection of historical recordings, including an instantaneous disc of Roosevelt's first inaugural address, in which he outlined the need for the extraordinary flurry of legislation that produced the New Deal; an NBC reference disc of one of Roosevelt's famous radio "Fireside Chats," in which he explains to the radio audience his 1938 requests for funding for New Deal programs; and several commercial songs on New Deal themes, such as "C.C.C. Blues," by musician Robert Brown ("Washboard Sam").

Stetson Kennedy recalled that under Jim Crow laws in the 1930s, it was considered rude and defiant for an African American to smoke in the presence of white people. Florida FWP workers, however, “made allowances” for their famous colleague, Zora Neale Hurston.



Library of Congress Prints and Photographs Division

This photograph was taken during Hurston’s 1935 Library of Congress recording expedition with Alan Lomax and Mary Elizabeth Barnicle. The print is physically labeled as a photo of Hurston, but opinion is divided as to whether it is her, or someone she encountered on the trip.

The American Folklife Center displayed a hand-painted program from the 1939 “Americans All” folk festival in Pennsylvania; *A Check-List of Folk Songs* containing information on the thousands of songs collected by fieldworkers in the New Deal era; field notes and photographs compiled by the eminent folklorist Herbert Halpert, when he was employed by the WPA; and several other original recordings and photographs that have since become American icons.

The Manuscript Division brought photocopies of original items, so that it was permissible for audience members to handle them. These items included FWP reports from Ralph Ellison, Richard Wright and Nelson Algren, documenting slices of life such as children’s ball-bouncing rhymes, New York City cabbies’ anecdotes, industrial folklore from Chicago, and reminiscences of a slave wedding in Eufala, Alabama; a photostat of

a four-page manuscript containing an 1864 speech by Abraham Lincoln, which was unknown until it was discovered by a New York State WPA researcher; and a photograph of orator and civil rights leader Frederick Douglass.

Also on display was the Library’s 1983 publication *Amassing American Stuff: The Library of Congress and the Federal Arts Projects of the 1930s*, an illustrated monograph by John Y. Cole, director of the Library’s Center for the Book. Originally written as an article for the *Quarterly Journal of the Library of Congress*, this essay has long been a standard tool for researchers interested in the Library’s New Deal collections. Copies of the book were displayed along with materials related to the Library’s 1994 New Deal symposium.

Studying the Legacy

The symposium resumed on March 14 in the James Madison Memorial building’s L. Quincy Mumford Room, for a day devoted to exploring “The New Deal Legacy and Contemporary Scholarship.” Georgetown University historian Michael Kazin delivered the keynote address on “The New Deal and the American People.” Kazin touched on the politics surrounding the early years of the Roosevelt administration, and the building of a popular idea of the American people. “The idea that Americans composed a united or nearly-united people, who came together across religious and ethnic boundaries, and that this people formed a bulwark of opposition to economic elites who threatened democracy, was essential to the building of the New Deal coalition,” he said. He went on to show how this image of America and Americans emerged from the political left and entered the mainstream. He concluded by demonstrating that this same image of Americans transcended both the Left and the New Deal, and was adopted by subsequent populist politicians across the political spectrum, most notably Ronald Reagan and other Republican leaders. In so doing, he set the stage for the rest of the day’s papers.

The first panel began with remarks by Center for the Book Director John Y. Cole, who spoke about the Library’s 1994



Stephen Wrinck, AFC

Recordings from the Motion Picture, Broadcasting, and Recorded Sound Division, on display at the symposium.

New Deal conference. He introduced Mindy Morgan from the Department of Anthropology at Michigan State University. Morgan's paper, "Please Remember that I, Too, Am an Indian': Locating Native American Voices in the Federal Writers' Project," examined the participation of Native American communities in projects supported by the FWP, including the *American Guide* series and other regional works. She focused on community members at Fort Belknap Reservation, who compiled a tribal history by interviewing elders and collecting oral histories, while employed by the Montana Writers' Program in the early 1940s. Their work, she argued, offers a critical counter-narrative to other works by non-Native writers from that period, which focused on cultural loss. Her presentation also explored how these Native American fieldworkers used the FWP as an opportunity to represent their local communities during the early 20th century, and how their documentation counters established notions regarding Native American cultures at the time.

Laura Katzman of James Madison University followed with a presentation on "Picturing Puerto Rico Under the American Flag: The New Deal Photographs of Edwin and Louise Rosskam, 1937-38." Katzman's study investigated the work of two New Deal documentarians, who photographed Nationalist party activities and social conditions in Puerto Rico for both *Life* magazine and the Farm Security Administration. Their images of the island, according to Katzman, reflect an encounter between progressive, middle-class U.S. photographers and the underclass peoples of Puerto Rico. "Edwin and Louise Rosskam's New Deal photographic project in Puerto Rico constitutes a rich case study of how the North American documentary mode of the 1930s looked, circulated, and operated in an



The Rosskams in Puerto Rico, 1947. Credit: Jack Delano, Library of Congress Prints and Photographs Collection



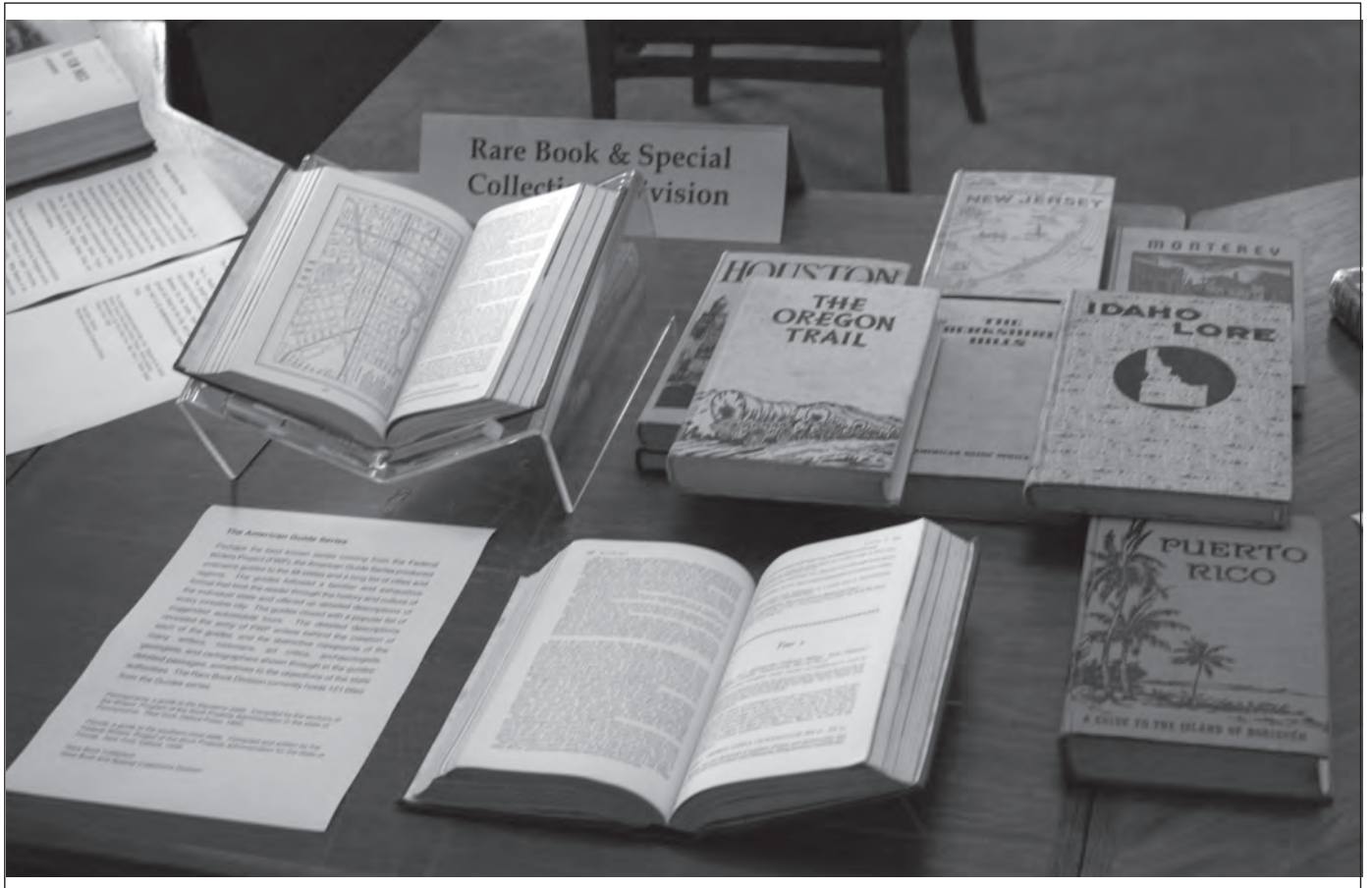
This photo from Orson Welles's 1936 theatrical production of Shakespeare's Macbeth is page 35 of the play's production notebook. The production featured an all-black cast. The notebook is part of the Music Division's Federal Theatre Project Collection.

American context beyond the continental borders of the United States," she said. "It was a tense and disorienting encounter, with shocking extremes of poverty and wealth which they had encountered nowhere else, and which left an indelible impression on their book and photography projects that tackled race and class issues in America."

After lunch, the second panel was introduced by folklorist Catherine Hiebert Kerst from the American Folklife Center. She talked about the wealth of New Deal holdings in the AFC Archive, and focused on the fieldwork and contributions of important New Deal collectors such as Sidney Robertson Cowell. (Cowell collected and documented traditional culture in Wisconsin from 1935 to 1937 for the Resettlement Administration, and in Northern California from 1938 to 1940, while working for the WPA; in 1997, her multi-format ethnographic field collection from California became the first American Folklife Center contribution to the Library's online American Memory Project. The presentation, titled *California Gold: Northern California Folk Music from the Thirties*, is accessible online at <http://memory.loc.gov/ammem/afcchtml/cowhome.html>. It is one of several collections of New Deal field recordings available for online listening at the

This photo of folk music collector Sidney Robertson Cowell is part of AFC's California Folk Music Project Collection (AFC 1940/001), which documents a WPA Project in Northern California. The photo was taken in early 1939, in the project office on Shattuck Ave., Berkeley.





The Rare Book and Special Collections division displayed many of their WPA treasures. Credit: Stephen Winick, AFC

Center's Web site, located at <http://www.loc.gov/folklife>.)

Continuing with the theme of American vernacular music, Massachusetts documentary photographer and photo researcher Richard Remsberg and New York music scholar Henry Sapoznik presented “‘All I Got is Gone’: Roots Music Photos from the Farm Security Administration,” a paper on documentary photography of American folk musicians during the Great Depression. The speakers explained that the “images were created by the Farm Security Administration, at the moment in history when the peak of vitality – in some cases the last vestiges – of a number of roots music traditions met the impulse and technology to document them.” The images, they contended, “represent the best visual documentation of American vernacular music at a seminal period of America’s musical history and cultural development.” They explained that “the stories behind the photos are largely unknown.” Remsberg and Sapoznik’s research also unearthed additional information, which was gathered at the time by folklorists and other researchers, or, in some cases, subsequently discovered through interviews and archival research, which helps to better contextualize and explain these iconic images. For example, a photograph Remsberg had seen before, of a woman playing the fiddle, turns out to be Samantha Baumgarner, “the first person to record old-time music, in 1924.” He had seen the photo, and heard Baumgarner’s music, but never knew they represented the same person. On the other hand, paging through the hundreds of untitled, uncaptioned photos in the collection,

he came across a fiddler he recognized as Cajun music pioneer Leo Soileau—an identification that had not been made before. The photos also put flesh on the bones of history for Remsberg. Showing the audience a photo taken by Marion Post Wolcott, he commented, “As long as I’ve been reading about blues history, I’ve been reading about the murals in blues clubs, but until now I’d never seen any historic ones. As far as I know, this is the only photograph of a blues mural before 1970 or so.”

John Edgar Tidwell, from the English Department at the University of Kansas, delivered a paper titled “Negro Fictions, Fictitious Negroes, and Sterling A. Brown’s Quest for Authenticity on the Federal Writers’ Project.” In 1936, the poet, writer and intellectual Sterling A. Brown “brashly accepted the position of racial custodian,” according to Tidwell, when he was appointed to the FWP as editor on Negro Affairs. “Officially,” Tidwell explained, “[Brown’s] charge was to guard against the proliferation of Black racial stereotypes that infected the guidebook copy written by the federal, state and local units of the Federal Writers’ Project. [Brown], took this half-time appointment and expanded it into a monumental enterprise that combined editing, research, historical writing, and other duties, essentially defining what he called a mosaic of the Negro’s participation in American social history.” Tidwell traced the debates that Brown engaged in, discussed the charges that his work was communist-inspired, and outlined the proactive steps Brown took to document the participation of African Americans in order to create a truer mosaic of the social history of America.

Beverly Brannan, curator of 20th-century documentary photography in the Library's Prints and Photographs Division, introduced the third panel. She gave the audience a glimpse of the vast New Deal holdings that make the division one of the key repositories of images from 1930s and 1940s America.

Colleen McDannell of the University of Utah presented "Religious America and New Deal Photography." She traced how the "Historical Section," (first under the auspices of the Resettlement Administration, then the Farm Security Administration, and finally the Office of War Information), documented the effects of the Depression and the New Deal through photography.

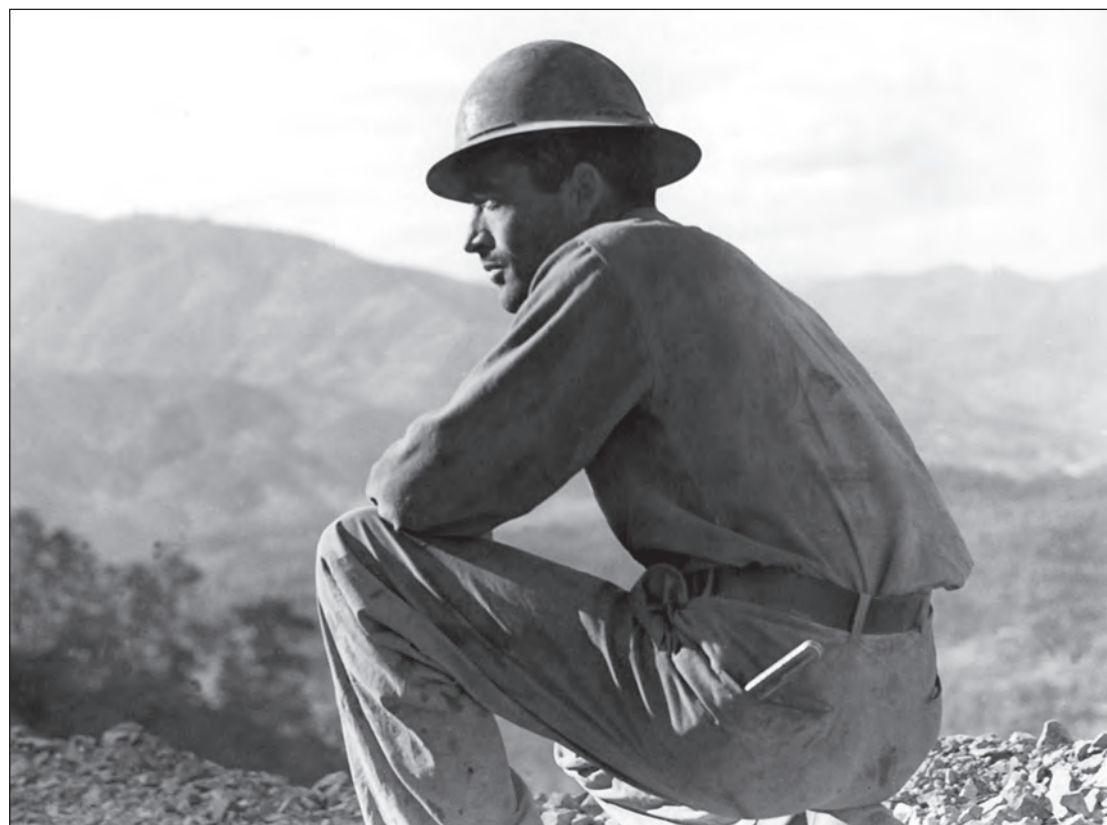
McDannell noted that the documentation of religious subjects was neither random nor entirely representative of religious diversity in America. The Historical Section's director, Roy E. Stryker, who wanted to produce a composite picture of American society, sent out "scripts" to his photographers that focused on certain aspects of faith while ignoring others. The "eyes" of Stryker's photographers, McDannell argued, were shaped by their own personal biographies, their understanding of the project's mission, the reigning standards of art of the period, and the changing American political environment. Although Stryker and his photographers were not pious themselves, they produced a striking portrait of religious America

during the Depression and New Deal period.

The symposium's final paper, "Reconfiguring Race: The Jubilee Singers of the Buffalo Historical Marionettes," was presented jointly by two professors from Macalester College in St. Paul, Minnesota. Beth Cleary, of Macalester's Theatre and Dance Department, and Peter Rachleff, of the History Department, spoke on a little-known chapter of WPA history, which, they contended, provides an important window into the relationships between art and politics during the Great Depression.

The Buffalo, N.Y., marionette project employed some two hundred women and men, including carpenters, seamstresses, painters, writers, musicians and marionetteers. Among them were eight African Americans who modeled themselves after the earlier Jubilee Singers. "Their repertoire, performed for free at schools, on playgrounds, in nursing homes and even in Attica prison, consisted of three productions based on well-known American stories involving race: *Eli Whitney and the Invention of the Cotton Gin*, *The Life of Stephen Foster*, and *Uncle Tom's Cabin*. Cleary and Rachleff's presentation featured images from several of these shows, and an analysis of the playscripts and supporting documentary materials, which they located through extensive research at the Library of Congress and the National Archives.

Following the panel presentations, the audience was treated to a firsthand account of collecting folklore for the New Deal from Federal Writers' Project alumnus Stetson Kennedy. The Florida native is best known for infiltrating the Ku Klux Klan, and publishing a scathing 1955 memoir titled *I Rode with the Ku Klux Klan*, (later re-titled *The Klan Unmasked*). Prior to the book's publication, Kennedy had established himself as a folklorist and cultural documentarian by directing the Florida Folklore Unit of the FWP, between 1937 and 1942. Along with his WPA research team, Kennedy conducted important field research throughout the state, documenting hundreds of traditional stories and songs, studying regional occupational cultures such as turpentine making and sponge diving, and recording many other aspects of Florida's diverse cultural heritage. Among the many folklorists who worked under Kennedy's direction was the celebrated African Ameri-



Warde Ford, who traveled to California from Crandon, Wisconsin, to work on the Central Valley Project's Shasta Dam with his brothers Pat and Bogue. In 1938 and 1939, Ford sang fifty-nine songs while Sidney Robertson Cowell recorded him. Part of AFC's California Folk Music Project Collection.

can novelist and playwright, Zora Neale Hurston.

The 93-year-old recalled writing his classic 1942 book on Florida folklore, *Palmetto Country*. He recounted his experiences gathering one-of-a-kind sound recordings from ordinary men and women, and spoke about what the New Deal and its programs meant to him and others like him during the depths of the Depression. He also responded to questions posed by the audience and AFC's head of Research and Programs, David Taylor.

Kennedy joked that he had "invented Independent Studies by dropping out of the University of Florida," because the people there seemed unconcerned with helping their fellow Floridians through the Great Depression. "I shipped a trunkload of books to Key West, and hitchhiked after it," he remembered. "That was my higher education." Kennedy then signed on to the Federal Writers' Project of the WPA. "Every WPA employee had to take a pauper's oath," he recalled. He raised his right hand. "No property, no job, no money, and no prospects of getting any of those things. So I was highly qualified!"

"Zora [Neale Hurston] came along about a year later," he continued. "We both had the job title of 'junior interviewer,' and the pay was \$37.50 every two weeks. Zora got five dollars less than I did, because some bright lad had figured that it cost five dollars less for her to live in Etonville than it did for me to live in Jacksonville!" In fact, the WPA's national folklore editor, Benjamin Botkin, put Kennedy in charge of Florida folklore, oral history and ethnic studies, making him, in effect, Hurston's boss.

Although the Florida WPA was mandated to employ six black fieldworkers, Kennedy recalled that there was seldom a full complement. Furthermore, the black employees were not allowed to come to the all-white state office; their collections and paychecks were carried by delivery boys. "Our state director came out into the editorial room, and announced that Zora was signing on," Kennedy remembered. "He said she had been feted by New York literary circles, and was therefore given to putting on certain airs, such as smoking in the presence of white folks. And we would have to make allowances! It was

the first time an African American had come into the office. But Zora came, and Zora smoked, and we made allowances!"

The heart of Kennedy's folklore work in Florida, he said, was the idea that "cultural well-being is just as vital to any people and nation as their physical and mental well-being." The documentary materials gathered by Kennedy, Hurston and the rest of the FWP's Florida Unit, including recordings, photographs, researchers' notes and reports, are preserved in the AFC Archive. Much of it is accessible in a multiformat online presentation titled "Florida Folklife from the WPA Collections (<http://memory.loc.gov/ammem/flwpahtml/flwpahome.html>).

The symposium concluded with remarks by historian Christopher Breiseth, director of the Franklin and Eleanor Roosevelt Institute in Hyde Park and member of the NNDPA board. Breiseth spoke about "Lessons from the New Deal for the 21st Century." He noted that both the ideas and the specific projects of the New Deal can serve as examples, both for the new President and Congress that we will have in 2009, and for the rest of the world as well. "If there is one image of Franklin Roosevelt that I would have us think about, it is that he was very concerned to extend the democratic values implicit in the New Deal to the whole world, by our example of what we did for our own people, as a social contract renewed. That is what we have, for the last two days, seen remarkable instances of, from the work of artists and photographers, to great builders of buildings and highways. The model is there for us to think about." ○

"Art, Culture and Government" was produced by the American Folklife Center, in collaboration with the Center for the Book, the John W. Kluge Center, the Prints and Photographs Division and the Digital Reference Team, with assistance from the Manuscript Division, the Music Division, the Rare Books and Special Collections Division and the Motion Picture, Broadcasting and Recorded Sound Division. Additional assistance was provided by the National Archives and Record Administration, and support was provided by the National New Deal Preservation Association in Santa Fe, New Mexico.

The New Deal Web Guide and Other Online Resources

In addition to the many fine papers and presentations, the symposium included the official launch of a Web-based research guide entitled *New Deal Programs: Selected Library of Congress Resources*. This extensive online resource was prepared by Laura Gottesman, of the Library's Digital Reference Team, with the help of colleagues throughout the Library. This exciting new resource facilitates identifying, locating, and accessing important New Deal collections throughout the Library,

whether online or not. The symposium committee anticipates that the Web guide will become an essential tool for anyone interested in consulting the Library's vast New Deal holdings. To mark the occasion, Deanna Marcum, the Associate Librarian for Library Services, took part in a "virtual ribbon cutting" for the new guide, which can be found on the web at <http://www.loc.gov/rp/program/bib/newdeal/>.

Another online New Deal resource, the American Folklife Center's web page

for the symposium, remains available on the Library of Congress website. It currently contains a detailed program schedule, biographies of the symposium participants, and a bibliography of publications on folklife, traditional music, and related topics based on the Center's New Deal collections. Plans are underway to update the site with webcasts of all the panel presentations from both days of the symposium. The site is located at <http://www.loc.gov/folklife/newdeal/>. ○

Homegrown 2008

The Music of America

Ethnic and Regional Music and Dance Concerts from the Library of Congress

Each year since 2002, the Homegrown concert series has presented the very best of traditional music and dance from a variety of folk cultures thriving in the United States. AFC is pleased to announce that, by the end of this season, the series will have presented at least one artist from every state in the United States, which was one of the series' initial goals.

To make sure the series includes the best artists from all regions of the country, AFC works closely with state folklorists in each state, who give advice on artists and styles of performance that are important in their regions. Typically, the state folklorist travels to Washington with the artist he or she selects, and acts as presenter for the Library's audience. In this way, AFC maintains relationships with colleagues across the country, and ensures that the series maintains both high artistic standards and a commitment to work with a diverse array of artists. The performances are documented on video, and become part of the permanent collections of the Library of Congress for future generations to enjoy and study. They also become webcasts, and are placed on the Library of Congress and AFC websites. The concerts are held once a month from April through November. This year's concerts are listed below.

Thanks to our friends in the Library's Music Division, the concerts are usually held in the historic Coolidge Auditorium, a stage that has seen an extraordinary range of music over the years; it was here, for example, that folklorist Alan Lomax interviewed and recorded Jelly Roll Morton for nine hours in 1938. All



Cliff Butter, guitarist and singer with the Beehive Band.

concerts are free of charge and none of them requires tickets for admission. Concerts are presented from noon to 1:00 p.m., in the Thomas Jefferson Building of the Library of Congress.

April 24: The Beehive Band, Traditional Mormon String Band Music from Utah

The Beehive Band perform hymns, songs, and fiddle tunes of the Utah pioneers. The band emphasizes the initial period of the Mormon migration west (1847 – 1869), the period before the railroad came to Utah. Many of the early converts to Mormonism came from

Europe and brought with them their own cultures. Early Utah traditional music became a collage of many styles and cultures, with the glue being the common religious experience. The traditional dance music often included tunes of Scandinavian, Scottish, Irish, English, and Welsh origin. It was typically played on the fiddle, and accompanied by the organ, cello, bowed bass, wooden flute, and accordion. The songs had their roots in old ballads and early hymnody (west gallery and shape-note singing).

The members of the Beehive Band all have ties to the early Utah pioneers, and



Stephen Winick, AFC



Stephen Winick, AFC



Stephen Winick, AFC



Stephen Winick, AFC

Clockwise from top right: Storyteller Opalanga Pugh chants with a shekere, or gourd rattle; drummer Askia Touré plays the djembe; Beehive Band member Paul Rasmussen sings and plays the bones; his bandmate Mark Jardine sings and plays the concertina.

a long association with folk music. They have played traditional musics together for well over thirty years. Paul Rasmussen and Cliff Butter independently followed their own interests in the heritage of New England and British Isles tunes, building their skills over the years by playing with old-time musicians and Celtic bands in Salt Lake City. Mark Jardine grew up immersed in the religion and culture of the Latter-Day Saints in Utah, and his earliest memories include

the songs his mother and great-grandfather sang. During the years when the folk music revival swept across the United States, Mark looked inward to his own heritage for cultural grounding and for personal inspiration. The Beehive Band is exceptional for main-



Clockwise from top right: Gary Haleamau, Sheldeen Haleamau, and Willie Lau perform traditional Hawaiian music, song, and dance.



Merita Halili (r) and Raif Hyseni are among the most prominent artists performing Albanian music. Their concert at LC featured a full band, the Raif Hyseni Orchestra.

taining the style of old-time Mormon music (which often sounds more British or Scandinavian than American), and for a repertoire constructed from a well-documented genealogy of tunes passed from generation to generation.

May 28: Opalanga Pugh, African American storytelling from Colorado (with Askia Touré on voice and drum.)

Opalanga Pugh is a storyteller in the African American oral tradition. Working for the railroad led both of her grandfathers to migrate to the West around the turn of the 20th century, and Opalanga grew up in the small but culturally rich African American community of Denver, Colorado. Under her grandmother's tutelage, Opalanga absorbed cautionary tales and proverbs while she learned the ethic of hard work and "how to make a creative way out of no way." She embraced the civil rights movement during her high school years in the late 1960s, and began the cultural activism she has continued throughout her life. Opalanga answered a deep call to visit Africa, "the mother of us all," and she spent her senior year abroad at the University of

Lagos, in Nigeria. As she traveled among the Yoruba and other people of West Africa, Opalanga listened closely to the way people shaped language into story and song, and witnessed firsthand how tightly storytelling was woven into the fabric of human life. Opalanga tells stories from her African cultural experiences, classic African American tales, and stories from the lives of early blacks in the American west. One story will come from historical Five Points, the cultural center of Black Denver. Askia Touré, another Denver native and a member of Opalanga's extended family, will use his voice and drums to add rhythm and fullness to the stories. Together they will honor Opalanga's commitment to bring "traditional wisdom into the heart of the modern world."

June 19: Merita Halili and the Raif Hyseni Orchestra, Albanian Music from New York, celebrating 40 years of the Center for Traditional Music and Dance.

Merita Halili is one of Albania's top performers. Born in the capital city of Tiranë, Merita grew up singing the lyric songs of her native region of central Albania. Her nationwide debut came in

1983, at the age of 17, when she sang at the National Folk Festival in the town of Gjirokastër. Soon afterwards, she began to perform on Albanian Radio and Television and as a soloist with the State Ensemble for Folk Songs and Dances. She subsequently became one of the most popular singers in the country. The repertoire for which Merita is best known is that of the towns of central Albania (Shqipëria e Mesme), particularly Tiranë, Elbasan, Kavajë, and Durrës. As she was growing up, Merita modeled her singing not only on family music-making but also on recordings of older singers. Merita was among the first singers in Albania to release her own recording, which still sells briskly wherever Albanians live. Perhaps her greatest recognition came in 1995, when she was awarded first prize at a gala festival held in Tiranë, in which ninety singers from throughout the Albanian diaspora participated. Raif Hyseni, Merita's husband and principal accompanist, hails from The Republic of Kosova, which has a large Albanian majority. Before moving to Tiranë in 1992, Raif was a well known radio and television performer in Prishtinë, the capital of

Kosova, where he was a member of the group “Besnikët.” Through his recordings and media appearances, Raif has become known as a major innovator on the accordion.

July 24: The Zionaires, Gospel Music from Maryland and Delaware

The Zionaires gospel group, who hail from the Delmarva Peninsula, celebrated their 54th singing anniversary on February 17, 2008. For over half a century, they have spread the word of God through music to church and radio audiences on the lower shore of Maryland, Virginia, and Delaware. They attribute their remarkable survival to the words of King David: “I will sing praises unto God while I have any being” [Psalm 146:2]. In 1954, Dennis Brady, Marion Joynes, Hilton Johnson and Edward Davis, four young men active in the Mount Hope AME Zion Church, formed the quartet. As a result of many lineup changes over the years, more than forty-five singers and musicians have spent time in the group. Since the lead-up to their golden anniversary, the Zionaires

have experienced a surge of interest in their singing, both locally and nationally. In 2003, they headlined the Quarterly Gospel Festival in Wilmington, which is the largest gospel event in Delaware. They also performed a high-profile concert at the Metropolitan AME Church in New York City, where Dr. Bobby Jones, host of Black Entertainment Television’s flagship Sunday program, *Bobby Jones Gospel*, introduced them. In 2004, the Mid-Atlantic Arts Foundation included the Zionaires on their award-winning CD set *From Bridge to Boardwalk: An Audio Journey Across Maryland’s Eastern Shore*. Also in 2004, they performed in the Ralph Rinzler Memorial Concert, part of the Smithsonian Folklife Festival, an international exposition of living cultural heritage which is produced annually, outdoors, on the National Mall, in Washington, D.C.

August 20: Gary Haleamau, Traditional Hawaiian Music from Las Vegas (The Ninth Island)

Gary Haleamau grew up at *Hu’ehu’e* Ranch in North Kona on the Big Island

of *Hawai’i*. Family gatherings included music, and Karin Haleamau, a *paniolo* (Hawaiian cowboy) and slack-key guitar player, encouraged his son to join in. “If you sat there and watched and listened, then what you absorbed is what you learned and what you would be able to do,” Gary recalled. At the age of three, he discovered that he could play the ukulele. By the time he was eight years old, and could accompany himself on the slack-key guitar, he was playing and singing at family and neighborhood get-togethers. Hawaiian aunts and uncles inspired his mastery of *leo ki’eki’e*, an unmistakably Hawaiian falsetto style of singing, and he released his debut album on Poki Records in 1977 at the age of twelve. Gary appeared with his father and Clyde “Kindy” Sproat at the 13th Annual Border Folk Festival in Texas and the 1984 National Folk Festival. Since then he has continued to record and perform, captivating audiences in Hawaii, the mainland United States, and Japan with beautiful vocal stylings and seemingly effortless slack-key finesse. Today Gary, his wife Sheldeen and their *ohana* (family) live in Las Vegas—locally known as “the ninth island” because of the many Hawaiian residents who have made a new home for the Aloha spirit in the Nevada desert. Sheldeen is a former “Miss Aloha Hula” *hula* master, and their school, *Halau Hula O’Kaleimomi*, helps ensure that the art of *hula* will flourish in the 21st century.

September 17: The Bajich Brothers, Tamburitzza Music from Kansas.

The Bajich Brothers are a Serbian-American tambura quartet from Kansas. The four brothers, who are part of a musically talented family, include Robert, the oldest, on *cello*, Boris on *bugaria*, and Paul on *prim*; these three instruments are part of the tambura family. Paul’s twin brother, Peter, rounds out the group on bass. The brothers have always loved their Serbian heritage, and their wish to perpetuate their culture



The Bajich Brothers, Serbian-American Tambura quartet.



The Bar J Wranglers (l-r): Scott Humphrey, Tim Hodgson, Donnie Cook, Danny Rogers, Bryan Humphrey.

instilled in them a desire to play and sing to as many people as they could. In 1981, encouraged by their friends, their family, and especially their parents, the brothers organized the “Bajich Brothers Orchestra.” With that group, they traveled all over the United States and Canada to play at Serbian and other ethnic festivals, including the Tambura Extravaganzas in St. Louis and Omaha. They have produced three recordings, the first of which was released in 1985.

The Bajich Brothers were raised in the Serbian community of Kansas City, Kansas, and are very active in the St. George Serbian Orthodox Church, in Lenexa, Kansas. Their community dates back to the end of the nineteenth century, when Serbian immigrants began seeking work in the five major meatpacking plants located in the area of the city known as the West Bottoms. One of the traditions these Serbians brought with them was that of playing tamburas, a family of fretted, steel-stringed acoustic instruments common to several countries in southeastern Europe, including Serbia. Tamburas have four to six steel strings, and are usually played with a common guitar pick. In this, they resemble familiar families of instruments, such as western mandolins. The styles of music played by

the tambura include, among others, traditional folk tunes and modern tunes written in the folk idiom. Tambura music (also known as tamburitza or tamburica, after common diminutives for tambura), has been played in ethnic communities in the United States since the 1890s. Since then, it has spread wherever there are Americans of south Slavic heritage, becoming one of the most popular and widespread ethnic music traditions in the United States.

October 2: Bar J Wranglers, Cowboy Music from Wyoming

The Bar J Wranglers from Wilson, Wyoming (outside Jackson Hole) carry on a family tradition of entertaining audiences throughout the Intermountain West with their mixture of cowboy music, humorous skits and celebration of ranch life. Seven evenings a week from May through September, they host the Bar J Chuckwagon Supper and Western Show, where they work the ticket booth, serve up dinner, then perform their warmly spirited repertoire to hundreds of guests over the season. For the rest of the year, they perform at music gatherings and ranch events, and in concert halls. They sing in four-part harmony, yodel, and play instruments, and their original songs and traditional pieces revere the ranching way of life and offer up insights into

rural values. Following in the musical footsteps of their father, Babe Humphrey, Scott Humphrey on vocals and rhythm guitar, and Bryan Humphrey on vocals and upright bass, are joined by Tim Hodgson on vocals and fiddle, Donnie Cook on flat-top and steel guitars, dobro and banjo, and Jerry “Bullfrog” Baxter on vocals and rhythm guitar, to deliver some of the most remarkable musicianship and outrageous comedy in the American West.

November 19: Surati, Traditional Tamil Music and Dance from New Jersey

Surati is a performing arts company and school for Indian music and dance, based in New Jersey. Since 2001, Surati’s dance and music school has offered intensive training in Indian classical, traditional, folk, contemporary, and popular dance and music. Surati’s group of professional dancers and musicians perform a multitude of Indian Classical and traditional folk styles.

Rimli Roy, Surati’s principal dancer and choreographer, began to take her first formal lessons in Indian classical dancing at the tender age of four. She came from a family of gifted musicians and artists, and was greatly influenced by her parents and brother at an early age. Her father, Sumit Roy, is a renowned composer, vocalist and musician who is based in India. Her mother, Arati, is a talented lyricist and visual artist. Her brother, Rajesh Roy, is also a well-known musician, vocalist, composer and music arranger and programmer.

Having a tremendous sense of rhythm and natural grace of movement, Rimli gradually began to master several genres of Indian classical dance, and started to give stage performances by the age of six. Rimli and the Surati dance troupe perform a variety of traditional and self-composed Indian dances, including dances in the Manipuri, Bharatnatyam, and Odissi styles. They have performed at South Asian cultural events all over the United States and India. ○



P-40's with long range tanks heading out over the mountains. 26th Fighter Squadron, Assam, India. Charles Evans Collection.

Experiencing War

World War II's China-Burma-India Theater

Soldiers recount their stories of WWII's forgotten Theater of Operations

The Veterans History Project, a program of the American Folklife Center, is proud to highlight a special series of narratives from World War II's China-Burma-India Theater. The veterans' stories, along with copious supporting materials, are available at *Experiencing War*, an area of the VHP website located at www.loc.gov/vets/stories/ex-war-cbi.html. "We're encouraging Americans to take a fresh look at history by viewing narratives from World War II that they've never seen or heard before," said James H. Billington, Librarian of Congress. "What better way to honor those who preserved our freedom than to learn about their experience?"

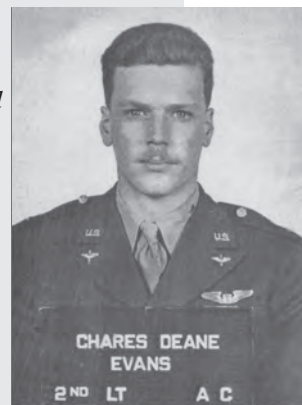
Bob Patrick, director of AFC's Veterans History Project, agreed, and said

he hoped the program would inspire people to interview veterans in their families or communities. "It's particularly imperative that we preserve the recollections of our World War II generation, who are a diminishing group," he said.

This presentation does just that, highlighting a theater of operations that is less well known than those of Europe and the Pacific. It gives voice to a range of people who served the United States in this important corner of the war: daring pilots who "flew the hump" of the Himalayas (including the "Flying Tigers"); freewheeling guerrilla fighters who came to be known as Mer-

“

As we entered the RAF hangar... we were startled by loud, rhythmic crashing noises somewhere in the building. We investigated and saw in the dim light at the rear of the hangar a ghostly apparition dancing about on the wing of a Hurricane, pausing only to beat on it with a great mallet. This was not prescribed therapy for frustrated pilots. Rather, it was a skilled "basher" at work, fine-tuning the flight characteristics of the fighter. The RAF had three categories of aircraftsmen:



Charles Evans

fitters, who worked on engines and fuel systems; riggers, who worked on fuselages, undercarriages, and propellers; and bashers, who worked on flight surfaces. A really good basher was hard to find. — Charles Evans

”



A British tea planter entertains four 26th Squadron pilots in Assam, India. (l.-r.): "Swede" Svenningson, John Fouts, Mr. Kedde [the planter], Lyle Boley, Charles Streit. Charles Evans Collection.



rill's Marauders; dedicated nurses who cared for wounded soldiers and fended off amorous advances from healthy ones; and crafty intelligence agents who cut deals with the area's native people.

The narratives include the story of Charles Evans, a newly graduated air cadet who flew a P-40 in a pursuit group that monitored the skies over New England, and later flew bombing missions in India and Burma.

Evans served with legendary pilot Philip Cochran, the model for Milton Caniff's comic strip character, Flip Corkin. Said Evans, "It was a time for me of urgent effort, sometimes terror, at other times utter boredom, and occasionally unmatched exhilaration."

Visitors to the site can also learn about David Quaid, a news cameraman who

documented the war on film for the U.S. Signal Corps. Quaid sought out the front lines, first working with the legendary general "Vinegar" Joe Stilwell and then connecting with Merrill's Marauders.

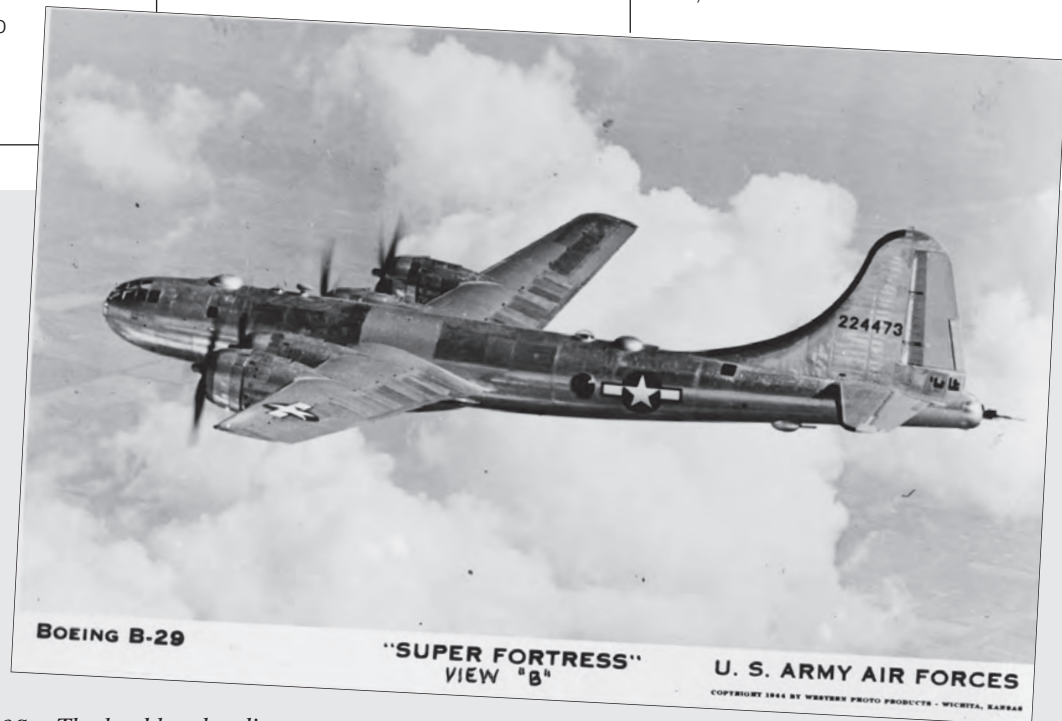
His collection includes a lengthy audio interview and his own video history of the Marauders, complete with some of his own footage and interviews with surviving comrades.

The presentation chronicles several women who served in this area as well. Geraldine "Gerry" Boock, for example, was a 1944 nursing-school graduate who volunteered for overseas duty, landing in Calcutta after six weeks at sea. "When you work in an Army hospital," said

Boock, "you feel like the whole world is wounded, because that's all you see all day." By contrast, Virginia Claudon Allen saw mostly healthy GIs, and served to entertain them as an actress and radio personality for the Red Cross. She was stationed in Karachi and Agra (home to the Taj Mahal), where she made morale-boosting radio broadcasts to offset the Japanese doyenne of propaganda, Tokyo Rose. Despite her seemingly enjoyable duties, Allan also sacrificed for the war effort: she was exposed to polio, dengue fever, and other tropical diseases, and spent a good part of her time overseas smiling through her illnesses. "I never heard a Red Crosser complain," she said, "and never informed a soul that for

“ A heated discussion took place at the briefing because the planes had been loaded with a mixed load of 500 pound and 1,000 pound bombs with

instantaneous fuses. The lead bombardier and Command pilot expressed deep concern with this type of load because the bomb trajectories could cause bombs to collide.... We were ORDERED to proceed with the mission (The group commander was an eager beaver trying to maximize the bomb tonnage records). Our approach to the Target was routine. No anti-aircraft fire was observed and we did not encounter any fighters. BOMBS AWAY! Within a few seconds, we were hit by fragments of our own bombs, which did collide and explode as predicted. The bombs that did reach the ground



were right on target, badly damaging the target, but all aircraft were also damaged.... Our aircraft was on fire and we parachuted about 20 miles into the country. Our radio operator was seated about 5 feet from me and his hand and wrist were injured by shrapnel. He successfully bailed out with his hand almost completely severed. Another crew member met him on the ground and completed the job and placed a tourniquet on his forearm. ”

— Robert E. Derrington



a long time I was so weak, it was a chore to even lift my gear.”

In addition to this feature on the China-Burma-India Theater, about twenty more presentations, highlighting interviews, letters, photographs and written memoirs of American veterans, are featured on the Veterans History Project Web site. Other themes that are covered

include Asian-Pacific Americans, D-Day, prisoners of war, female veterans, military medicine, military intelligence, and African-American veterans. Companion sites to the project's two books, *Forever a Soldier* and *Voices of War*, can also be viewed at the “Experiencing War” section of www.loc.gov/vets/.

War-time veterans and the civilians

who supported them are encouraged to come forward to record their experiences for the growing archive within the American Folklife Center. Those interested can download a VHP Field Kit from the Veterans History Project Web site at www.loc.gov/vets/, request a kit via email at vohp@loc.gov, or call the toll-free message line at (888) 371-5848. ○

“ *Jungle fighting sometimes is to fire at sounds. I remember one incident, when being fired upon, I tried to drop to the ground, but my pack became tangled in the vines, and there I was, swinging in the air, above the ground. [Bokleman] came over and cut the vine with his machete. The Japanese kept firing at us, and he must have been within 12 to 15 feet away. He might as well have been 100 yards, if we tried to get through the thick jungle to him. We could hear him work his bolt just like he was next to us, but we could not see him. He did hit my helmet and my ear before the engagement broke off.*

— Kermit Bushur

We jumped off the road, into the jungle, and I remember seeing General Stilwell at that point. The remark floated around that someone told him, “it was purty bad when an old duck hunter like you had to go to war.”

True or not, it was a good story.

— Kermit Bushur



Kermit Bushur, center, with soliders from his first unit



Kermit Bushur recovering from wounds, Gaya, India

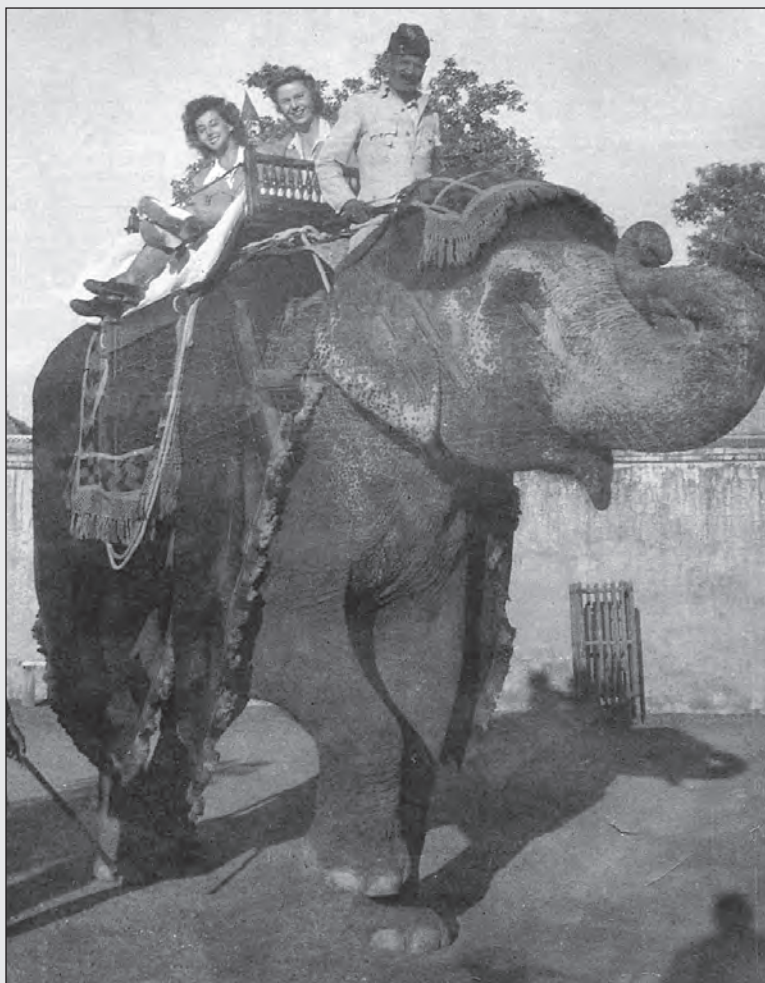
I became a mule skinner. The sergeant assigned me a mule and load and said, “Load it up.” Golly, I had never been around a mule before, but what the heck, this can't be bad. Well, I tied the load on top of the mule and we started out. I didn't know about the mule loading up his belly with air, but I sure found out soon. He let the air out, the load switched places, from his back to his belly. He started bucking, and broke away jumping like a bronco, running down the trail, and everyone hollering “Loose Mule!” — Kermit Bushur

”



Virginia Allen and friends, clockwise from upper left: riding through Karachi in a horse-pulled buggy; riding an elephant while on a three day leave in Jaipur; shopping in a marketplace in Agra.

“ We soon found ourselves in total darkness, trucked to what seemed to be a gangway leading upward into impenetrable nothingness. Where was ‘fore’ and where ‘aft’? Where is the officer of the deck who hears our ‘permission to come aboard sir?’ Like a blind, groping string of mice, clad in field jackets and galoshes, we simply attached ourselves to the person ahead while trying valiantly to not lose our equipment, consisting of a back-pack, duffle bag, gas mask, purse, canteen, helmet, suitcase, mess kit, first aid, pistol belt, and musette. — Virginia C. Allen, American Red Cross



Next morning...we rode His Highness’s sacred elephant, rocking along the streets of that beautiful, multi-towered, pink-hued city. Eventually we were further

honored by being transported higher and higher, to the uppermost tower of a seldom-seen, sacred place of worship. At the top of the incline we were within a large prayer room; and from atop our beast, the beauty of the area and the view were breathtaking. — Virginia C. Allen, American Red Cross ”

Artwork from the cover of the 1939 "Americans All" Folk Festival program book. The drawing, by Edward C. Michener, was hand-colored by workers in the Museum Extension Division of the WPA, in Pittsburgh. This book is one of AFC's many treasures associated with the New Deal (see the article on page 3). In his introduction, Henry W. Shoemaker (1880-1958) writes: "Folklore is not a dead sea by any means, and the titanic events of the machine age, the depression, unemployment, and the civic and economic readjustments of today will furnish some of the folklore of hundreds of years from now."



American Folklife Center.



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