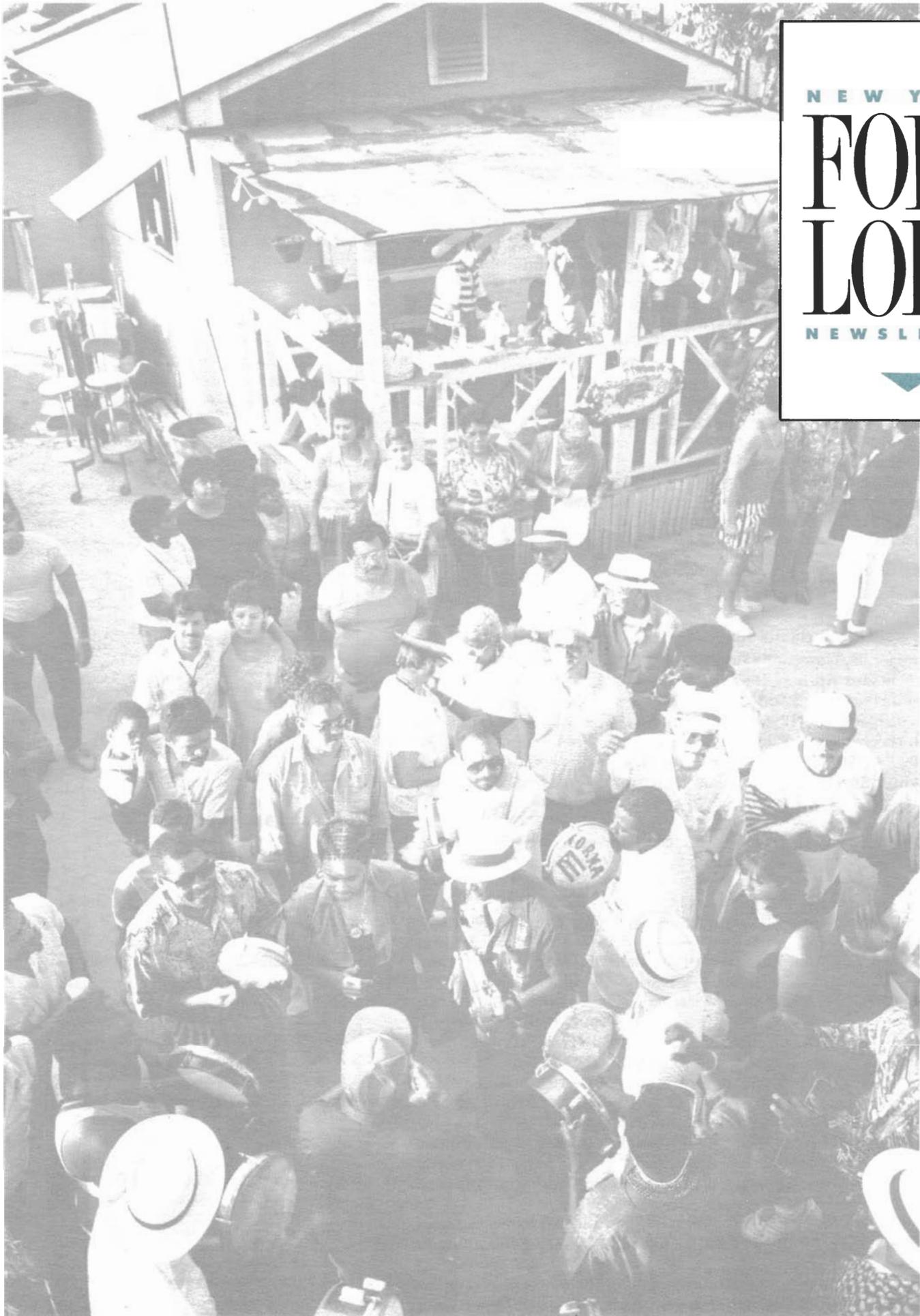


NEW YORK

# FOLK LORE

NEWSLETTER



*Spring 1991*  
*Vol 12 No 1*

## At Your Service

**T**he New York Folklore Society is dedicated to furthering cultural equity and cross-cultural understanding through programs that serve the field of folklore and folklife in New York State. So reads our mission statement, but what is this field? Who are the people that inhabit it? What are their needs? And how can we best serve them? In 1991 we will be seeking detailed answers to these questions, and we would like your help. This new "Needs Assessment" and the "Folk Archives Project" are our most formal attempts to gather information that we and others can use to help define purposes, set goals, and design programs. In both cases we are asking you for your ideas and information (see articles on page 3).

Interesting and valuable information often comes not only from well thought out systematic inquiries, but from informal exchanges, passionate pleas, and spontaneous sharing. We would like this newsletter to become a forum for these kinds of communication. In this issue, we are inaugurating a space for queries (page 8), where you can ask other readers for information of any kind related to this broad field. In the next issue we will begin Letters to the Editor, so please share your ideas, critiques, concerns, or bits of folklore that you think would be of interest to our readers.

Janis Benincasa  
Editor

John Suter  
Executive Director

## Advocacy Alert

**O**n January 31, Governor Cuomo sent his budget for fiscal year 1992, which begins April 1, 1991, to the state legislature. He calls for a program budget of \$22,315,000 for the New York State Council on the Arts—a 56% cut below the 1990 level of support. The folk arts program at NYSCA, which receives a separate line item in the state budget, would be cut from \$1,350,000 to \$615,200. The governor would also drastically reduce NYSCA's administrative budget. If the legislature were to pass this budget, the results for the arts in general, and the field of folk arts in particular, would be devastating.

As the recession deepens in New York State and the nation, NYSCA and the arts organizations it supports are preparing to absorb our fair share of the cuts. But 56% is proportionately very deep compared to the cuts proposed for many other programs and agencies.

The folk arts constituency needs to continue to play an active and visible role in the overall NYSCA advocacy effort coordinated by the New York State Arts and Cultural Coalition (NYSACC). We have a strong statewide base of support and have an important contribution to make. We are also taking the initiative in organizing letter-writing and telephone campaigns, visits to legislators, and other activities on our own. We are both advocating on behalf of the overall NYSCA budget and making it clear to legislators that the Folk Arts Program is an integral part of NYSCA and vital to the cultural life of New York State.

We must lobby hard this year, and we need your help. As a first step, please:

▼ Join NYSACC's Committee of Ten Thousand to Save the Arts by sending us **one** dollar with your name, town and county. (See the enclosed insert.) We are sending NYSACC \$200 in advance—they need the money now to purchase newspaper ads that will list the names of all contributors. So we need 200 of you to **send** us your dollar. We will forward the names and any additional funds to NYSACC.

▼ Sign the enclosed form letter, or better yet, write your own letter, and send it to us. We'll make copies for the legislative leadership and send everything to Albany.

This year for the first time, we are not struggling for a bigger piece of a growing pie or even for holding our own in a hard year—this time we are

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# NEW YORK FOLK LORE NEWSLETTER

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**T**he New York Documentary Heritage Program has awarded a grant of \$14,760 to the New York Folklore Society for our Folk Archives Project which will take place in 1991. The project was conceived, and the proposal written, by NYFS Secretary/Treasurer Ellen McHale.

Over the years, folklorists and other folk arts professionals working in arts councils, historical societies, libraries, museums, and other organizations with folk arts programs have collected and preserved materials that document the traditional arts and activities of people in communities throughout the state. These materials contain significant information about predominantly working class, rural, and ethnic communities who generally have not participated in the power structure of the state and whose traditions and history have often been

## Documentary Heritage Program Funds New Folk Archives Project

overlooked. Many of the materials, which are potentially valuable resources for scholars and for the documented communities themselves, are currently inaccessible to the public.

The project will begin with a survey of folk archives in New York State by questionnaire and visits to eight representative sites by archivist Fred Stielow. Dr. Stielow will prepare a draft report outlining the problems and needs of the collections and recommending actions that can be taken to improve the condition and accessibility of the archived materials. NYFS will then host an invitational conference for folk arts profes-

sionals, scholars and government officials to discuss Dr. Stielow's findings and explore possible solutions to issues raised in the report. A final report from the project, including the results of the conference, will serve as a resource for governmental and private funding agencies and for people involved in the field of folklore studies, documentation, and programming.

If your organization has a folklore-related collection and you have not received a questionnaire by April 1, please contact us at (607) 273-9137, and we will send you one right away.

## NYFS Plans Statewide Needs Assessment

**P**ublic programming in folk arts has burgeoned over the past seven or so years in New York State. More folk artists are reaching larger audiences both within and outside their own communities. Folklorists, ethnomusicologists, anthropologists, and other folk arts professionals are documenting and presenting the work of folk artists under the auspices of concert halls, schools and colleges, museums, arts councils, historical societies and community centers. In many communities people are becoming more aware of their distinctive folk traditions and are coming to cherish the bearers of these traditions. They want to see their folklore and folk arts continue as resources for their children and future generations. All of this activity and interest has brought with it a range of opportunities, needs, and problems.

The New York Folklore Society addresses some of the issues in the field through its existing programs, but we are eager to do more. In order to ensure that the development of our services to the field of folklore and folklife in New York State occurs systematically in response to real needs, we are planning to undertake a needs assessment for the field as a whole in 1991. In the past, most of the Society's programs have been offered primarily for the benefit of folklorists and other folk arts professionals. But as we plan for the future, we are defining the field much more broadly to include folk arts professionals and scholars, folklore enthusiasts, folk artists, educators, and organizations that engage in folk arts programming. Each of these constituencies has its own set of problems and aspirations. We would like to find out what they are. In the process, not only will NYFS receive guidance for its future programs but people who participate will have the opportunity to examine and share with others their own purposes and challenges.

We plan to gather information by two principal means: we will

develop and circulate questionnaires to organizations and individuals we know to be interested in folk arts; and we will hold a series of focus-group meetings beginning with the first meeting of the

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**On the Cover: Father's Day celebration at Rincon Criollo, a casita in the Bronx. "Casitas: An Urban Cultural Alternative," an exhibit organized by Betty-Sue Hertz at the Bronx Council on the Arts, will be at the Smithsonian's Experimental Gallery through June 30. Photo by Martha Cooper.**

# A Living Cultural Heritage

Steve Zeitlin

**A**fter a long day of drafting grant proposals and brochures, recycling our basic paragraphs and our proven good lines over and over (and occasionally thinking up a new one), I exclaimed to Roberta Singer at CITY LORE, "We're drowning in our own rhetoric!" Now this line itself has become traditional in our office. Indeed, as folklorists, we have our own traditional lines which are often handed down from generation to generation of cultural practitioners. One of the recurring lines was adapted from an essay pub-

apt that we placed it in our mission statement: "CITY LORE documents, preserves and presents the *living cultural heritage* of New York City." Recently, as my mind meandered from the tasks at hand, I began thinking about the phrase anew and, in particular, the term "living" and what that means and implies for the kind of work we do.

I began to realize that much of our work follows from the idea that heritage is akin to a living organism. Some lines from Margaret Mead's introduction to *Life is With People* occurred to me:

Human cultures are the most distinctive creations of human beings, drawing as they do not only upon the special contributions of the singularly gifted, but upon the imagination, explicit and implicit, of every man, woman and child who live within them, and through them, and who, each generation, remodel the traditions which they have received from their cultural ancestors.

But although human cultures are the most distinctive creations of the human, they are also the most fragile, for they live primarily in the habituated beings of living persons.

Mead goes on to suggest that historical studies can sometimes salvage some part of what is lost when a human culture vanishes—perhaps enough "to fire the imagination and evoke the nostalgia of the gifted in many succeeding generations. But historical studies are not primarily what fire us as folklorists; we try to preserve culture while it is still living, and to advocate for it so that it may live on.

As part of a long tradition, going back to at least as far as the Grimms in Germany, and beginning (arguably) with the Lomaxes in America, folklorists have been recording—first on paper, then on tape, recently on film, video and laser disk—endangered cul-

tures, cultures with a long heritage, but recording them very much in the present. At CITY LORE we get calls asking if our archives contain such historical images as pushcarts on the Lower East Side at the turn of the century. They don't. We are also not collecting historical artifacts. Our documentation is of our own time; we are actively documenting what is here and now and changing in the New York of the 1980s and 1990s—so come ask us for turn-of-the-century images in the next century! Our mandate is documenting living cultures.

We also bring New Yorkers in touch with *living* heritage by bringing it to them in person. Like all 20th-century Americans, we are fascinated with the media, and our organization is involved in a number of film and record projects. But ultimately what we do that is most important is to help New Yorkers meet their neighbors in person—in our crafts tent at our annual festival, people meet and chat with Gambian tie-dyers, neon sign makers, Indian *mehendi* artists, and Cambodian crown makers. We are after a "non-media" experience, bringing people together the old-fashioned way—in person. By putting African American gospel singers, Irish, Puerto Rican, and Arab musicians in the schools, children from these backgrounds see these artists not on television, but up close, as real people, where students can talk with them and look upon them as realistic role models.

There is another sense in which our concept of a *living* heritage affects what we do. If we studied the Civil War or the pottery of the ancient Aztecs, we wouldn't have to worry as much about the effect of what we are writing or teaching on the people we are studying. But ours is a living heritage of living people, and simply being sensitive to their needs in the ways we present folk artists on the stage or on film, we become wrapped up in their lives, first as participant observers, then as friends and neighbors. We can't sit idly by as their lifeways are gradually eroded; ultimately, we are driven to advocate

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Participating in a demonstration of Senegalese hair braiding at the CITY LORE Festival, audience members have an opportunity to talk with their neighbors in person. Photo by Martha Cooper, courtesy City Lore.

lished by Benjamin Botkin in *New York Folklore Quarterly* in 1961: "New York's diversity is a source of both cultural wealth and cultural conflicts; at CITY LORE we draw on this diversity to tap this wealth and to help ease these conflicts."

Among the many lines which convey to a general public what folklore is and what we do, is a line that I originally heard from NYSFA Folk Arts Program Director, Robert Baron. It's a phrase so

**M**ost readers of the *New York Folklore Newsletter* are somewhat familiar with the Foxfire books. However, I suspect that many are not fully aware of how these publications came about nor the significance of the Foxfire approach in the national movement towards educational reform and school restructuring. The first Foxfire book, published in 1972, was a compilation of articles from a magazine written by ninth and tenth grade students from a 250-pupil high school in the Appalachian Mountains of northeast Georgia. In the following years, eight additional volumes were published. These books, written and researched by high school students, facilitated a

## Foxfire in New York: The Empire State Teachers' Network

Judy Kugelmass

Trust for Charity. Their role was, and continues to be, providing training and support to educators using the Foxfire approach. The Empire State Teachers' Network (ESTN) in New York State (formerly known as the Finger Lakes Teachers' Network) is one the five original Teacher Outreach Networks.

Unlike other inservice training programs for teachers, the emphasis of Foxfire Teacher Outreach has been to provide ongoing support for educators after they have completed a training program. Because component networks are bottom-up organizations modeling the process used with students, the focus of networks has evolved differently throughout the country. In New York, we have found that although some state mandates may seem to hinder experiential, community-based

education, many of the curriculum innovations now in our schools offer strong support for a Foxfire approach. Teachers in New York have therefore become involved in the Empire State Teachers' Network in ways that they have determined to be most appropriate to their needs and interests. In addition, they are offered an opportunity to share their knowledge and skills with other professionals through teaching courses and participating in workshops. Some meet regularly at network meetings in several regions throughout the state. Others have chosen to visit each others' classrooms, consult frequently with the coordinator, and/or engage in classroom research. Participating teachers and students are linked with the national Foxfire Teacher Outreach Net-

work of participating educators and students through publications, conferences, courses, and computer hook-ups. Other networks are now operating in rural and urban settings in Georgia, Kentucky, West Virginia, Tennessee, Maine, Washington, and Idaho.

As coordinator of the Empire State Teachers' Network, I have become involved in a very exciting process. Teachers and students in New York State have shown themselves to be uniquely creative in discovering educational programs that link the community to the classroom. Using the Foxfire approach, several teachers have developed projects with their students that explore the cultural traditions and history of their families and communities.

One active ESTN teacher in the Geneva, school district, Becky Addona, has been working with



**Sara Levin shows her aunt's first communion veil.**

growing interest in Appalachian cultural traditions and the richness of Appalachian life.

The Foxfire students responsible for these books, working with their teacher, Eliot Wiggington, learned a good deal more, however. They discovered that they could have some control over the process and content of learning. Schooling could relate to their lives and still have academic credibility. Collaboration and collective decision-making were both possible and intellectually profitable. In 1985, these principles were articulated by Eliot Wiggington in his book, *Sometimes a Shining Moment: The Foxfire Experience*. The publication of this book triggered the development of the "Foxfire Teacher Outreach Program." Five support networks were established under a grant from Mr. Bingham's



**Carrie Champlin puts her grandfather's helmet on Rebecca Weinstock while other students look on and record her storytelling.**

her students in this way for the last two years. This year, Ms. Addona and her students are exploring folklore and storytelling.

As a way of developing the skills they recognized as necessary for

continued on page 10

## Louis C. Jones (1908-1990) In Memoriam

Bruce Buckley

**D**r. Louis C. Jones . . . to each person who knew him, he was a different man—a mix of scholar, raconteur, teacher, mentor, administrator, author, antagonist, friend. Various called “Dr. Jones,” “Louie,” “Uncle Lou,” or just “Lou,” this erudite, pragmatic gentleman was both a traditional academic researcher and a modern scholar/interpreter. He died in Haverford, PA on November 25, 1990.

Born in Albany in 1908, he remained a loyal and active interpreter of his native state for 82 years. After completing a classical education at Hamilton College (1930), he received his doctorate in English from Columbia University (1941). He taught English at Long Island University (1931-32), Syracuse University (1933-34) and the State College for Teachers in Albany (1934-1946). In Albany he came “under the spell” of Harold W. Thompson and started to explore the folklore of his Empire State. When Thompson left for Cornell, Lou took over teaching his folklore courses, and his students continued collecting folk and ethnic traditions from their families and hometown friends. In 1947, he became Director of the New York State Historical Association until his retirement in 1972. (For a more detailed description of the many facets of Dr. Louis C. Jones see *Somewhere West of Albany: A Festschrift in Honor of Louis C. Jones*. *New York Folklore*, 1975.)

His popular book, *Things That Go Bump in the Night* (1959) has become basic reading on ghostlore by both enthusiasts and scholars. *Spooks in the Valley* (1948) for the young reader and *Cooperstown* (1948) and *Growing Up in Cooper*

*Country* (1965) for the local historian, represent his major book production. He was editor of two important professional New York journals: *New York Folklore Quarterly* (1945-1949) and *New York History* (1947-1952). However, Lou’s articles in many different professional journals on a wide range of research subjects give us a better idea of the breadth of his vision.

His transition from English professor to folklorist is reflected in his early article, “The Berlin Murder Case in Folklore and Ballad” (*New York History*, 1936). This analysis of a local event combined his lifelong interest in murder with

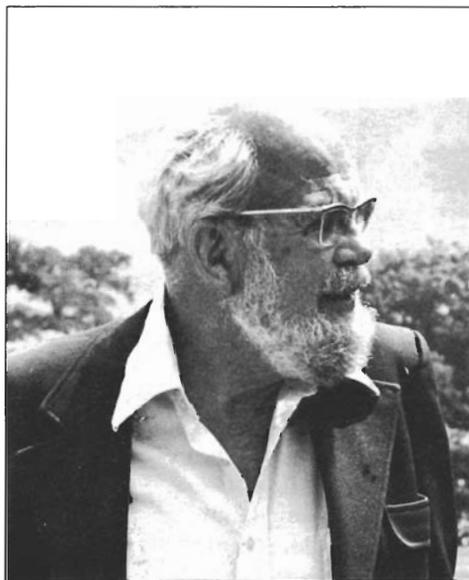
a major turn as he became responsible for the administration and development of a state historical association and museum. As he turned to the study of museum artifacts, he explored the relationship between verbal arts and three dimensional arts and discovered that many of the objects of everyday life housed in the Farmers’ Museum could be studied as folk objects. In order to absorb these new ideas into his oral-centered definition of folklore, Jones expanded his concept of folklore far beyond those generally accepted at the time. He referred to this as “the great umbrella definition of folklore.”

Jones’ ideas on folk art were influenced by two almost dichotomous points of view: the European folklife scholar and the formal art historian. When Stephen C. Clark, Sr. challenged him to develop a folk arts museum, Lou combined elements of both schools to guide him. Folklife seemed to influence his interpretations while formal art and his wife Agnes Halsey Jones seemed to influence his selection process. Together they developed an archive, exhibitions and catalogues, and one of the major “American Schools” of folk art theory.

After his trip to European folklife museums in 1960, it became apparent to Lou that what the American museum movement needed was more

research to “shed light on the daily lives of everyday people.” This research was the last leg needed to stabilize the “three-legged milk stool,” and young people had to be trained for this important role. Four years later, the Cooperstown Graduate Programs in History Museum Studies and American Folk Culture were established. The two programs reinforced each other by providing field research and historical document research as part of the study of American artifacts for both groups of young professionals.

I first met Lou at the Indiana University Folklore Institute in 1954. Because of my interest in



Louis C. Jones in Cooperstown, July 1983.  
Photo by Milo Stewart,  
courtesy Bruce Buckley

his newfound interest in folkore as mentored by Harold Thompson. In the 1940s he turned his inquisitive mind to the folklore of the supernatural and published articles on the vanishing hitchhiker, the evil eye, little people, the devil, werewolves, and folk medicine. These articles, published in regional journals, *New York Folklore Quarterly*, and a medical history bulletin, primarily represented Dr. Jones’ analysis of his students’ field research. In 1946, he travelled to the Virgin Islands as a Guggenheim Fellow to conduct field research on the supernatural.

In 1947, his intellectual life took

folk art and folklife research, I eagerly sought him out as one of the major American scholars in the field. We immediately developed a bond, and he assumed the role of mentor to help guide me in my professional development. Lou invited me to Cooperstown to participate in the Seminars of American Culture and introduced me to his many friends in the folklife and museum fields. When I developed a series of 16mm films on everyday life in the first half of the early nineteenth century, he acted as an educational consultant and allowed the use of the Farmers' Museum as a shooting location. When he started thinking about the graduate programs, we discussed their development in letters and phone calls and he asked me to join him in his new vision. It was then that we became both close professional colleagues and personal friends. To me, Lou is best described in the words of the presentation of his *festschrift* in 1975:

*Whereas, Dr. Louis C. Jones has nobly and often haughtily carried the banner of the cultural life of his native state of New York into national and international councils;*

*Whereas, he has represented the highest traditions of scholarship in the fields of local history, literature, murder, folklore, and folk art;*

*Whereas, he has amply demonstrated his abilities as lecturer, poet, writer, editor, administrator, master teacher, and raconteur;*

*And whereas, he has often single-handedly served to broaden the vision of such organizations as the National Endowment for the Arts, the New York State Council on the Arts, the American Association of State and Local History, and the American Folklore Society, and at the same time helped to construct the bridge between scholar and everyday man, past and present;*

*To him—scholar, humanitarian, mentor, colleague, friend and everybody's "Uncle Lou," the New York Folklore Society hereby . . .*

Says thank you . . . we'll miss you!

## TAUNY

TRADITIONAL ARTS IN  
UPSTATE NEW YORK

Traditional Arts of Upstate New York, in collaboration with WSLU North Country Radio in Canton, NY, has been producing a series of 26 modular radio documentaries called *Home Cooking: The Folk Art of Good Food* since 1989. Each program is based on one example from a wide variety of specific regional and ethnic food traditions in the northern counties of New York State. The series has been co-produced by the WSLU's award winning audio producers, Beverly Hickman and Steven Gotcher, and TAUNY'S director, Varick Chittenden. Production costs and artist fees have been supported by a grant from the Folk Arts Program of the New York State Council on the Arts.

Incorporating the voices of cooks and community members, the individual programs emphasize the distinctive aesthetic sensibilities and choices to be found in each food tradition within appropriate cultural contexts.

Chittenden says: "We see this series as an opportunity to increase local awareness of, respect for, and pride in local cultures and expect to affirm the importance of indigenous traditions."

In May 1991, the entire series will be offered by the public radio satellite feed to all participating stations nationwide. The feed allows stations to record and/or audition programs for future use. Stations may use the modules free of charge and retain unlimited rights to broadcast any or all of the series according to their own scheduling plans. Newsletter readers are encouraged to alert their public radio stations to this satellite feed and suggest that the series be aired locally.

The titles in the first series include: *Wild Game Cooking, Richville United Church Harvest Dinner, Greek Pastry Making in Watertown, Passover Seder in Potsdam, Cider Apples*

*and Apple Cider, Maple Sugaring, Brick Chapel Church Socials, Brier Hill Volunteer Fireman's Bullhead Feeds, Cheddar Cheese Making at Moore's Cheese Factory, The Feast of Our Lady of Mount Carmel, Hungarian Cooking, Traditional Mohawk Foods: The Importance of Three Sisters, and French American Holiday Traditions.*

A set of audio cassette tapes of the complete series will be ready for distribution this summer. To receive a brochure or for further information about the series, the planned satellite feed, or the tapes, readers should write or call: TAUNY, Box 665, Canton, NY 13617-0665, (315) 386-2398.

## City Lore

CITY LORE's 5th Annual "Reel Life" Festival of American Folk Cultural Film is an all-day and evening event co-sponsored by the New York University Department of Ethnographic Film and Video. The festival is a showcase for recently completed films and videotapes, with an emphasis on documentary works created by independent filmmakers and videographers. Focusing on films about American folk culture, the "Reel Life" Festival presents a forum for discussion of the social, cultural, and ethical issues that emerge from documenting American folk culture on film. Screenings are often paired with panel discussions featuring filmmakers, scholars, and members of the community being documented.

Each year, in addition to showing the latest American folk films and videos, we select a theme for the festival. This year "Camera to the People: George Stoney and the Rise of Community-Based Media" will be held on May 11, 1991 at NYU's Vanderbilt Hall (10:30 am to 10:00 pm). In order to honor George Stoney's long-term commitment to making media pro-

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## NORTHEAST INDIAN QUARTERLY SPECIAL ISSUE

The *Northeast Indian Quarterly*, Cornell University, announces the publication of its winter 1990 issue, *Unbroken Circles: Traditional Arts of Contemporary Woodland Peoples*. This special issue of the quarterly, funded by a grant from the New York State Council on the Arts Folk Arts Program, examines art forms that have been used since before the time of contact between indigenous and European peoples. Native and non-Native writers, drawing on both scholarly and oral knowledge, examine issues raised by questions of cultural identity in the modern world, and how artists use these issues in their work. Through essays, literature, features, and research, the authors assert the value of native artistic expressions within a rapidly changing multicultural environment.

The issue is available to subscribers at the yearly rate of \$15, or as a separate purchase for \$10 plus \$2 shipping. Orders, with payment, may be sent to *Northeast Indian Quarterly*, 400 Caldwell Hall, Cornell University, Ithaca, NY 14853.

### QUERY

*Do you have folklore-related questions that you would like to put to our readers? If so, send us your query and we'll pass it on in this column. To respond to a query, write us and we'll forward your answer. With permission, we will print excerpts from responses that might be of general interest.*

I am trying to find information and documentation on various isolated ethnic groups native to the hill country of New York State. These include the "Pondshiners," "Bushwhackers," "Basketmakers," or "Hill People" of Columbia County's Taconic area; the "Van Guilders" of Van Guilders Hollow near Hudson Falls; the "Jukes" and "Eagle Nesters" of Ulster County; "Arabs," "Honeys," "Clappers," and "Slughters" of Schoharie County; and the "Jackson Whites" of the Ramapo Mountains. Any leads and sources you can give me would be greatly appreciated.

Charles Page  
Durham, NC

## CALL FOR PAPERS

*Folklore Forum* is an interdisciplinary journal publishing articles on issues related to cultural studies. The journal's editors have recently introduced a new section called "Open Forum," offering a place for an informal and provocative exchange of ideas. This exchange is based on short position papers and responses rather than on researched and documented articles. Some of the issues for future discussion involve alternative discourses such as film, video, and collaborative research projects, teaching cultural studies and folklore, and the relationship of history and culture studies. Submissions on any topics of current interest should be sent to the Open Forum Editor, *Folklore Forum*, 504 N. Fess, Bloomington, IN 47405.

### NOTEWORTHY

## BRUCE BUCKLEY RETIRES—AGAIN

Past NYFS president Bruce Buckley is leaving the field of public folklore for his second retirement. The Cooperstown-based freelance folklorist has actually had many folklore careers:



Bruce Buckley

folksinger, filmmaker, television host, professor, graduate program administrator and freelance public folklorist.

Throughout his career, Buckley says, all of his contributions to the field were directed toward two goals: getting folklore accepted as a serious field of study and getting people involved in the field. "I knew the project was too big for me to complete by myself, so I concluded that the best way to get it done was to get younger people involved."

Among Buckley's greatest opportunities to get people involved were his teaching at the Cooperstown Graduate

Program in American Folk Culture from 1965 to 1979 and his work as a freelance public folklorist with numerous community cultural organizations since that time. During his tenure at Cooperstown, Buckley trained some of the most productive folklorists in America. When the State University College terminated the Cooperstown Folk Culture Program, Buckley Continued at the Oneonta campus but found his teaching less satisfying there than at the graduate program. "I didn't know what to do," he recalls, "so I retired."

Shortly before he left Oneonta, in 1985, Buckley received a call from the Arts Council at Wyoming County. The council was in need of a folklorist to conduct a survey of folk artists in the Genesee Valley. Buckley said that he would be willing to undertake the project himself. This shortened his first retirement considerably. "I retired from teaching on July 1 and began the Wyoming survey on July 4," he recalls. Since then he has worked full-time at research and public presenting for arts councils and historical agencies throughout New York State.

Buckley plans to devote the next year to organizing his archives and his thoughts and assisting the New York Folklore Society with program development.

## ELLEN MCHALE ACCEPTS NEW POSITION

NYFS Secretary/Treasurer Ellen McHale has accepted a new position as Director of the Schoharie County Historical Society in Schoharie, NY. The former Director of Folk Arts Programs at the Rensselaer County Council on the Arts will also act as Caretaker (a nineteenth century title) of the Old Stone Fort Museum, home of the county historical society.

McHale received her Master's and Ph.D. from the University of Pennsylvania Department of Folklore and Folklife and, in 1989, was awarded a Fulbright Scholarship to lecture at the Institute for Folklife Studies in Stockholm. Her short-term plans for the Old Stone Fort Museum and county historical society include upgrading existing exhibits and instituting a policy of changing exhibits, as well as employing oral history and folklore as research tools toward a more contemporary history of the county.

# Public Programs

## MIGRANT FARMWORKERS FEATURED IN EXHIBIT

*Migrant Passages*, an exhibit about the traditional arts of African American, Algonquin, Haitian, and Mexican migrant farmworkers in the western New York area, will be displayed at the Convention Center in Buffalo from April 29 to May 1. The exhibit represents the work of the BOCES Geneseo Migrant Center and will highlight the 1991 National Conference on Migrant and Seasonal Farmworkers which will act as co-sponsor.

Curated by Dr. Sue Roark-Calnek, *Migrant Passages* is a composite of research done over several years by the



**Migrant worker Olga Rodriguez making paper crown.**

curator, and by folklorist Juana Camacho, Dr. Mary Arnold Twining, and Dr. Rose-Marie Chierici. Designed by Maureen Harding, the exhibit's theme focuses on passages in the migrant experience as reflected in the traditional art of the workers. The exhibit examines passages in time as migrant communities adapt tradition to changing needs and circumstances. Similarly, passages in space are addressed as migrants travel both on the migrant stream and in the great migrations that brought their ancestors to this country. Working close to the land evokes passages through the seasons as migrant workers observe the rhythms of nature. Finally, the exhibit looks at passages through life as migrants engage in rituals that renew families and bind communities together. The themes and sub-themes of *Migrant*

*Passages* demonstrate how the arts of the group reflect one or more of these passages and how they relate to the common experience of work on the migrant stream.

Dr. Roark-Calnek will conduct several guided tours of the exhibit. For more information on the exhibit or for directions to the Convention Center, contact the BOCES Geneseo Migrant Center at (716) 245-5681.

## RACE AND CLASS IN NEW YORK CITY

The New York Historical Society spring programming examines the interconnected issues of race and class in New York City. Like last year's "Why History" program, "Race and Class" reminds New Yorkers of the constant interplay between the city's history and its contemporary problems. Addressing the history and current status of race and class, the lecture, film, and performance series seeks to discuss the impact of discrimination and the roots of prejudice, as well as legitimate fears that further polarize the city. Its purpose is to recognize our shared experience, so as to build respect for the cultural diversity that lies at the heart of New York City's greatness and to promote a dialogue and a sense of community through which current problems can be addressed.

For further information on the series and for tickets contact the New York Historical Society Office of Public Programs at (212) 873-3400, ext.246.

## DEL-SE-NANGO FIDDLERS' SQUARE DANCE CALLING CONTEST

The Del-Se-Nango (Delaware-Otsego-Chenango) Old Tyme Fiddlers Association announces its 11th Annual Original, Traditional Eastern Square Dance CALLERS Contest on Sunday, May 5, at 12 noon at Babcock's Country Western Club on NYS Route 7 (just off I-88, outside the hamlet of Wells Bridge, NY). The day will end when the last call is

called and the winners are announced.

Anyone who has ever called traditional Eastern Square Dances is eligible to enter the contest. There is no entry fee for the contestants and Del-Se-Fiddlers provide cash prizes in a variety of categories. A Junior Division has been added in 1991 for those 16 years of age and under. The contest is the only one of its kind in the Northeast and has increased in size each year since its inception in 1980.

The Del-Se-Nango Fiddlers Association is a non-profit organization dedicated to the preservation, perpetuation, and promotion of the art of old time fiddling, its music and dances. They bring you the melodies of the people who settled rural New York in events reminiscent of house parties, and Grange Hall and schoolhouse dances. For further information on the association and their events contact Del-Se-Nango Fiddlers, RD #3, New Berlin, NY 13411.

## STUDENT ESSAY AWARD

The fellows of the American Folklore Society invite students to submit copies of published essays, bibliographies, exhibits, catalogues, phonograph recordings, liner notes, and other kinds of publications on folklore topics to be considered for the Fellows' annual award for the best student publication. Articles must have appeared in published form between July 1, 1990 and June 30, 1991. Those wishing to enter the competition should send one reprint or copy of their publication to EACH of the committee members before August 31, 1991 as follows:

Dr. Dan Ben-Amos  
Department of Folklore and Folklife  
415 Logan Hall  
University of Pennsylvania  
Philadelphia, PA 19104-6304

Dr. Charles Briggs  
Department of Anthropology  
Vassar College  
Poughkeepsie, NY 12601

Dr. Allan Jabbour, Director  
American Folklife Center  
Library of Congress  
Washington DC 20540

For further details, please contact Dan Ben-Amos, committee chair.

## ADVOCACY

(from page 2)

struggling for the very survival of many arts organizations and programs in New York.

Nearly all activity must occur during March and April—the time of budget deliberations in Albany. So please get involved now. If you are willing to help by making phone calls, writing letters, or joining a small group to visit your legislators in their home offices, please contact us at the New York Folklore Society. If you benefit from state funding of the arts in any way—and if you're reading this, you probably do—you will be acting in your own best interests by joining this effort. (See our address and phone number on the membership form, page 11.)

Thank you for your help!

## LIVING CULTURAL HERITAGE

(from page 4)

for the continuance of their way of life. Frequently, we find ourselves in legislators' offices, on the phone with the press, declaiming, "you can't let this happen, it's our living cultural heritage!"

A recent folk arts festival organized by folklorist Nancy Solomon on Long Island was given the title "Heritage Alive." It's a wonderful title, suggesting how in at least three senses audiences are given the opportunity to share a living heritage. First, they can share in traditions—in this case maritime traditions—still practiced on Long Island. Second, they can meet and talk with artists in person. Third, the festival becomes a tool for heightening awareness among both the public and public officials of issues that threaten the maritime culture in the region.

As I was thinking about this catch phrase, "living cultural heritage," trying to reinvigorate a little bit of rhetoric, I asked Robert Baron, whom I remembered first using the term, where he learned it. He laughed and said, "I thought I learned it from Steve Zeitlin." After some discussion we both decided that, one way or another, it must trace back to Alan Lomax!

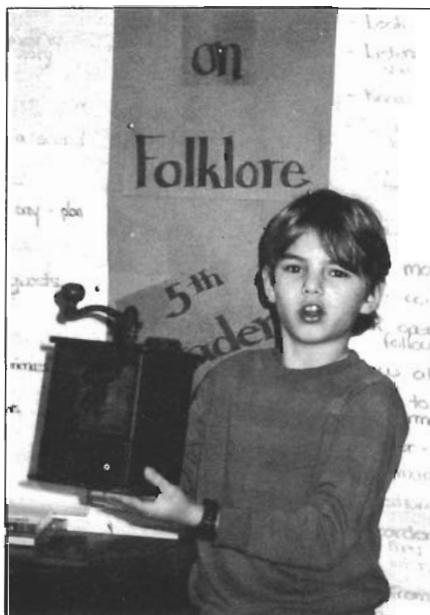
Steve Zeitlin is the director of City Lore.

## FOXFIRE

(from page 5)

carrying out their folklore and storytelling project, each student brought an object to class that represented something about his or her family history. Then they were recorded by fellow students on video and for audio tape telling the stories to their classmates. Storytelling was followed by a question and answer period and a critique of the process.

The students will eventually go into the community to gather stories from other students and adults. The manner in which these stories will be presented



Charles McNally sharing the story of his great grandmother's coffee grinder from the Austro-Hungarian Empire.

or who their audience will be is yet to be determined. Possible formats include publication as a magazine or newsletter, or presentations as live or taped dramatizations. What must be emphasized as vital in these decisions, as well as in others throughout the Foxfire process, is that they are made by the students. This does not mean, however, that the teacher takes a *laissez-faire* attitude or abdicates his/her role. Rather, there is a redefining of the teacher's role to one of guide or facilitator. The teacher determines when it is necessary to develop, organize, and implement skill-building exercises, in the form of mini-lessons, as the need emerges from the work at hand. Structured reflection is also continually modeled and reinforced at a level appropriate to the group.

In New York, Foxfire training for teachers is currently provided in graduate and undergraduate courses at accredited universities and colleges as well as through training programs sponsored by school districts, BOCES staff development offices, Teacher Resource Centers, and the New York State Center for Educational Exchange. Graduate courses are planned for this summer at SUNY Cortland, Cornell University, and SUNY Binghamton as well as at universities in Maine, Georgia, Tennessee, Kentucky, Florida, West Virginia, Idaho, Washington, and Oregon. For more information, please contact Judy Kugelmass, Coordinator, Empire State Teachers' Network: Foxfire Teacher Outreach, County Road 143, Box 86, Interlaken, NY 14847, (607) 387-3464.

## NEEDS ASSESSMENT

(from page 3)

New York State Folk Arts Forum.

We also want to encourage you, our readers, to share your suggestions, your needs, and your priorities for the field. What would you like to see happening in folk arts programming, in scholarship? What are the key problems that need to be addressed? Please write us with your comments.

We trust that this process will engender a clear sense of purpose and a set of program priorities for the New York Folklore Society that will guide us in the coming years.

## CITY LORE

(from page 7)

duction accessible to a community-based population, the festival will feature a sampling of his work from *All My Babies* (1953), a training film for Georgia midwives, to *You Are On Indian Land* (1969) about the confrontation between Mohawk Indians and police over border rights. The screenings will be preceded by discussions with producers who were students of or have been inspired by Stoney and who have gone on to play critical roles in the development of community media. CITYLORE is accepting submissions of American folk film and video through mid-February. For more information call CITYLORE at (212) 529-1955.

## NYFS PUBLICATIONS SPECIAL OFFERS

We are offering complete sets of available back issues of the Society's journals *New York Folklore* (1975 to the present — 25 issues as of January 1991) and the *New York Folklore Quarterly* (1946-1974— 79 issues as of January 1991) at special discount prices.

Our usual single-copy price for back issues is \$10. If you take advantage of the complete back issues offer, your price per copy will be \$1.20! We are making this remarkable offer because the vital and stimulating articles in the journals need to be available to people who want to know more about their own cultures and traditions and those of their neighbors. These journals belong on your shelves, not ours!

To order, indicate your preference on the line below and enter the amount, along with your name and address, on the form below right. Back issues of certain numbers are in short supply. The sooner you order, the more complete your set will be.



Here are the options (domestic shipping and handling are included!):

\_\_\_\_\_ *New York Folklore Quarterly*,  
(1946-1974), and *New York Folklore*,  
(1975-1989),  
**104 issues** **\$125**

\_\_\_\_\_ *New York Folklore*, (1975-1989)  
**25 issues** **\$60**

\_\_\_\_\_ *New York Folklore Quarterly*,  
(1946-1974)  
**79 issues** **\$100**

For a complete list of available issues and other NYFS publications, call or write us at the address listed on the order form.

**T**he New York Folklore Society is dedicated to furthering cultural equity and crosscultural understanding through its programs serving the field of folklore and folklife in New York State. The Society seeks to nurture folklore and folklife by fostering and encouraging folk cultural expressions within communities where they originate and by sharing these expressions across cultural boundaries. ▼ The New York Folklore Society publishes the scholarly journal *New York Folklore* and the *New York Folklore Newsletter*. The Society provides technical assistance to organizations engaged in folk arts programming and produces conferences and other programs with statewide scope that address issues concerning folklife. ▼ Members of the New York Folklore Society include folklore enthusiasts, historic preservationists, school teachers, folklorists, librarians, anthropologists, ethnomusicologists, local historians, folk artists, museum curators, students, photographers, arts administrators, and writers, among others. ▼ Our regular membership fees for 1991 are still only \$25.00 for individuals, \$35.00 for institutions, and \$15.00 for full-time college or university students. Foreign members pay an additional \$5.00 over the regular membership fee. Members receive a subscription to *New York Folklore* and to this newsletter. ▼ We welcome your involvement and support. To join us, return the membership form below with your check payable to New York Folklore Society, P.O. Box 130, Newfield, NY 14867. ▼ (607) 273-9137 Thank you!

# Please Join Us

## MEMBERSHIP APPLICATION AND ORDER FORM

*The New York Folklore Society*

I would like to become a member, or renew my membership in the New York Folklore Society.

\_\_\_\_\_ Individual, U.S., \$25.00

\_\_\_\_\_ Individual, Non-U.S., \$30.00

\_\_\_\_\_ Institution, U.S., \$35.00

\_\_\_\_\_ Institution, Non-U.S., \$40.00

\_\_\_\_\_ Full-Time Student (U.S. only) \$15.00

(Enclose copy of valid I.D.)

Check one: \_\_\_\_\_ New Membership \_\_\_\_\_ Renewal Membership

Membership dues

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I would like a set of back issues of NYFS journals (see offer at left) \$ \_\_\_\_\_

I enclose an additional donation to support the work of the New York Folklore Society

\$ \_\_\_\_\_

**Total amount enclosed, payable to New York Folklore Society:** \$ \_\_\_\_\_

Name/Title \_\_\_\_\_

Organization \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Please return to: **New York Folklore Society**  
PO Box 130, Newfield, NY 14867 (607) 273-9137

# NYFS Programs for 1991

## CONTINUING PROGRAMS

The journal **New York Folklore** and the **New York Folklore Newsletter** will continue to bring important ideas and information to our readers.

The **Mentoring Project** provides opportunities for professional growth and technical assistance to individuals and organizations involved in folk arts programming.



**Benny Ayala teaches young children how to play pandereta at Rincon Criollo, a casita in the Bronx. Rincon Criollo is the subject of one of the NYFS radio documentaries produced by Rebecca Miller; this segment is co-produced by Joseph Sciorra. Photo by Martha Cooper.**

The **New York Folk Arts Forum** will bring folk arts professionals and others interested in the field together eight times this year, including four meetings in New York City and one each in Syracuse, Binghamton, Rochester, and the Capital District. Topics will include the State-wide Needs Assessment, Folk Arts in Education, Interpretation in Folk Arts Programming, and Marketing and Distribution of Folk Arts Publications.

Rebecca Miller will complete work on **New York Traditions**, a series of radio documentaries profiling folk artists around the state.

The New York Folklore Society will play a leading role in coordinating **advocacy for folk arts** in the state.

We are planning an ambitious and exciting **annual meeting** in the fall. Look for details in the summer issue.

## NEW PROGRAMS

**Needs Assessment** for the field of folklore in New York State (see story, page 3).

**Folklore Archive Project** (see story, page 3).

Work will begin on a **database development** project designed in modules to provide a variety of information resources for people engaged in folk arts programming and other folklore activities throughout the state.

New York Folklore Society  
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