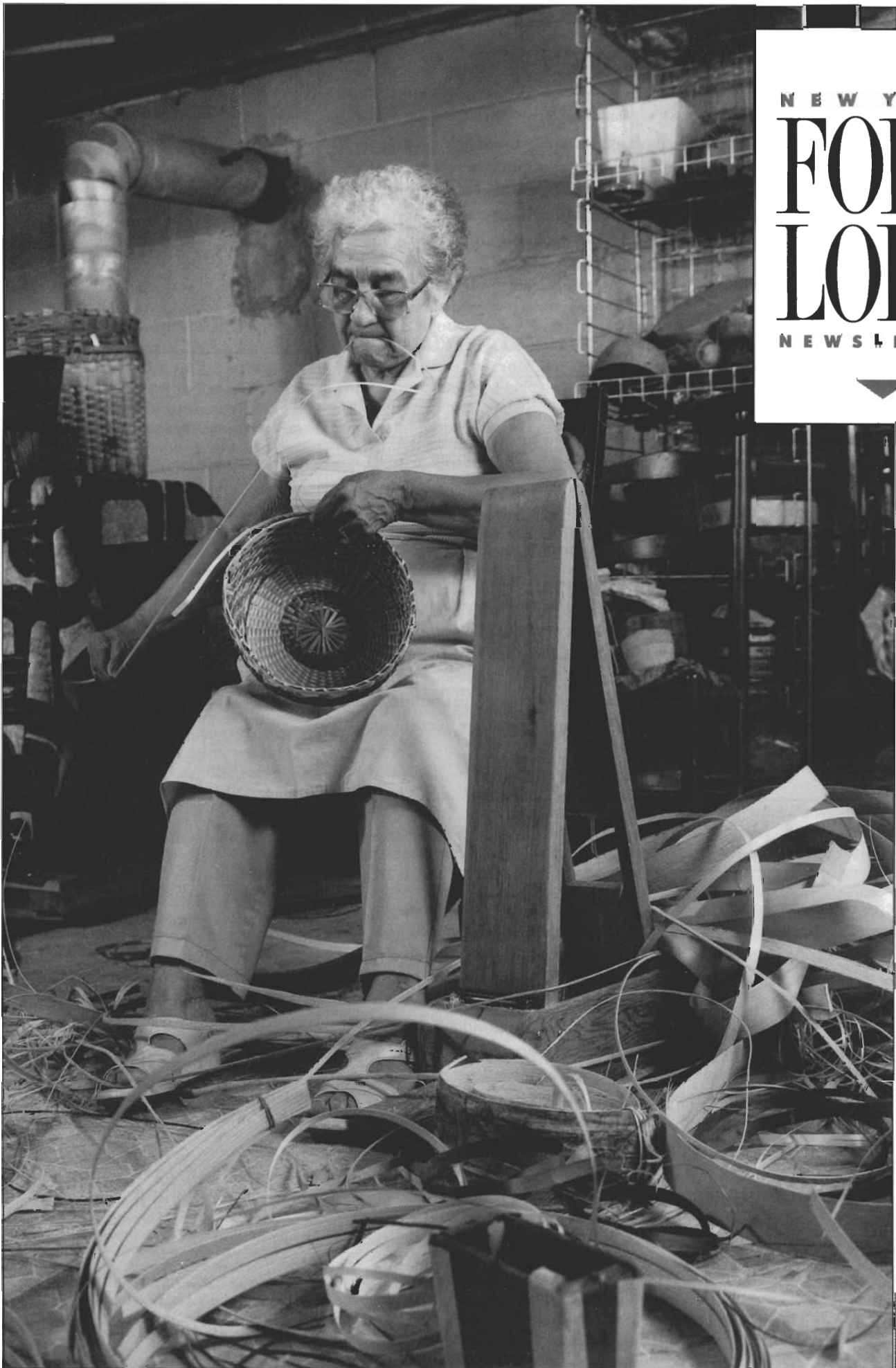


NEW YORK
**FOLK
LORE**
NEWSLETTER



Summer 1992
Vol 13 No 2

Fall Conference at Sagamore

There is plenty of information on the back cover and in the article on page 3 about our 1992 Fall Conference. So a brief reminder here that the registration deadline is July 13, only a few short weeks away. The conference promises to be stimulating and informative, and the setting is spectacular. If you do not find a registration form insert in this newsletter, please contact us right away, and we'll send you one.

Folk Arts Roundtable & NYFS Board Meeting

This year's New York State Folk Arts Roundtable was superb. The format and organization were excellent and the topics of discussion timely, as usual. The increased cultural diversity of the participants and the presence of folk artists, participating in the discussions as well as performing, and representatives of the worlds of computing, education, and folk art collecting infused the gathering with fresh perspectives and much needed vigor after a year of discouraging economic news.

On Saturday following the Roundtable, the New York Folklore Society held a very productive all-day board meeting at the home of NYFS president Dan Ward. The first order of business was the election to the board of Mary Kay Penn, director of the Institute for African American Folk Culture. She brings important ideas and highly developed skills to the organization, and we welcome her with great anticipation. Much of the meeting was devoted to program planning. Exciting new programs are in the works and will be announced in upcoming newsletters.

A Point Well Taken

We have received two strong letters taking us to task for our use of the expression "voodoo editing" in this column last time. The first is printed on page 3. The second, from Mary Kay Penn, arrived after the rest of the newsletter was laid out and ready for press (this column is always the last item to be written). After thanking us for the article on the Institute for African American Folk Culture in the last issue, Mary Kay offers the same critique as Judith Bauduy's, in the interests of "our commitment to coalition building in the area of folk culture," and points to the difficulty of championing our organization in the African American community in the face of apparent insensitivity to African American traditions and issues.

I agree with their position and regret the error on our part. It is a good example of one of the ways racist and other oppressive stereotypes are often perpetuated unintentionally through the careless use of language. However ironic our use of the expression, the word "voodoo" was presented without critique and thus contributes to the acceptance of the stereotypes Mary Kay Penn and Judith Bauduy allude to. Thanks to both of them for raising the issue forcefully and clearly.

—John Suter, Director

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In Memoriam: Diosa Summers

Diosa Summers joined the board of the New York Folklore Society in September, 1990, just after her first bout with cancer. Introduced to us by Janis Benincasa, she brought to the board a keen interest in folk arts, excitement about the potential for the Society to address issues of Native American folk traditions, and a strong and varied background in visual arts, education (in museums and universities), administration, and Native American arts and culture. Her strength of mind and will were in evidence from our first meeting.

Most unfortunately, her active involvement with the NYFS was cut short by her relapse into illness last summer. It was inspiring to talk with her during her last six months. She fought for life with great courage, intelligence, determination, and humor. Diosa was the single mother of three nearly-grown children.

We will miss her as a person and as a dynamic force within the New York Folklore Society.

LETTERS

Shame on you! You of all people should know better than to perpetuate a negative stereotype of any group. By referring to your editing process as "Voodoo Editing" you belittle the legitimate religion of the Haitian people. You perpetuate the image of incomprehensible, mysterious, Black Magic without any reason, organization or legitimacy.

The Haitian people, in Haiti and the U.S., are proud of their culture, heritage and religion derived from West Africa. You should compensate for this insensitivity by educating your subscribers about this rich heritage and courageous people who continue to struggle against extreme adversities and need all the support they can get and not defamation.

Sincerely,
Judith Bauduy

NYFS 1992 Fall Conference: *Adirondack Park and the Cultural Fabric of Life*

by Todd DeGarmo

The 1992 Fall Conference of the New York Folklore Society will be held in the central Adirondacks on Labor Day weekend, September 4, 5 and 6, co-sponsored by the Crandall Library Folklife Programs. To celebrate one hundred years of the Adirondack Park, we will be staying this last summer weekend (with no black flies and just a touch of fall color) at Sagamore Lodge and Conference Center, one of the finest examples of a style of architecture known as the "Adirondack Great Camp." Sagamore is located near Raquette Lake in the central Adirondack Mountains, 2.5 hours driving time north of Albany and 1.5 hours north of Utica.

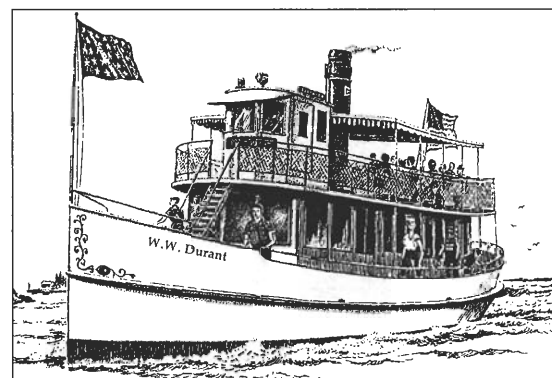
This year's theme, *Adirondack Park and the Cultural Fabric of Life*, focuses on the human side of the Park, the people who live, work and play within its natural grandeur.

On Friday, September 4, you can check into Sagamore Lodge and Conference Center as early as 3 pm to enjoy its tour and recreational facilities. Dinner is family-style at 6:30 pm, and afterwards, Folklorist Karen Taussig-Lux will present *Work and Wisdom*, to show the seasonal flow of life at Sagamore, when it was a family retreat. Use the afternoon and other free time to swim or canoe in the lake, bring your bowling ball and tennis racket to use the original 19th century tennis court and outdoor bowling alley, or hike on miles of marked trails. Sagamore's guides will be on hand to help.

Originally built by William West Durant in 1897 and then for fifty years a Vanderbilt family retreat, Sagamore is now run by the Sagamore Institute, a non-profit organization dedicated to Adirondack history and the environment, social concerns, personal growth, and arts and traditional crafts. The camp is situated on pristine, mile-long Sagamore Lake and surrounded by hundreds of

thousands of acres of the State Forest Preserve. Many of the camp's 29 buildings are log-style construction, with wood paneling, stone fireplaces and turn-of-the-century furnishings. The original dining facilities overlook the lake.

Saturday's morning session will be devoted to a panel discussion on the Adirondack Park's impact on the culture of the people living



The 60' Double-deck cruiser W. W. Durant.

within its boundaries: Panelists will be **Philip Terrie**, Professor of American Studies and English at Bowling Green State University and author of *Forever Wild: Environmental Aesthetics and the Adirondack Forest Reserve*; **Bruce Cole**, Historian at Crandall Library and a 46er, Park resident, lecturer and collector of Adirondack lore; **Fay McMahon**, Ph.D. candidate at the University of Pennsylvania, writing her dissertation entitled *Wilderness, Power, Politics and Play in the Adirondacks*; and **Betsy Fowell**, Editor of *Adirondack Life*, one-time Director of the Adirondack Lakes Center for the Arts, and one-time Education Director at the Adirondack Museum.

After lunch, we're off to Raquette Lake for a cruise and narrative tour aboard the *W.W. Durant*, a 60' double-deck cruiser. Raquette Lake is the largest natural lake in the Adirondacks with 99 miles of shoreline, 80% of which is

Todd DeGarmo, Staff Folklorist at the Crandall Library in Glens Falls, is organizing this year's conference.

Continued on page 10

1992 NEW YORK STATE FOLK ARTS FORUM

The New York State Folk Arts Forum is a series of paired quarterly meetings, one in New York City and one Upstate, which bring people together to discuss issues related to folk arts. Under the auspices of the New York Folklore Society, an individual or organization hosts and helps plan each forum. Typically, the organizers invite the participation of individuals from related fields or professions outside folk arts to encourage lively discussion and the cross-fertilization of ideas. The forums in 1992 will address four timely topics of broad interest.

Cultural Conservation and Public Policy. On June 22 at the Schoharie County Historical Association, Ellen McHale will host the first forum which will look at the importance of folk arts and culture as a factor in land use, development, resource management and the like, and the role folk cultural specialists can play in influencing public policy. The discussion will continue on July 15 at City Lore in New York City, hosted by Nancy Solomon.

Folklore and Multiculturalism. As the debate about multiculturalism and diversity rages on in education, the workplace, politics, and the society at large, where do folk cultural specialists stand? What important perspectives do we have

on the issues? Are we contributing to the dialogue? How do issues of race and class interact with multiculturalism?

These and other questions will be addressed at forums on August 6 at City Lore and August 13 at Arts for Greater Rochester, hosted by staff folklorist Shan Jia.

Computers: What Do You Know? What Do You Need To Know? In September, we are planning two day-long forums designed to help people think and learn about computers in areas that are new to them: networking, choosing a database, using spreadsheets, etc. These forums will be designed to work for people at varying levels of experience and skill.

The Upstate forum will take place in Ithaca, cosponsored with the Tompkins County Community Arts Partnership. Dates and venues in NYC and Ithaca are to be announced.

Continued on page 10

ARCHIVES PROJECT FUNDED FOR PHASE II

The New York State Documentary Heritage Program has announced a generous grant of \$15,820 to the New York Folklore Society to continue our Folk Archives Project begun in 1991. Starting this summer, a task force of leaders in folklore and archives will establish a Folk Archives Council and begin work implementing the recommendations that emerged from last year's project. The objectives include the development of strategies and programs to address a number of the issues confronting the field, production of a manual for folklorists designed to link fieldwork practices with later archival development, and the development and testing of two workshops: one for folklorists about archives and one for archivists about folklore.

If you would like further information about the project, contact John Suter at the New York Folklore Society.

City Lore

BENJY MELENDEZ WATCHES OVER THE BRONX

Steve Zeitlin

A few weeks ago, I had the disconcerting experience of being lost at night in the South Bronx, my head swimming with the violence that seems to have taken hold of this city. The day before, in the second floor hallway of Thomas Jefferson High School in East New York, Khalil Sumpter shot and killed Tyrone Sinkler and Ian Moore. Precisely what they did to cross him, no one is sure. But a few hours later, the words of Mayor Dinkins spoken in the Thomas Jefferson auditorium rang true: "if anyone crosses your manhood or your womanhood, and you want to do something about it," he told the students, "think again."

On a fateful day in 1971, Benjy Melendez, President of the Ghetto Brothers and Savage Nomads in the South Bronx, did "think again." One winter morning he sent his closest friend and gang lieutenant, Black Benjy, on a peace mission to talk with a number of marauding gangs that had crossed into the neighborhood. Holding up his hands in a peace sign, Black Benjy approached the gang at Horseshoe Park in the South Bronx. He was attacked with knives and clubs, brutally beaten and killed. The Ghetto Brothers asked Benjy Melendez for retaliation. Against all protest, he refused, arguing that Black Benjy had been on a peace mission—it would mar his memory to respond in kind. In a heroic act of nonviolence, Benjy Melendez broke the cycle. He turned the gang around, and the Ghetto Brothers became a community and political organization.

A few years ago, folklorist Amanda Dargan recalls hearing a recreation counselor at a career day in Camden, New Jersey. It was

continued on page 10

CULTURAL CONSERVATION AND PUBLIC POLICY

June 22 Schoharie County Historical Assoc.
July 15 City Lore, New York City

FOLKLORE AND MULTICULTURALISM

August 6 City Lore
August 13 Arts for Greater Rochester

COMPUTERS: WHAT DO YOU KNOW?

WHAT DO YOU NEED TO KNOW?

September TBA New York City
September TBA Ithaca

REFLECTIONS ON 50 YEARS OF FOLKLORE IN NEW YORK STATE

November 6 Museum of the City of NY
November 13 Buffalo

When I met Karl Amor in the summer of 1990, during my first few months as a folklorist in Delaware County, I was struck by how old he looked. His hands were twisted with arthritis and he walked with a stoop, supporting himself with a handmade cane connected by a chain to his right wrist. He also spoke with a heavy Estonian accent, and I had a difficult time understanding what he was telling me. I soon conquered my language barrier and also realized that his body had aged light years ahead of his mind.

I had seen one of his baskets photographed in the Delaware County Historical Association's exhibition catalogue *Between the Branches* but it was not until I met him at his home that I understood the complexity of what he did and the depth of his knowledge regarding his art.

Karl was born in 1906 in a small farming village in Estonia. As farmers, his family was self-sufficient. Willow baskets were used to hold gathered crops and as a means of sorting the different vegetables. Karl's mother taught him to make the baskets in order to keep him awake while tending the cattle in



the early, pre-dawn hours. He soon fashioned a fastener to his pants so that he could carry a small knife with him enabling him to gather materials wherever he went.

Karl Amor, Artist & Friend

Mary Zwolinski

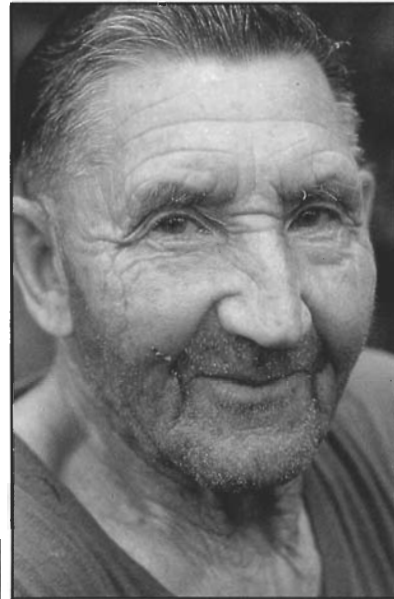
Karl Amor, willow basketmaker of Dunraven, New York, died February 21st of a stroke. He was 85 years old.

Over the course of the last few years, Karl and I became close friends. Discussions about the process of basketmaking (which had brought us together) became only part of our shared interest. We often spoke about world politics and the atrocities of war (he had fought with the Estonian army in WWII), literature, sports figures (Wilt Chamberlin's recent libidinal claims were particularly fascinating to him), family and friends, food and more.

I felt privileged that Karl shared his basketmaking techniques with me, but I was a lousy student. I was more interested in accompanying him on his "material gathering" treks in the woods; something he refused to allow for several months. He was afraid that something would happen to me, that I would step in a woodchuck hole, for instance, and twist my ankle—and then what would he do with me. Karl had a very intimate knowledge of the woods and the seasons and the way things grew. He was always cutting back the bushes he cut from in order to encourage regrowth for the following year.

Karl drove a moped to gather materials, but he rarely ventured to town after his wife died about five years ago. In this past year, however, we'd begun making shopping trips into Margaretville; first to the grocery store where he'd stock up on glazed donuts, clam chowder, condensed milk, M&Ms, cheese curls, and food for his cats. Then to the hardware store and, finally, to the liquor store for his dry sherry and a bottle of champagne for us to drink while we unpacked groceries.

I was always fascinated on these trips. People would stop him to chat, amazed that he was still around and thrilled to see him. I remember the first time we went to the liquor store. The owner greeted Karl and commented on how long it had been since he'd



last seen him. He then went over to the shelf and brought back Karl's sherry, twisting the top open for him without a word. Karl then asked this man about his father and was told that he had died a few years ago. Karl remarked that he was sorry, he remembered the man as a good man, but from now on he'd just have to do business with his son. That was that.

Almost everyone in the area owns at least one of Karl's baskets. People would sometimes just drop by his house to buy them. After witnessing one of these encounters, I mentioned to Karl that he might want to raise his prices, which were incredibly low. But he said no, that it was more important to him that people who lived in the area could own them, and that many people there didn't have much money.

I have to admit that I even felt wooed by him. He had an assortment of nicknames for me and could say my name, Mary, in several languages. About once a month, I'd receive a letter from him full of poetry and prose and reminiscences about times we'd

Mary Zwolinski is staff folklorist at the Rensselaer County Council on the Arts.

Photos by Drew Harty. Courtesy the Erpf Catskill Cultural Center.

Continued on page 10

Photographers & Folklore: Martha Cooper, Manhattan

Photographers & Folklore is a series of interviews with outstanding photographers who work closely with folklorists in New York State. Martha Cooper combines expertise in ethnology and art in her photography, and her work forms the basis of more than a few research projects. A body of photographs of children at play laid the foundation for a City Lore exhibition and book entitled City Play, co-authored by Amanda Dargan and Steve Zeitlin. Her extensive photo research on graffiti culminated in the book Subway Art, which she co-authored with Henry Chelfant. The following essay is excerpted from an interview conducted by Steve Zeitlin, Director of City Lore.

While I was in the Peace Corps in Thailand, I became interested in the hill tribes. I used to hike into the mountains taking pictures, and one weekend I met some Norwegian anthropologists with a hill tribe. They said, "If you're so interested in this, why don't you study anthropology?" I didn't even know what it was if you can believe that. This was years ago in 1963.

They said the best place to study was Bergen in Norway or Oxford. I went to Oxford.

I studied ethnology, not social anthropology. Ethnology included classes at the Pitt-Rivers Museum which is this wonderful, old, funky ethnographic museum—just cluttered. They'd have a hundred spears in a case with no context, that kind of thing. They lumped them together by categories of objects, which was actually fascinating and wonderful. I learned that I should view the artifacts in the context of the cultures from which they come, not just as beautiful objects of art. Twenty-five years ago, people really weren't looking at context so much—it was kind of a new idea.

After Oxford, I worked at the Smithsonian. Then I went to the Peabody Museum at Yale where I did a little bit of exhibit designing and supervised the cataloging of artifacts. I was very interested in the artifacts, but it was really boring to work at the museum—very slow. I remember dozing in the storage room on slow afternoons. At one point, I think I could identify every single ethnographic artifact in that museum....



Champion sweetgrass basket weaver, Mary Adams, at home on Akwesasne Reservation on the New York/Canadian border. Photo from New York State Folkart Exhibition project with folklorist Varick Chittenden/TAUNY.



William Massey in his workshop carving a St. Lawrence River decoy. Photo from New York State Folkart exhibition project with Varick Chittenden/TAUNY.

Now we're talking about ethnography. If you want to talk about photography—the thing is the combination—we have to go back to when I was two years old. My father had a camera store and he gave me a baby Brownie when I was old enough to walk. I took it to nursery school. I remember the teacher trying to take it away, and me protesting 'No, no. It's mine.' So I grew up with cameras, and as soon as I'd learn to use one, my father would give me the next more complicated one.

I didn't really consider photography as a career. But eventually I realized, working in an anthropology museum, that it wasn't the museum work that I liked. I liked the fieldwork, and I wanted to be out there taking pictures of where things had come from.

Then someone from *The National Geographic* came to borrow a trepanned skull from Peru. These are skulls that have drilled, silver-dollar-size holes that are partially healed indicating that there was very early brain surgery and the people survived. I was in charge of lending these artifacts, and I spoke to the guy about a photo internship program at *Geographic*. I quit the job at Yale and went to *Geographic* for the summer—from then on, I was totally hooked.

It was the summer of '68. I decided that I wanted to be a photographer. That turned out to be much more difficult than I had imagined. It took me many years to get back to ethnographic photography because I went through all kinds of photography, doing all the little assignments that I could get, and working for newspapers.

I wound up at the *New York Post*. So I had a strong journalistic background in photography but didn't pursue any ethnographic or folkloric photography. I'd never heard of folklore as a field separate from anthropology. But I started photographing children at play, unsupervised play in New York. In 1980, I had an exhibit at the Museum of the City of New York which Barbara Kirshenblatt-Gimblett saw; she contacted me and introduced me to some urban folklorists...

▼

Of course, the *Post* was not interested in this kind of photograph, which was one of the reasons I left. Once I was sent out on assignment to a so-called riot. 40 kids had supposedly been arrested in a subway station for fighting. But when I got there, I found that all they were doing was break-dancing. These turned out to be the first break-dance photographs. I was so excited about it. They had been having a dance contest! I made the paper send a reporter. She wrote a great little article called "Jailhouse Rock," and they read it and said, "Pfff. Boring." They weren't at all interested.

A year after I took those photographs, I went back to Barbara Kirshenblatt-Gimblett and asked her for a dance person to help me. She introduced me to Sally Banes, and we went out and started looking for break-dancers. I sincerely believe that if we hadn't published an article in the *Village Voice*, break-dancing would have come and gone and no one outside the African American community would have heard about it.

I had started taking graffiti pictures by then and didn't have time to pursue it. So I left the *Post*. Otherwise it was a great job: very lucrative, great vacations, great hours. But the pictures didn't amount to much.

The graffiti pictures started when a kid from the street play project showed me his book of graffiti designs and offered to introduce me to some "kings." I got completely immersed in the graffiti scene and couldn't give it up until I had photographed every graffiti-related thing that ever existed. By the time I finished I had so many pictures that there was nothing to do but turn them into a book....

▼

In a sense, I just take good snapshots—and that's why my style works best with folklore. I don't want to try and make my pictures artistic. I am more interested in capturing the subject matter than I am in the technique of photographing something. Many photographers are more interested in photography than in what they are shooting. They become alchemists by using unusual photographic techniques to turn uninteresting coal into gold. In folklore, I feel relieved of that pressure. There's much more emphasis on making the subject look like what it really looks like.

I would say that there is a meshing of my interests and style with folklorists' interests. I believe that my photographs will become valuable as documents in a way that some of these other more dramatic photographers' work will not. I'm

not a particularly innovative photographer. That's not my strong point. My strength lies, I think, in ferreting out unusual things to shoot and recognizing unannounced trends by just being out on the streets with my eyes open.

I'm compiling an archive. The folklore material will add up to something—if the slides don't fade. It will contribute to a record of these times in a way that none of the stories I did for magazines will.

What's wonderful about living in and concentrating on New York is that you can go back years later and revisit some of the places that you've seen. Things change so rapidly that lots of things that I've photographed have already disappeared. I love that idea. The more ephemeral, the better for me. I feel I'm documenting something that we would not be able to look at again were it not for the photograph....

▼

I like to take pictures of subjects that are best seen in a still image; where the image enables you to study it in a way that you can't in real life. Graffiti, for example, was a wonderful subject. In real life the trains were always moving and although you got a sense of color, you couldn't ever really see what was on them. The photographs let you stop those trains and see the designs—which were full of symbols and messages. There are many subjects like that....

Because of my interests in art and anthropology, I tend to approach whole communities from the perspective of art. This might be a fairly narrow focus, but it can be an introduction to just about anything you want.



A \$100 bill hung, along with an orange and red envelope with more money inside, on a fire escape in Chinatown for Chinese New Year. Lion dancers will attempt to pick the "greens". (I worked with folklorist Madeline Slovenz-Low to document Chinese New Year.)



Breakdancing in an Upper Manhattan neighborhood at night.

Public Programs

1992 FESTIVAL OF AMERICAN FOLKLIFE

The 26th annual Festival of American Folklife, scheduled for June 24-July 5, 1992 on the National Mall, will feature programs on the cultures of New Mexico, the folklife of the Maroons, the music of American Indians, and the occupational culture of White House workers.

The primary focus is the Columbus Quincentenary; the State of New Mexico, with its American Indian, Hispanic, Anglo, and immigrant cultures, is ideal for exploring the themes of cultural encounter and adaptation.

Programs on the Maroons and American Indian music will also mark the Quincentenary. The Maroons are descendants of African slaves who escaped New World plantations in the 15th-17th centuries to establish independent communities, often in marginal and inhospitable environments. Some of these communities continue in Jamaica, Suriname, French Guiana, Colombia, Panama, Mexico, and Texas. The Festival will bring members of maroon communities together on the Mall to demonstrate cultural traditions which allowed them to resist plantation life and slavery while forming viable, self-sufficient, multi-ethnic communities. A concurrent, first-ever conference of Maroon leaders and scholars will explore the cultural futures of these communities. Former New York State folklorist and current Smithsonian Center staff folklorist Diana N'Diaye has organized the programming along with Smithsonian Center fellow Kenneth Bilby.

The American Indian program examines the soundscape of American Indian communities through performances, recordings, and exhibitions. It will illustrate how American Indian musicians have taken instruments, elements, and styles of European, African, Hispanic, and commercial cultures, and recast them in ways appropriate to their own traditional aesthetics.

This year also marks the bicentennial of the White House. "Workers at the White House" will be the culmination of interviews and oral histories collected from retired White House workers. The program will include narrative sessions and demonstrations of occupational skills—from floral arrangements to cooking a state dinner.

CARNEGIE HALL FOLK FESTIVAL

After a highly successful debut during the Hall's 1990-91 Centennial Season, the *Carnegie Hall Folk Festival* returns for its second year with six concerts in Weill Recital Hall, May 27-June 11 and a *Carnegie Hall Hootenanny* festival finale on June 12 in the Main Hall, featuring such prominent folk artists as the Clancy Brothers and Robbie O'Connell, Doc Watson, Odetta, and Tom Paxton. Coleman Barkin is music advisor for the series.

This year's festival focuses on the themes of family and work, with three Weill Recital Hall concerts devoted to each. Three concerts feature family ensembles and bands performing music from different styles and regions; from old timey to traditional blues, gospel, and accordion playing—including a Native American "chicken scratch" style. The "work" series focuses on the music of labor, including songs of coal miners, the calls-and-responses of railroad track liners, and songs of political expression.

FOLK ART ACROSS AMERICA

Folk Art Across America, a new installation designed to recognize the creativity of self-taught artists, is on view indefinitely at the National Museum of American Art in Washington, D.C. Drawn from the museum's permanent collection, more than 60 objects ranging from a bottlecap giraffe and visionary paintings to colorful trade signs and fancy quilts are presented thematically in five galleries on the museum's redesigned first floor.

Embracing folk art as an equal partner in American art, the display, which will be revised from time to time, is intended to redefine the ways in which visitors are encouraged to think about the history of American art. "We have a long way to go," says Director Elizabeth Broun, "before we really understand the basis on which we make distinctions between fine and folk."

CLEARWATER'S GREAT HUDSON RIVER REVIVAL

On June 20 & 21 at Westchester Community College in Valhalla, New York, Doc Watson, Peter, Paul & Mary, and Raffi and Saffire—The Uppity Blues Women will join over 60 other performers for continuous entertainment on six stages. Other festival features include river education, activist booths, a new alternative marketplace, and ongoing workshops from Native American dancing to juggling. Tickets are \$17 per day, \$26 for the whole weekend; admission for seniors and persons with disabilities is \$8. Advance discount prices are also available. Call (914) 454-7951 for more information.

WATERSHED: A NEW TRAVELING EXHIBIT

Watershed: Land Use & Conflict in the Catskill Mountains is a new traveling exhibit about land use patterns and folklife in the Catskill region. A collaborative project of the Schoharie County Arts Council, the Erpf Catskill Cultural Center, the Delaware County Historical Association, and the Greene County Arts Council, the exhibit will travel throughout the Catskills and to New York City over the coming year.

Ninety percent of New York City's water finds its source in six reservoirs located in five counties in the Catskills. Updated regulations for land use surrounding the water supply and subsequent conflict is the impetus for *Watershed*—a twenty panel traveling exhibit that addresses the fundamental values and attitudes toward land use in the Catskills as visually expressed in some of the region's most outstanding folk arts.

Watershed was made possible by funds from the New York State Council on the Arts and the A. Lindsay & Olive B. O'Connor Foundation. The exhibit opens May 30 at the Delaware County Historical Association and will travel to the Erpf Catskill Cultural Center on July 4. For more information on the exhibition schedule and programming contact the Schoharie County Arts Council at (518) 234-7380.

CALL FOR PAPERS

The Mid-Atlantic Popular Culture/American Culture Association invites papers, discussions, panels, performances, and presentations on any aspect of popular culture and interdisciplinary studies of culture, American in scope and focus, for its annual joint conference.

We welcome complete panels and sessions on a focussed topic as well as papers on the following topics: advertising and marketing, American Gothic, American poetry, Anne Tyler, church history and architecture, computers and pop culture, contemporary American writers' perspectives on childhood, costume and textile arts, detective fiction, education, ethnic studies, film, jazz, WWII, literature and minority cultures, performance studies, popular romance writers, radio and television, rock and blues, Vietnam, women's lives/letters.

The best graduate and undergraduate papers will be awarded a prize at the conference brunch. Send two copies of your entire paper or, if presenting a paper or organizing a panel on a new topic, an abstract of 150 words to: Anne Kaler, 27 Highland Ave., Lansdale, PA; (215) 368-0484. Deadline for submissions: July 15, 1992.

FORT TICONDEROGA

Fort Ticonderoga in Ticonderoga, New York has begun moving its library and museum collections into its new climate controlled research and storage facility for a grand opening on July 25 and 26. The Thompson Pell Research Center will house the Fort's unequalled collection of maps, diaries, manuscripts, and histories of the Seven Year's War and the American Revolution, and provide secure storage for the museum's valuable collection of paintings, armaments, and artifacts of 18th-century life. The facility houses a large reading room for research and public meetings as well as ample collection work space.

Stephanie Pell, Anthony D. and Katherine D. Pell, and family provided major funding for the Center. Fort Ticonderoga is a non-profit educational institution, accredited by the AAM and open to the public since 1909. For further information call (518) 585-2821.

TWO IRISH FESTIVALS

On Staten Island

The Irish Art Center's 11th Annual Irish Traditional Music Festival will take place on Saturday, June 20 from 1:00pm to 10:00pm at Snug Harbor on Staten Island (rain date June 27). This year's festival features Miko Russell from Ireland and U.S. traditional musicians Johnny Cunningham, Skip Healy, Cherish the Ladies, Liz Carroll, Daithi Sproule, and Billy McComiskey. Mick Maloney, Eugene O'Donnell, Seamus Egan and many more will perform in afternoon workshops and mini-concerts. The Festival also features afternoon and evening gala concerts, *ceili* dancing, and a children's area. For tickets contact the Irish Arts Center at (212) 757-3318.

In Schoharie County

The Schoharie County Arts Council will present its second Irish Traditional Music Festival on Saturday, August 8 on the grounds of the New York Power Authority Visitor's Center in Gilboa, New York. Beginning at 1:00pm, the Festival will feature 50 outstanding performers from the Catskills, Hudson Valley, Capitol District, and New York City throughout the day. The festival features day and evening concerts, food and crafts vendors, a children's area, and dancing; it is supported, in part, by the New York State Council on the Arts and the National Endowment for the Arts Folk Arts Programs. For information contact the Schoharie County Arts Council at (518) 234-7380.

IROQUOIS INDIAN MUSEUM

The Iroquois Indian Museum located in Howes Cave, New York has received a \$12,000 grant from Metropolitan Life Foundation's "Multicultural Initiatives" grant program. This grant permits the Museum to offer a one-year internship to an Iroquois artist. The Iroquois Museum is one of only eight museums and art centers across the country to receive an initiative grant which supports projects that foster interaction between institutions and artists or art professionals representing African American, Hispanic, Asian, or Native American cultures.

The internship program at the Museum helps to introduce Iroquois to the many facets of running a museum, while the Museum benefits from the cultural perspective of the interns. The intent of the program is to help position Iroquois for jobs in the museum and art professions. A great need exists for such trained Iroquois to serve as cultural ambassadors and interpreters in an age that has only begun to discover America. Two previous interns, Linley Logan and Pat Donley, are pursuing their goals: Linley is working with the Folklife Program at the Smithsonian Institution and Pat is studying at the Institute for American Indian Arts in Santa Fe.

QUERY

Boo-ed in Brooklyn?

Have you ever felt you might be sharing your home with a former occupant—someone from a past generation? Vestiges of the past often brush against the present. Just as the stately federal homes of Brooklyn Heights are framed by the skyscrapers of Wall Street, modern lives are frequently invaded by people long gone. You can feel it on the quiet streets of Flatbush, the gentle rustling in a Fort Greene brownstone, a fleeting glimpse of something in the corner of your eye.

Two Park Slope authors are looking for stories of the weird and supernatural in Brooklyn. Your ghost story can be included in our book about the borough's most elusive residents. From the mundane to the startling, let us know your tale. If your Great Aunt Esther is still rattling around her Sheepshead Bay home, if your pre-war condo has an odd cold spot, if you felt an unfamiliar presence while watching "Jeopardy" last night—please share your tale with us. Your anonymity will be respected.

Although we can't pay for your contribution, we'll be delighted to share what we learn. Please write J. Giles O'Brien at 603 3rd Street, ground floor, Brooklyn, NY 11215 or call or fax us at (718) 788-8042.

1992 FALL CONFERENCE

Continued from page 3

state owned, and therefore constitutionally "forever wild." As a part of the cruise we will sail by several of the great camps.

Later in the afternoon, several master artisans of Adirondack folk arts will lead participatory workshops: **Barry Gregson**, rustic furniture maker from Schroon Lake; **Jack Leadley**, pack basket maker from Speculator; and **Marc Francato**, tier of fishing flies from Hudson Falls. All have worked with children as a part of Crandall Library's series, *Growing Up in the North Country*.

After a lakeside barbecue join, **Dan Berggren** for an evening of music of the Adirondacks. Dan is a native of Essex County, growing up on the land farmed by his mother's family for five generations. His summers were spent working in the woods on a forest ranger's trail crew, and later on a survey crew. He started to write his own songs based on his knowledge of the land and its people, adding them to the old songs he was learning from local friends and neighbors. "I feel fortunate to have known and sung with Larry Older and Cecil Butler, and I thank Marjorie Lansing Porter for recording hours of Yankee John Galusha singing, and Cathy and Jerry Supple for introducing me to those tapes." Currently Dan teaches radio programming and production at SUNY-Fredonia. His recordings of traditional and original songs include *Adirondack Green*, *Sittin' in Your Kitchen*, and *Mountain Air*.

On Sunday, you may again enjoy Sagamore's recreational facilities. Also on Sunday morning, the NYFS will hold its annual membership meeting, followed by a meeting of the board of Directors. After lunch and checkout, there will be a VIP tour of the Adirondack Museum, a regional museum of history and art, nationally acclaimed for its exhibits on life, work, and leisure in the Adirondacks.

The Adirondack Park, 1892-1992, is the largest state park in the contiguous United States. Within the "Blue Line" boundary that defines its border lie 6 million acres. 2.4 million acres are the publicly-owned Forest Preserve lands in scattered areas throughout the Park. No trees can be cut on these public lands, which shall be forever kept as wild forest lands. Created in 1885, the Forest Pre-

serve was given constitutional protection in 1894. Today part of the public land is set aside and protected as wilderness — the largest wilderness area east of the Rockies. The remaining 3.6 million acres within the Park are privately owned lands. Nearly 1.5 million acres of them are in large tracts that produce timber and pulp for paper. The rest are home to 130,000 residents, who live in over a hundred towns and villages and work in forestry, agriculture, mining and tourism. They are also home a portion of the year to nearly a quarter of a million summer residents, and receive over 9 million visitors annually.

Accommodations at Sagamore Lodge and Conference Center include six meals (Friday dinner through Sunday lunch), all programs and tours, and use of the facilities.

Use the enclosed form for pre-registration and reservations. Your registration and deposit are due by July 13! So please act now. For more information contact John Suter at (607)273-9137.

BENJY MELENDEZ

Continued from page 4

a long day of speeches, each telling a group of high school students that they could be anything they wanted to be. The recreational counselor was the last to speak: "I was brought up that way too," he said, "I was told that if I worked hard enough, I could be anything I wanted—and what I wanted was to play for the NBA. But when I left high school, I realized that there was just no way I was going to attain that goal—no matter how hard I tried. I felt like a failure, that it was my fault for not trying hard enough or dreaming high enough. It took years before I realized that there was something that I could be." Now he's teaching sports to children in Camden's devastated neighborhoods. Benjy Melendez became a drug counselor and a peacemaker in the Bronx.

Lost in the South Bronx that night, it struck me that until people like Benjy Melendez are thought about as local heroes, these streets will remain just as desolate. Thinking about him, I felt just a little bit safer: Benjy Melendez watches over the Bronx.

FORUM

Continued from page 4

Reflections on 50 Years of Folklore in New York State. November 6 at the Museum of the City of New York, hosted by Sally Yerkovich, and November 13 in Buffalo hosted by Kate Koperski. The New York Folklore Society is approaching its 50th anniversary. To celebrate the occasion, we are beginning a project on the history of folklore in New York State since 1945 that will culminate in public programs and publications during 1995. We invite public and academic folklorists, students, folklore enthusiasts, and anyone interested in the field to attend these forums and contribute ideas and knowledge—what is important to study? What are key issues or themes? Who was "there" and should be involved? What programs or publications would you like to see?

These programs are subject to change, but we will send out detailed announcements several weeks in advance of each forum. If you have not received these announcements in past years and want to receive them this year, please let us know.

KARL AMOR

Continued from page 5

spent together. And even though we saw each other at least twice a month, and spoke two or three times a week on the phone, I never grew tired of Karl; I only learned to love him more.

As a folklorist, it's hard for me to deal with Karl's death and the end of the life of one of the Catskill's most traditional and prolific artists. And even though he's left literally a few hundred baskets behind, they're a finite number. As folklorists, people who often work closely with elderly people, we're sometimes warned about the hazards of getting too involved or too close. But, professional persona aside, I feel like I've lost a very good friend and mentor; someone who tolerated my moody intolerance with his moody intolerance, someone who would laugh at my bad jokes as long as I'd laugh at his. This springtime, when things start thawing and turning green, when Karl would have started his spring willow and root harvesting, I'll really believe he's gone.

ARCHIVES REPORT AVAILABLE

Folklore Archives and the Documentary Heritage of New York State, the final report from the New York Folklore Society's 1991 Folk Archives Project, is now available. The 54-page publication contains consultant Fred Stielow's report and recommendations, Bruce Buckley's excellent keynote address from the September Folk Archives Conference, and a summary of the conference proceedings.

To obtain a copy of the report, send your request with a check for \$5.00 per copy to our office.



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 1992) and the *New York Folklore Quarterly* (1946-1974 — 79 issues as of January 1992) 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 will be only \$1.20 per copy!

To order, indicate your preference below and enter the amount on the form to the right. (domestic shipping and handling are included!):

- _____ *New York Folklore Quarterly*, (1946-1974), and *New York Folklore*, (1975-1989),
103 issues **\$140**
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24 issues **\$75**
- _____ *New York Folklore Quarterly*, (1946-1974)
79 issues **\$115**

Call or write for a complete list of available issues and other NYFS publications.

The 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 Society publishes the scholarly journal *New York Folklore* and the *New York Folklore Newsletter*. You will receive subscriptions to both as a benefit of membership. ▼ We provide technical assistance to organizations engaged in folk arts programming and produce conferences and other programs with statewide scope that address issues concerning folklife. ▼ We welcome your involvement and support. ▼ Thank you!

Please Join Us

New York Folklore Society Membership

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Yes!, I would like to become a member and receive FREE a special back issue of *New York Folklore* (\$10 value) for EACH subscription year included on this order (special offer for new members only at "Basic" membership or higher).

I will also receive this quarterly Newsletter and two issues of *New York Folklore* for each subscription year (the first 1991 issue is available now and will be shipped upon receipt of your order; the second 1991 issue and both for 1992 will appear in 1992).

Free special issues of New York Folklore (Check one for each membership year — new members only. Your selection will be shipped immediately.)

- _____ Folk Arts in New York State: A Public Forum, 1989
 _____ Folk and Traditional Music in New York State, 1988
 _____ Folk Arts in Education, 1987
 _____ The New Nomads: Art, Life & Lore of Migrant Workers, 1987
 _____ Marketing Folk Arts, 1986

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NYFS 1992 Fall Conference Sept. 4-6!

*In Adirondack
Park at the
Sagamore
Institute and
Conference Center*

Register Now!

*Send in the enclosed
registration form and
deposit by July 13.*

See the story on page 3.

*We look forward to seeing
you at an "Adirondack
Great Camp" on the banks
of Sagamore Lake.*

SYMPOSIUM: ADIRONDACK PARK AND THE CULTURAL FABRIC OF LIFE

Cosponsored by the Crandall Library Folklife Programs, the symposium will explore the human side of the Park—the people who live, work, and play within its boundaries.

MUSIC, CRAFTS DEMONSTRATIONS, A LAKE CRUISE, CANOEING, SWIMMING, A LAKE- SIDE BARBEQUE . . .

Bring family and friends for a Labor Day weekend of substance and fun in a lovely Adirondack setting.

NYFS ANNUAL MEETING

Members of the New York Folklore Society are cordially invited to attend the annual meeting at which we will elect new board members and officers, review the year's activities, and discuss plans for the future.



**Main Lodge on Sagamore Lake, site of the NYFS 1992 Fall Conference.
Formerly a Vanderbilt family retreat, built in 1897 by W. W. Durant.**

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