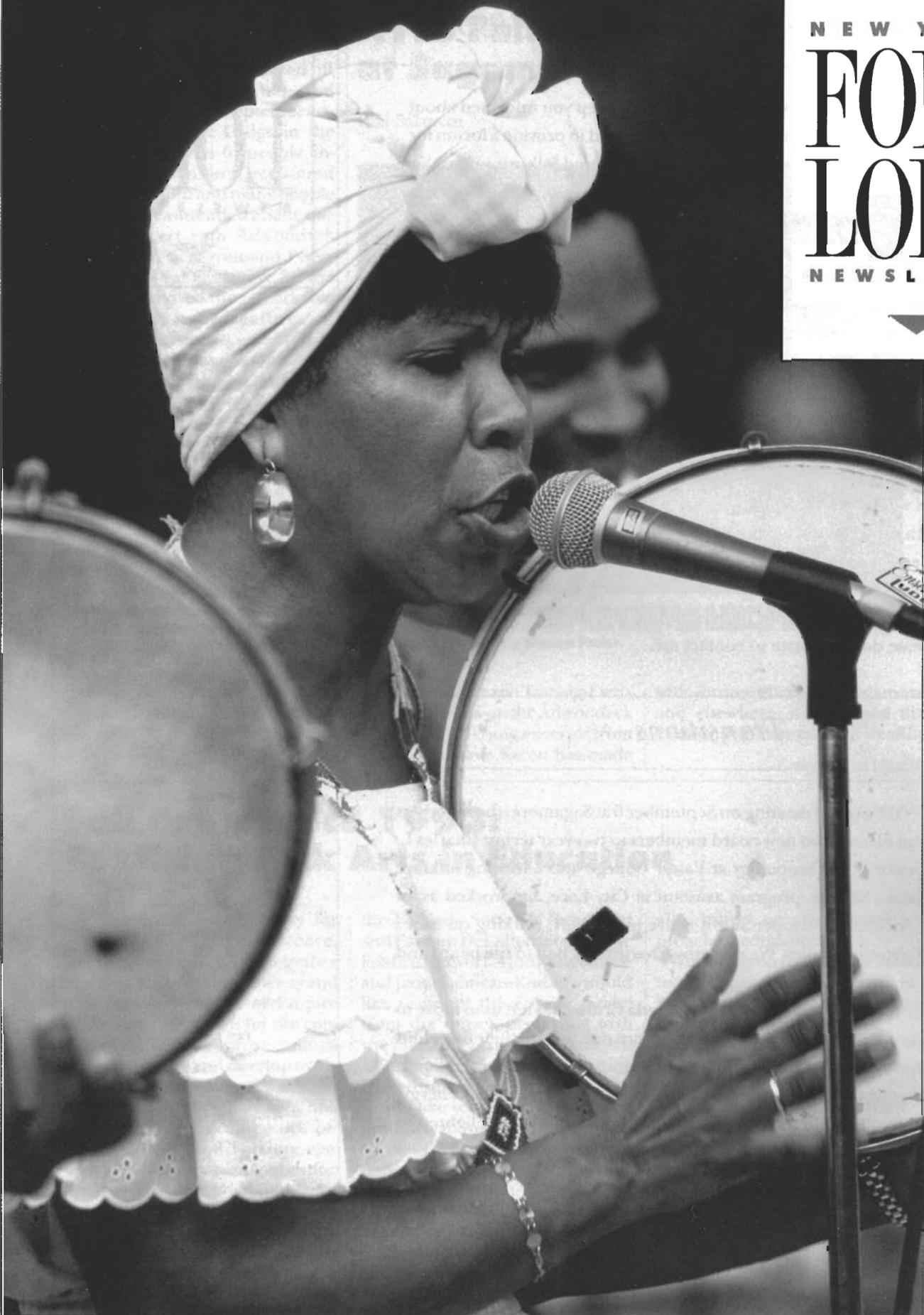


NEW YORK

FOLK LORE

NEWSLETTER



Winter 1992

Vol 13 No 4

NEW! Newsletter Subscription for 1993

For many years we have used this newsletter to keep you informed about the activities of the New York Folklore Society and to provide a forum for the exchange of ideas and information about folklore and folk arts in New York State. You are among more than 3,000 people and organizations who see the newsletter each quarter; I hope you find it interesting and fun to read.

Until now, we have been able to offer it free for the asking to anyone who was interested. But times have changed. Our costs have gone up, our major sources of support have had to cut back; so in this recessionary climate, we must find new ways both to cut our expenses and to pay for our projects, including the newsletter.

Beginning in 1993, we must ask you to help. If you value the *New York Folklore Newsletter* and want to be sure to continue receiving it, we ask that you either become a member (which entitles you to receive both our journal *New York Folklore* and the newsletter) or subscribe to the newsletter alone for \$10 per year. Subscriptions will be on a calendar year basis.

You'll find a subscription and membership form on the inside back cover of this issue. Please take a moment now, while you're thinking about it, and subscribe, or become a member.

Thank you very much for your understanding and support! If you have any questions, please don't hesitate to contact me.

Transitions

At the NYFS annual meeting on September 6 at Sagamore, the members present elected two new board members to two-year terms: Charles L. Briggs is Professor of Anthropology at Vassar College and a leading folklore scholar; Benjamin Salazar, program assistant at City Lore, has worked as an editor and curriculum developer and is active in the U.N. working on issues related to indigenous peoples. We welcome Charles and Ben to the board and look forward to working with them.

Our administrative assistant of two years, Linda Cruise, has left us to move to Burlington, Vermont. She and her husband Jim are due to have their first child in January. Our thanks to Linda for her cheerful, conscientious and diligent work. And welcome to her replacement, Thomas Herden. Tom brings energy, enthusiasm and well-developed computer skills to the job. We're delighted to have him aboard.

John Suter
Executive Director

NEW YORK FOLK LORE NEWSLETTER



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The 1992 New York Folklore Society Fall Conference and Annual Meeting started off with beautiful, sunny but cool weather on Friday, September 4, 1992 at Sagamore Lodge in the Adirondacks. Over 65 people, including nine children, registered for the weekend and many people from the area attended a Saturday night concert with Adirondack singers Dan Berggren and Peggy Eyres. Those at Sagamore for the weekend enjoyed the remarkable rustic log architecture of Sagamore, designed and built in 1897 by W. W. Durant. Outdoors, there was canoeing on the placid lake and hiking on marked (and unmarked) trails. Raspberries were available for the picking, and Benjamin and Eliza Zeitlin even sighted a few ducks. Local mice provided late night entertainment by munching on hidden crackers and apples and darting amongst shoes and under doors. Besides the wildlife, visitors were treated to healthful, home-cooked food, including a lakeside barbecue Saturday evening.

The program was scheduled by Todd DeGarmo and co-sponsored by the Crandall Library in Glens Falls where Todd runs a model folklife program. It began Friday

NYFS Fall Conference at Sagamore

Riki Salzman



Fall Conference organizers and presenters (l to r) Bruce Cole, Philip Terrie, Todd DeGarmo, Betsy Fowell, John Suter, Faye McMahon, Dan Ward, Karen Taussig-Lux. Photo by Marion Faller.

evening, with Karen Taussig-Lux's slide/tape show on the Adirondack Great Camps. Using excerpts from taped interviews Karen has made

with former workers at Sagamore and elsewhere, it examined the relationship between the wealthy

Continued on page 10

Fall Conference 1993: Foxfiring Folk Arts in Education

Planning is under way for the 1993 Fall Conference, which will bring together the New York Folklore Society and the Foxfire Network of Empire State Teachers. Goals for the conference are to improve mutual understanding and develop working relationships between folklorists and educators generally, and to build a stronger network between Foxfire and Folklore specifically. The organizing question is: what are the possibilities for folk-cultural education at all levels? We would like to explore this question with individuals from schools, museums, community organizations and cultural centers. The planning committee includes

the Folklore Society's Dan Ward and Earleen DeLaPerriere and the Foxfire Network's Judy Kugelmass and Janet Salmons-Rue. We would like to adopt the Foxfire model from the outset, beginning with the planning process. Because it is a Foxfire premise that all learning flows from the learner's desire, we would like *your* comments or suggestions about the content and format for the conference. What issues do you see as critical for folk arts and education? What kind of conference would you like to attend? For example, the conference could feature one or more of the following:

- Presentation of papers, selected from a general call;

- Workshop on the Foxfire approach to education;
- Workshop on folklore for educators;
- Presentation of papers, invited by the planning committee;
- Interactive problem-solving sessions with folklorists, educators and artists;
- Presentation and discussion of case studies;
- Demonstrations by students and teachers, folklorists and/or artists;
- Or — your suggestions...

Please communicate your preferences and ideas to John Suter at the New York Folklore Society by January 15.

Somos Boricuas: A Dream Fulfilled

Roberta L. Singer



Nellie Tanco of Los Pleneros de la 21 and Henry Valentin of Los Pleneros del Truco. Photo by Martha Cooper.

On June 14th, 1992 Cuerdas de Borinquen and Los Pleneros del Truco left New York for their respective homes in Penuelas and Catano, Puerto Rico. They carried with them in their hearts and minds the news that, here in New York City, not only are there lots of Puerto Ricans—they already knew that—but that Puerto Rican traditional culture flourishes here with a vitality and energy that most folks back home are unaware of.

On my first visit to Puerto Rico several years ago, I was startled by the reality that Puerto Ricans on the island did not know this. When I told people about the traditional music played here, about the casitas (little wooden country houses), the cuatro (guitar-like instrument) makers, and the fiestas de cruz and navideñas (festivals of the holy cross and Christmas), they responded with a surprised “!Todavía son puertorriqueños!” (“They are still Puerto Rican!”), or variants thereof. When I returned to New York, I burst in to City Lore exclaiming: “I want to do an exchange program so Puerto Ricans here can know what traditions are like on the island now, and so that people on the island can know that they are still practicing the traditions here.” In characteristic fashion, Steve Zeitlin, Director of City Lore, said, “Let’s write a grant.” The rest is history that we are in the process of making.

On every level, Phase I (June 4-14, 1992) was successful beyond our highest expectations: easiest to measure were audience numbers and composition (12,000,

mostly Latino) at the concerts, festivals, panel discussions, and workshops; but most important was the impact. The reactions of the musicians from Puerto Rico, New York, and Philadelphia—meeting and playing together—was deeply moving. We heard statements such as, “I never knew there were so many pleneros in New York!” and “I never knew they were so authentic!” Artists from both here and there referred to each other as “My Puerto Rican brother.”

The concurso de trovadores (an improvised sung poetry competition) gave New York area trovadores (singers), who ranged in age from late 20s to mid-70s, the opportunity to improvise to music

The winner of the festival was awarded some prize money and invited to sing at our festival in Central Park.

In the concert of jibaro music at the Museum of Natural History in which Cuerdas de Borinquen from Penuelas and Conjunto Melodia Tropical from the Bronx shared the stage, Melodia Tropical performed a newly composed song welcoming their brothers from the island, and both groups joined forces at the end of the evening, as they did in Central Park, to sing *En mi viejo San Juan*. There was not a dry eye on the stage or in the house! And when Los Pleneros del Truco from Catano and Los Pleneros de la 21 from El Barrio and the South Bronx got together to sing Puerto Rico, *Mi Tierra Natal* (land of my birth) the emotional impact on the performers and audience was palpably powerful.

At a reception in the South Bronx casita Rincon Criollo, everyone played music, danced, and



As part of City Lore's *Somos Boricuas!* Festival in Central Park, members of Rincon Criollo reconstructed the casita they built for the Bronx Arts Council's exhibit about casita culture. Dominoes was played throughout the day. Photo by Martha Cooper.

performed by their brothers from the island. The themes of many of the improvisations were about the *Somos Boricuas* exchange program; about how it felt to be a part of it; about the brotherhood the participants were experiencing.

ate traditional Puerto Rican food late into the night. The musicians from Puerto Rico were astounded at how much “at home” they felt themselves to be. One trovador said, “It’s like Puerto Rico expanded her borders rather than

her sons leaving her to go far away.”

The success of this cultural experiment can be seen in the fact that the musicians themselves are taking the initiative to continue the exchange. They are sending one another audio and video tapes of their groups. They are visiting or making plans to visit when the New York and Philadelphia musicians go “home” to Puerto Rico for family visits. The groups from the island are making plans to host the New York and Philly groups when we all go there for Phase II and some have called our cosponsors at the Instituto de Cultura Puertorriquena in San Juan, offering their help and asking to be included in the planning process.

It has been several months since Cuerdas de Borinquen and Los Pleneros del Truco left New York for Puerto Rico, but the impact of Somos Boricuas days continues to be a powerful force in all of our lives.



Throughout the festival, members of the groups from Puerto Rico and New York periodically joined one another on stage. Here members of *Cuerdas de Borinquen* from Puerto Rico are joined by members of *Conjunto Melodia Tropical* from the Bronx. Photo by Beverly Conley.

Mentoring Project Funded

As anticipated in the last newsletter, we have received an important grant from the National Endowment for the Arts Folk Arts Program to support our Mentoring Project, which provides consulting fees and travel costs to organizations for technical assistance with folk arts programming. Consultancies can be either one or two days long. We are developing guidelines and procedures now; they should be available—and we should be ready to receive applications—in January.

Some of the funds will be allocated to folklorists and their associated organizations, the primary constituency of the program during its first three years. However, priority will be given to folk artists and community-based organizations in underserved communities of the state (communities of color, rural communities, and so on).

We view this project as an important service that can extend the reach of folk cultural and other technical expertise for folk arts

programming into communities and organizations that have not had access to it. For example:

- A community cultural organization that is planning its first public folk arts concert might learn from a mentor about publicity and audience development.
- A folk artist—or a group of folk artists—might ask for help with self-management and the marketing of their products or skills.

We will welcome creative proposals, and we will be happy to discuss ideas over the phone before an application is submitted.

The intent of the project is not to hire consultants to do work that an organization's staff or artists are unable to do themselves. Rather, it is to enable staff or artists to learn or improve skills that will enhance their folk arts programming in the future. We also hope that the mentor and client will be able to develop ongoing relationships beyond the one- or two-day consultancy funded by the Mentoring Project.

There are four components to the project: 1) Identifying and contacting potential clients, helping them to identify appropriate mentors, and assisting them with the application process; 2) Developing a larger pool of potential mentors with a wide range of skills (folk cultural specialties, marketing, printing, event production, etc.) that can be matched with the applicant organizations' needs; 3) Processing applications and funding consultancies; and 4) Evaluating the project to determine whether it is working, whether the clients are being able to make good and lasting use of the technical assistance being provided.

If you think you would be interested in participating, either as a mentor or as a client, or if you have questions about the project, please call or write John Suter at NYFS; we'll try to answer your questions, and we'll send you the guidelines and application forms as soon as they are ready.

Heritage, Folklore, Cultural Conservation, & Policy or, What Ever Happened to Child Ballads? Part I

Kathryn Kimiecik

This essay, originally conceived as a review of a 1989 UNESCO document on the safeguarding of traditional culture, has evolved into a larger discussion on the heritage industry, folklore, cultural conservation, public policy, folklorists, and their role in all of this. It is intended to continue a dialogue begun in John Suter's review of a folk arts forum on "Folklore and Public Policy" (*Newsletter*, Fall 1992). The essay is two parts: the first raises broad questions about the role of public folklorists in a larger political arena; the second, to be published in the spring of 1993.

What folklorist working in the public sector lives in a place where there is no major social crisis affecting the people's lives. What is happening with cultural conservation, folklore, and culture? And why do standard public sector programs and approaches seem inadequate to deal with contemporary life? In the six years I have worked in the public sector, things have changed drastically and seem to be coming to a head, both for the field of folklore itself and for the people with whom we work.

Many folklorists will say that public folklore was never intended to solve or address cultural crises, so the charges of inadequacy are moot. I believe that folklorists are positioned someplace between cultures, neighborhoods, and government where their skills can be extremely useful. Public folklore, particularly in New York and Pennsylvania (where I have worked) needs to reactivate itself if it is going to survive into the twenty-first century.

During the 1992 New York State Folk Arts Roundtable (an annual conference for cultural specialists sponsored by the Cultural Re-

sources Council of Syracuse and funded by NYSCA Folk Arts), I presented about ten minutes worth of information regarding a Department of Interior/National Park Service document whose subject was the *Review of American Heritage (Area) (Landscape) Program Concept Paper*. The key motivation for this concept paper was to save and protect heritage, keep traditional ways of life, enhance economic opportunities and "manage change in an orderly fashion. During the conference the editor of this newsletter asked me if I would critique a UNESCO document adopted by the General Conference in Paris on November 15, 1989 entitled, *Recommendation on the Safeguarding of Traditional Culture and Folklore*.

While not an expert on policy making nor the global bureaucracy of public folklore, anthropology, or cultural conservation, I agreed largely because of my recent work with the Folklife Division of America's Industrial Heritage Project (*Newsletter*, Spring 1992). My work there has not been directly involved in policy making but it is clear that any public programs I have produced could not have been accomplished without three years of extremely difficult policy development on the part of Jim Abrams, Director of the Folklife Division. Abram's work has resulted in cultural conservation plans at all levels of AIHP, has redirected the focus of the project toward culture as well as material industrial heritage, and has developed a major funding program for folklife and community based projects in the region.

To date, I have worked on an audio tape for "Heritage Route" auto tour; a regional, travelling photo exhibit; and a three-week

oral history/visual ethnography institute. I have also spent an inordinate amount of time reading things like *Management Action Plans*, *Interpretive Prospectus* reports and, my personal favorite, the *Allegheny Ridge Management Action Plan Technical Memorandum 4*. All of these documents are part of a heritage industry whose *raison d'être* is to commodify cultural resources for economic redevelopment via cultural tourism.

I mention these things because I think that many of us have become increasingly aware of the pressure from *all* sectors to be expert in multiculturalism, pluralism, and outreach and education programs. But we public folklorists often find ourselves ill-prepared to deal with cultural realities that extend beyond our grant narratives. Where we do feel competent to voice our opinions, it's supposed to be *outside* our identification as folklorists.

I was therefore delighted to read John Suter's article, *Watershed: Folklore and Public Policy*, describing a forum which focussed on an exhibit about land use and conflict in the Catskill/Delaware Watershed. I was particularly intrigued by the curator's explanation of the exhibit and the ensuing discussion about the role of folklorists in social issues. Opinions on that role vary as widely as the people involved, but it was Bruce Buckley's comment that "growing orientation to public policy issues and advocacy is redefining the field of public folklore" that finally jolted me into writing this piece. While the Catskill watershed project does not focus on cultural tourism per se, the resulting stewardship and management of local resources is currently external, hence the conflict between traditional and dominant cultures.

It has become increasingly apparent to me that there is a great deal of activity, both in policy and in action, in which huge federal and international projects are initiated in places where there has previously been no consistent history of institutionalized public folklore. The overwhelming number and length of documents pouring

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In Country: Folk Songs of Americans in the Vietnam War

Review

Nancy Groce

This fascinating recording is an outgrowth of the Vietnam Veterans Oral History and Folklore Project, an ongoing project initiated and directed by folklorist Lydia Fish. She points out that although the Vietnam War seemed to have a "rock and roll soundtrack," the men and women who served in Vietnam also created their own music. Some of their songs were drawn from traditional military folklore, others grew directly out of their own war experience. The songs "served as strategies of survival," as a means of group bonding, as entertainment, social commentary, and as expressions of humor, protest, fear, frustration, and grief.

In Country includes 27 songs, performed by seven Vietnam veterans. Many of these songs were collected by Dr. Fish in the course of her extensive fieldwork with Vietnam veterans. Others come from an important collection of Vietnam military folk songs begun in 1965 by U.S. Airforce Major General Edward Lansdale and later deposited in the Library of Congress. Although a fair number of the songs are traditional military folk songs—reworked and adapted to Vietnam—most are parodies of non-military material. American folk songs, country & western hits, and popular tunes of the 1960s and 70s were given new texts and new meanings by talented, and often wickedly sarcastic, songwriters.

The widespread availability of inexpensive tape recorders during the Vietnam War permitted combatants to record and preserve actual performances in informal, and sometimes dangerous, settings. Rather than reproduce these often poorly recorded primary sources, Fish chose to re-record

these songs with the assistance of seven Vietnam veterans. Many of these musicians, identified by Fish during her fieldwork, were also known as songwriters and performers during their service in Vietnam. The album is well produced, and the performances are



***In Country: Songs of the Vietnam War* on "Austin City Limits" November 11. (L-R) Bill Ellis, Bull Durham, Emily Strange, Chip Dockery, Kris Kristofferson, Saul Brody, Robin Thomas, Toby Hughes, Dick Jonas, Tom Price, and Chuck Rosenberg. Photo by Scott Newton.**

strong. Bill Ellis, Chuck Rosenberg, and Saul Brody, who sing the majority of the tunes, deserve special mention.

The songs themselves reflect a gamut of emotions: homesickness (*Fighter Pilot's Christmas*, *Freedom Bird*), humor (*Chu Yen*, *Green Beret*, *Friendly Fac*), pathos (*Firefight*), and comradeship (*Battle Hymn of the River Rats*). Some of the texts are amusing, others are as upsetting now as then. My only quibble—and this is slight—is that liner notes fail to identify the original songs on which the parodies are based. For example, *Ling Po*

Drove the Truck Away is a reworked version of *Michael Row the Boat Ashore*; *King of the Road* became *King of the Trail*; and *Chu Yen* draws on the 19th century classic, *Oh You New York Girls, Can't You Dance the Polka?* This oversight might only be noticed by name-that-tune aficionados. The choice of tunes, however, does play an interesting role in the process of parody, and adds to our understanding of transmission and adaptation patterns.

The disc, like almost all discs, has limited space for information in its accompanying booklet. A more extensive version of album notes, complete with texts, is available for purchase from the project.

The information contained in the expanded notes is interesting, accessible, and well worth the \$3 charge. Dr. Fish deserves credit for her initial research and documentation, identifying and including Vietnam veterans as performers, and overseeing production of this first-rate recording. She sees this as part of an ongoing effort; in fact, the notes contain an appeal for persons knowing of Vietnam War singers or songs to contact the project. Hopefully, this means we can look forward to a second volume.

In Country was released in 1991 on Flying Fish Records: (FF 70552)

Reflections on the AFS Annual Meeting

Some 650 folklorists and colleagues from around the country attended the 1992 American Folklore Society meetings in Jacksonville, Florida, in mid-October. New York State folklorists were well represented. Here are reflections on the meetings by three distinguished New Yorkers.

Robert Baron

The 1992 American Folklore Society meeting was unquestionably among the best of the seventeen I've attended. Like many other folklorists, I was disappointed by several recent AFS meetings which were intellectually thin and somewhat alienating. The meetings this year were consistently stimulating, helped no doubt by participants in panels and forums who seemed better prepared than in the past years.

The 1992 meeting continued a trend towards an increased number of sessions about public folklore. I was very pleased that a number of presentations by both academic and public folklorists—in sessions which were not primarily about public folklore topics—dealt with public folklore as a matter of importance in academic discourse about the field. Barbara Kirshenblatt-Gimblett's presidential address, which dealt, among other things, with issues of multiculturalism and the uncertain place of folklore among academic disciplines, was notable for its discussion of matters of concern to public and academic folklorists alike.

Charles Briggs and Amy Shuman organized an important and well attended series of sessions on theory in folklore. These sessions were occasioned by the twentieth anniversary of the publication of *Toward New Perspectives in Folklore*, the key work in the movement of folklore towards performance theory, which emphasizes the definition of folklore in context. Among the most interesting papers were presentations by John Roberts, Margaret Mills, and Deborah Kodish who eloquently discussed folklore theory in the light of concerns for African-American perspectives, feminist theory, and political engagement, respectively.

Special sessions about minority access to the field of folklore represented another important dimension of the meetings. Through dialogue with individuals from throughout the profession, the AFS State of the Profession Committee is examining how to increase minority involvement in all aspects of folklore, including graduate student recruitment, public folklore activities, minority perspectives in folklore scholarship, training of community scholars, secondary education and course development. Cheryl Keyes, a Visiting Scholar at the Performance Studies Department at New York University, and I are among the members of the State of the Profession Committee, which is chaired by John Roberts; it would be very useful to hear your ideas about these matters.

Spirits were good and sociability was high at the meetings, which were attended by more New Yorkers than in recent years. I experienced the collegiality and warm feelings towards colleagues and friends which always rise up at the New York State Folk Arts Roundtable and New York Folklore Society meetings but were missing in recent years at AFS. I'm not sure why these meetings were more enjoyable. The meeting hotel was modern but a bit frayed, lacking the frayed but funky charms of the Hotel Syracuse, home of the Roundtable. It was nice to be in Florida, however, and it was fun to be by the sun, spend time with old friends in a bright and spacious hotel lobby, and partake in the marketplace of ideas.

Robert Baron is director of the New York State Council on the Arts Folk Arts Program.

John Eilertsen

Just as swallows return to Capistrano and lemmings scurry to the sea, so do folklorists stampede to the annual meetings of the American Folklore Society. This year, for the first time in longer than I care to admit, I, too, scratched the herd-gathering itch and travelled to Jacksonville, Florida. It felt good.

Having recently, some say finally, finished my dissertation, it was a pleasant shock to hear Kenny Goldstein, upon my midnight arrival, shout across the hotel lobby, "It's Dr. Eilertsen." And it was strangely comforting to hear Dave Hufford, late of my dissertation committee, comment as we crossed paths in the corridors, "I've seen you more in three days than I have in years." And I smiled when Roger Abrahams came up to me and said, "Oh, yes, I've written you letters. Have you finished your dissertation?"

But I didn't attend AFS this year to bask in the glow, or roll in the ashes, of my flaming literary achievement, nor to rub salt in the wounds of the sluggards who have not yet finished THEIR dissertations. Neither did I go simply to attend paper sessions, although I did hear some very good papers. No, I attended AFS this year because, after 16 years, my desire to be with friends and colleagues, old and new, outweighed my "not enough money" and "not enough time" excuses. There's never enough money or time. For some of us, it just takes awhile to figure this kind of stuff out.

John Eilertsen, a former vice president of NYFS, is director of the Hallockville Folklife Center for Suffolk County on Long Island.

Charles L. Briggs

Three facets of the AFS Annual Meeting stand out as I reflect on my experiences in Jacksonville. The first is a discussion that took place during a Question and Answer period with the AFS Board. Prior to the meeting, a number of members had proposed the idea of changing the location of the 1993 Annual Meeting from Eugene, Oregon, should Proposal 9, (a constitutional amendment which would legislate discrimination against gays and lesbians) pass on November 3. Joseph Goodwin presented a proposal adopted by the AFS Gay and Lesbian Folklore Section calling for a presence in Eugene that would call attention to the issues raised by the legislation. Goodwin also requested that the AFS write public officials and media in Oregon prior to the election to express opposition to 9. I was moved by the power of his statement, the response by President Barbara Kirshenblatt-

CALL FOR PAPERS & PARTICIPANTS

The Middle Atlantic Folklife Association (MAFA) and the Pennsylvania Folklore Society are co-sponsoring a spring meeting on the topic of cultural tourism and related issues. The meeting will be in Johnstown, PA, on Saturday, April 18, and we are looking for participants for each of three sessions: 1) papers on cultural tourism theory and literature; 2) a panel on cultural tourism and the Amish; 3) brief reports on cultural tourism programs. Some papers from the meeting will be included in the winter 1993 issue of *Folklife*, which will be devoted to cultural tourism.

Other events being planned for April 17 through 19 include a walking tour of Cambria City, an ethnic neighborhood in Johnstown, dinner at an ethnic church, a tour of local bars, and visits to a variety of museums and heritage sites run by local organizations, the state, and the National Park Service. Johnstown is part of the nine county America's Industrial Heritage Project sponsored by the Department of Interior. The area is also the site for some of the parks in a parallel state heritage park system.

If you are interested in participating, please write: Susan Kalcik, Folklife Division: AIHP, 319 Washington St., Suite 370, Johnstown, PA 15901.

The deadline for proposals is January 1, 1993.

MINORITY INTERNSHIPS AT THE SMITHSONIAN

Internships are available for students to participate in research and museum-related activities for periods of nine to twelve weeks during the summer, fall, and spring. U.S. minority undergraduate and graduate students are invited to apply. The appointment carries a stipend of \$250 per week for undergraduate and \$300 per week for graduate students, and may provide a travel allowance.

For applications and deadline information, please write: Smithsonian Institution, Office of Fellowships and Grants, 955 L'Enfant Plaza, Suite 7000, Washington, DC 20560.

SMITHSONIAN FELLOWSHIPS

The Smithsonian Institution announces its research fellowships for 1993/94 in the fields of History of Science and Technology, Social and Cultural History, History of Art, Anthropology, Biological Sciences, Earth Sciences, and Materials Analysis.

Smithsonian Fellowships are awarded to support independent research in residence at the Smithsonian in association with the research staff and using the institution's resources. Under this program, senior postdoctoral fellowships of three to twelve months, pre- and postdoctoral fellowships of six to twelve months, and graduate fellowships of ten weeks are awarded. Proposals for research may include: American folklore; history of music and musical instruments; material aspects of everyday life; African art; American art of the 18th, 19th, and 20th centuries; decorative arts; Asian and Near Eastern art; 20th century American crafts; cultural anthropology; and folklife.

Applications are due January 15, 1993. Stipends supporting these awards are \$26,000 per year plus allowances for senior postdoctoral fellows (individuals who have a Ph.D. for more than seven years); \$21,000 per year plus allowances for postdoctoral fellows; \$13,000 per year plus allowances for predoctoral fellows; and \$3,000 for graduate students for a ten week tenure period.

Awards are based on merit. For more information and application forms write: Smithsonian Institution, Office of Fellowships and Grants, 955 L'Enfant Plaza, Suite 7000, Washington, DC 20506. Please indicate the particular area in which you propose to conduct research and give the dates of degrees received or expected.

BAHAMIAN GUITAR

A new release from Rounder records features the legendary Bahamian guitarist Joseph Spence. Recorded and produced by Peter Siegel of Henry Street Folklore Production in New York and Nassau, *Joseph Spence & the Pinder Family* features thirteen songs described by Esquire Magazine as "A real treasure....Must hear."

INTERNATIONAL ART EXCHANGE

The International Arts and Culture Association is a non-profit organization which sponsors an annual International Youth Art Exchange Program. The program is an ongoing exchange between schools or youth organizations in the US and 28 other countries including, most recently, Lithuania and Slovenia.

The 6th Annual Art Exchange for elementary and middle schools will address the theme, *My Country: Festivals, Ceremonies, Celebrations*. Up to thirty-five works in any medium may be submitted (unmatted). Students receive a certificate and a letter stating the country in which their work is exhibited. Participating schools may choose from work on loan from 28 countries.

The deadline for submissions is March 15, 1993. Contact Dr. J. Touba, IACA, 206 Glen Street, Glens Falls, NY 12801, (518) 793-2773.

ON THE JOB TRAINING

The South Street Seaport Museum is offering an opportunity to develop a specialty in New York Maritime culture and history and gain experience in the fields of public sector folklife and museum education in a flexible three to four month internship at the museum.

Duties will include: helping to plan, research, and produce maritime folk arts events and exhibitions; assisting in the coordination of humanities programs that interpret the history of New York as a world port; marketing special museum events and exhibitions to targeted audiences; and assisting in research for upcoming folk arts exhibitions.

Prospective interns should have academic training in folklife, anthropology, history, literature or related disciplines as well as good writing skills. Prior experience in public sector folklife programming or photography is a plus and prior knowledge of maritime culture and history, helpful but not required.

For more information, call or write Pat Sands, Director of Volunteer Programs, or Kathleen Condon, Adult Programs Coordinator, South Street Seaport Museum, 207 Front Street, New York, NY 10038; (212) 669-9400.

POLICY

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out of projects like AIHP should alert us to the gravity of the bureaucratization of culture. If Buckley's comments are right (and they often are), then now is the time for taking the field of public folklore out of the quagmire of old notions of cultural conservation and into the present where, in our positions of power within communities, we can actually affect social change.

In the Watershed exhibit, the focus was "on how the region's inhabitants interact with (local) landscapes," and "since land use patterns arise from very different fundamental values.... Conflict is the result." What is the folklorist's role in portraying the conflict? Is she an innocent folklorist simply trying to present the ethnography of conflict? Is she a cultural conservationist who (some might say) has stepped outside the responsibilities of folkloristics into a political realm where she has no right to be? Is she doing good, "AFS approved" cultural conservation? Is she, in her position of power within her community, acting as a means by which marginalized peoples can give voice to their opinions (as others would argue)? In this latter

position, might she also be in danger of reproducing existing hegemonies?

If we allow ourselves to explore the dialectics of folklore and public policy, we at least will not remain entrenched in black and white answers to any of the questions posed above. It is necessary at this point in the state of the field to ask more questions than we have in the past about the structures and dynamics of our work. Agreeing with, or even attempting to present, land use rights for local residents in the Catskills isn't simply about protecting folklife—it's about fighting economic colonialism in the first world. Dealing with cultural conflict between workers and industry or between local residents and water companies is very scary because it threatens and challenges every economic and hegemonic notion that U.S. society depends on.

The social and cultural crises of the people with whom we traditionally work are not diminishing. If Public Folklore wants to achieve maturity, it has to enter an arena where we don't separate the political from the cultural in the study of everyday life, or settle for the "approved" political. If we continue to separate the political from the cultural, we, as cultural workers, will remain active partici-

pants in our own marginalization. More important, we will reinforce the marginalization of the "tradition bearers" we work with by emphasizing their "creative exotica" outside the context of the cultural and political realities of their everyday lives.

The author and NYFS welcome letters to the editor in response to this article.

FALL CONFERENCE

Continued from page 3

owners and guests of the camps and the local caretakers and workers. Saturday's program on the impact of Adirondack Park upon the folklife of the people of the area consisted of presentations by Philip G. Terrie, author of *Forever Wild: Environmental Aesthetics and the Adirondack Forest*; Crandall Library Historian, Bruce Cole; folklore graduate student Faye McMahon, whose dissertation deals with power politics and play in the Adirondacks; and Betsy Fowell, editor of *Adirondack Life*. Following the talks there was a lively discussion concerning aesthetics, authenticity, ecology, changing lifestyles, and politics.

After the formal presentations and lunch, those registered for the weekend convoyed over to Raquette Lake for a relaxing cruise aboard the WW Durant, a 60-foot double-deck cruise boat. Other than enjoying the lovely lakeside mountain scenery, we were able to spy on the island dwellings of local rich folks as well as catch glimpses of children's camps and a few of the Great Camps we had heard about the evening before. Following the two hour cruise, many of the conference participants attended workshops with Adirondack craftsmen Jack Leadley (pack baskets), and Barry Gregson (rustic furniture). The rest of us took naps, canoed, or hiked around the lake and enjoyed the fall foliage. A late night gathering also featured, among other treats, toasted marshmallows, pretzels, and popcorn, courtesy of the ever-planful Kate Koperski. Sunday was taken up with breakfast, packing, and the annual NYFS membership and board meetings. The day concluded with a behind-the-scenes tour of the nearby Adirondack Museum, an outstanding regional history and art museum.

REFLECTIONS

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Gimblett, and the discussion that followed for generating consensus and a strong sense of solidarity around a situation that poses a profound threat to a segment of the profession.

Second, Amy Shuman and I organized four panels on "The Cultural Production of Folkloristics." Partially a commemoration of the publication of *Toward New Perspectives in Folklore* (edited by Richard Baumann and Americo Paredes) in 1972, these sessions sought to create a space for discussing theoretical issues head-on. Beyond exploring both the promise and the pitfalls of "performance," "context," and other concepts that came into prominence in the 1970's, the papers, commentaries, and discussions questioned the political and historical base of folkloristics during this period. Sophisticated discussions of race, gender, and the rhetorical underpinnings of folkloristics suggested to me that we have developed

a much more critical perspective on our own scholarly practices during the past 20 years. I was tremendously impressed with the openness that contributors to *Toward New Perspectives* who participated in the discussions exhibited toward the critical vantage points that were offered on their scholarship.

Finally, as the meeting drew to a close, I heard over and over that participants were coming away with a new sense of intellectual excitement. The scholarly landscape is changing rapidly with the rise of postmodern criticism and the emergence of fields such as cultural studies and transnational studies. The discussions which took place at the meeting suggest that the changes that the discipline undergoes as it reconfigures its identity—both within and beyond the academy—are less a defensive response to a threat from the outside than a rich set of possibilities for deepening and enriching folkloristics.

Charles L. Briggs is Professor of Anthropology at Vassar College and a NYFS board member.

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.

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