

Volume 33
Nos. 1-2
Folklife Center News

Winter/Spring 2011

Arrangements of AFC's Treasures
Recent Publications



43
A2
Segura, Joe [Segura, Eddie]
S/RKS V77
Joe Feraille
Sung by Joe Segura with fiddle.
New Iberia, La., John A. Lomax,
July, 1934.
f.l. Piti Joe feraille t'as barguiné
ta femme.

Jasim Uddin
Pickow-Ritchie
Collection

American Folklife Center
The Library of Congress





FOLKLIFE CENTER NEWS

AMERICAN FOLKLIFE CENTER

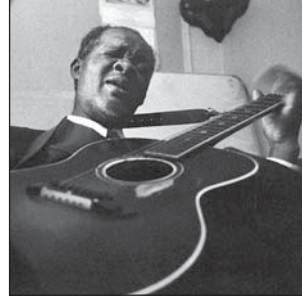


BEEF, BELLES, BABIES, AND BLUES



3 Famous tunes from the AFC Archive

NEW PUBLICATIONS



15 Books, CDs, and LPs from AFC collections

PICKOW-RITCHIE COLLECTION



20 The lifework of Jean Ritchie and George Pickow comes to AFC

AMERICAN FOLKLIFE CENTER

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 an archive, 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>.

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FOLKLIFE CENTER NEWS

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Cover: Members of the young Cajun band Feufollet (Clockwise from top left: Serge Philippe Billeaudeau, Mike Stafford, Chris Segura, Anna Edminston, Chris Stafford) have visited AFC and worked with AFC collections. The catalog card shows that relatives of the band members were recorded for the AFC Archive by John and Alan Lomax in the 1930s. In the story on page 3, read about Feufollet and other groups who have used AFC’s unparalleled collections of folk music. Photo by Allison Bohl.

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Beef, Belles, Babies and Blues: Musical Arrangements Inspired by AFC Archival Materials.

By Stephen Winick

Over the years since its founding in 1928 as the Archive of American Folk Song, the American Folklife Center Archive has been explored by a wide range of artists, including classical composers, folk fiddlers, jazz bandleaders, and singer-songwriters, as well as actors, novelists and playwrights. In some cases, artists encountered American Folklife Center (AFC) materials as transcriptions in published books. In other cases, they heard material on the Library of Congress's LP releases, or on third-party productions that included AFC field recordings. In a few cases, they visited the Folklife Reading Room at the Library, and listened to the recordings there. Through these creative works, AFC archival materials have found their way into popular culture. This has been especially true in the case of original arrangements, by well-known composers and

musicians, of items from the AFC's unparalleled collections of folk music. Here we discuss, in chronological order, some of the most influential arrangements of archival treasures from AFC that have become part of the American soundscape.



William H. Stepp in the 1930s. Source: Shanachie Records



Aaron Copland, photographed by Margery Smith in the 1960s. LC P&P Division, Repro # LC-DIG-ppmsca-13454

1. "Hoedown" by Aaron Copland (1942)

The best-known classical composition based on one of AFC's field recordings is undoubtedly the stirring "Hoedown" section of

Aaron Copland's 1942 score for Agnes de Mille's ballet *Rodeo*. The beloved melody has been performed as part of the ballet, and even more famously as part of the symphonic suite *Four Dance Episodes from Rodeo*, which Copland extracted from the ballet shortly after its premiere. In the latter form, it was first performed in 1943 by Arthur Fiedler and the Boston Pops, and it remains a staple of "pops" orchestras to this day. Rock fans might know the 1972 version of "Hoedown" played on electronic keyboards, bass, and drums by Emerson, Lake and Palmer; this was based on Copland's arrangement, and brought the piece even greater fame, reaching number five in the *Billboard* album charts. Readers with only a casual interest in classical or pop music may still know Copland's arrangement from a series of television advertisements for the American beef industry, which have aired off and on since 1992, with the slogan "Beef—it's what's for dinner!"

Copland's "Hoedown" is based on a unique and distinctive version of the fiddle tune "Bonaparte's Retreat," which was recorded for the AFC Archive by



Lead Belly is one of several performers in the AFC Archive whose work was considered important enough that they were featured on a postage stamp.

Sheet music for the Weavers' "Goodnight, Irene" (left) Lead Belly's Uncle, Bob Ledbetter, at his granddaughter's home, Mooringsport, Louisiana, 1940. Bob Ledbetter also sang "Goodnight, Irene." LC P&P Division, Repro # LC-DIG-ppmsc-00351



Alan and Elizabeth Lomax in Salyersville, Kentucky, in 1937. The musician, William H. Stepp, played this tune quite differently from other renditions. In particular, he almost doubled the tempo of the tune, transforming it from a 4/4 march to a reel or breakdown. He also altered the rhythm of the piece enough to make the melody sound quite different from typical performances of “Bonaparte’s Retreat.”

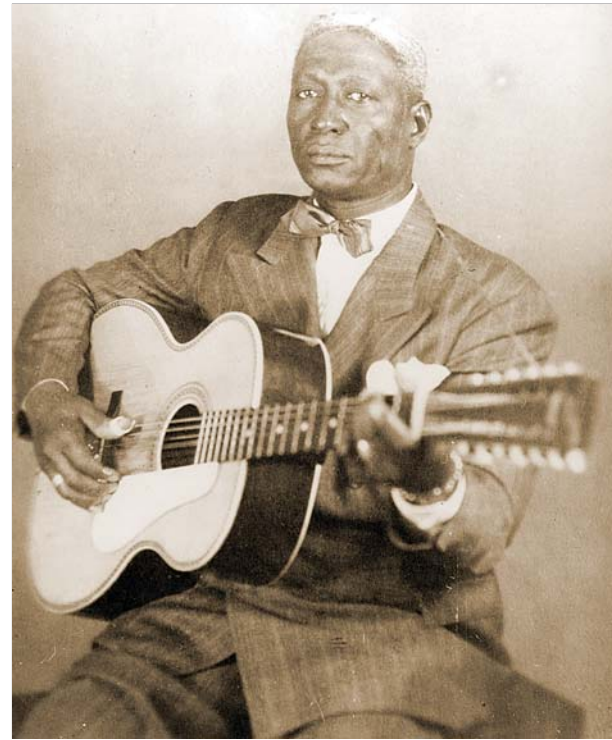
Like many of the musicians who have used the Archive, Copland probably did not visit and hear the original field recording. Instead, he likely learned the tune from a book called *Our Singing Country* (1941), which presented transcriptions of John and Alan Lomax’s field recordings prepared by the composer and musicologist Ruth Crawford Seeger. According to former AFC Director Alan Jabbour, “when Aaron Copland was looking for a suitable musical theme for the ‘Hoedown’ section of his ballet *Rodeo* (first produced in 1942), his eye was caught by the version in the Lomax book, and he adopted it almost note for note as the principal theme.” [1]

2. “Goodnight, Irene” by the Weavers (1950)

In 1950, the folk band The Weavers, consisting of Ronnie Gilbert, Lee Hays, Fred Hellerman, and Pete Seeger, recorded a version of “Goodnight, Irene,” which spent twenty-five weeks on the *Billboard* charts, including thirteen weeks at number one. We believe it to be the first number-one hit record based on a field recording in the AFC Archive. The Weavers’ recording of “Goodnight, Irene,” on which they are accompanied by their own banjo and guitar, and also by the Gordon Jenkins orchestra, transformed the group overnight from a nightclub band in Greenwich Village to a nationally known pop music commodity. The Weavers only remained active as a band for two years, but their success with “Goodnight, Irene” inspired many other artists to cover the song. Only a month after the Weavers’ rendition, Frank Sinatra released his own version, which reached number twelve on the charts. Later that same year, Ernest Tubb and Red Foley reached number one on the country music charts with yet another rendition of the song.

Also in 1950, Dennis Day, Jo Stafford, and Moon Mullican each released a successful recording of “Goodnight, Irene.” Among the many artists who subsequently recorded the song are Jerry Lee Lewis (1957), Mississippi John Hurt (1960), The Kingston Trio (1969), Little Richard (1972), Ry Cooder (1976), and the

Lead Belly with his signature twelve-string guitar, for which he arranged “Rock Island Line” in the 1930s



Meat Puppets (1994). Because of its seminal importance, the Recording Academy recognized the Weavers’ rendition of “Goodnight, Irene” with a Grammy Hall of Fame Award in 2006.

In its origins, “Goodnight, Irene” (Often known simply as “Irene”) is a reworking by Huddie Ledbetter of a traditional song. Ledbetter, better known by his prison nickname and stage-name, “Lead Belly,” learned the song from his uncle Terrell. Lead Belly had a long association with the AFC Archive, beginning in 1933. In that year, Lead Belly was an inmate in

a Louisiana prison, when he met John Lomax, who had come to the prison to record work songs sung by the prisoners. Lomax helped Lead Belly secure an early release for good behavior in 1934, and employed him as a driver and field assistant. He also recorded Lead Belly singing “Irene” four times for the Archive, once in 1933, twice in 1934, and once in 1935. Lomax also recorded the song from Lead Belly’s uncle Bob Ledbetter, who confirmed that his brother, Lead Belly’s uncle Terrell, had brought the song into the Ledbetter family.

John Lomax published a transcription, based on Lead Belly’s performances for the archive, in the book *Negro*

Folk Songs as Sung by Lead Belly. Lead Belly became an important performer in his own right during the 1940s, so the Weavers had many opportunities to hear him sing “Goodnight, Irene” in person. Their version was thus likely based on a combination of the transcription of the AFC field recording and



A 1956 EP, which marked the third time Lonnie Donegan’s 1954 recording of “Rock Island Line” was released on vinyl

their experiences of hearing him live. The Lead Belly version of “Goodnight, Irene” was added to the National Recording Registry by the National Recording Preservation Board of the Library of Congress in 2003.

Interestingly, Lead Belly’s Library of Congress recordings of “Goodnight, Irene” also won a Grammy Hall of Fame Award in 2002, the same award later given to the cover version by the Weavers. This is the only instance in which both a field recording from the AFC Archive and a cover version of that recording by a popular artist have won this prestigious award.

3. “Rock Island Line” by Lonnie Donegan (1954)

Another landmark arrangement involving Lead Belly, Lonnie Donegan’s 1954 rendition of “Rock Island Line,” was to prove at least as influential in Britain as “Irene” was in America. Donegan was a member of the London-based Chris Barber Jazz Band. In the band he played banjo, but when the larger ensemble took a break between sets, Donegan and two other members remained onstage to perform in a simple acoustic trio featuring guitar, bass, and washboard. In this latter configuration, Donegan was lead singer and guitarist. Borrowing a term from American music of the 1920s, he dubbed the trio the Lonnie Donegan Skiffle Group. The skiffle group proved so popular with audiences that they recorded two skiffle numbers during the sessions for the larger jazz band’s first LP on July 13, 1954. The tracks were released on the Chris Barber album *New Orleans Joys* in 1954, and again as a single in late 1955, this time credited to The Lonnie Donegan Skiffle Group. On the single release, side A was “Rock Island Line,” while side B was “John Henry.”

Donegan’s “Rock Island Line” begins with a monologue about a train engineer and a depot toll collector, then speeds up into an up-tempo, infectious ditty, which proved extremely popular. The single went to number eight on the U.K. pop charts, but was as influential as most number-one hits. In an era when pop music was highly arranged and complex, the do-it-yourself skiffle sound was inspirational to thousands of young people who wanted to make their own music. A skiffle craze began, which included such groups as The Quarrymen (which became The Beatles) and The Detours (which became The Who). Other notable skiffle musicians included Jimmy Page (later of Led Zeppelin), Martin Carthy (later of Steeleye Span), Dave Gilmour (later of Pink Floyd), Mark Knopfler (later of Dire Straits), and many others. Indeed, the skiffle movement, which started with “Rock Island Line,” prefigured both the British rock-and-roll scene and the

The Kingston Trio in a 1959 publicity photograph. LC P&P Division, Repro # LC-USZ62-116381



Frank Proffitt sings for Anne Warner in 1941 (AFC 1950/002). Photo by Frank Warner



English folk scene, putting guitars in the hands of numerous players and teaching them to love American blues music.

Lonnie Donegan’s rendition of “Rock Island Line” is clearly derived from Lead Belly’s. In fact, the monologue with which Donegan begins the song seems to have been written by Lead Belly for his own version. The AFC Archive does include a recording of Lead Belly performing “Rock Island Line,” but this is probably not the one Donegan heard; Lead Belly made commercial recordings of the song in the 1940s, which were widely available. Still, the AFC Archive is the ultimate source of Donegan’s version, because it was the source Lead Belly himself used. Lead Belly was traveling with John Lomax in September and October 1934, and was present when Lomax recorded “Rock Island Line” from two different groups of convicts. These are the first known recordings of the song, and it was from these recordings that Lead Belly himself learned it. These field recordings are a cappella harmony renditions, and Lead Belly added both the monologue and the guitar accompaniment, both of which clearly influenced Donegan. Thus, this is really a double adaptation, and Lead Belly was as much an innovator as Donegan. The traditional words and melody, however, are owed to the Arkansas convicts of 1934, led by a convicted burglar named Kelly Pace, and to the recordings preserved by the AFC Archive.

4. “Tom Dooley” by the Kingston Trio (1958)

In 1958, the Kingston Trio recorded “Tom Dooley,” which became a number-one hit, and also won the Grammy Award for Best Country and Western Performance. The song’s popularity is credited with starting the “folk boom,” which led to a later, more sustained revival

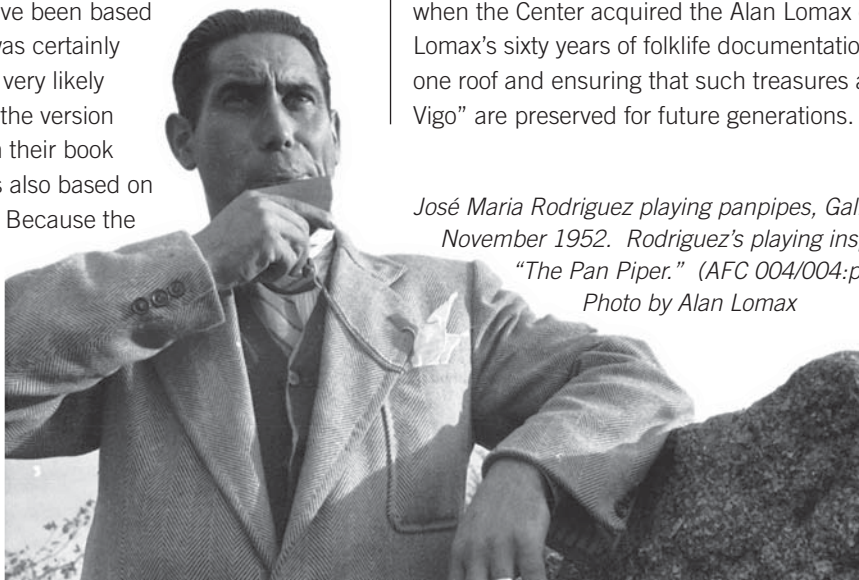


Miles Davis in a 1960 publicity photograph. LC P&P Division, Repro # LC-USZ62-137811

in the 1960s. It also codified one of the styles that would dominate folk music in that era: three young men in matching shirts, singing and playing guitar, five-string banjo, and double bass. The song's easy melody, loping rhythm, and relaxed tempo

helped make a pleasant sing-along out of what was otherwise a grisly tale; "Tom Dooley" is a traditional North Carolina ballad describing the murder of Laura Foster in 1866, and the subsequent conviction and hanging of Thomas Dula in 1868.

The first-ever recording of "Tom Dooley" is almost certainly a cylinder made by Frank C. Brown in Zionville, North Carolina, in 1922, a copy of which is in the AFC Archive. There is also an early commercial recording, made in 1929, by the old-time country duo of Gilliam Banmon Grayson and Henry Whitter. However, by all accounts, the Kingston Trio's "Tom Dooley" was ultimately based on the performance of Frank Proffitt, which was recorded by collectors Frank and Anne Warner in 1940 and donated to the AFC Archive. Trio member Bob Shane, in a 1983 interview transcribed and posted online (<http://www.lazyka.com/linernotes/interviews/1983/1983-pg1.htm>), remembered two sources, The Tarriers and Frank Warner; the Tarriers' version seems to have been based on Warner's, and Warner's was certainly based on Proffitt's. It is also very likely that The Kingston Trio knew the version published by the Lomaxes in their book *Folk Song U.S.A.*, which was also based on the Frank Proffitt recording. Because the 1958 Grammy Awards were the first Grammys, "Tom Dooley" has the distinction of being the first song inspired by one of AFC's archival treasures to win a Grammy Award. The Frank Proffitt recording has also been honored: in 2008, the National Recording



Preservation Board of the Library of Congress recognized its importance by adding it to the National Recording Registry.

5. "The Pan Piper" by Miles Davis and Gil Evans (1960)

In 1960, trumpeter and bandleader Miles Davis and arranger Gil Evans created their third album-length jazz collaboration, *Sketches of Spain*. Basing the record on Spanish classical and folk music, they created something unconventional and, at the time, somewhat controversial. Called everything from "elevated light music" (*Penguin Guide to Jazz on CD*) to "luxuriant and stridently romantic" (*All-Music Guide*), it was received uneasily by the jazz community in 1960. When asked if it were truly jazz, Davis (according to *Rolling Stone* magazine) responded, "it's music, and I like it." Ultimately, the album achieved critical accolades; the *All-Music Guide* calls it "one of Miles Davis' most enduring and innovative achievements," while *Rolling Stone* named it number 365 of the "Five Hundred Greatest Albums of All Time." Track three of *Sketches of Spain* is a tune called "The Pan Piper," on which Davis's plaintive trumpet is supported by haunting flutes and strings; about halfway through, they are joined by a jaunty but restrained rhythm section of double bass and drums.

Davis and Evans learned "The Pan Piper" from the LP *The Columbia World Library of Folk and Primitive Music: Spain*, which consisted of field recordings made by Alan Lomax in 1952. According to John Szwed's recent biography of Lomax, the album was given to Evans by Columbia producer George Avakian. Originally entitled "Alborado de Vigo," the tune was played on the panpipes by José María Rodríguez, a Galician farmworker who specialized in castrating pigs. Rodríguez used the melody to announce his arrival in town and his availability for work; other itinerant rural workers in Spain, such as knife-grinders, also used distinctive panpipe tunes in this way. This recording was made after Lomax left the employ of the Library of Congress, and therefore was not part of the Archive when Davis and Evans adapted it. It came to AFC in March, 2004, when the Center acquired the Alan Lomax collection, bringing Lomax's sixty years of folklife documentation together under one roof and ensuring that such treasures as "Alborado de Vigo" are preserved for future generations.

José María Rodríguez playing panpipes, Galicia, Spain, November 1952. Rodríguez's playing inspired Miles Davis's "The Pan Piper." (AFC 004/004:ph01.02.0432). Photo by Alan Lomax



Bob Dylan, 1967. Dylan was important in the transmission of AFC's recording of "The House of the Rising Sun." LC P&P Division, Repro # LC-USZ62-116955

6. "The House of the Rising Sun" by the Animals (1964)

"The House of the Rising Sun," recorded by the British rock group The Animals in 1964, reached number one in Britain in July of that year, and number one in the U.S. in September. It was also a hit in many other countries, and achieved number-one status in Canada, Germany, Sweden, Finland, and Norway. It was a significant release in several ways. Only the second number-one rock hit in the U.S. by any British band other than the Beatles, it helped establish the "British Invasion" as

a cultural force wider than simple "Beatlemania." It was also an early example of a number-one rock hit created from a traditional folksong, prompting some to label it "the first folk-rock hit." Most importantly, its distinctive sound and slow, somber mood made it an iconic arrangement loved by millions of fans.

For all these reasons, "The House of the Rising Sun" by the Animals was honored in 1999 with a Grammy Hall of Fame Award.

Various members of the Animals have different recollections of the sources for this recording; drummer John Steel, guitarist Hilton Valentine, and keyboardist/arranger Alan Price have all claimed the Animals directly copied the version on Bob Dylan's debut album, while singer Eric Burdon claims he heard it from English folksinger Johnny Handle. However, since Handle almost certainly heard it from Dylan, this distinction matters very little to the song's provenance. (For a fuller account, see Ted Anthony's book *Chasing the Rising Sun*.)

From Dylan, the song can be traced back straight to the AFC Archive: Dylan has acknowledged Dave Van Ronk as his source, and Van Ronk has acknowledged Hally Wood. Wood was a protégée of Alan Lomax, and took her version from his book *Our Singing Country*. That version was transcribed primarily from a performance Lomax recorded for the Archive in 1937 from a Kentucky miner's daughter named Georgia Turner.

"The House of the Rising Sun" exemplifies many of the complex issues involved in the folk process, in which new artworks are typically built on the previous artistic accomplishments (and therefore the intellectual property) of others. The huge royalties generated by the Animals' version resulted in years of squabbling among the band's members, because only Price was listed as the arranger and he therefore received all the publishing royalties. Moreover, since the Animals did not acknowledge their sources, Georgia Turner did not receive royalties from their version of the song or from subsequent cover versions. However, since Alan Lomax scrupulously listed Turner as the source in *Our Singing Country*, all performers of the song who acknowledged using Lomax as a source generated royalties for Turner. This constituted a small but significant supplement to her income throughout her life. This example demonstrates how an archive's preservation of an individual's or a community's cultural resources can benefit that person or community for years to come.

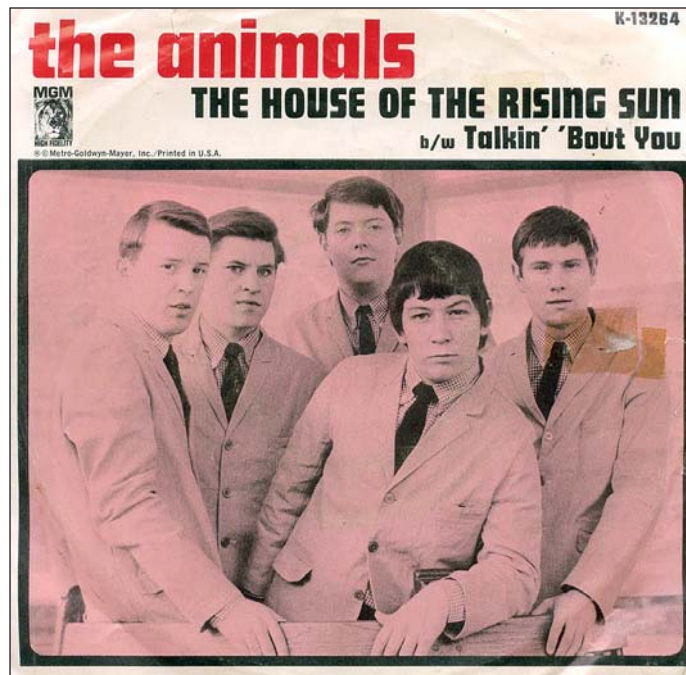
7. "Gallows Pole" by Led Zeppelin (1970)

Many listeners to Led Zeppelin's third album, entitled simply *Led Zeppelin III*, were bewildered by the stylistic innovations

the album presented. In particular, the first song on the album's second side, "Gallows Pole," began with acoustic twelve-string guitar, banjo, and mandolin, instrumentation the band had never used before in such a stark, acoustic manner. The song did eventually employ electric guitar, bass, and drums, and approximate Led Zeppelin's hard-driving approach to other material, but the arrangement built up to that gradually during the course of the song. The lyrics, meanwhile, told a strange story in which the narrator, apparently a man about to be hanged, implores a hangman to "hold it a little while" until various family members arrive to save him. The narrator's

brother arrives with gold and silver to pay off the hangman. Then his sister arrives, and the narrator implores her to lead the hangman to "some shady bower." She does so, and "warms [the hangman's] blood from cold," whereupon the narrator asks to be set free. Instead, the Hangman replies, "Your brother brought me silver, your sister warmed my soul/ But now I laugh and pull so hard, see you swinging from the Gallows Pole."

Few of Led Zeppelin's fans would recognize this song as a



One of many different covers under which the Animals' "The House of the Rising Sun" was released



Lead Belly with his wife Martha, in Wilton, Connecticut, 1935, on the same visit during which he first recorded "Gallows Pole." LC P&P Division, Repro # LC-DIG-ppmsc-00660

(below) Led Zeppelin III, featuring "Gallows Pole"

version of the ancient ballad "The Maid Freed from the Gallows," which is number 95 in the classic collection published in the late nineteenth century by Francis James Child. Indeed, Led Zeppelin's plot is quite different from most versions of this ballad. In most, each family member fails to arrive with gold or silver, until the narrator's sweetheart arrives to save the day. So where did they find this unusual song, and how did they adapt it?

Led Zeppelin's ultimate source was Lead Belly. But according to lead guitarist Jimmy Page (quoted in Keith Shadwick's 2005 book *Led Zeppelin: The Story of a Band and Their Music*), they originally heard the song from a California folksinger named Fred Gerlach, who adapted Lead Belly's version for his 1962 Folkways LP *Twelve-String Guitar: Folk Songs and Blues Sung and Played by Fred Gerlach*. Gerlach probably heard the commercial recording made by Lead Belly in 1939 for Musicraft, a small New York City record label; no other recording of Lead Belly singing this song was published prior to 1962. Fred Gerlach's version retains many of Lead Belly's innovations, including a spoken introduction, the rhythmic repetition of the phrase "what did you," and his twelve-string guitar riff. Gerlach also adds several features from more standard versions of the ballad, including the opening verse, "Hangman, hangman, hold it a little while," which is common to many versions of the ballad, but which appears nowhere in Lead Belly's text.

According to Page, Led Zeppelin started with the Gerlach version. Robert Plant rewrote the verses to include the sister's seduction of the hangman, the hangman's betrayal, and the death of the narrator. Page and the other band members added the folk-rock arrangement. Because Page and John Paul Jones each overdubbed several instruments into the arrangement, Page alone playing six-string and twelve-string acoustic guitars, electric guitar, and banjo, the band was unable to reproduce the arrangement live. They therefore played

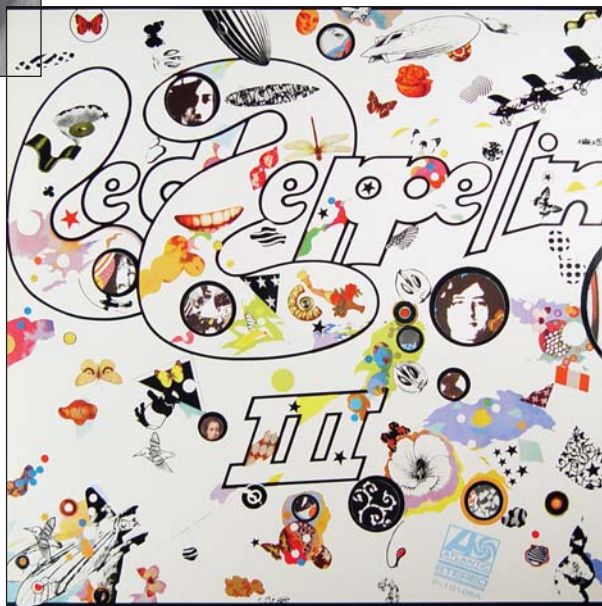
the song only a few times in concert, but it has lived on as a classic album track.

Lead Belly's version of this ballad was already unique in that each member of the family arrives with silver and gold, and only the "friend," who arrives last, brings nothing. In her classic 1971 study of the ballad, entitled "*The Maid and The Hangman*": *Myth and Tradition in a Popular Ballad*, Eleanor Long found that only a few eastern European analogues followed this pattern. Lead Belly's is also unusual (but not unique) in being

a cante-fable, that is, in having much of the narrative spoken rather than sung. In this, his version seems close to Caribbean texts of the ballad. All this makes his version extremely interesting to ballad scholars. His performances of the song vary widely in length and in detail; the 1939 version is over six minutes long, while a version recorded live in 1948 is under three minutes. Moreover, he seems to have improvised the spoken parts; they are not identical on any two published recordings. For all these reasons, anyone hoping to study Lead Belly's approach to this ballad

should hear as many performances as possible.

The American Folklife Center has three recordings of Lead Belly singing this ballad (more than any other single archive), including the two earliest versions. Lead Belly's first recording of the song was made in 1935 by John Lomax in Connecticut; in AFC's card catalog, that version is given the ballad's standard academic title, "The Maid Freed from the Gallows." The second recording was made by Alan Lomax in 1938, at a recording studio in New York, and was given the title "Mama, Did You Bring Any Silver?" The third AFC recording was made in the Library's Coolidge Auditorium in August, 1940, sixteen months after the commercial recording, and was called "The Gallows Song." Researchers can hear these songs, and many other Lead Belly rarities, in the Folklife Reading Room of the Library of Congress.



Led Zeppelin Publicity Photograph





Carrie B. Grover at her home in Gorham, Maine (AFC 1942/002)

to craft his unique guitar arrangement. He debuted the song during that stay in America, and played it for the next five years before recording it on the Brady and Irvine album. Ultimately, Brady's version achieved a whole new level of fame when it was covered by Bob Dylan on his album *Good as I Been to You* (1992).

Long before she prepared the manuscript of *A Heritage of Songs*, Carrie Grover had been recorded for the AFC Archive by both Alan Lomax and Sidney Robertson Cowell. Lomax recorded her version of "Arthur McBride and the Sergeant" in

April, 1941, at the Library of Congress. Mrs. Grover sings the song unaccompanied, with a very regular, rhythmic delivery, which is very different from Brady's syncopated, free-flowing interpretation. This recording, as well as the transcription in *A Heritage of Songs*, are available to researchers in the Folklife Reading Room at AFC, and make a fascinating comparison with Brady's classic arrangement.

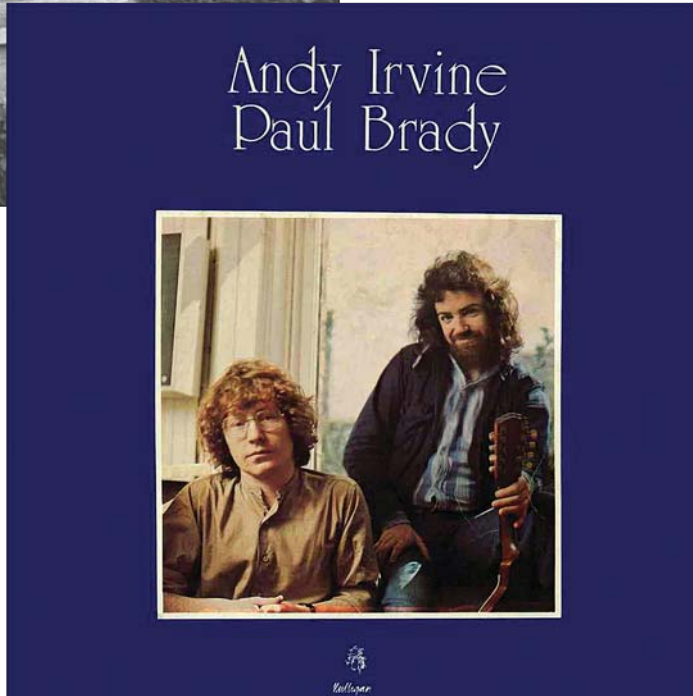
9. "Belle" by Beausoleil (1988)

Throughout the 1970s and early 1980s, the Cajun band Beausoleil was among the chief purveyors of traditional Cajun music. By the mid 1980s, they were experimenting with unusual arrangements drawing on a wide range of Louisiana influences. During their 1987 concert tour (recordings of which were later released on the 1995 CD *Vintage Beausoleil*), and also on their 1988 studio album *Hot Chili Mama*, they featured a setting of the Cajun folksong "Belle," which relied on Pat Breaux's saxophone rather than the typical Cajun accordion. The sax, together with the harmony fiddle played by bandleader Michael Doucet and the strong, syncopated drum line, made the song sound like an amalgam of Caribbean music and Latin jazz. However, the French vocal by Doucet was thoroughly Cajun. *Hot Chili Mama* became an influential album (the title track was even used in a commercial for Maalox), and the band continued on to even greater success, including two Grammy awards.

The source from which Doucet learned "Belle" was an American Folklife Center field recording of a Mr. Bornu, from Kaplan, Louisiana, which was made during John and Alan Lomax's 1934 recording trip to South Louisiana. Unfortunately, Bornu's first name and biography were not documented by the Lomaxes, but Alan did capture an expressive photograph

8. "Arthur McBride and the Sergeant" by Paul Brady (1976)

"Arthur McBride and the Sergeant," recorded with solo voice and guitar by the Irish balladeer Paul Brady, became a seminal performance in the Irish folk revival. The song was released on the 1976 album *Andy Irvine and Paul Brady*, and, although other versions of the song were well known in the revival already, Brady's soon supplanted all others and became a standard. Partly due to his virtuosity on the guitar (which he re-tuned to open G), and partly due to his clear, piercing vocal delivery, Brady's performances are regarded as definitive; in the words of the *Irish Times*, "there is no finer recording of 'Arthur McBride.'" One of the reasons for Brady's distinctive version was his unusual source. Although the song is clearly Irish in origin, Brady learned it from a transcription of an American singer, Mrs. Carrie B. Grover of Maine. Mrs. Grover's parents came from Nova Scotia, and she had English, Irish, Scottish and Welsh forebears. Folksinger and folklorist Lisa Null recalls that Paul Brady learned the song from a copy of Grover's book *A Heritage of Songs*, which was circulated as an undated mimeographed manuscript privately printed by the Bethel Academy in Maine, until it was formally published in 1973. Like many Irish musicians of his generation, Brady had come to the United States in the early 1970s to work and earn money, and had met Null and Patrick Sky, who were the directors of Green Linnet Records, a label devoted to Irish music. It was in Sky's house in Rhode Island that Brady encountered Grover's book, and set about



The original album featuring Paul Brady's "Arthur McBride and the Sergeant"

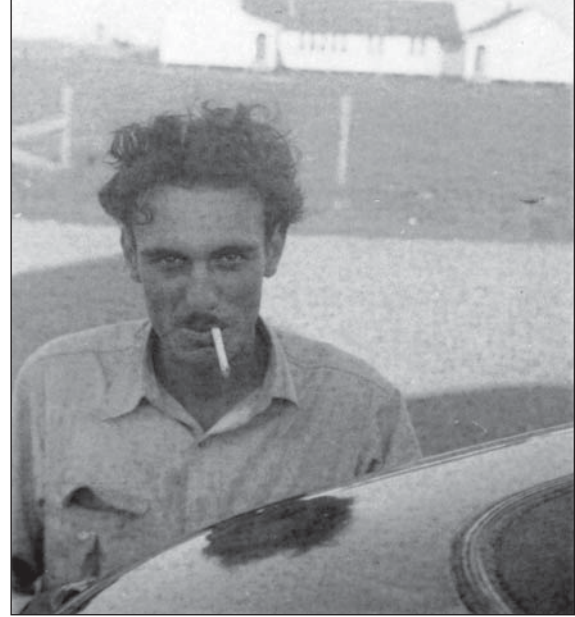
of him. Barry Jean Ancelet, a folklorist at the University of Louisiana at Lafayette, credits the Lomaxes with preserving music that was already considered old in 1934, thus capturing styles and repertoire that were missed by commercial recording companies. Mr. Bornu's "Belle" is a good example: as an unaccompanied vocal lament about a man who has to return to Louisiana from Texas, and sell his horse Henry, in order to pay for medical treatment for his sweetheart, the song was not commercial enough for the music industry of the time.

Although the song has been available since 1941 as a transcription in *Our Singing Country*, in this case the arranger had a chance to hear the field recording as well. The University of Louisiana at Lafayette (ULL) obtained copies of the Lomax recordings from the Library of Congress in the 1980s, and had some of them released on the Swallow Records label as *Cajun and Creole Music: The Lomax Recordings, 1934*. According to ULL professor Barry Jean Ancelet, "Michael Doucet made particularly good use of this resource, rearranging several songs, such as 'Pierrot Grouillet and Mademoiselle Josette,' 'Belle,' 'Je m'endors,' and 'J'ai marié un ouvrier,' for his group Beausoleil." Doucet, who has since been awarded a National Heritage Fellowship by the National Endowment for the Arts, as well as two Grammy Awards with Beausoleil, has continued to credit the importance of AFC's Lomax recordings whenever he discusses the development and documentation of Cajun traditions.

10. "Natural Blues" by Moby (1999)

Moby's 1999 album *Play* was a breakthrough for the artist, as well as for the electronica genre, selling over ten million copies worldwide. The album peaked at number thirty-eight on the U.S. Album charts, but reached number one in four countries (U.K., France, Australia, and New Zealand) and the top ten in a further six countries (Norway, Italy, Belgium, The Netherlands, Mexico, and Austria). In addition, each of the tracks was licensed for use in advertising, film and TV, making it a commercial powerhouse. Several tracks on *Play* used sampled field recordings, mostly brief snippets. An exception was "Natural Blues," which used the full song "Trouble So Hard," sung by Vera Ward Hall. Adding keyboard pads, hand percussion, a dance-friendly bass line, and other effects, Moby adapted Hall's melancholy gospel song into a dancehall hit. It reached the top ten in France, and peaked at number eleven in the U.K. and number thirty-eight in the U.S. At the time that he sampled the Vera Hall recording, Moby was unaware that both Vera Hall's descendants and Alan Lomax had a share in the rights to the

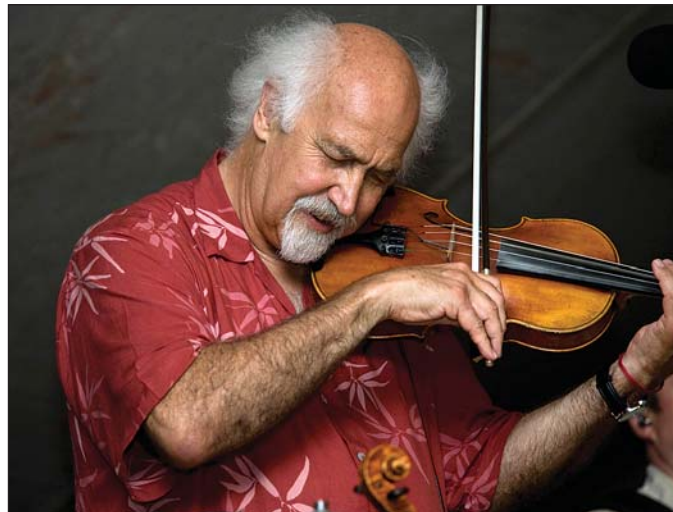
Mr. Bornu, who sang the song "Belle," photographed by Alan Lomax in 1934. LC P&P Division, Repro # LC-DIG-ppmsc-00334



recording. This situation points out the common misconception that all of AFC's historic field recordings are in the public domain.

Because he used the recording itself, not a reinterpretation by another singer, Lomax's Association for Cultural Equity felt he had an obligation to pay royalties. After some negotiation, the parties came to an amicable settlement, through which some money from the sales of "Natural Blues" reached Hall's family.

The first recording of Hall's "Trouble So Hard" was made for the AFC Archive by John Lomax in July, 1937. On that version, Hall sings with her cousins, Dock and Henry Reed. Through-



Micael Doucet, 2008. Photo by David Simpson, cajunzydecophotos/Wikimedia Commons

out the remainder of the 1930s and the early 1940s, John Lomax continued to visit and record Hall, resulting in about a hundred recordings in the Archive from that era. In May, 1948, Hall traveled to New York City with Alan Lomax, to perform at the American Music Festival at Columbia University. During the trip, Alan interviewed Hall several times. He later used the interviews to write a fictionalized biography of Hall, *The Rainbow Sign*, which was published in 1959. In the same year, Alan made a recording trip to the American south, on which he sought out Hall again and made the recording of "Trouble So Hard" that Moby sampled for "Natural Blues."

In 2004, with the acquisition of the Alan Lomax Collection, AFC brought the 1959 recordings of Hall into the same archive that houses her recordings from the 1930s and 1940s. Researchers can now compare her performances over a span of twenty-two years by visiting the Folklife Reading Room.

11. "Didn't Leave Nobody but the Baby" by Emmylou Harris, Alison Krauss and Gillian Welch (2000)

The feature film *O, Brother Where Art Thou* (2000) was unusual in the extent to which it used traditional American folk music on the big screen. The film, which was directed by Joel and Ethan Coen, is a loose retelling of Homer's *Odyssey*,



Vera Ward Hall at her home in Livingston, Alabama, October 10, 1959 (AFC 2004/004: ph01.01.0472)

set in Depression-era Mississippi, and liberally salted with traditional ballads, blues, spirituals, and work songs. One memorable scene is a combination of the *Odyssey's* incidents involving the Sirens, whose song lures sailors to wreck their ships and drown, and the Lotus-Eaters, who similarly lure men to live out their lives in a drugged stupor. In the film, the three male protagonists, escaped convicts on their way to recover buried treasure, encounter three beautiful women who sing an irresistible song. The "sirenes," as they are called in the film, give the men liquor, all the while singing their eerie song, until the men pass out. The voices of the sirenes are supplied by Emmylou Harris, Alison Krauss, and Gillian Welch, three stars of modern country and bluegrass, who among them have won an astonishing forty Grammy awards. The song they sing is a traditional lullaby called "Didn't Leave Nobody but the Baby." In the arrangement, which was crafted by Welch and producer T. Bone Burnett, the three singers perform in harmony, while an eerie fourth "voice," provided by a musical saw, sings in the background.

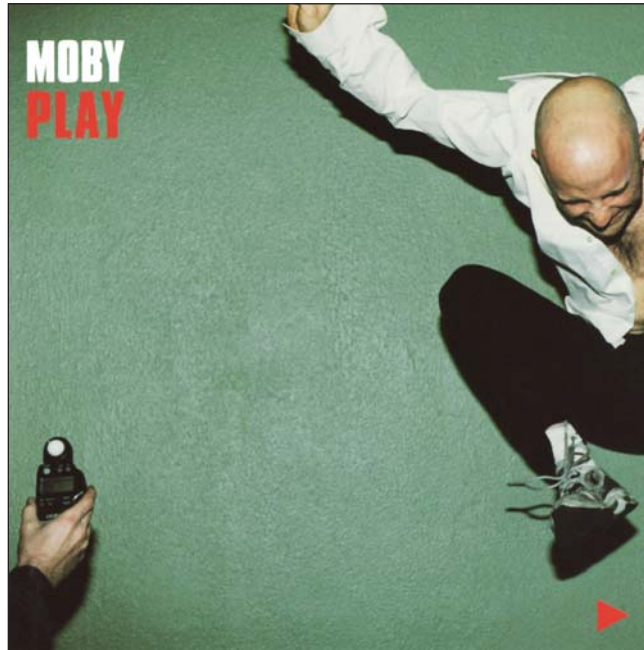
Welch and Burnett's arrangement is based on a field recording made in 1959 by Alan Lomax. The singer, Sidney Hemphill Carter, of Senatobia, Mississippi, was a fine singer in her own right, as well as being the daughter of Lomax's star informant Sid Hemphill, and the sister of blues singer and guitarist Rosalie Hemphill Hill. Lomax first recorded the father, Sid, in 1942, while working for the Library. When Lomax returned in 1959, he found Sid still alive and fiddling, as well as his daughters, and his granddaughter Jessie Mae, all of whom recorded songs for Lomax. Mrs. Carter's repertoire included family-friendly songs such as this lullaby, as well as more adult-oriented blues. Comparing Carter's original with the version in *O, Brother Where Art Thou*, we find that most of the lyrics are original to the film's version, Mrs. Carter's being limited to a

single verse sung over and over. In this, Mrs. Carter's version is almost identical to one recorded by John Lomax from Harriet McClintock in Alabama in 1940, and to other versions in the AFC Archive.

The soundtrack CD from *O, Brother Where Art Thou* won the Grammy for Album of the Year in 2000. In addition to "Didn't Leave Nobody but the Baby," it features "Po' Lazarus," an unadulterated field recording, which was also captured by Alan Lomax in 1959. As in the case of "Natural Blues," the film sought out and paid royalties to James Carter, the singer of "Po' Lazarus." Both "Po' Lazarus" and "Didn't Leave Nobody but the Baby" came to the AFC Archive with the acquisition of the Alan Lomax Collection in 2004.

12. "Sea Lion Woman" by Feist (2007)

In 2007, Canadian singer-songwriter Leslie Feist (whose stage name is simply "Feist") released *The Reminder*, her third full-length album. It debuted at number sixteen on the U.S.



Moby's 1999 album Play

Billboard charts and number two on the Canadian charts, and reached the top ten in five other countries. It was also a critical success, especially in intellectual circles; while the music magazine *Rolling Stone* ranked it as the thirty-fifth best pop album of 2007, the *New York Times* critics Kaleefah Sanah and Jon Pareles ranked it number one and number two respectively, and NPR listeners ranked it number three in their annual poll. It was nominated for the Grammy as Pop Album of the Year, and won five Canadian Juno Awards, including Pop Album of the Year and Album of the Year. Track six on the album was called

"Sealion" on the physical CD, and "Sea Lion Woman" on the digital download version.

"Sea Lion Woman" or "Sealion" is based on an AFC recording of Katherine and Christine Shipp, made by Herbert Halpert on May 13, 1939 in Byhalia, Mississippi. The Shipp sisters, who were teenagers at the time, performed it as an example of a playground song, one of them commenting that she had known it since she was "just a pup, really." The Halpert field recording was featured prominently on *Afro-American Blues and Game Songs*, released by the Library of Congress as a 78 rpm record album in 1942, as an LP record in 1956, and as a CD (through Rounder Records) in 1999. Therefore, it had been widely available for the public to hear for sixty-five years when Feist found it. However, she heard it during an in-person visit to the Folklife Reading Room, which

occurred in November, 2005. During the visit, AFC reference librarian Todd Harvey played recordings for Feist and several of her band members.

Like the arrangements of “Rock Island Line” and “The House of the Rising Sun” described above, there were clearly other versions of the song known to the artist in this case. In particular, Feist’s version of “Sea Lion Woman” contains lyrics that were not part of the Shipp sisters’ rendition, but that were part of a version recorded by jazz and soul singer Nina Simone in 1964. That version was re-titled “See-Line Woman” and copyrighted by the noted African-American playwright and professor George Houston Bass, who frequently worked with Simone. Presumably, Bass heard the AFC field recording on one of the Library’s published albums, and adapted the song for Simone to sing. In creating her own arrangement, Feist drew on Bass and Simone’s previous work, as well as on the Halpert field recording. As a result, her version is credited to George Bass, Nina Simone, and Feist; sadly, she omitted credit for the Shipp and for Halpert. As a result, the Library’s hometown paper, the *Washington Post*, referred to Feist’s song as “an old Nina Simone song originally entitled ‘See-Line Woman.’”

13. “Po’ Black Sheep/Gwine Dig a Hole” by Dom Flemons (2009)

The 2010 Grammy award for best Traditional Folk album went to The Carolina Chocolate Drops, a group drawing inspiration from old-time music in general, but especially from older styles of African American string-band music. Given their dedication to such styles, it’s not surprising that the band members are frequent visitors to the AFC Archive. Although the group has not recorded any songs learned directly from the Archive, in concert they perform an arrangement originally recorded on band member Dom Flemons’s solo album *American Songster*.



Flemons’s arrangement is a medley of two pieces, both of which are in the AFC Archive. The first, “Po’ Black Sheep,” was recorded by John Wesley Work III in Nashville, Tennessee in 1942. The second is the Lead Belly song “Gwine Dig a Hole to Put the Devil in,” of which the Archive has three recordings, from 1935, 1937, and 1940. Flemons’s insight was, first of all, to recognize the essential similarity of the two pieces. The popular image of Lead Belly is of a purveyor of ballads and blues, two traditions quite different from the banjo songs and

(right) Gillian Welch publicity photograph by Paxton X



(middle) Dom Flemons of the Carolina Chocolate Drops, searching the AFC card catalog on September 19, 2007

(below) Sidney Hemp-hill Carter (standing), and her sister Rosalie Hill, on Fred McDowell’s porch in Como, Mississippi, September 24, 1959 (AFC2004/004: ph01.01.0343)



Photo by Stephen Wmck, AFC

dance tunes favored by string bands. But in fact, Lead Belly’s repertoire also included dance music, and “Gwine Dig a Hole” is a prime example; it’s a version of the dance tune “Fiddler’s Dram,” and Lead Belly later recorded it under that title for Folkways. As such, it is from the same

tradition of dance music as “Po’ Black Sheep.” Flemons’s next innovation was to arrange the banjo/fiddle duet performance of “Po’ Black Sheep” so that it could be played by one person. Since he obviously could not play banjo and fiddle at the same time, he had to substitute another instrument for the fiddle. His third innovation was to pass over the obvious choice, which would be the harmonica, and to instead choose the much less common “quills,” which is the version of the panpipes played in the American south. Flemons mounts his quills on a harmonica rack, an idea he took from Henry Thomas, the only early commercial artist to be recorded playing the quills. However, he also points out that the AFC Archive is home to all the extant recordings of traditional dance music played on the quills, and that these field recordings have been extremely influential on his playing. By melding all these influences together, Flemons creates a seamless medley of rough-and-tumble string-band music that is at once joyful and infectious.

Flemons’s source for “Po’ Black Sheep” is a recording of fiddler Frank Patterson and banjo-player and singer Nathan Frazier. Frazier and Patterson were known in Nashville in the early 1940s for being fast, tireless players, liable to wear out several

guitarists during the course of an evening's music. According to documents in AFC's corporate subject files, John Work, a professor at Fisk University, came across Frazier in about 1940, and wrote a letter to Fisk's president stating that Frazier was an unusually good player and singer, and that "his vast repertoire of secular folk songs should be placed in our archives, both on phonograph record and on paper." Sadly, record blanks were expensive and Fisk's recording machine was in poor condition, so sound recordings were not made at that time. In 1941, at a concert celebrating Fisk's 75th anniversary, Work presented Patterson and Frazier to a concert-hall audience, introducing them as "the answer to a folklorist's dream." In August, 1941, Alan Lomax, who was collaborating with Work on another collection project, shipped his friend fifty blank discs for recording local folk music. Also, according to Robert Gordon and Bruce Nemerov's 2005 book *Lost Delta Found*, Work shipped

14. "Ouvre la Porte" by Feufollet (2010)

The Cajun band Feufollet released its fifth full-length CD, *En Couleurs*, in 2010. It was an immediate critical success, garnering honors from the world music magazine *Songlines* and the Louisiana music magazine *Offbeat* as one of the top 10 albums of 2010, and winning the band a Big Easy Award as Best Cajun Band. The album was also nominated for a 2010 Grammy award, in the Cajun/Zydeco category. Most thrilling of all for the band members, in November 2010, the English pop star Elvis Costello, when asked by the British music magazine *The Word* to single out his favorite album of the moment, picked *En Couleurs*, calling it "one of the most beautifully melodic records I've heard all year."

En Couleurs features both original songs written in Cajun French, and traditional material arranged by the band members. The seventh track, "Ouvre la Porte," marries a

quick, happy beat with a bright sound featuring such instruments as toy piano, glockenspiel and banjo, none of which is common in Cajun music. The result is that, despite sad lyrics about a man bringing a doctor to see his dying sweetheart, "Ouvre la Porte" sounds like a catchy, Cajun-flavored pop song. The source couldn't be more different. Feufollet learned "Ouvre la Porte" from a recording of the unaccompanied singing of Elita Hoffpauir, made by John and Alan Lomax in New Iberia,



The Shipp Family, including Christine and Katherine Shipp, the young women on the far right. *Byhalia, Mississippi, 1939*

(right) Feist publicity photo, 2007



Louisiana, in August, 1934. Hoffpauir, her sisters Mary and Ella, and her father Julien didn't share the French-Canadian ancestry of most of their neighbors. Their ancestors had come from Alsace, had immigrated to New Orleans, and had moved from there to Cajun territory. Perhaps as a consequence of this, the Hoffpauirs preserved a different repertoire of songs from most Cajuns, including a wealth of old narrative ballads from France. They were considered an important find by the Lomaxes, who recorded a total of nineteen of their songs for the AFC Archive.

Fisk's recording machine to the Library of Congress, where it was repaired and returned to him. In March, 1942, using the recently repaired recorder and Library of Congress blanks, Work achieved his goal of recording Patterson and Frazier. The thirteen songs Work documented from the duo are notable for being among the only recordings of black string-band music from that era, and also for having been produced by a pioneering folklorist and musicologist. They have been released commercially several times, including on the Rounder CD *Altamont* (1989) and on the Spring Fed Records CD *Recording Black Culture* (2008), both of which are in Flemons's collection. Through his thoughtful approach to these archival materials, Flemons has brought this piece into the current repertoire of a Grammy-winning group [2], where we hope it will inspire further generations of musicians.

The members of Feufollet have always been aware of the importance of the Lomax recordings. In fact, three of the band's founders, Chris and Michael Stafford and Chris Segura, are related to musicians recorded by the Lomaxes in 1934: Jesse and Samuel Stafford, who sang both French and English songs for the Lomaxes, are band members Chris and Michael Stafford's first cousins three times removed, while Edier, Dewey and Joe Segura, who recorded vocals and Cajun fiddle for the Lomaxes [3], are Chris Segura's great-great uncles.

The band has recorded quite a few pieces from the AFC Archive, including versions of their relatives' songs. "Ouvre la Porte" is not even the first of Elita Hoffpauir's ballads they have recorded; the title track of their 2004 album *Tout un beau soir* is another from her repertoire. Despite the fact that they didn't need to visit the Library of Congress in order to access our foundational Cajun collections (since they had easier access to the copies held at ULL), the members of Feufollet nevertheless

made a pilgrimage to the Archive in 2006, to visit the institution that had recorded and preserved the voices of their ancestors.

Feufollet's recording of "Ouvre la Porte" is an influential part of the music world, an innovative track on an award-winning, Grammy-nominated album, which opens new frontiers in the arrangement of Cajun music. But it has also been influential here in the AFC Archive. When AFC staff learned that Feufollet had recorded one of Elita Hoffpauir's ballads on *En Couleurs*, they could not locate an entry for the song in AFC's card catalog. It appears that the WPA workers who indexed the collection in the late 1930s missed the fact that there were two songs on side A of the disc known as AFS 38. As a consequence, the American Folklife Center was unaware that this song existed in our collections until Feufollet arranged and recorded it. We can now add it to the index, so that future generations of scholars can find and hear it. This is just one of the ways in which the AFC Archive has benefited from its long relationship with popular composers and musicians.

Conclusion

As we have seen in several of the examples above, the American Folklife Center and the Library of Congress do not always receive credit when our recordings are used in arrangements by musicians and composers. Because of this, the enormous impact the Archive has had on popular culture, from number-one hits to advertisements for beef, is largely unknown to the public. Nevertheless, the musical landscape of modern life, not only in America but around the world, has been heavily influenced by the AFC Archive. Indeed, the American Folklife Center has always considered it an important part of our function to inspire musicians and other creative artists with the materials we work so hard to preserve.



(above) Members of Feufollet in AFC's Folklife Reading Room on September 15, 2006



(left) John W. Work III. Source: John W. Work III Memorial Foundation

In the AFC Archive is a document created by Alan Lomax in the early 1940s, a job description for his position as head of the Archive. One item reads: "to interest composers, educators, writers, theatre people, etc., in the Archive of American Folk Song and in folk song in general." Seventy years later, the AFC Archive still serves as a source of inspiration for the creative artists of the twenty-first century.

Notes:

- [1] Copland was friendly with both Lomax and Ruth Crawford Seeger, and Lomax did have occasion to play Library of Congress field recordings for Copland on occasion, so it is not impossible that Copland heard the recording itself at some point. However, most authorities, including Jabbour and Szwed, believe that he worked from Ruth Crawford Seeger's transcription.
- [2] The Carolina Chocolate Drops perform "Po' Black Sheep," but not "Gwine Dig a Hole." The band arrangement is closer to Patterson and Frazier's original recording than to Flemons's solo setting, with Flemons playing banjo and Rhiannon Giddens playing fiddle.
- [3] AFC's card catalog originally identified all the Segura tracks as being by Joe Segura, but after an interview with Dewey Segura in 1975, music historian Richard K. Spottswood advised the Archive that some of the recordings were of Edier and others were of Dewey. On some recordings, both Edier Segura and John Lomax clearly state that the performer is Edier. The Segura Brothers, who recorded several commercial sides, including the iconic "A Mosquito Ate up My Sweetheart," are among the only pioneers of commercial Cajun recording that the Lomaxes located and recorded in the 1930s. ○

New Publications from American Folklife Center Collections

By Todd Harvey

One measure of the importance and the compelling nature of the American Folklife Center's (AFC) unique archival collections is the extent to which scholars, writers, and producers use AFC archival materials in their works. In the past two years alone, the American Folklife Center Archive's users have produced a startling number of works, published through both time-honored and evolving media. Here is a brief look at some of them.

Small recording labels tend to target niche audiences, but their scope has increased in the digital-download age, in which the distribution of a recording is not limited to physical media. Three such 2010 releases are notable: *The Francis O'Neill Cylinders: Thirty-two Recordings of Irish Traditional Music in America Circa 1904* (Ward Irish Music Archives WIMA002, 2010), as the title suggests, are wax cylinder recordings from the first decade of the 20th century, digital copies of which are in the AFC Archive. *Old-Time Smoky Mountain Music: 34 Historic Songs, Ballads, and Instrumentals Recorded in the Great Smoky Mountains by "Song Catcher" Joseph S. Hall* (Great Smoky Mountains Association, 2010) reproduces instantaneous disc recordings from 1930s Tennessee. Reverend Gary Davis (Field Recorders' Collective FRC116, 2010) releases magnetic wire recordings made by John Cohen in New York City in the 1950s. These CDs are similar in their provenance

(coming from well-known collectors), in being originally recorded on now-obsolete formats, and in the fact that they have never before been published.

Anne Grimes collected folksong and lore in Ohio during the 1950s, primarily in Southern Ohio Appalachian communities and in her Granville, Ohio, home, where Grimes established a folk music "salon," hosting Carl Sandburg, among many others. Now Grimes' daughter, Sara, has edited *Stories from the Anne Grimes Collection of American Folk Music* (Ohio University Press, 2010), which makes heavy use of AFC's Anne Grimes Collection of Ohio Folk Music (AFC 1996/003) and brings to bear first-hand contextualization of that material.

David Isay created the well-known StoryCorps project in 2004 and, through a cooperative agreement, the American Folklife Center Archive became the digital repository for the roughly twenty thousand person-to-person interviews it has generated to date

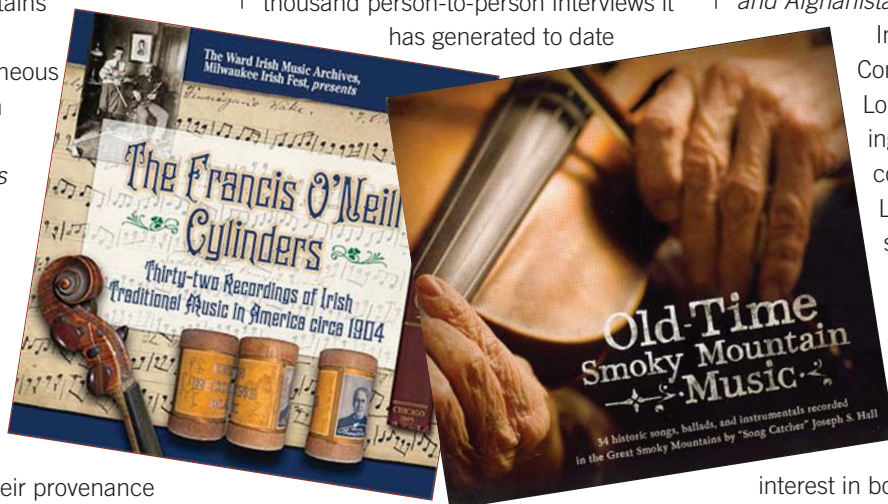


Alan Lomax with roll of film and unidentified man and woman, Albaracín, Aragón, Spain, October 1952 (AFC 2004/004:ph01.02.0352)

(StoryCorps Collection, AFC 2004/001). Isay continues to present the collection in print form, the latest example of which is his book *Mom: A Celebration of Mothers from Storycorps* (Penguin, 2010).

The collection of AFC's Veterans History Project (VHP) now exceeds seventy thousand oral histories of veterans. The VHP website provides curated exhibits—currently "Chaplains: On a Divine Mission"—which guide users through topics in the collection. And, like StoryCorps, the project has produced a series of books, most recently *Forever a Soldier* (2005). Along similar lines, author Larry Minear has edited and analyzed stories from the Veterans History Project for his book *Through Veterans' Eyes: The Iraq and Afghanistan Experience* (2010).

In 2004, the Library of Congress acquired the Alan Lomax Collection, bringing the materials Lomax collected after leaving the Library in 1942 under the same roof with the materials he collected while employed here. The American Folklife Center is the primary repository for Lomax-related materials, and an uptick in interest in both Alan Lomax and John



A. Lomax is reflected in, and stimulated by, new publications. Two major Lomax-related books were released in 2010.

Alan's life and work received full-length biographical treatment by John Szwed in *Alan Lomax: The Man Who Recorded the World* (Viking, 2010). Szwed used the AFC Archive and other repositories to prepare this long-awaited work, which has received considerable attention both in print and broadcast media. Szwed is the Grammy-winning author of the liner notes of *Jelly Roll Morton: The Complete Library of Congress Recordings* (2005), and a biographer of Miles Davis (2004) and Sun Ra (1998). He shared his approach to biography in a 2010 Library of Congress lecture, which is available as streaming video on the AFC website.

Ronald D. Cohen edited a volume of Lomax's early correspondence titled *Alan Lomax: Assistant in Charge, The Library of Congress Letters, 1935-1945* (University of Mississippi Press, 2010). Cohen profitably mined AFC's John A. Lomax and Alan Lomax Papers (AFC 1933/001), and wove the resulting research into a narrative that details Alan's activities during his federal career.



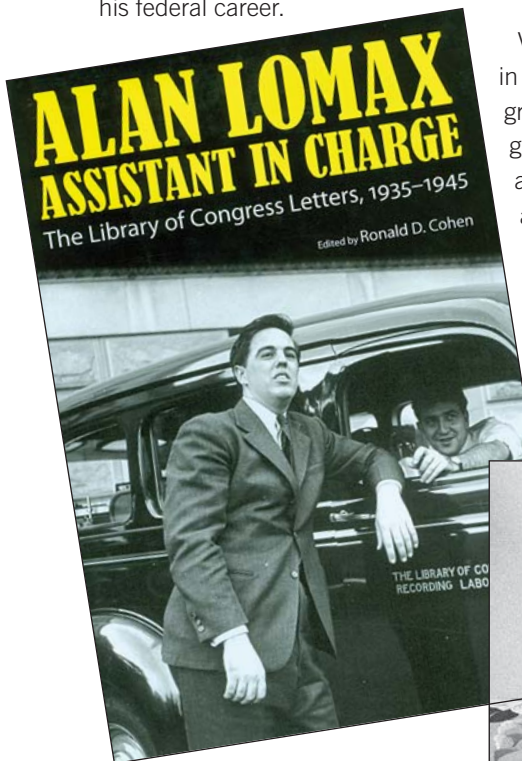
Faye Wemmer of Columbus, Ohio (l), with Collector Anne Grimes in the 1950s. Wemmer contributed information concerning Athens County traditions, including ballads, folksongs, hymns, tales, riddles, recipes, and dulcimer lore. (AFC 1996/003)

Included in this volume is a selection of annotated contact sheets that Alan Lomax created from his Spanish field trip photographs (1952-53). A book of photographs from Alan's so-called "Southern Journey" (1959-60) will be published jointly by the Library and W.W. Norton in 2011.

Nathan Salsburg finds inventive ways to produce and promote Alan Lomax's work, as well as the work of many tradition-bearers from around the world. As the Association for Cultural Equity's Production Coordinator, a record producer for his own Twos & Fews label, the host of East Village Radio's *Root, Hog, or Die*, and an independent blogger, Salsburg reaches out to many audiences, reflecting Alan's multi-faceted approach to promoting the performers he encountered. In 2010, Salsburg issued six recordings, through the Mississippi Records label, from Alan's "Southern Journey" (1959-1960). These releases are available in CD format, but Mississippi Records also re-released them as LPs, catering to the small audiophile niche market for vinyl. The Association for Cultural Equity also offers all of the tracks for download under its own Global Jukebox imprint.

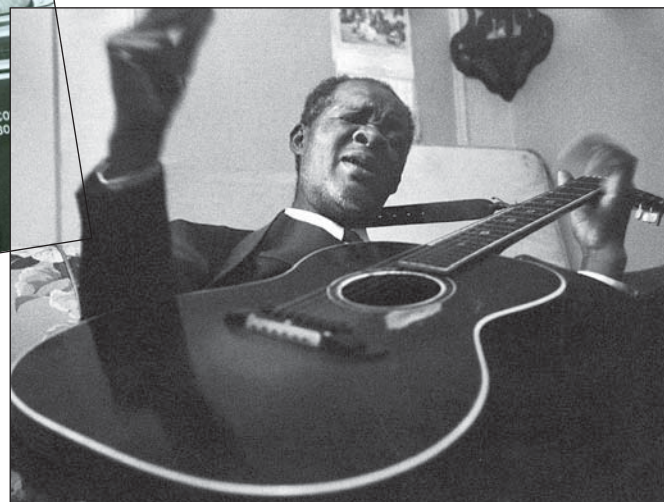
In the current universe of digital downloads, Internet and satellite-radio broadcasts, podcasts, webcasts, Facebook pages, Twitter feeds, Youtube channels, and other evolving media, we can rest easy that AFC Archive materials will continue to be transmitted across the generations to diverse audiences. When the first book and disc publications emerged from AFC's collections in the 1930s and 1940s, the predecessors to AFC's current staff could not have envisioned

streaming audio on a Facebook page, but they could hope for the continuing relevance and impact of the Archive's materials. We are happy to see such abundant evidence of a continuing interest in AFC and its Archive. ○



Ronald Cohen's book of Alan Lomax's correspondence features a cover depicting Lomax and Jerome Weisner of the Library of Congress. Bernard Hoffman, Time-Life/Getty Images

Verna Curtis, a curator in the Library of Congress's Prints and Photographs Division, edited a book of photographic albums from the Library's collections titled *Photographic Memory: The Album in the Age of Photography* (Aperture Foundation, 2011).



Reverend Gary Davis, photographed by John Cohen in 1954

Jasim Uddin: AFC's First Collection of Bengali Folksong

By Jennifer Cutting and Stephen Winick

In 1958, the American Folklife Center (AFC) Archive acquired its first recording of Bengali folksong. Fifty years later, AFC repatriated this material to Bangladesh, sending a copy to the Folk Culture Museum at Jasim Uddin House in Faridpur. The repatriation reflected the American Folklife Center's ongoing and evolving commitment to the preservation and stewardship of intangible cultural heritage, and to providing communities of origin with access to their materials.

The field recording in question features Bengali folklorist and poet Jasim Uddin (1904-1976), known in Bengali as "Pallikabi," or "The People's Poet." It contains ten performances of Uddin singing traditional Bengali folksongs, and providing commentary and English translations for the collectors.

The Jasim Uddin Recording: a Summary

Uddin organized his recording session according to the life-cycle customs of Bangladesh. Hence, his first selection is what he terms a "birth song,"

and this is followed by a children's song. The latter demonstrates that Uddin was a traditional singer in his everyday life; upon hearing the recording, Uddin's son, Dr. Jamal Anwar, commented: "My father used to sing [this] to me. I still remember the song...."

The third piece is among the most interesting selections. It is a rain song, which, Uddin says, unmarried girls would sing while marching in a procession from house to house in times of drought.

Interestingly, Uddin described this custom more fully in his poetry:

*Into this village came a band of girls
At such a season of dearth;
Singing the song of the marriage of rain,
That rain might fall on the earth.
Five girls in a chain, five painted flowers,
But she is without compare,
Who stands in the centre in colour of
gold, The fairest of the fair. [1]*

Uddin then sings a rhythmic work song, which he states is for tasks "like pulling a boat for a long distance"; two war songs



Courtesy of Uddin's son, Dr. Jamal Anwar.

Jasim Uddin



Bengali postage stamp showing Jasim Uddin

people will scold thee. But if you do not like to, don't come to my house, but come to my neighbor's house and talk loudly so that I can hear. And, my friend, wherever I go, whatever place I see... whoever sees me says: 'This is the girl who has left house and hearth, and fallen in love with a foreigner.'

Uddin's last performance is a mourning song. He explains

that in all of the previous songs, the words are more prominent than the tunes. In the mourning songs, he says, the opposite is true, and the tune may be wordless: "The village woman in East Bengal...when her daughter is dead, she cries loudly; she doesn't care whatever language may come to her mind; she shouts; only she is expressing her feelings with some tune." Uddin sings the mourning song, and follows it with another that uses the same tune, prefacing the latter with the

for "when the head man of the village is exciting his comrades to fight"; and a narrative song, "in which the King's daughter is dressing herself." Following the narrative piece, Uddin sings a love song, and gives a full translation into English, including the following lines: "Oh, my beloved friend, had I known that there would be so much pain...I wouldn't have come under the branch of the cottonwood tree, and I wouldn't have seen your beautiful face. If you come to my house,

introduction: "There is a little variation in this tune where the witch doctors are invoking the spirits from outside to punish them."

The duration of the recording is fourteen minutes and two seconds. In this brief span, Jasim Uddin provides us with Bengali songs on the most important themes of human life: birth and death, childhood and parenthood, love and conflict, nature and magic, the fertility of the earth and the ferocity of war. He organizes the songs to illustrate the life cycle as lived in a Bengali village, revealing himself to be a knowledgeable tradition-bearer, as well as a thoughtful professor and scholar. Though the recording technique is crude by today's standards (for example, the tape recorder is turned off after almost every song, which interrupts the continuity and causes the listener to miss parts of Uddin's explanations), the sound quality on the recording is very clear, allowing Uddin's musical and poetic mastery to shine.

Jasim Uddin -- Folklorist and Poet

Jasim Uddin was born on January 1, 1903, in Tambulkhana, a village in the Faridpur district of East Bengal. As he related in his 1964 autobiography *Jibon Katha*, Uddin began reciting and writing poems at a very early age. "After writing three or four of my couplets in the notebook I was astonished. There were fourteen syllables in every line and the last syllable of every line rhymed with the second line's last syllable....Now that I had discovered how to find a rhythm for my verse, who could hold me back?" [2] By the time Uddin was a student at Faridpur Rajendra College, he had already won acclaim as a Bengali poet.

Uddin's poetry was rooted in the rural Bengali village life he knew as a child; his language was the language of the farmers, the fishermen, the boatmen, and the weavers of Bengali country villages. Though he never achieved the international renown of his fellow Bengali poet Rabindranath Tagore, Uddin's work is well known throughout India and Bangladesh, and has been translated for school curricula in both countries. It has also been translated into European languages, including English. Tagore himself admired Uddin, and wrote that "Jasim Uddin has opened a new school, a new language which is immortal."

At the time of Uddin's birth, eastern Bengal was part of British colonial India. During his childhood, it was severed from western Bengal and made a separate province (Eastern Bengal and Assam), which angered Bengali nationalists. Although the region rejoined the rest of Bengal in 1912, in 1947 it was again ceded to become East Pakistan. In 1971, with help from neighboring India, this contested land became a sovereign nation, the People's Republic of Bangladesh. All of these tumultuous events occurred during Uddin's lifetime, and involved the religious division between Muslims and Hindus, as well as the lesser prestige and political power of Bengali language and culture relative to the majority cultures of India and Pakistan.

As a Bengali nationalist in this critical period, Uddin was

affected by the political and religious divisions of the era. However, he remained personally opposed to division within Bengali culture. Although he was a Muslim, he grew to love and respect the Hindu culture of his neighbors. In his memoirs, Uddin stressed his strongly held belief that Bengali culture, especially literature, belongs to both Hindus and Muslims. "Those who would separate the two [cultures] and write literature will not last many days, I am sure," he wrote.

Uddin was himself affected by this issue. In the 1920s one of his poems was included in the matriculation exam at the University of Calcutta, which caused some controversy among the Hindu majority; his inclusion was defended by his mentor and friend, Professor Dinesh Chandra Sen. Uddin also treated the theme of religious division in his own writings, especially the long narrative poem "Gipsy Wharf," which depicts a romance between a Muslim boy and a Hindu girl. In attempting to depict both communities fairly, Uddin created a work that spoke to most Bengali people, and that has survived the test of time.

Uddin was also an important folklorist. From 1931 to 1937, as a Ramtanu Lahiri Scholar at the University of Calcutta, he collected several thousand rural Bengali folksongs under the guidance of Professor Sen. In 1938 he left Calcutta to teach at the University of Dhaka. In 1944 he joined the Department of Information and Broadcasting in the government of East Pakistan. During the course of Uddin's career, he collected over ten thousand folksongs, making him one of the most successful folklore collectors of his time. In addition, he wrote important articles and books on the interpretation of Bengali folksongs, folktales and other genres. This scholarly activity gives the AFC recording even greater interest for international scholars in ethnographic disciplines such as folklore, ethnology, and ethnomusicology.

The Jasim Uddin Recording: An Archival History

Staff at the American Folklife Center did not become aware of the importance of the Jasim Uddin recording until September, 2008, when Dr. Jamal Anwar, Uddin's son, contacted AFC to request a copy for the Folk Culture Museum at Jasim Uddin House in Faridpur, Bangladesh. AFC staff made the copy, thus repatriating this small sample of Bengali cultural heritage.

The original recording was made on July 24, 1957, by Sidney Robertson Cowell and her husband, composer Henry Cowell, who were conducting field research in Asia. They sought out Uddin because he was a fellow member of the International Folk Music Council, and the government official with the most direct connection to folksong in East Pakistan. The recording came to the AFC Archive as part of the Sidney Robertson Cowell Duplication Project, and its history is recounted in a memo written on May 14, 1958, by Rae Korson, then the head of the Library's Archive of Folk Song, to Harold Spivacke, then chief of the Library's Music Division:

"Mrs. Cowell recorded twelve double-track tapes of various

sizes and has now very generously offered to permit the Library of Congress to duplicate them for the collections in the Archive of Folk Song. The Cowells have expressly avoided depositing the recordings elsewhere in the hope that, by being in the Library of Congress, these important sound documents would be available to the greatest number of scholars. The countries represented in this widely varied collection are Iran, India, Pakistan, Burma, Thailand, and Malasya.”

During the 1950s, southern and southeastern Asia were represented in the Archive only by thirty-nine short commercial discs from India, a single reel of Pakistani music for the sitar, and two reels of songs and instrumental music made in the Library’s recording studio by a visiting Thai musician. For that reason, Korson explained, “we feel that for this area in particular, we must take advantage of every opportunity which presents itself.” Fortunately, Spivacke agreed, and the duplication project went forward; as a result, the recording has not only been preserved at the Library, but repatriated to Bangladesh, where it can be heard in the museum at Faridpur.

Since the 1950s, AFC has greatly expanded its holdings of South Asian materials. The full list of AFC’s South Asia collections can be consulted in our online finding aid, *South Asia Collections in the Archive of Folk Culture*, at <<http://www.loc.gov/folklife/guides/SouthAsian.html>>

Notes:

- [1] Uddin, Jasim (Jasimuddin). 1939. *The Field of the Embroidered Quilt: A Tale of Two Indian Villages* (translated from Bengali to English by E.M. Milford). Calcutta: Oxford University Press, Indian Branch.
- [2] Quotations from *Jibon Katha* are as quoted by Uddin’s son in an editorial in the Bangladesh newspaper *Daily Star*: <<http://www.thedailystar.net/story.php?nid=17281>> ○



Sidney Robertson Cowell in 1939. Cowell later met Jasim Uddin and collected songs from him for the AFC Archive. (AFC 1940/001: P001)

The Work of a Great Team: AFC Acquires the George Pickow and Jean Ritchie Collection

By Michael Taft

In 2009, AFC staff made two trips to the Port Washington, New York, home of Jean Ritchie and George Pickow (1922-2010), to pick up their collection of audio and video recordings, film, photographs, and manuscripts—the results of their seven decades of involvement in traditional performances and folklife documentation. The acquisition of the Ritchie/Pickow materials is a milestone in two of the AFC’s continuing initiatives: to collect the works of important folklorists and other documentarians of traditional culture, and to increase the AFC’s holdings of folklife materials from Appalachia. Considering that the Center’s contacts with Jean and George go back at least sixty years—they had previously donated their field tapes of singing, church services and fiddling, which they recorded in 1950-51 in Kentucky and North Carolina—the final acquisition of their life’s work is especially gratifying.

The Center has strong holdings in the early years of the folk revival that began in the 1930s, with extensive collections from Woody Guthrie, Huddie “Lead Belly” Ledbetter, Pete Seeger, and of course Alan Lomax, among others. Jean and George were part of this circle, and their collection adds an important piece to the puzzle of interrelationships that made the revival such a potent movement in the history of twentieth-century American music. But the collection is equally important for Ritchie and Pickow’s documentation of Appalachian folklife, and of the mid-century singing traditions of Scotland and Ireland, as well as its pioneering efforts in the photographic and film documentation of the traditional cultures of Mexico, Peru, Haiti, and Portugal, among other places.

Jean Ritchie is perhaps the most

important singer, interpreter, and proponent of Appalachian traditions since Bascom Lamar Lunsford (1882-1973), and she has been part of the American folksong revival for more than sixty-five years. Her life story is well known, partly through her autobiographical songbook *Singing Family of the Cumberlands* (1955) and her other writings, and partly through the many articles written about her in the academic and popular presses. She was born in 1922 into a family of fourteen children in Viper, Kentucky, and it was her family’s great storehouse of songs, stories, games, and other traditions, which they performed as part of their daily lives, that was responsible for Jean’s personal repertoire of mountain folklife.

Ritchie’s family, both immediate and extended, had already influenced the folk music revival before she was born. In 1917, when the English folksong collector Cecil Sharp visited Kentucky, he made his home base at the Hindman Settlement School, in Knott County. There he met two young girls who were students at the school, whom he called “the misses Una and Sabrina Ritchie.” They were Jean’s older sister and second cousin. They sang two songs for Sharp

that he was particularly excited about, both of which came from the repertoire of Sabrina’s father, who was Jean’s father’s first cousin, and known to Jean and her sisters as “Uncle Jason.” One of these was a nonsense song that later came to be closely associated with Jean Ritchie, “Nottamun Town.” Although it has since been found in Missouri, New Jersey, Virginia, and Texas, and a related song has been found in England, the Ritchies’ version was the first to be published, and became popular in the revival on both sides of the Atlantic. It has been recorded by Roger McGuinn, John Langstaff, and Judy Collins in the United States, and by Fairport Convention, Bert Jansch, and Shirley Collins in England, among many others. In addition, its tune was borrowed by Bob Dylan for his song



Jean Ritchie and George Pickow at Ritchie’s home in Viper, KY, ca. 1989

AFC 2008/005



L-r: Alan Lomax, Jean Ritchie, and Shirley Collins, New York City, 1958 or 1959

“Masters of War.”

Although publications such as Sharp’s have been influential in spreading Ritchie family materials, Jean Ritchie’s songs owe their enduring popularity primarily to Jean’s own teaching, performances and publications.

Even before she left Kentucky in the late 1940s, she had been recorded by folksong collectors. Artus Moser recorded her at the Renfro Valley Folk Festival in April, 1946. In December of the same year, Mary Elizabeth Barnicle recorded Jean, along with her sisters Kitty, Edna and Pauline, in Viper, Kentucky. The AFC holds the recordings from both sessions. After she graduated from the University of Kentucky with a degree in social work in 1946, Jean spread her songs much farther. Her first job was at the Henry Street Settlement in New York City, which has been offering social services to the city’s Lower East Side since 1893. While there, Jean taught her Appalachian songs and other traditions to local children, and she soon came to the notice of New York’s circle of folksong singers, scholars, and enthusiasts.

Jean’s new friends included Oscar Brand, Pete Seeger, and Alan Lomax, all of whom were influential with folk audiences and venues; Lomax booked her in concert at Columbia University in 1948, and she soon was appearing regularly in live venues and on the radio. Jean also met George Pickow, himself a folk music enthusiast, and the two were married in 1950. By 1951, Jean had switched careers to be a full-time singer, folksong collector, and songwriter. In May of that year, she was recorded in the Library of Congress recording studio, which yielded another set of recordings, which is now in the AFC Archive.

In 1952, Jean received a Fulbright Fellowship to record folksongs in Scotland and Ireland as analogs to the songs she knew and collected in Appalachia. While she documented Old World traditions with an early tape recorder, George did the same through photography. The subjects they recorded and photographed included well known singers such as Tommy

Makem and his mother Sarah in Ireland, Jeannie Robertson and Jimmy MacBeath in Scotland, and Harry Cox and Bob Roberts in England; they also documented many well-known Irish pipers, such as Semus Ennis, Leo Rowsome, and Michael Reagh. A selection of the recordings was released in 1954 on the LP *Field Trip* on the Ritchies’ label “Collector Limited Editions.” (That recording was reissued on CD on the Ritchies’ Greenhays label in 2001, but is no longer commercially available.) A broader selection was issued by Folkways on the two LPs *Field Trip—England* (1959) and *As I Roved Out (Field Trip—Ireland)* (1960). Some transcriptions and photographs were published in Jean’s book *From Fair to Fair: Folksongs of the British Isles* (1966). The full set of recordings form part of the newly acquired collection, and are a welcome addition to the AFC Archive. Many of Pickow’s Irish photographs were previously acquired by the National University of Ireland, Galway, but the rest of the photographic materials are also part of AFC’s new collection.

Since the 1950s, Jean’s career has gone from strength to strength as a performer and songwriter, including the



Jean Ritchie with Duncan Emrich at the Library of Congress, 1951

production of many books and records. She was one of the original directors of the Newport Folk Festival, and served on the first folklore panel for the National Endowment for the Arts. Jean Ritchie was also important to the popularity of the mountain dulcimer in the United States, especially outside its stronghold in the Appalachian region. Ritchie’s performances on folk festival stages and recordings introduced many people to the instrument for the first time, and she and George, together with members of their family, built and sold

many dulcimers, starting in the 1950s. For many years, Jean and George, together with their sons Jon and Peter, have run a book, video, and record publishing and distribution business devoted both to Jean’s repertoire and to folksong in general.

George Pickow was born in 1922 in Los Angeles, but grew up in Brooklyn, New York, where he studied art and architecture at Cooper Union. He began his long career as a cinematographer and photographer during World War II, when he made training films for the Navy. After the war, he bicycled around Europe and Israel taking photographs, which led to a position as principal photographer, and eventually partner, at the Three

Lions, Inc. agency. His freelance and agency work included covers and photo essays for *Life* and *National Geographic*, and his later studio work included portraits of Nina Simone, Dizzy Gillespie, Theodore Bikel, Lena Horne, Thomas Hart Benton, and Edward Hopper.

In the early 1940s, George went to Camp Unity in New York, where he saw Woody Guthrie and Cisco Houston, among other performers. He remained interested in both folksongs and square dancing, and in the later 1940s he often attended concerts and dances in New York. The New York folk scene was small, and it is not surprising that he eventually attended a Jean Ritchie concert at Henry Street. The two met in 1948 and were married in 1950.

George and Jean became a team: Jean would tape record traditional singers, both in her home community in Kentucky, and on their fieldwork trips to Ireland and the United Kingdom, and George would document them in still and moving images. George also began to film other traditions: with Alan Lomax and Peter Kennedy, he made the film *Oss Oss Wee Oss* (1953), about the May Day celebrations in Padstow, Cornwall; and he made *Bal-lads, Blues, Bluegrass* (1961), again with Lomax. With Murray Lerner, George made *Festival* (1967), about the Newport Folk Festival, which was nominated for an Oscar. Of note to folklorists, George collaborated with Tristram Coffin on a series of documentaries entitled *Lyrics and Legends* (1963), produced by WHYY-TV for National Educational Television, which featured Coffin, D. K. Wilgus, Horace Beck, MacEdward Leach, Américo Paredes, and a number of well-known performers, such as Maybelle Carter, Sam Eskin, and the Ritchie Family.

The life's work of Jean and George is among the largest multi-media collections acquired by the Center, and perhaps the most extensive AFC collection compiled by a husband-and-wife team. The collection includes at least thirty-five linear feet of manuscripts: correspondence (including fan mail), sheet music, scripts for radio and television productions, book drafts, business files from the Newport Folk Festival, transcripts of interviews with Jean, and posters and programs from Jean's concerts and lectures, among other items. The collection also includes over a hundred moving image items (prints, negatives, etc.), over four hundred audio tapes, and between fifteen and twenty thousand still images.

There are many items worthy of special mention, such as field tapes of Jean's extended family and neighbors in Kentucky; recordings of performers such as Doc Watson, Jeannie

Robertson, and Texas Gladden; and recordings of folklorists/performers such as Alan Lomax, Hamish Henderson, A. L. Lloyd, Ewan McColl, and Richard Chase. Particularly noteworthy for anyone interested in Jean's early career and her place in the New York folklore "scene" in the late 1940s and early 1950s are her yearly engagement books, which list her daily appointments; for example, "sing at Arden (Del.) Folk Festival with Pete Seegar [sic]"—July 25, 1948; "recording [for] Elektra [Records]"—March 29, 1954; "[singing for] Margot Mayo and college students"—April 5, 1955. These small books doubled as address books, and Jean's circle of friends and acquaintances

included Carl Sandburg, Henry Cowell (composer) and Sidney Robertson Cowell (folklore fieldworker), Maude Karpeles (English folksong collector), Alan Lomax, Texas Gladden (Virginia ballad singer), Evelyn K. Wells (folksong scholar), and Tony Schwartz (collector of ambient sounds, among other talents).

The processing and describing of Jean and George's work has only just begun, and it will take quite some time to explore all aspects of this vast, multi-media collection. Already, however,

the tapes, films, photographs, and papers are yielding treasures such as those mentioned above. As they are processed, we hope to make these materials available for viewing and listening in the Folklife Reading Room.

The Center thanks Jean Ritchie and the late George Pickow, for their sixty years of dedication to traditional culture, and for their remarkable legacy of manuscripts, photographs, films, and recordings, which now make their home in the AFC Archive.



Jean Ritchie and Frank Warner, ca. 1955



Jean Ritchie and Judy Collins, ca. 1963



George Pickow, AFC 2008/005

Jean Ritchie with Woody Guthrie before an appearance on Oscar Brand's radio show in New York City, 1948

The Ritchies in the Archive

The following list includes AFC collections that contain recordings of Jean or members of Jean's family, or in one case, recordings made by Jean and George. Jean

might also be represented in other AFC collections, especially folk festival and coffee house collections, but is not listed in current finding aids for those collections.

1946: Artus Moser Recordings (AFC 1948/003). Jean Ritchie recorded at the Renfro Valley Folk Festival, Kentucky.

1946: Mary Elizabeth Barnicle-Cadle Recordings Collection (AFC 1977/016). Jean and her sisters Edna, Kitty, and Pauline recorded in Viper, Kentucky.

Late 1940s: Mike Cohen and Diana Cohen Wire

Recordings (AFC 1980/003). Jean Ritchie recorded on Oscar Brand's Sunday evening radio program "Folk Festival of the Air," WNYC-New York.

1950-51: George Pickow and Jean Ritchie Recordings, 1950-1951 (AFS 10491-10493). Folk music and Old Regular Baptist Church service from Ulvah and Jeff, Kentucky; folk music from Alpine, Tennessee; and fiddle and vocal folk music from Harkers Island, North Carolina, recorded by Jean Ritchie and George Pickow.

1951: Jean Ritchie Recordings, May 1951 (AFS 10089). Jean Ritchie recorded by Herman Norwood at the Library of Congress recording studios in Washington, DC.

1954: Wyatt Insko Collection of Folk Music from Eastern Kentucky (AFC 1955/007). Jean's father Balis and her sister Kitty Singleton Ritchie recorded in Viper, Kentucky.

1962: University of Chicago Folk Festival (AFC 1963/001). Edna Ritchie, Jean's sister, recorded.

1963: Newport Folk Festival 1963 and 1966 (AFC 1999/001). Jean Ritchie recorded at several venues at the

1963 festival in Newport, Rhode Island.

1972: Frank Traficante / Kentucky Folk Music and Lore (AFC 1973/009). Edna Ritchie and her husband Floyd recorded at the University of Kentucky.

1974: Carl Fleischhauer / Melvin Wine Collection (AFC 1996/072). Jean Ritchie interview recorded at WWVU television station in Morgantown, West Virginia.

1980: George Armstrong Radio Program Collection (AFS 20101-20102). "Cecil Sharp in the Southern Appalachians," broadcast on WFMT (Chicago) and "Brasstown (North Carolina) Memories," never broadcast, including interviews with Jean Ritchie and Edna Ritchie Baker, recorded by George Armstrong.

1950s-c. 2000: George Pickow and Jean Ritchie Collection (AFC 2008/005). ○



George Pickow, AFC 2008/005

Jean Ritchie seated between folklorists Tristram Potter Coffin (l.) and MacEdward Leach, ca. 1963



George Pickow, AFC 2008/005

Jean Ritchie records Irish uilleann piper Michael Reagh, Dublin, Ireland, March, 1952



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The pioneering Cajun band Beausoleil has won two Grammy awards. The group's bandleader, fiddler and singer Michael Doucet (center, with beard), has also been awarded a National Heritage Fellowship by the National Endowment for the Arts, which is the highest recognition the United States accords a traditional artist. Beausoleil is just one of many artists and groups who have adapted field recordings from the American Folklife Center Archive. See the full story on page 3.