

FOLKLIFE CENTER NEWS

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American Folklife Center • The Library of Congress



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

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TELEPHONE AND ONLINE INFORMATION RESOURCES

American Folklife Center publications (including *Folklife Center News*), a calendar of events, collection guides, general information, and connections to a selection of other Internet services related to folklife are available on the Internet.

The Library of Congress Web site is available through the World Wide Web service (<http://www.loc.gov>). The Center's home page can be accessed from the Library's home page. Select "Using the Library," then select "Reading Rooms and Centers," and then select "American Folklife Center." The direct URL for the Center's home page is: <http://www.loc.gov/folklife/>

The Folklife Information Service is now 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.

EDITOR'S NOTES

"People Standing Around"

Many years ago, I helped to edit a book based on collections in the Library's Prints and Photographs Division, which was published under the title *A Century of Photographs: 1846-1946* (Library of Congress, Washington: 1980). Sitting on the floor of the division's collection-storage area with Renata Shaw, then assistant chief of the division, surrounded by rows and rows of filing cabinets, we sorted through and considered for inclusion hundreds of photographs from this country and around the world.

(Continued on page 18)

Cover: Carmen Deedy at the National Storytelling Festival in Jonesborough, Tennessee. Photo by Tom Raymond

Storytelling Collection Comes to the Library of Congress



On the balcony outside his office, the Librarian of Congress, James H. Billington (left), welcomes Peggy A. Bulger, director of the American Folklife Center; Jimmy Neil Smith, president of the International Storytelling Center; Diane Kresh, director of the Library's Public Service Collections Directorate; and Winston Tabb, the Associate Librarian for Library Services. Photo by Paul Hogroian

By Jimmy Neil Smith

After over a year of discussion and planning, the American Folklife Center at the Library of Congress and the International Storytelling Center, based in Jonesborough, Tennessee, have launched a cooperative initiative to collect, preserve, and disseminate information about storytelling. An International Storytelling Collection has been created at the Folklife Center in Washington to serve as a repository for these important archival materials.

To launch this new collection effort, the International Storytelling Center (ISC) has donated to the American Folklife Center (AFC) one of the largest and most important archival collections of modern storytelling in the world. This important collection of oral narrative will become part of the Archive of Folk Culture. The ISC's collection includes hundreds of hours of audio and video recordings, as well as photographs, manuscripts, and publications, that document every National Storytelling Festival since its found-

ing in 1973. The festival, now going into its twenty-ninth year, is co-owned by the International Storytelling Center and the Jonesborough-based National Storytelling Network and solely produced by the ISC.

The collection was transferred to the AFC in over two hundred shipping boxes, weighing four tons. David Taylor, coordinator of acquisitions at the AFC, called the ISC's collection "surely the largest component of oral narrative material at the Library of Congress." Staff at the AFC are already hard at



Folklife specialist Todd Harvey sorts and arranges recordings from the National Storytelling Festival, now part of the Folk Archive's International Storytelling Collection. Photo by James Hardin

work, processing the new storytelling collection in order to make it accessible and thus available for research and other purposes.

"Our alliance with the International Storytelling Center and the acquisition of this remarkable collection," explained Peggy A. Bulger, director of the American Folklife Center, "allows us to preserve valuable information about the content, variety, meaning, and performance of stories and personal narratives for appreciation and study by present and future generations. This new collection greatly enhances and should bring increased and much-deserved attention to the oral narrative materials already in the Archive."

The donation of the ISC archive to create the Interna-

tional Storytelling Collection is only the first step in the effort, planned by our two institutions, to collect, preserve, and share the documented history of the role of storytelling in our history and culture. The two centers will also work together to produce storytelling-based public programs and publications, and provide educational opportunities about oral narratives. Selected components of the collection will eventually be available on both centers' Web sites.

This new partnership comes in the midst of a rebirth of interest in and appreciation of storytelling—its traditions, practices, and applications. A quarter of a century ago, the tiny town of Jonesborough, Tennessee, began playing host to the

first National Storytelling Festival. This festival helped to ignite an international revival of appreciation for storytelling, and Jonesborough and the surrounding southern mountains have become known across the globe as the "birthplace of the storytelling revival." Ten thousand people from all over the United States and the world attended the most recent festival.

In 1975, two years after the first National Storytelling Festival, the National Storytelling Association—now known as the International Storytelling Center—was founded to produce the annual festival and spearhead America's growing storytelling revival. And during the past two decades, America, once again, has come to appreciate the art of storytelling—both its

traditional roots and its contemporary applications.

Storytelling organizations, festivals, and educational events have popped up all over the world. Today, as we honor our ancient, narrative roots, we are learning to use this venerable art form in meaningful, real-world ways within our society. Storytelling, as old as humankind yet as fresh as this morning's news headlines, is being creatively applied in many different environments—from the classroom to the newsroom, from the boardroom to the courtroom—to enhance the lives of both children and adults.

Now, over two decades after the first National Storytelling Festival, the ISC is launching a new program—one to inspire and empower people around the world to share their stories, renew their storytelling traditions, and use storytelling to produce positive change. Simply put, we want to create a better world through the power of storytelling by rebuilding a culture of storytelling.

Through storytelling, we feel we can create a more nurturing environment for health and healing, promote conflict prevention and reconciliation,

enhance leadership and management, promote cultural preservation, and enrich the lives of children, youth, and families. The ISC is developing and conducting a program of storytelling education to teach people around the world how to use storytelling to produce positive change and, as mentors, how to inspire and empower others to use storytelling to enrich their lives and work. Initially, our primary areas of interest are leadership and management, education, and health care.

Today, the ISC is developing a complex in Jonesborough that, when completed, will be the only facility anywhere in the world devoted exclusively to storytelling, a home for our storytelling-education program, and an educational and cultural resource for storytelling. In our Jonesborough facilities we will provide people around the world with opportunities to experience the power of storytelling and learn about how storytelling can produce positive change in our lives and work.

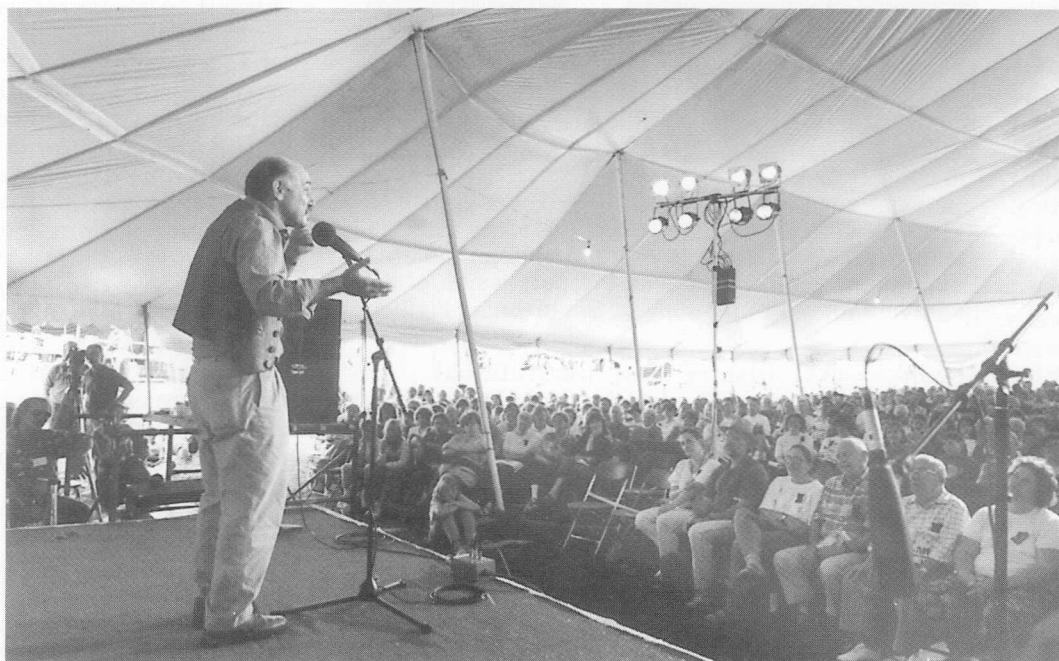
The complex, which will open during the spring of 2002, has three components. The Chester Inn, a two-century-old country inn, serves as our administrative offices. A new education

building will provide an ongoing educational, cultural, and interpretative program—including a network of exhibits that “tell the story of storytelling” and a series of live storytelling programs. Surrounding the two structures is a three-acre community park that provides outdoor venues for our program of storytelling activities.

Through our partnership with the American Folklife Center, the International Storytelling Center will develop on-site and online access to selections from the International Storytelling Collection at the Library of Congress for visitors to the International Storytelling Center complex.

We cannot do this work alone. The job is too big, and we are too small. In order to achieve our vision, we must build a network of partners. That's why we've turned to the American Folklife Center and formed an alliance that will help give the world greater access to the power of storytelling.

Jimmy Neil Smith is founder and president of the International Storytelling Center, headquartered in Jonesborough, Tennessee. He began his work in storytelling when he founded the National Storytelling Festival in 1973.



Storyteller Syd Lieberman performs at the 1991 National Storytelling Festival in Jonesborough, Tennessee. Photo courtesy of the International Storytelling Center

An Archival Dilemma: The Densmore Cylinder Recording Speeds

By Judith Gray

Archives containing recorded-sound documentation have now been with us long enough to be observing significant anniversaries: Vienna Phonogrammarchiv (100 years in 1999); Berlin Phonogramm-Archiv (100 years in 2000); Archive of Folk Culture at the Library of Congress (70 years in 1998); Archives of Traditional Music at Indiana University (50 years in 1998); the University of California-Los Angeles Ethnomusicology Archives (40 years in 2001).

Observances of these dates have included some remarkable conferences on sound archiving, participants noting the challenges faced by organizations large and small with regard to sound preservation technologies, questions of intellectual property rights, and cataloging and access issues. In conference papers as well as informal conversation, it becomes clear that each archive staff, while typically not the creator of the recordings, takes very seriously its custodial obligations to preserve and help transmit the recordings of the past for and to future users.

But archives, like all human institutions, are dependent on



Frances Densmore, October 3, 1949. From *Frances Densmore and American Indian Music*, edited by Charles Hofmann (New York: Museum of the American Indian, Heye Foundation, 1968). Used with the permission of the National Anthropological Archives, Smithsonian Institution

oral history and institutional memory. The bigger the institution, the more chances there are for breaks in the "paper trails." Ideally those breaks are covered by the collective memory passed along to successive generations of staff members. But, over time, some information can be either misplaced or lost altogether. So even in repositories devoted to

preserving and, as faithfully as possible, to transmitting information, things can go awry. Precisely such an occurrence has affected the invaluable recordings made by Frances Densmore on wax cylinders in Native American communities between 1907 and the early 1940s.

A musician trained at Oberlin, Frances Densmore (1867–1957) was the first person to be hired by the Bureau of American Ethnology at the Smithsonian Institution specifically for the purpose of documenting native song traditions. She began this work when she was forty years old and continued to make recordings until 1954, when she was eighty-seven, traveling all over the United States and up into British Columbia in search of the oldest songs she could find. Her more than two thousand cylinder recordings constitute one of the earliest, richest resources for the study

of American Indian musical traditions, an increasingly valuable resource, in particular for the communities in which Densmore made her recordings.

When the Densmore cylinders came to the Library of Congress in the late 1940s, many of them were transferred to discs at too slow a speed. Then, in the late 1960s, the discs were used to cre-

ate master preservation reel-to-reel tape copies. As a result, many copies of Densmore recordings originating from Library of Congress collections reproduce songs at speeds slower than those of the original cylinders, often by a substantial amount (approximately a minor third, in music terminology). How did this happen? Why did it take fifty years to be brought to light? And what does an archive do now?

The complex story begins with Ms. Densmore and her wish to have her recordings disseminated. The Library of Congress, which had established an Archive of American Folk Song in 1928 and engaged people such as Robert Winslow Gordon and John and Alan Lomax to document the vibrant American non-classical musical traditions, established an in-house recording laboratory in 1939 for the very purpose of making field recordings generally available through publication. Already, during the previous year, Densmore had begun corresponding with Alan Lomax (then assistant-in-charge of the Archive) and with Harold Spivacke (chief of the Music Division), hoping to enlist the Library of Congress in duplicating her recordings. As she wrote, "In my opinion the most pressing need at the present time is an archive of recordings of Indian music with copies available to the public" (letter to Spivacke, November 28, 1938).

In 1940, however, the Bureau of American Ethnology recordings, which included most of her collection, were moved from the Smithsonian Institution to the National Archives, which developed a funding proposal to make copper masters of all of the cylinders. Densmore, meanwhile, offered some of her remaining 150-plus cylinders to the Library, many of which were apparently duplicates of those at the National Archives. Spivacke encouraged her to revise that plan and to send those cylinders to the Archives also, so that masters of the recordings

could be included in one consolidated project.

But all plans for copying materials were interrupted by the onset of World War II. Recording laboratory facilities at both the National Archives and the Library of Congress were needed for various military-related efforts; civilian projects were generally placed on hold. During the war years, Densmore continued to do some fieldwork, using equipment loaned to her by the Library. In 1943–44, she also began sending scrapbooks and other material to the Library, including more than one hundred cylinders. Accompanying the first batch of twenty-six cylinders was a letter saying, "All of the song-records that I am presenting to you were made on a Columbia graphophone, adjusted to a speed of 160 revolutions per minute. This information may be needed when they are copied" (letter to Spivacke, June 19, 1943). Someone with the initials "FCG" wrote on the letter: "Keep on file 'til time to re-record cylinders, please." This letter, while retained, was apparently forgotten.

Nearly a year later (March 4, 1944), Spivacke wrote to Densmore asking for information on the exact recording speed she used and the number of lines per inch on her recordings, commenting that the lab had found considerable variation in cylinders available to them for study. In her response (March 8), Densmore repeated that she recorded the graphophone cylinders at 160 rpm, using a test cylinder and a pitch pipe when making the recordings, then tuning her piano to correspond with the pitchpipe when she was at home making written transcriptions of the cylinders. "The [piano] tuner said it was 440 for A above middle C, that being the tone used and recorded on the cylinder." (Note that there is ambiguity in this statement as to whether the pitchpipe note she recorded on cylinders was A or C.)

Densmore continued to press for a duplication project that would lead to the dissemination of Indian music for study and for

use in musical composition: "If copies of my field-recordings become available, and if musicians are sufficiently interested to become 'saturated' with them, as Coleridge Taylor said, there may emerge a dramatic American music that is not folk music nor a foreign importation . . ." (letter to Spivacke, April 20, 1944). A month later, Spivacke was able to report that the lab had resumed copying her cylinders in between its army work. He wanted to make clear, however, that the lab was not producing multiple copies for general distribution: "[we] are simply making instantaneous acetate discs which can be copied on other acetate discs when ordered" (May 11, 1944).

By 1947, Densmore proposed that the Bureau of American Ethnology recordings be transferred from the National Archives to the Library of Congress, accompanied by the Clovis Fund, a fund set up for the National Archives in 1941 by a couple interested specifically in supporting Densmore's work. Congressman August Andresen, from Densmore's home state of Minnesota, added his support to this transfer proposal, and by 1948 the cylinders were moved. Duncan Emrich, chief of the Library's Folklore Section, wrote to Densmore: "Upon completion of [counting and checking the entire collection], we will be able to formulate the duplicating project and begin plans for the editing and issuance of ten albums of selected material. We are planning to make a double set of duplicates of the entire collection on discs for reference purposes. We shall forward one complete set to you and retain one ourselves" (April 8, 1948).

Thus the work of producing the selected albums for publication was to be split between the Library in Washington, D.C., and Densmore at her home in Red Wing, Minnesota. On August 10, 1948, the Library sent Densmore a playback machine equipped for 78 and 33 1/3 rpm records; the copies of the cylinder transfers

that the lab made for her were on 16-inch discs at 33 1/3 rpm. Her initial task was to select what she believed were the best-quality recordings of the most typical genres. Densmore's initial reports include comments such as: "It is . . . remarkable that such copies could be made from cylinders many of which are more than forty years old. The copying by the most modern method has brought out obscure tones, by-tones and small progressions that may not have been clearly heard on the cylinder and that do not appear in the published transcription" (October 2, 1948).

However, when she got to her Sioux recordings in January 1949, she reported that she had evaluated some discs as "off key," commenting that "this might happen if the record to be copied were played on a spring-motor machine that was not tightly wound, but that could scarcely happen in your Laboratory" (letter to Emrich, January 7, 1949). In March, she asked Emrich to do a comparative listening of two particular discs in the current series together with a disc that had been made from the twenty-six cylinders she had sent to the Library in 1943. Some of the cylinders in the two sets had been made on the same occasion, so she wanted to know whether the "difference in the speed of the two copies [one at 78 rpm, the other at 33 1/3 rpm] could affect the tone." Clearly she heard a difference between the two samples, but was not sure what could have caused it.

On April 8, Emrich wrote her that the lab engineers were creating a mock-up sample album (five records at 78 rpm) of her Chippewa selections. Dr. Spivacke was going to take one set home, so that he could listen to them under "normal" listening conditions rather than in the lab. Emrich also commented that "In the making of the albums, we will go back to the original cylinders to make the masters, cutting out as much as possible . . . the surface noise. Your question about varying speeds will also be resolved, I believe, since we

are acquiring a cylinder machine which will slow or speed the records to their true pitch. I shall discuss the problem of the Sioux records with the engineer, although we should prefer to consider the problem in terms of your final choices."

Densmore's letter of April 11, 1949, makes her concerns clearer: "Since beginning work on this project last May I have examined the copies of almost 800 songs, listening to each and comparing it with the song of the same catalog number in my books. These copies are not uniformly correct reproductions of my original records, as I have stated in correspondence. For that reason I have been exceedingly anxious to have someone at the Library of Congress hear them, for the purpose of consultation. One peculiarity noted repeatedly in songs with large compass has been faintness in the low tones, though they must have been clearly sung as they occur in the transcriptions, from songs by reliable men. I was recently told by a dealer in phonographs that indistinctness in low tones is a peculiarity of slow-speed discs. . . . I note that Dr. Spivacke is to receive 12-inch records copied at normal speed [i.e., 78 rpm], these being the songs suggested for consideration in the final series. Thus he will not hear the [33 1/3 rpm] versions of the songs from which I made my selections. This places my work at a disadvantage. It is quite possible that I discarded important songs that I knew were well recorded by responsible men, the defects being due to the slow-speed copying."

Not familiar with the technical side of the process, she thought that problems such as indistinct low tones could be corrected by copying her collection "at the normal speed of 78 revolutions per minute." But, of course, the problem lay not in either *disc* speed, but rather in the speed at which the *cylinders* had been played when they were being copied; discs played either at 78 or at 33 1/3 would contain the same flaw.

In his response of April 19, Emrich tried to explain that the 33 1/3 rpm recording process was not the cause of the problems she noted, and he assured her once again that after she and Dr. Spivacke had listened to the mock-ups of the albums that would be made for distribution, the engineers would go back to the original cylinders and re-record them at whatever speed she remembered as being correct. "Our engineer at this time is copying all of the cylinders at the speeds which you have indicated as the speed of recording, that is 160 revolutions per minute." Densmore, nonetheless, kept referring to all recordings at 33 1/3 as "slow-speed discs." But she accepted the Library's decision not to duplicate everything on 12-inch 78s, noting as well that "I have compared the speed of some of the [Ute] discs with the metronome indication of the songs in my book and found them about the same" (April 23).

In a letter of May 12, 1949, she quoted portions of her undated and unpublished manuscript on "Methods of Recording Indian Songs," thinking that this information would also be helpful for determining the pitch. "The pitch of a phonograph is almost a semitone higher when it is first wound in the morning. Gradually the speed slackens and the pitch drops for about fifteen minutes, after which the speed is steady for the rest of the day. This must be taken into consideration when transcribing songs. One must also know the length of time during which a spring motor holds its pitch before being rewound." Further, "in making transcriptions, the writer, for a time, used an old Columbia gramophone operated by electric current (not a storage battery). It was found that the threads on the screw were slightly defective at a point about an inch from the end of a cylinder. This part of a record was therefore avoided when the cylinders were being studied. The use of a storage battery brings new conditions as the battery may run low and thus

affect the speed and pitch. It is possible for a slight change in speed to affect the entire alignment of a melody and its classification with respect to keynote. Every condition of the recording mechanism must therefore be taken into consideration when Indian songs are transcribed" (A related manuscript had been published as "The Study of Indian Music" in the *Smithsonian Annual Report* for 1941, pp. 527-50.)

Subsequently she reported that the play-back phonograph she had on loan from the Library had been set up incorrectly when it arrived at her home in Red Wing. The man who came to check it for her reported that "it was found that the indicators for speed were not correct. The indicator which should have been at 33 1/3 was considerably too fast. The indicator for speed was also too fast. They were not adjusted with a stroboscope when the machine was set up." The man, who had been the one to set up the equipment for her in 1948, had presumed she would make that adjustment. Densmore concluded that "the serviceman stated that records made at 33 1/3, played at a faster speed, would show the distortion of intervals which I have constantly heard and have frequently called to your attention, supposing they were caused by the copying of the cylinders" (May 21, 1949). She was upset that no one had suggested an error in her playback machine was possible—and that she might have eliminated worthy songs from consideration for the published albums based on the error.

Later that summer (July 20 and August 6), Densmore filed her reports on the mock-up of the Sioux sampler album, adding as a general comment, "In listening to these records, they did not seem to have quite the old 'spirit' and I decided to test the tempo of [seven songs] . . . I used the tested metronome that I used in transcribing and found the tempo the same in one song (1 A2) and slower in all [the other 6 cases]. The difference was not

much and I realize there may be some differences in the tempo-measurement used in your laboratory, but I am telling you my personal observation." In the chart that followed, she noted that the sampler disc items 1-A3 and 1-B1, for example, were at 76 beats per minute on the recording but at 80 beats per minute according to her transcriptions. The greatest discrepancy was item 1-B2, which has 84 beats per minute on the recording but 92 beats per minute on the transcription. She goes on, "I have often compared the metronome time of the large disk-records with that of the transcriptions and it has been about the same. . . . The uniform difference suggests some difference in our instruments of measurement."

Of twenty-one songs she tested on the mock-up Sioux album, fourteen were slower than her transcriptions. Emrich responded on August 15, saying that she need not worry about the final tempos: "We will be meticulous about this and have constructed a special machine for this purpose only, making it possible to vary and correct the tempo wherever necessary from the original cylinders." He added more specifics on August 24: "[Dr. Spivacke] has agreed to supervise—in my absence—the copying of the original cylinders of the final Chippewa to the master discs, for manufacture. If you will send to him a list of the records (1A1, 1A2, etc.) simply indicating 'too slow,' 'too fast,' 'OK as stands,' or other comment on each item, he will supervise the work of the engineers. He has a fine ear, and I think his final judgement can be wholly trusted, making unnecessary the sending to you of another revised set with the corrected speeds. I hope this meets with your approval. If you can give him the pitch and speed for each item it would be helpful."

At the end of the year (November 25, 1949), Spivacke wrote to Densmore with further comments about the lab's procedures and about his intentions for future work: "You may be surprised to learn that we are inclined to follow the pitch-pipe

rather than the metronome. The variation in the pitch-pipe due to the manner of blowing it can be more reliable than a metronome which is also governed by a spring. When you made these recordings, the electrical metronomes were not yet available and our experience with the old windup type is that it can sometimes act very peculiarly. At any rate, we did compare both and in almost all instances found them to be identical. We did our best to rerecord the records at the pitch of the music as printed in your book so that people can follow them easily. You need have no worry about any copies made in the future on orders for single records. They will always be checked against the original cylinders and against the books." The file copy of the letter has an asterisk by the last sentence, pointing to a notation: "George: For your attention. Stamp all records regarding speed." It is this declaration regarding future procedures that was lost in the years following.

Densmore acknowledged that her metronome markings were based on "the principal tempo, or occasionally by [the song's] most steady and typical phrase," that the songs she recorded were not characterized by "mechanical regularity" (January 7, 1950), meaning that her metronome markings were not absolutes. Thus, "if the speed of the copying mechanism is the same as that of my recording mechanism, with the transcription as a check, together with the intonation of the major third, it does not seem as though the metronome speed of the final copy would be too difficult a problem" (January 10, 1950); in subsequent letters, she commented on songs that might be used to standardize the speed as well as on her methods of testing the metronome for accuracy. In accordance with Emrich's and Spivacke's requests, she also submitted a list of all of the songs to be on the Sioux sampler, together with the speed (in quarter-notes) of the song as transcribed and as heard on the discs she had received. While many

were the same speed, some discrepancies are substantial: song 663 (p. 286) was marked 96 beats per minute in the book, but was only 80 beats per minute on the disc. She continued to notice speed problems (albeit less of a discrepancy) with the next batch of discs, made from the Ute cylinders, and she wondered about the advisability of making future copies of the recordings from the discs rather than from the cylinders (May 9 and 29, 1950).

Late in 1951, Spivacke prepared a report of work completed on the Densmore project for Mrs. Reese (formerly Mrs. Clovis), the creator of the Clovis Fund to support Densmore's work that was transferred to the Library at the same time as the cylinders. In an undated letter, he reported to Mrs. Reese that the Clovis Fund had sufficed to transfer all of Densmore's cylinders (more than 2,300), but that the Library had chosen to put off the transfers of the other Bureau of American Ethnology cylinders "in order to keep Miss Densmore on the pay roll" as long as possible, so that she could complete her selection and annotation work on nine albums, three of which were now in the manufacturing process.

Spivacke added: "I should explain that it is a very difficult task to prepare a Long Playing master from this material. In addition to all the work involving Miss Densmore, our Folklore Section, and our Recording Laboratory, it is necessary for me personally to spend many hours on each record to match up the pitch with the music contained in Miss Densmore's early publications. The old cylinder machines were quite unsteady as to speed, and if our engineers were to copy these at the speeds they were supposed to be running, the result would be chaotic. I have found some of the songs to be as much as even a third or a fifth off, and you can imagine how that distorts the music." The tone of Spivacke's letter suggests that the engineers' task

had been difficult indeed. And he clearly doubted Densmore's periodic assertions that her four-spring cylinder machine was completely steady in regards to speed. (She said, for example, in a letter of October 9, 1948, that she discontinued the use of a reference pitch-pipe note at the start of her recordings once she switched to the "heavier recording apparatus" that she regarded as reliable.)

The last significant reference to the speed problems in the correspondence between Spivacke and Densmore is in his letter to her, dated January 16, 1952: "I gathered from certain of your letters that there is a slight undertone of concern on your part over what may seem to the highly trained musicologist an apparent discrepancy between the music as it appears on the long-playing records and the transcription of that music in certain of the *Bulletins*. I would not be concerned about this since, as you indicate, tones may vary from the original cylinder recordings and also, more important, we have heard no comments relating to this from any quarter and I am sure that we will not in the future."

Here Spivacke was commenting only on the published albums, on which he and the engineers had made repeated speed and editing corrections. And indeed, I have seen no comments on speed problems regarding the seven sampler discs that were released by 1952. But what about those 16-inch discs onto which all of the cylinders had been transferred? Only those songs used on the published sampler discs had had speed adjustments made on them. The majority of songs that had been copied onto the 16-inch discs had not been corrected.

The Densmore-Spivacke-Emrich correspondence was voluminous and covered many topics. I have excerpted only those portions most concerned with questions regarding the speed of the recordings. It is clear that Densmore repeatedly expressed concerns of this sort and that Spivacke, in particular, tried to

reassure her, but also sometimes expressed his skepticism—or perhaps his frustration regarding her numerous requests for different kinds of modifications, not only of the recordings but also of the brochures to accompany the published samplers, of the wording on the record album cover and disk labels, and so on. Working with Densmore and her recordings was clearly an intensive process.

The 1950s, however, were a time of institutional retrenchment for the Library's Folklore Section, due largely to insufficient staff and funding. Likewise, the Library's Recording Lab, a state-of-the-art facility back in 1939, had not been able to modernize and grow since the 1948 reduced appropriation that resulted in a staff cut. Not until 1963 would new interest in preservation and access result in additional resources. The institutional memory regarding the Densmore collections seems to have been lost during this interim period, for the Library's copies of the disks were apparently not used for almost fifteen years. When next the disks were touched, Densmore had been dead for a decade, and there was no one at hand with relevant subject expertise.

In the late 1960s, the Library's Recording Laboratory began the massive project of copying all the unpublished discs in its collections onto ten-inch preservation reels. The discs containing the Densmore recordings, which had the shelf numbers AFS 10,515 through 10,744, were copied onto reels 312 through 351 of LWO (Library Work Order) 5111. Each of the 436 reels in LWO 5111 contains approximately two hours of recordings, so the Densmore discs constituted only a small portion of the duplication project.

Recording engineers are not expected to be subject specialists and are unlikely to be familiar with the contents of the recordings they duplicate. That was certainly true in the late 1960s, when the engineers' task was to duplicate all of the disks. One consequence is that the only



A selection of wax cylinders from the collections of the Archive of Folk Culture.

announcements a listener hears on the preservation tapes from the late 1960s are of the form: "Next is AFS [Archive of Folk Song] disk number 10,515, side A, strips 1 through 6." There is no identification of content. Content information was, in any case, rarely indicated on the 16-inch disks' labels or record jackets. And all of the correspondence between Densmore and the Library staff had long since been filed away in administrative files pertaining principally to the release of the sampler LPs.

The recording engineers would simply put one disk after another on a 33 1/3 rpm turntable and duplicate them, following standard archival practice. In making archival copies, it is desirable to duplicate exactly what is on the "orig-

inal" rather than to do any editing or filtering. Thus if an original tape has segments recorded at 3 3/4 inches per second (ips) as well as portions at 7 1/2 ips, the preservation reel will replicate that situation. It will only be at the stage when reference copies are made, e.g., for ready use by listeners in the Folklife Reading Room, that the person making the listening copies will change the playback speeds so that everything on the reference tape is recorded at 3 3/4 ips. And so the Densmore disks containing recordings with flawed speeds were simply copied onto preservation tapes. To my knowledge, all subsequent copies (including all those ordered by native and non-native researchers and institutions) have been made from those preservation tapes, thus perpetuating the

error. Over the years, an unknown number of requests to copy various items or collections within the overall Densmore collection were received by the Library and processed by the Recording Lab staff.

When the American Folklife Center was created nearly a decade later (1976), one of the first projects of its new staff of folklorists and ethnomusicologists was to work with all of the one-of-a-kind ethnographic cylinder recordings in the Library's collections. The Federal Cylinder Project (FCP) was created to preserve, document, and disseminate those recordings. The FCP staff (of which I was a member) also located additional cylinders in other federal agencies and made provisions for copying them. The goals were to transfer all these fragile recordings to a better storage medium, to catalog them, and to make copies for the communities from which the recordings originally had come. For the first time since the disks were mastered (more than twenty-five years earlier), Library staff with some subject expertise were listening to the recordings. But the new staff did not have the detailed history of the Densmore recordings. The Densmore correspondence was filed elsewhere, and, over the years, the cylinders themselves had been moved several times from building to building as well as to off-site storage.

When FCP staff actually had a chance to listen to the tapes of the Densmore cylinders, they had no reason to suspect that there was a problem, so while everyone who worked on the cataloging could read Densmore's melodic transcriptions, no one thought to try to match the pitch of the recordings directly to the pitches notated in Densmore's published works. Further, Densmore sometimes notated women's singing in bass clef, suggesting that they were singing at the lower

end of their range (see, for example, Nawajibigokwe's Midé songs in *Chippewa Music II*, pp. 297-98). And we heard no comments regarding off-speed recordings from communities that received copies of Densmore's recordings as part of the FCP dissemination work.

Thus it came as a surprise when, in the latter half of 1996, we heard about speed problems from David Swenson of Makoche Records in Bismarck, North Dakota. He had been working with Kevin Locke, a Lakota musician who recognized the importance of the Densmore recordings for cultural preservation activities. Locke had copies with less-than-satisfactory sound quality, and so, with the consent of the Standing Rock tribal council, Swenson ordered a copy of the Densmore Teton Sioux recordings, intending to create an indexed and sonically improved set of CDs of the Densmore recordings that would be available in the library of Sitting Bull College at Standing Rock.

But Swenson's attempts to clean up the unedited sound of the cylinder recordings using contemporary technology were still unsatisfactory. It was only after he tried speeding up the recordings that the performances seemed to come alive. Swenson kindly sent me a copy of the speeded-up recording, asking for further assessment. I took his recording together with our relevant reference tape and Densmore's book of transcriptions to the Library's Music Division reading room where there are listening rooms complete with pianos. I found that the published transcription was indeed higher than our reference tape, though it was lower than the pitch of Mr. Swenson's version.

I was at a loss to explain what might have happened but speculated that something must have gone wrong in the transfer from disc to tape, which I guessed had occurred sometime in the 1970s (not knowing at that point that the transfer had occurred a decade earlier at a time when the Recording Lab would not have had a variable-

speed turntable that might have created speed variances). And I was frankly puzzled that we had never before, to my knowledge, received comments like this regarding the Sioux material or those recordings from the many other communities represented in the Densmore collections. I felt certain that the Standing Rock recordings would not have been handled any differently than the rest of the Densmore disks.

Further, over the years, various scholars as well as some Southern Plains singers, had commented that Northern Plains singers have increasingly pushed songs higher in their vocal range. Therefore, one possible conclusion was that we were hearing less about a problem and more about a preference. We didn't know (and now we must wonder whether any scholarly conclusions have been based on inaccurate information—the slow-speed recordings). And the Recording Lab was already over-extended in terms of trying to preserve more recently acquired recordings in obsolete formats; making new copies of cylinder recordings for which the Library already had preservation tapes seemed less crucial a task than trying to rescue never-before-copied wire recordings and early open-reel videos.

So nearly two and a half years went by with questions about the Densmore cylinders remaining unanswered. Then in March 1999, Pauline Tuttle, a Ph.D. candidate at the University of Washington who was working with Kevin Locke, began e-mail correspondence with me regarding the Densmore cylinder recordings. She was preparing a paper for the autumn 1999 Society for Ethnomusicology annual meeting regarding Locke's revitalization and reinterpretation of some of the Densmore recordings. Her paper, "'That Our Voices May Be Heard': Repatriation and Contemporary Representation of Frances Densmore's Teton Sioux Collection, 1911-14," summarized what we had discovered or surmised at the time, described the impact of

inaccurate historical recordings on contemporary performances, and concluded that "if we are to honor [the voices we hear on Densmore's recordings] and the voices of the descendants who have had no choice but to trust our ability to serve as stewards, something must be done to rectify this situation [of speed-distorted recordings]." Similar conclusions were voiced in a story filed over the summer by Associated Press writer Brian Witte, who described Dave Swenson's efforts ("Bismarck man urges fixing speed on Lakota recordings," August 29, 1999).

During the fall, one of the Recording Lab's engineers and I began sampling the late-1940s discs of cylinders from various native communities, comparing them to the Densmore transcriptions, to the preservation tapes, and to selected items on the published LPs. In each case, the preservation tape matched the disc, so we knew for certain that the problem arose with the discs made directly from the cylinders. In most cases, the pitch of the disc recording was about a whole step lower than the published transcription, while sometimes the pitch on the published album was a half-step higher than the written notation. On samples which included reference pitches (Densmore occasionally used a pitch-pipe, blowing a "c"), the disc recording sometimes sounded like an "a" and sometimes like a "b." In other words, the pitch discrepancy was not uniform over the whole Densmore series of recordings. At this point, I gathered up what Densmore correspondence I could find from the time the sampler recordings were being produced, and began to glean the information summarized here.

The question then became how to correct what has turned out to be a fifty-year-old problem. It did not make sense to go back to the original cylinders, since those have inevitably deteriorated over time; the discs, though speed-distorted, are still the

best source in terms of sound quality. The Recording Lab at this point expressed its willingness to do the re-recordings, and secured the funds to acquire a customized turntable that could compensate for the variability the recording engineer and I had found—a variability that exceeded the limits of normal lab equipment. But before the Lab managers could make the major commitment of staff time to re-do the preservation reels, they wanted advice from people whose music was represented on the discs, to make sure that this work would be successful. In so doing, the Lab was in fact echoing statements from both David Swenson and Pauline Tuttle. The Folklife Center was asked to help locate consultants for this, and the Library allocated funds to bring several people to Washington to see and hear the problem for themselves and to advise the lab regarding the best ways to proceed.

Since Kevin Locke had been an important voice in raising concerns over the recordings and had released an album of his interpretations of songs collected by Densmore, we wanted to be sure that he had a part in this venture. When plans to have him present a concert at the Library finally worked out for February 27, 2001, we made arrangements also to convene a small group of people from other communities well represented on the Densmore recordings.

Over the course of two days, Michael Donaldson, the Recording Lab engineer assigned to the project, and I met with Locke, Angelo Joaquin, Jr. [Tohono O'odham], Helma Ward and Theresa Parker [Makah], and Deborah Boykin [Choctaw archivist]. On the first day, each person listened to sample songs on the discs played at 33 1/3 rpm. Then each would ask for the speed to be adjusted, as needed, until the recording sounded right. Since Ms. Ward's father was among those who recorded for Densmore, she could recognize his voice once the speed was adjusted. We saw again that different amounts of correction

were needed—that what needed to be done to make a Lakota recording sound best was more than was needed for some of the Makah recordings. For the most part, the Choctaw recordings (among the last of the Densmore cylinders duplicated on disc) sounded correct, matching contemporary performance practices for those same song genres.

On the second day of listening, we compared the speeds chosen the preceding day for various songs against Densmore's transcriptions of those same songs, using Donaldson's pitchpipe to match pitches. To our delight, it seemed that chosen speeds almost exactly matched the published transcriptions. The earlier disc recordings needed the most adjustment. (If anything, however, the Makah recordings when played at the pitch level shown in Densmore's transcriptions were a bit too fast, making Mrs. Ward's father's voice higher than it should have been.) And the Choctaw discs basically matched the published transcriptions. That being the case, it seemed that it would make sense to have the Recording Lab re-record the tapes using the written transcriptions as the basis for the sound correction.

At this point, Michael Donaldson has completed re-recording the Teton Sioux discs, comparing each cut to the published Densmore transcription, matching the pitches using the pitch pipe and the variable-speed turntable. He reports that the range of disc speeds that he needed to use varied from 36 to 43.3 rpm. And he concurs with David Swenson's initial assessment that, at least on the Sioux recordings, the Lab's recording engineers in the 1940s interpreted Densmore's reference pitch as an "a" rather than the higher "c" that she had, in fact, used. This has been a time-consuming process, and one that can only be done bit by bit. As Densmore repeatedly noted in her letters, listening intently to these recordings is difficult work. Donaldson will continue that process with other components

of the Densmore collection as his workload permits.

Once the Lab turns over the reference copies to the Folklife Center, additional work will be needed as we modify cataloging information to reflect the new timings, and so on. And then, finally, we will be able to make replacements for the dissemination copies of the Densmore cylinder recordings. While we have no consolidated list of individuals who may have ordered copies of Densmore cylinder recordings over the decades, we do have lists of the communities who received those materials as part of the dissemination phase of the Federal Cylinder Project in the 1980s, as well as knowledge of some institutions, such as tribal colleges and museums, that had previously ordered copies of such materials. The copies we will be able to send out will not be filtered and otherwise processed to remove noise (that kind of editing the Library does not do, for the archival reasons noted above). But at least the speeds of the recordings will be as close as we can make them to the speeds Densmore indicated, providing a truer aural image of the singers she recorded between 1907 and 1941.

This story is important not only for native communities whose identity is embodied in part in oral traditions faithfully transmitted from generation to generation (sometimes with an archive as intermediary) and for scholars who depend upon archives for the safekeeping of their work, but also for the Archive of Folk Culture and archives elsewhere that need to stay alert to the possibilities for error, both mechanical and human, in the course of preserving the past for the future. Everyone at the Library of Congress who has been involved in trying to determine how things went awry with the Densmore cylinder recordings and in coming up with workable solutions joins me in thanking those who brought the situation to our attention, who persisted in asking for change, and who continue to provide good counsel.

Library Launches Veterans History Project



Veterans History Project staff Sarah Rouse, Janice Ruth, Ellen McCulloch-Lovell, Peter Bartis, and Viphakone "Noy" Vilaythong open boxes of documentation donated for the Veterans History Project. Photo by James Hardin

By Sarah Rouse

In a quiet corner of the first floor of the Library of Congress's Adams Building, the American Folklife Center (AFC) is launching a major collecting initiative called the Veterans History Project.

The Veterans History Project (VHP) will collect wartime veterans' oral histories on audio-

and video-tape, preserve them, and make them available for researchers. The project defines veterans as everyone who served in any branch of the armed forces, both men and women, as well as those who supported them, including civilians on the home front, in World War I, World War II, and the Korean, Vietnam, and Persian Gulf wars.

Also to be collected by the Library under this project are letters, diaries, and photographs relevant to the recorded histories. The collection will be in the custody of the American Folklife Center. The Library's Geography and Map Division and Motion Picture, Broadcasting and Recorded Sound Division are ready to accept, respectively, maps and home movies

relevant to a veteran's history. Collections managers and specialists in other divisions of the Library are being consulted on aspects of this project.

The impetus for the project was the passage by Congress of Public Law 106-380 in October 2000. The law states: "It is in the nation's best interest to collect and catalog oral histories of America's war veterans so that future generations will have original sources of information . . . and may learn of the heroics, tediousness, horrors, and triumphs of war."

Congress directed the Library to engage broad public participation in the Veterans History Project. The project staff is working to encourage voluntary participation not only from veterans themselves, family members of veterans, teachers and students, librarians and archivists, historians, and oral historians, but also from organizations and institutions. Library of Congress staff will not be interviewing war veterans. Instead they will invite individuals and organizations nationwide to develop and participate in organized veterans oral history projects, recording interviews, or managing projects within veterans organizations, historical societies, senior care centers, schools, or civic groups. They may then retain the recordings and send the Library the names and other information about those whose histories were collected, or donate the recordings and related materials to the Library.

Leading the Library's VHP team is project director Ellen McCulloch-Lovell, former director of the White House Millennium Council and the Vermont Council on the Arts, and former chief of staff for Sen. Patrick Leahy of Vermont.

Other project team members are: Peter Bartis, project manager, AFC; Sarah Rouse, program officer, detailed from the Library's Prints & Photographs Division; Janice Ruth, program officer, detailed from the Library's Manuscript Division,

and Viphakone "Noy" Vilaythong, administrative officer, from the Collections Management Division. At present, the team is working to publicize the project through the offices of members of Congress and to engage partner organizations throughout the country. In addition, team members are contacting the many existing veterans oral history projects and repositories elsewhere to help in this huge undertaking. The team members have contacted university programs, including the University of North Texas's Oral History Program; military organizations such as the U.S. Army Center of Military History in Carlisle, Pennsylvania; state historical societies; and veterans groups including the Veterans of Foreign Wars, the American Legion, and Disabled American Veterans.

To support the diverse operations and products that will comprise this extensive project, Congress authorized and is expected to appropriate funding through the American Folklife Center. But private funding will also be needed, and is being actively sought by the project's director, Ellen McCulloch-Lovell, in cooperation with the Library's Development Office.

The project will not only develop a collection and create presentations on the World Wide Web. It will also promote public education about oral history and veterans' histories. As the project develops, staff will encourage major partner organizations, such as the Oral History Association, as they and their member institutions offer workshops in oral history and interviewing.

The American Folklife Center staff has prepared a Web site for this project at www.loc.gov/folklife/vets/. This site gives an overview of the project, and provides basic guidelines for interviewing and tape recording. Also included are release forms to be filled out by interviewers and interviewees, so that the recordings sent to the Library of

Congress can be fully identified and made accessible to researchers.

The project already has received a number of audio- and video-tapes, mostly from veterans of World War II. On June 29, the project's first World War I veteran was interviewed by a Montana high school senior. The VHP staff is accessioning these materials into a database. They are also preparing a brochure and a detailed "how-to" kit, elaborating on the instructions currently available on the project's Web site.

This developing collection of veterans history materials will complement other materials already held by the Library. The Library has a longstanding interest in collecting research materials about America's wars and conflicts. Notable collections include the papers of Gen. George S. Patton, Gen. John J. Pershing, and Adm. William F. "Bull" Halsey (in the Manuscript Division); the spoken word accounts of U.S. Marines and wartime documentary films (in the Motion Picture, Broadcasting and Recorded Sound Division); the Office of War Information photographs, Ansel Adams's photographs of the World War II-era Japanese relocation camp in Manzanar, California, and war posters (in the Prints and Photographs Division); and extensive collections of maps and how they were made and used during our nation's wars (in the Geography and Map Division). The American Folklife Center's new veterans oral history collection will complement these materials by providing a grassroots component of personal accounts from ordinary soldiers and the men and women who supported their efforts.

Sarah Rouse, a team leader in the Technical Services Section of the Prints and Photographs Division, is on detail as program officer for the Veterans History Project.

Thesaurus Project Awarded NEH Chairman's Grant



At a planning meeting at the Library of Congress, May 11: (front row, left to right) Marsha McGuire, Natalie Kelen (University of Maryland graduate student), Ellen McHale, Suzanne Flandreau, and Nora Yeh (AFC processing coordinator); back row, left to right) Jeff Field (National Endowment for the Humanities), Michael Pahn (University of Maryland graduate student), Dagobert Soergel, Peggy Yocom, Michael Taft, Stephanie Smith, Catherine Kerst, and Moira Smith. Photo by James Hardin

The American Folklore Society (AFS), in collaboration with the American Folklife Center (AFC) at the Library of Congress and George Mason University, has received a National Endowment for the Humanities Chairman's grant in the amount of \$30,000 for the developmental phase of an ethnographic thesaurus. The thesaurus project evolved from an ongoing discussion that began in the 1980s within the Archives and Libraries Section of the AFS. During the past two years, a working group of folklorists, ethnomusicologists, and information scholars met three times at the Library of Congress to develop a plan of action.

An ethnographic thesaurus will serve research and access needs for the fields of folklore, ethnomusicology, and anthropology. It will establish consistent terminology to describe traditional materials located in a wide variety of archival settings, whether they be in small private collections, local libraries, or large repositories such as the Archive of Folk Culture at the Library of Congress.

The group is currently working with an already-existing limited-circulation proto-thesaurus of about five thousand terms, augmented further by a list of terms being used by various ethnographic

archives. This proto-thesaurus, made up largely of terms taken from the Folklore Section of the MLA International Bibliography, has already been a reference source for a number of scholars and ethnographic archives.

The NEH grant will allow the work of the thesaurus group to continue with the following specific activities:

1. the dissemination of a survey to folklorists and ethnomusicologists soliciting perceptions about and needs for an ethnographic thesaurus;
2. the hiring of a part-time worker to use thesaurus-making software to enhance the usefulness of the proto-thesaurus;

incorporate further terms into the proto-thesaurus from lists already gathered, as well as from future lists and suggestions; place the enhanced proto-thesaurus on-line as a searchable Web site (eventually to be linked to the AFS and AFC web sites); and archive the survey results;

3. the convening of a fourth meeting of the ethnographic thesaurus planning group, hosted by the American Folklife Center.

The project directors for the grant are Catherine H. Kerst and

Michael Taft, both of the AFC. George Mason's University Librarian, John G. Zenelis, is contributing a controlled-access workspace, laptop computer, Internet access, and other library services for the project worker; and George Mason professor Peggy Yocom will serve as project supervisor.

The ethnographic thesaurus planning group includes: Suzanne Flandreau (Center for Black Music Research, Columbia College, Chicago), Catherine

H. Kerst (AFC), Ellen McHale (New York Folklore Society), Marsha Maguire (University of Washington), Moira Smith (Indiana University), Stephanie Smith (Smithsonian Institution), Dagobert Soergel (University of Maryland), Michael Taft (AFC), and Peggy Yocom (George Mason University). The group will expand to include other ethnomusicologists and information specialists. A subsection of this group will eventually form the editorial board for the ethnographic thesaurus.

Koto Master Plays at the Library of Congress



Brian Yamakoshi, internationally known koto master, played at the Library's Coolidge Auditorium on May 7, 2001, in a program sponsored by the Affirmative Action and Special Programs Office, the 2001 Asian Pacific American Heritage Month Planning Committee, the Library's Asian American Association, and the American Folklife Center. The program consisted of two pieces composed by Yamakoshi ("Mer Lumiere," 2001; and "Monologos Linearis," 1998) and one by the seventeenth-century composer Kengyo Yatsushashi ("Midare Rinzetsu"). The koto dates from the eighth century A.D. and flourished in Japan among the nouveau riche merchant class during the Edo period. Brian Yamakoshi gave his first American recital at Carnegie Recital Hall in New York City in 1985. Since that time, he has performed throughout the United States, as well as in the United Kingdom, the Netherlands, Spain, Germany, Japan, and France, where he makes his home. Photo by James Hardin

Parsons Fund Award Winners in Folklife Reading Room



Gail Needleman (left) and Anne Laskey, in the Folklife Reading Room listening to recordings of American folk-songs, received a year 2000 award from the Parsons Fund for Ethnography for their project to create a series of textbooks and teacher's manuals for elementary school music instruction based on the philosophy of Zoltan Kodály. A Hungarian composer and educator, Kodály pioneered a philosophy of universal music education based on the folk music of the child's own country. Photo by James Hardin

EDITOR'S NOTES *from page 2*

We had to be selective, of course, and frequently when I held up one I liked for her consideration, Renata would throw out this cryptic evaluation: "people standing around." Editing *Folklife Center News*, I am mindful of her warning that photographs showing groups of people posed for the photographer rarely hold much interest for the reader. Yet, such is the stuff of newsletters, and sometimes, as with several in this issue, such presentations are telling.

What they signal here is partnership. The American Folklife Center is a small organization with a large mission. We sometimes need the help of others to be effective, and working with others we can do much more than either of us could possibly do alone.

A new partnership with the International Storytelling Center, for example, enhances the collections and resources of the Archive of Folk Culture and provides the Storytelling Center with a proper home for its documentary materials. The Folklife

Center could not carry out the mission of the Veterans History Project without the help of veterans and many interested organizations and private citizens. An ethnographic thesaurus is of necessity the joint project of many folklorists, librarians, and scholars. And corrections are being made to the Archive's historic Densmore cylinder recordings in consultation with representatives of the American Indian communities of origin.

Wherever you are, Renata, please forgive the many instances here of "people standing around." It's the story of invaluable partnerships that our photos tell.

Vance Randolph Recordings Available from Rounder

Bill Nowlin of Rounder Records writes to remind us (and our readers) that a number of Library of Congress albums featuring songs recorded by Vance Randolph are available on CD from Rounder Records (see Nora Yeh, "The Vance Randolph Collection Available to

Researchers," *Folklife Center News*, spring 2001): *Songs of Mormons and Songs of the West* (L-30) is on Rounder CD 1520. *Railroad Songs and Ballads* (L-61) is on Rounder CD 1508. *American Fiddle Tunes* (L-62) is on Rounder CD 1518.

Vance Randolph Photograph

Thanks to Gwen Simmons, media specialist at the Lyons Memorial Library, College of the Ozarks, Point Lookout, Missouri, for pointing out that the photograph of May Kennedy McCord used on the cover of the spring 2001 issue was taken by Vance Randolph.

Index of American Design Location

The article "Researching Appalachia and the WPA at the Library of Congress," by Alison C. Mitchell (spring 2001), inadvertently provided an incorrect location for the Index of American Design. The 18,000-item collection is located at the National Gallery of Art in Washington, D.C.



Living Lore: The Legacy of Benjamin A. Botkin

A Centennial Celebration, November 15–16, 2001

Registration Form

The American Folklife Center, in cooperation with the Center for the Book and the Music Division of the Library of Congress, the New York Folklore Society, the National Council for the Traditional Arts, and the National Endowment for the Arts, will present two days of lectures, live performances, and panel discussions on the life and career of Benjamin A. Botkin, the “father of public folklore” and former head of the Archive of Folk Song at the Library of Congress.

Events will be held at the Library of Congress, Coolidge Auditorium (and Room 119), Thomas Jefferson Building, 101 Independence Avenue, S.E., Washington, D.C., and are free of charge and open to the public. To facilitate planning, the American Folklife Center would greatly appreciate notification of intent to attend the program **by November 1**. To reserve a free ticket in advance for the Thursday evening concert, featuring Cherish the Ladies, you must respond **by October 20**.

Yes, I will attend the following events:

_____ Thursday, November 15. The day’s program (9:30 A.M. to 5:00 P.M.) includes:

Keynote by Roger Welsch; Stephen Wade; Joe Wilson; United House of Prayer Brass Band; Nap Turner on Jerry “The Bama” Washington, with Askia Muhammad, Miyuki Williams, and Henry Tate; Alan Jabbour; Henry Sapoznik; John Cole, with Peggy Bulger, Ann Banks, and Jerrold Hirsch.

_____ Friday, November 16. The day’s program (9:30 A.M. to 5:00 P.M.) includes:

Steve Zeitlin; Margie Hunt and Nancy Groce; Joe Hickerson; Pete Seeger, Oscar Brand, Peggy Seeger, and Mike Seeger; Dale Johnson, with Joe Hickerson; Community sing and personal reminiscences of Benjamin A. Botkin, with Dotty Botkin, Dan Botkin, and friends.

_____ Cherish the Ladies Concert, Thursday, November 16, 7:00 to 9:00, Coolidge Auditorium. Please reserve _____ tickets in my name. (Tickets for the concert may also be obtained through www.ticketmaster.com. Ticketmaster will charge a service fee.)

For current information, please visit our Web site at <http://www.loc.gov/folklife/botkin.html>

To notify us of your plans to attend, please FAX this form to 202 707–2076, or mail it to:

The Library of Congress
American Folklife Center
101 Independence Avenue, S.E.
Washington, D.C. 20540–4610

Name: _____

Address: _____

Phone: _____ E-mail: _____ FAX: _____

_____ Please include my contact information in the List of Celebration Participants.

Accommodations for individuals with disabilities available upon request. Please indicate your need.



On stage at the Library's Coolidge Auditorium following a concert celebrating Asian Pacific American Heritage Month (left to right): Mrs. Noby (Ayako) Yamakoshi; koto master Brian Yamakoshi; His Excellency Shunji Yanai, ambassador of Japan, and Mrs. Shunji Yanai; and Nora Yeh, president of the Library's Asian American Association. See note on page 17. Photo by James Hardin.

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