

NEW YORK
**FOLK
LORE**
NEWSLETTER



Summer 1993
Vol 14 No 2

Last Free Newsletter—Please Subscribe Now!

If you would like to continue receiving this Newsletter, but aren't a member of the Society, please send in your \$10 subscription now, or by August 1, at the latest! Unfortunately, we can no longer afford to print and distribute the newsletter free to everyone whose name is on our mailing list. Beginning with the fall issue, we will be able to guarantee sending it only to those who are NYFS members or who have sent in their \$10 subscriptions. Here's how the new policy will work. When your name is added to our mailing list, you will receive a free one-year subscription to the Newsletter. After a year, you will need to subscribe or become a member if you wish to continue receiving it. All subscriptions and memberships are on a calendar-year basis. That means if you subscribe anytime during a year, you will receive all the issues for that year, including any that have come out earlier in the year.

Fall Conference Reminder

Please mark your calendar now. Our 1993 Fall Conference will take place Friday, October 22 through Sunday, October 24 in the Conference Center at SUNY Brockport outside Rochester, hosted by NYFS board member Earleen DeLaPerriere. This year, we will be joined by members of the Empire State Foxfire Teachers Network for an exploration of folklore and folk arts in education, in both school and community settings, with an emphasis on the Foxfire approach. The subject of a recent national conference at the National Endowment for the Arts in Washington, D.C., folk arts in education is a vital area for growth that is receiving increasing attention nationwide. This conference will contribute to the ongoing dialogue. The program will include folk arts demonstrations and performances, an exploration of various approaches to folk arts in education, an experiential workshop on Foxfire, and opportunities to build relationships with talented and enthusiastic teachers from around New York State. Look for the details in the mail this summer and in the fall newsletter. And save the dates!

Baby Boom!

Just when we thought our numbers were dwindling, New York folklorists began multiplying at an unprecedented rate! Since December several, in consultation with their spouses and after nine or ten months of planning, have increased our number by three.

In order of appearance: Violet Baron was born to Robert Baron and Lisa Korson on December 22, 1992. Violet entered the world weighing 6 lb. 13 oz., with mother Lisa acting as participant to father Robert's observer in what, for some, was an ethnographic experience.

Marshall James Scheemaker DeGarmo greeted parents Todd DeGarmo and Nancy Scheemaker on January 31, 1993. At 8 lbs. 4 oz., Marshall plans to apprentice to older brother and master son Dylan.

Alyssa Margaret Manz shunned mother Catherine's surname Schwoeffermann, complaining that it contained too many consonants. On March 22, 1993, at 7 lbs. 6 oz., she opted for the less weighty surname of proud father Steve Manz. Alyssa is an innovative choice of appellation, while Margaret represents four generations of tradition. Congratulations!

NEW YORK FOLK LORE NEWSLETTER

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New York Folklore Newsletter

Janis Benincasa, Editor

PO Box 173

Arkville, NY 12406

(914) 586-3112

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New York Folklore Society, Inc.

P.O. Box 130

Newfield, New York 14867

John Suter, Executive Director

(607) 273-9137

Fax: (607) 273-8225

e-mail: FLSX@cornellc.cit.cornell.edu

New York Folklore

Egle Zygas and Ray Allen, Editors

P.O. Box 48, Lenox Hill Station.

New York, NY 10021

(212) 249-5574, (718) 857-7024

Board of Directors:

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1993 FOLK ARTS FORUMS

The New York State Folk Arts Forum is a series of informal but stimulating meetings held in locations throughout the state that bring people together to discuss issues related to folklore and folk arts. Under the auspices of the New York Folklore Society, an individual or organizational cosponsor 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 1993 will address three timely topics:

Contested Heritage: The Politics of Culture in Postwar New York State. These meetings will serve both as planning meetings for the NYFS 50th anniversary project (of which this is the working title) and as forums for discussion of the substantive issues which the project will address. In addition, NYSCA Folk Arts Program director Robert Baron will lead a planning session for the 1994 Folk Arts Roundtable. The forums will take place *July 8 1:30-5:30 at RCCA: The Arts Center in Troy*, hosted by Mary Zwolinski; *July 15, 1:00-5:00 at the Ethnic Folk Arts Center in New York City*, hosted by EFAC's new executive director Wendy Wasdahl; and *July 22, 1:00-5:00 at Arts for Greater Rochester*, hosted by Shan Jia. Save the dates, and look for details in the mail.

Folklore and Local History. Folk arts professionals and historians will meet to explore the boundary area between the disciplines of folklore and local history. What do they have in common? Where do they differ in intent, subject, methodology? What are the proven or unexplored possibilities for communication and collaboration between them? The forums will take place in September (dates TBA) at the Brooklyn Museum, hosted by Erika Sanger and BACA folklorist Justine

New York Folklore to Publish Two Special Issues This Summer

This summer, the New York Folklore Society will release landmark special issues on African American culture and traditions and on gay and lesbian folklore. In the belief that both issues will make important scholarly contributions and have a broad appeal beyond our membership, we are planning to market and distribute them nationally.

Through African-Centered Prisms

Vol. 18, Nos. 1-4, 1992

This special issue, guest edited by ethnomusicologist Barbara Hampton of Hunter College in New York City, brings together important scholarship and reflection by fifteen leading African American scholars and activists representing the disciplines of folklore, history, sociology, anthropology, philosophy, film, music, and literature.

Following Barbara Hampton's introduction, Part One of the volume, "Re-Visioning African American Culture," includes articles by Frank Kirkland, Christopher Brooks, and John Roberts. Thelma Foote, Nancy Fairly, Gloria Gibson-Hudson, Barbara Hampton, Marilyn White, and Laura Johnson contribute to Part Two, "Emergent Discourses: Issues of Representation." And Part Three, "Researching African American Culture," is comprised of articles by Gerald Davis, Cassandra Stancil, Gladys Fry, Joan Maynard, and Estella Conwill Majozo, with an epilogue by William Wiggins.

Topics range from "Modernity and African American Intellectual Tradition" (Kirkland) and "African American Folklore in a Discourse of Folkness" (Roberts) to "Hip Hop Music and Popular Music Criticism" (Johnson) and "The Dynamics of Cultural History and Folklore in the Films of Spike Lee" (Gibson-Hudson). The writing is varied and challenging.

Prejudice and Pride: Lesbian and Gay Traditions in America

Vol. 19, Nos. 1-2, 1993

New York Folklore is devoting an entire special issue to the study of lesbian and gay traditions and culture. Edited by outgoing *New York Folklore* editors Deborah Blincoe and John Forrest, this is the first journal issue in the field of folklore to focus exclusively on gay and lesbian matters. "Prejudice and Pride: Lesbian and Gay Traditions in America" is currently in production and should be available by the end of July.

Folklore has played a central role in the survival of lesbian and gay individuals in a world which is hostile to gay and lesbian identity. Through shared customs, gay and lesbian people recognize and communicate with one another. By means of tradition, gays and lesbians create community and build a social basis for pride. The editors present "Prejudice and Pride" in the belief that a special issue devoted to gay and lesbian traditions is overdue in the field of folklore.

"Prejudice and Pride" brings together pioneering humanistic scholarship and grass roots writing and imagery. Artists, musicians, activists, folklorists, anthropologists, historians, and literary critics explore such topics as gay spirituality, lesbian self-made myth, the social significance of drag, Amazon rage, and queer politics. The articles are risky, passionate, reflective, and readable.

For further information about the special issue, its contents, and its background, contact Deborah Blincoe, Editor, *New York Folklore*, Social Sciences Building, SUNY College at Purchase, 735 Anderson Hill Road, Purchase, New York 10577.

We encourage you to either become a member or take advantage of our special pre-publication discount offer and order your copies now using the form on page 11.

Indian Camps and Upstate Tourism

Todd DeGarmo

Indian Camps & Upstate Tourism, a research project of Crandall Library's Folklife Programs in Glens Falls, explores historical relationships between Native Americans and the majority culture in northern New York State. Displaced from their ancestral lands, Native Americans found creative ways to adapt and empower themselves economically within the context of the invading culture, and to maintain identity while under pressure to assimilate.

Summer resorts and other tourist centers throughout the Northeast became ideal locations for Native entrepreneurship. Beginning in the late 18th century with mineral springs resorts, and continuing well into the 20th century with roadside attractions, people of Abenaki and Iroquois descent actively participated in the upstate tourist trade—as hunting and fishing guides, cooks, vendors of baskets and souvenirs, players in pageants and re-creations. Largely considered amusements by the majority culture, these activities were also a way for Native Americans to promote selected images of their own culture.

Indian Camps often became the center of this activity. Located on the fringes of resorts, they were visited by seasonal clients, often including prominent politicians and industrialists of the day. The products offered were adaptations of traditional arts: woodlore skills such as hunting, trapping, and guiding; and manufacture of baskets from black ash and sweetgrass, deerskin moccasins, beaded whimsies, and miniature birchbark canoes. While these souvenirs or tourist arts have been called by anthropologist Nelson Graburn *arts of acculturation*, or the art of peoples accommodating to the majority peoples surrounding them, others such as art historian Ruth Phillips have argued that they

are *inter-cultural art*, not a cultural sellout, but an important strategy that helped to ensure the survival of distinctive Native identities.

A conscious choice to live off-reservation or away from ancestral lands might imply a separation from native life entirely, or a rejection of traditional values. However, Native people traditionally traveled within a wide range and utilized the resources therein. Wandering members of the Abenaki are said to have originally picked up splint basket making from Stockbridge Indians in Ver-

Individuals such as Pete Francis (d.1874), renowned for fish and game dinners first in Ballston Spa and later at his own establishment on Saratoga Lake, became legendary in the local history and lore of the region. Mitchell Sabattis (1824-1906) an Abenaki guide, hunter, and trapper of Long Lake was called “by far the best man in all that region to lead the traveler to the Hudson waters and the Adirondack Mountains,” and is thought to have been a leading contributor to the development of the Adirondack guide boat.

More often, they remained anonymous, segregated into enclaves throughout the region. The Fox Hill Indian settlement northwest of Saratoga Springs, whose inhabitants worked in the white oak barrel factory and usually traded at Batchlerville or Middle Grove, is a case in point. Lake George was



Indian Camp - Pine Grove, Saratoga Springs, New York. Harpers Magazine, 1876

mont before 1799, which they then shared with the St. Lawrence Iroquois via the neighboring Abenaki at Odanak, Quebec. Well before Saratoga Springs' popularity, the Indians believed the mineral springs to be sacred and maintained hunting camps because of the abundance of game. As these sites evolved into markets for their crafts, families maintained ties by either owning or renting houses at the resorts.

home to descendants of the St. Francis Abenaki. Though they sent their children to the local school (with few going beyond the fourth grade) and buried their dead in the Catholic Church cemetery, they, too, largely kept to themselves within their own section of town.

Others made their permanent homes in Canada on the reservations, with ties to the resorts. Each to which they usually returned year after year.

Todd DeGarmo is the Director of Folklife Programs, Crandall Public Library, Glens Falls

A basket stand or shop was erected on the premises from which the Indians displayed their work and demonstrated their crafts. Although the craft demonstrations attracted tourists looking for souvenirs of their vacation or unique gifts for friends and relatives at home, these demonstrations also served to educate the buyers in understanding and appreciating the work and skills involved in the craft.

If other means of marketing their crafts became available, Native craftspeople took advantage of them. They set up booths at local fairs and traveled to other resorts in the vicinity. The Fox Hill Indians made the trip into Saratoga Springs to sell provisions to the large hotels. They also marketed furs and wild medicinal plants, and sold homemade items to the tourists, including baskets, snow shoes, moccasins, gloves and mittens and small novelty birch bark canoes. The inhabitants of the Lake George Indian Encampment who were in the basket and souvenir business on-site, traveled to the smaller outlying hotels to the north and at one time held classes in basket weaving for fashionable guests at the exclusive hotels on Lake George. The late Andrew Joseph (b.1892), half Abenaki and a renowned black ash basketmaker, was born at an Indian Encampment in Saratoga Springs and learned the craft from his father, who sold baskets every summer to the large hotels on Long Lake and Blue Mountain Lake in the Adirondacks. Added attractions like the game, *set up a cent*, pitting the bow shooting skills of young boys against pennies set up by visitors, were used to attract tourists to the Indian Camp in Saratoga Springs. Later in the 19th century a carnival with "innocent, outdoor amusements" was added to the craft sales and demonstrations, complete with bowling alleys, shooting galleries, croquet, photo galleries and Punch and Judy shows.

The industry was especially strong from the 1880s to the 1920s. Some families were sufficiently affluent to hire less independent basket makers, such as single girls

and widows, to make baskets during the winter and to demonstrate basketry and tend shop at the resorts. Local people were also hired to do household chores so the women could spend more time making baskets. By the late 19th century the successful Abenaki basket makers are said to have had the luxury of buying prepared splints from the French at Pierreville and cleaned sweetgrass braided or plain from the farmers who cultivated it. Some even purchased from French women small sweetgrass baskets such as thimble cases, scissors holders and pin cushions to be inserted into the work baskets.

The idea of amusement coupled with authenticity remained well into the 20th century, with the majority culture seeking varying amounts of help from Native people for its presentation of Indian culture. At the turn of the century, the New York State Museum dioramas got help from individuals living at the encampment at Lake George. In 1909 the Lake Champlain Tercentenary Commissions of New York and Vermont hired L.O. Armstrong of Montreal to present Indian pageants on Lake Champlain. Armstrong, with a stated interest in realism, used 150 descendants of the original tribes to reproduce the 1609 battle of Champlain with the Iroquois, along with a dramatic version of Longfellow's *Hilarawant ha*. The promoters sought to illustrate the festivals, religious ceremonies, and social customs of the Iroquois and Algonquins, basing their information on a combination of romantic literature, Champlain's version of the battle, the best authorities on Iroquois customs, and some input from the Iroquois themselves.

During the 1930s and forties the Society for the Preservation of Indian Lore presented the annual Indian Pageant at Ticonderoga, a cycle of plays depicting the history and culture of the Iroquois and their contribution to American life. The society's stated interest in authenticity attracted the attention of Ray Fadden and the Mohawks on the St. Regis Reservation who presented dances, songs

and other cultural activities during the later years of the pageant.

In the early 1950s at Indian Village in Lake George, another attempt was made to resurrect the concept of Indian Camps where tourists could get a glimpse of "real" Indians and their crafts. Ironically, the Mohawks hired during its first years were not "real" enough for the public so, with the help of the US Bureau of Indian Affairs, other groups were imported from the West.

Our knowledge of the cultural and economic environments where Native Americans lived and worked is often scanty; off-reservation life is often unclear to us and should be a priority for further



Andrew Joseph, renowned black ash basketmaker, born at Indian Camp, Saratoga Springs, 1892. Photo by Anthony Bufo, courtesy Adirondack Life, 1973.

research. Too often we see a one-sided view, with much of the historic information written by the majority culture. Personal contacts with descendants of these American Indians reveal a wealth of material in private hands, providing a more complete view of the Indian Camps as sites of personal significance, touchstones for family and community history.

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Artist Profile

Walt Meade: A Catskill Mountain Legend 1915-1993

Janis Benincasa, Catherine Schwoeffermann, Mary Zwolinski



Walt Meade on the front porch of his side-hill farmhouse. Photo by Drew Harty.

In the mid-1970s, Walt Meade and his wife Ginny Scheer mourned the loss of a local blacksmith in his eighties and lamented the fact that his skills and knowledge had not been documented for posterity. It was then that the seed of an idea was planted in the Catskills; an idea that has since taken on a life of its own. What began as their "Octogenarian Project," became a proposal to the Erpf Catskill Cultural center in Arkville in which Walt and Ginny outlined an oral history project for the Catskills. Although initially met with some skepticism, their proposal quickly resulted in the establishment of the Erpf Center's Folklife & History Program and Archives. Begun as a CETA Project in the late 70s, the center hired Bruce Buckley under a NYSCA grant to design an ongoing program and archive policy in 1981/82. Upon reading the Meade/Scheer proposal, Buckley is reported to have said, "Who wrote this? This must be one of my grad students." Since that time, a number of folklorists have made the Catskills their home, working first for the Erpf Center and later with the Delaware County Historical Association and the Greene and Schoharie County Arts Councils, all of which maintain continuing folk arts programs in the Catskills.

As folklorists who have lived and worked in the Catskills, we have been fortunate enough to have known Walt Meade. Until his death in January of this year, we rarely made a foray into the field without first consulting him. A storyteller of the first order, Walt became so adept at being interviewed that he introduced the tape for us and eyed us with disappointment when we ran out of cassettes. But, like the hundreds

of people who attended his funeral service, our relationship with Walt went beyond the professional. Whether holding court at Bud's, the local Roxbury luncheonette where the waitresses are apt to fight back tears at his memory, or over coffee in the kitchen or on the porch of his hillside farmhouse, Walt had a knack for making whoever he was with feel special. The farmhouse. It's hard to talk about Walt without talking about the white clapboard house on the side-hill dairy farm he called home during his adult life. The farmer/naturalist, hunter/photographer embarked on his journeys into the woods from that house and came back there to write about them and develop his photos, many of which he colored by hand. The bedroom, and sometimes the bathroom off the living room, even doubled as a blind, camera set up at its window.

Catherine Schwoeffermann likened Walt to his house in *Three Catskill Storytellers*, a 1986 publication that featured him:

The stove in Walt Meade's kitchen is really two stoves: wood for heating, gas for cooking. Walt is a bit like his stoves—a native Catskill farmer who once directed the upstate branch of a progressive Manhattan private school; a man in work clothes whose slant-

floored farmhouse is furnished with scarred wooden tables, antique blanket chests, and TRS-80 computer with a daisy wheel printer.

The view from Walt's porch across steep Montgomery Hollow would double the room rate in any hotel that could boast one like it. Buzzed steadily by swallows tending a nest on a window ledge, this porch makes a perfect spot to listen to Walt's stories.

Walt talked in stories. Embedded in explanation, revelation and interpretation, Walt's stories illustrated conversation the way his photographs illustrated his articles on the Catskills environment. Some of Walt's stories were community property but, more often, his stories celebrated the quirks of people and animals he bumped against in life.



Photo by Walt Meade.

Walt Meade was a Catskill woodsman. The long tradition of the Catskill woodsmen claims such notable figures as John Burroughs and Mike Todd; men who made the Catskill Mountains not only their home but their laboratory and their world as well. Todd and Burroughs were each storytellers of their own kind, passing on information about men, women, wildlife, fauna, local occupations,

"Old time farm people had a genuine love of the land. And if you love the land you hesitate to hurt it. The people I grew up with know you can't do that because it would be detrimental to the farm. Also, many of these old farmers, their hobby was hunting. So don't shoot off all the foxes because we want some foxes next year. And if we cock up this hay and we don't put it in the barn, mice live under it—prime food for foxes. That'll keep the foxes....Now I was probably more of a nature buff than anyone, but I still learned some of these basic values in the way they lived."

From interview by authors



Every man, you know takes a lot of pride in his hunting dogs, and so Bye Chase claimed that he had the greatest coon dog anywhere in the area. There was no coon dog like this one. And so Ray Cronk said to him one time, "Bye, what makes this dog so great anyway?"

"Well," he said, "I'll tell you. You could take a stretching board and just show it to the dog and let him smell of it, and like that and he'd go right on the mountain and he'd bring back a coon that would just fit that board."

"Really! Well, what became of your dog anyway?"

"Well, my wife spoiled him. Lost him, she said. She didn't realize what she was doing, but one day she got out the ironing board and the dog sniffed that board, and took off for the mountain and never came back. Still looking for that coon!"

From *Three Catskill Storytellers*

and traditions that have shaped the region. Watching, listening, deciphering and then recording or retelling their observations were the ways they came to understand the region for themselves and, subsequently, how others came to understand their Catskills.

Combining the best of both of Todd and Burroughs, Walt bridged the worlds of participation and observation, interpreting the Catskills for an attentive community. For Walt, the memory of what he'd seen or heard wasn't enough. Beginning in the 1930s, Walt began keeping "The Outdoor Record," notebooks that contained his observations about local wildlife, weather, hunting and fishing, dogs that he owned, ginseng gathering, and much more, including his wife Letha,

from whom he was widowed in 1972, and his daughter Doni. Supplementing his hand-drawn diagrams and lengthy descriptions are black & white photographs. As time went on, Walt relied more and more on photo documentation of nature. His hand-colored black and white prints are familiar to residents throughout the region and his essays and photos were regularly featured in *Kaatskill Life* magazine. In 1991 he published an autobiographical book about his experiences in the woods: *In the Catskill Mountains: A Personal Approach to Nature* (Purple Mountain Press, Fleischmanns, NY).

At the time of his death, Walt was preparing to publish his *Outdoor Records*. The project will be completed by Ginny Scheer and Mary Zwolinski. He left behind a rich legacy and body of documentation about the woods and wildlife of the Catskills and has



A page from *The Outdoor Record*. Photo by Drew Harty.

been featured in a number of publications including: *Three Catskill Storytellers* (Roberson Center, Binghamton), *Catskill Folks* (Hanford Mills Museum, East Meredith), and *Innovative Traditions* (Delaware County Historical Association, Delhi). In 1991 he received a Catskill Regional Award from the Catskill Center for Conservation & Development and his photographs are featured in the traveling exhibit *John Burroughs: A Celebration of Man in Nature*, curated by Walt and Ginny for the Erp Center.

Walt Meade managed to do everything he loved in his life. It's impossible to list his vocations in order of importance because, for Walt, farming, nature, and photography were as interrelated as the moon and the tide. Collectively, they formed the ecosystem of Walt's life, a life that mirrored the ecosystem of his home—the Catskill Mountains.

THE NATURE OF CULTURE: A SYMPOSIUM

The Nature of Culture: Concepts of Community in Environmental Review Process is a symposium scheduled for July 17 at Alumni Hall, Delhi Tech from 1-5pm. A collaborative project of the Schoharie County Arts Council, the Delaware County Historical Society, and the Erpf Cultural Institute, the symposium has been funded by the New York Council for Humanities and the O'Connor Foundation.

Impact statements are required when an agency's actions may significantly effect the natural and cultural environment. In the late spring of 1993, the New York City Department of Environmental Protection will complete its Environmental Impact Statement for regulations protecting the New York City water supply located in five counties in the Catskills Region of upstate New York. The review process will identify and evaluate potential adverse effects of the regulations on "residences, businesses, ... agriculture, infrastructure, municipal services, water quality, air quality, noise, traffic, land use (and) *community character*." (emphasis added)

Cultural impacts or impacts to "community character" were recognized in the National Environmental Policy Act of 1969, although concepts of culture were limited to its tangible manifestations: districts, sites, buildings, and objects. In 1980, the National Historic Preservation Act Amendment expanded the definitions of culture and community beyond historic resources to include intangible cultural resources.

Despite expanded definitions, "community character" and "culture" remain elusive terms. Economic and environmental impacts are measurable and quantifiable. But how can we measure "cohesiveness" and "character"? How can we define community beyond its tangible manifestations and quantify the intangible?

The Nature of Culture brings together four folklorists from throughout the United States who have been directly involved in assessing cultural impacts associated with regulation and development. Through their case studies, the afternoon symposium will pose models for the mitigation of regulatory/development issues in the Catskill region,

critique current guidelines informing the environmental review process, discuss NYC's impact statement as it pertains to community character, and suggest means by which cultural resources can help shape plans for the future of the community.

Speakers include Mary Hufford of the American Folklife Center and Director of the Pineland's Folklife Project.

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AMERICAN FOLKLORE: AN ENCYCLOPEDIA

Call for Authors

Jan Harold Brunvand is currently compiling an encyclopedia of American folklore. Conceived as a single-volume reference work for students, scholars, and the general public, the encyclopedia will be the first of a series published by Garland Publishing, Inc. The focus of the encyclopedia is on North America and will contain some 500 signed articles as well as a preface, comprehensive index, and internal cross-references. Other volumes in the Garland series will cover folklore theory, folklore and literature, folklorists, Native American, Central American, and South American folklore, and other broad topics.

Editor Brunvand and an advisory board including Robert A. Georges (UCLA), James P. Leary (Wisconsin Folk Museum), W.K. McNeil (Ozark Folk Center), John Michael Vlach (George Washington University), Marta Weigle (University of New Mexico), and Rosemary Levy Zumwalt (Davidson College NC), are soliciting authors from the field for a variety of entries. The current "want list" includes entries on specific folklorists, ethnic and occupational groups, folklore genres, specific traditions and art forms, technical terms employed in folkloristics, folklore organizations and funding agencies, and the folklore of regions and historic events.

Contributors of up to 2000 words receive a copy of the encyclopedia. For guidelines, a list of topics pending, and sample entries contact Prof. Jan Harold Brunvand, Department of English, University of Utah, Salt Lake City, UT 84112; (801)581-7861, Fax: (801)581-3392, EMail: JANHBRUN@CC.UTAH.EDU.

FAMILIES OF NEW YORKERS: A CONCERT SERIES

The Folk Arts Program of the New York State Council on the Arts will produce a series of concerts of regional and ethnic traditional music and dance, *Families of New Yorkers*, on the West Capitol Lawn and Empire State Plaza in Albany, July 6-13, 1993. This concert series will feature performing arts groups which include members of the same immediate and extended family who perform together. The series of eight concerts will include performances of African, Bukharin Jewish, Franco-American, Irish American, Italian American, Latino, Native American and North Country regional traditions.

Families of New Yorkers emphasizes an area of folk arts which is a great strength of the field, obvious but relatively unexplored. The interpretive dimension of the series will emphasize processes of transmission within and between generations, and continuity and change in family traditions of music and dance. Families who perform together practice their folk art within a most fundamental and universal unit for maintaining, changing, adapting and perpetuating the folk arts.

The series is being produced in cooperation with the New York State Office of General Services. A full schedule of performances is available from Robert Baron, Folk Arts Program Director, New York State Council on the Arts, 915 Broadway, New York, NY 10010. Admission is free to all events.

DEL-SE-NANGO FIDDLERS FESTIVAL

On Saturday and Sunday, July 10 and 11 The 10th Annual Del-Se-Nango Fiddlers Festival will take place at the General Clinton Park, NYS Rte. 7 on the banks of the Susquehanna River. The 42 acre park is approximately 1/4 mile from the village limits of Bainbridge, NY. Featured artists include: The Wildwood Girls from Speedwell, TN, Judy Carrier and Rens Vreesburg of Nashville, The Clogging Stump Jumpers from Silver Springs, MD and New York's Del-Se-Nango Fiddlers.

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3RD ANNUAL SHIP & BOAT MODEL FESTIVAL

Over one hundred model boat builders will descend on Pier 16 for the South Street Seaport Museum's 3rd Annual New York Model Ship and Boat Festival on Saturday and Sunday, August 7-8, 1-5 pm. This festival, known for size, quality, and diversity, will include demonstrations and displays of both working and static models from across the nation. Visitors will see working models in action in the festival pond and future model builders will not be overlooked: between 2 and 4 pm, children can make their own fanciful, floatable mini-ships. Supported in part by funds from the Folk Arts Program of the New York State Council on the Arts, the festival is accomplished in collaboration with model clubs including: Central Park Model Yacht Club, Empire State Model Mariners, Ship Lore and Model Club of New York, Ship Model Society of Northern New Jersey, and the South Orange Seaport Society.

3RD ANNUAL IRISH FESTIVAL

The Schoharie County Arts Council will present its 3rd Annual Irish Traditional Music Festival on the grounds of the New York Power Authority Visitors Center in North Blenheim on Saturday, August 7 from 12:30 to 9pm. The festival highlights the traditional repertoires of Irish musicians from the Catskills, Hudson Valley and Capitol Districts of upstate New York and New York City musicians who vacation in Irish resorts and communities in the Catskills.

This year, over 50 outstanding musicians and dancers will perform on three stages, in a participatory dance area and in special children's area throughout the course of the afternoon. The evening concert will continue through dark as will the food and crafts vendors on the Power Authority's beautiful grounds.

The festival is supported by funds from the National Endowment for the Arts, the Lila Wallace Fund for Folk Culture, the New York Power Authority, and the New York State Council on the Arts. For further information contact Janis Benincasa at the Schoharie County Arts Council, (518)234-7380.

BOOK RELEASES

Life in a Mill Town: Schuylerville and Her Hamlets in the 1920s

By Todd DeGarmo
Brookside Saratoga County History Center, Ballston Spa, NY (1993), 46 pages \$3.09 prepaid

Schuylerville, New York, was a part of the industrial corridor in the Northeast. Like many of the other river towns of the last century, she was fueled by water-power and cheap transportation. The Hudson River and its tributaries powered her mills, and the Erie & Champlain canal system brought in raw materials and shipped out her finished products. In 1883 the railroad came to town, becoming part of the Boston and Maine system in 1900, and the town boasted as many as 20 trains a day.

Like many of these milltowns, Schuylerville attracted many ethnic groups to work in her mills, on the canal, and in supporting businesses. Irish and French Canadian, Polish and Italian, Czech and Greek, found a home for themselves, their children and grandchildren in the village. By the 1920s, a child might notice slight differences in the customs of his neighbors—the ever-present pot of tomato sauce on the back burner of an Italian family, or the local Asian-owned laundry, but mostly the feeling was that everyone was pretty much the same.

All over the Northeast at this time, minority groups sought to adopt mainstream culture so they would be thought of as Americans and not immigrants, and Schuylerville, courtesy of its 18th century patriotic heritage, perhaps had more than its share of Independence Day parades, commemorative pageants and other patriotic events to help the process.

Hard times began to hit Schuylerville during the 1920s. The cotton industry, at peak production after WWI, left and moved south. The Liberty Wall Paper

Haiti on the Hudson: Formation of the Haitian Communities of Rockland County

By Morton Marks
with photographs by Martha Cooper
and a Creole translation by Hugues St. Fort
The Historical Society of Rockland County, New City, NY (1993)
32 pages \$10.62 plus \$2 postage

The Historical Society of Rockland County announces the publication of *Haiti on the Hudson: Formation of Haitian Communities of Rockland County*, written by Morton Marks with a Haitian Creole translation by Hugues St. Fort. "The historical society is pleased to present this publication as a contribution to its ongoing series of projects that highlight the history of the county's many ethnic and religious groups," says director Debra Walker. "Rockland is home to the largest suburban Haitian American community in the United States."

The first Haitian settler in the county is Dr. Edgar Milford, a resident of Nanuet, who emigrated in 1922. The retired doctor established the allergenic



St. Ann's Day procession, July 1989, Nyack. Photo by Martha Cooper, courtesy of Rockland County Historical Society.

department at Lederle Laboratories in Pearl River, and a community room in the Nanuet Library's new wing was recently named for him. Unofficial estimates place Rockland's current Haitian population at between 17,000 and 20,000.

The book was funded by the Ford Foundation and is a result of over two years research by Dr. Marks, who holds a Ph.D. in anthropology from Berkeley

SCHUYLERVILLE

continued from page 9

Mill in Northumberland was lost by fire. The railroad depots in Victory and Schuylerville closed and the trolley stopped service in 1928. Though a few paper mills remained, people began to move away and by the 1930s the Town of Saratoga's population had reached an 80-year low.

Life in a Mill Town is a personal glimpse of life in Schuylerville before the hard times. It recounts personal stories of life in a mill town and the presence of mills in one's family history, as well as the creative spirit needed to turn mill scraps into playthings and the intertwining of life on the farm and canal with life in the mills.

INDIAN CAMPS

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This project, which is part of a larger research effort on the traditions associated with tourism in the Adirondacks, is in an early stage of development. With the initial research complete, Crandall Library's Folklife Programs will begin in-depth interviews this summer, thanks to support from New York State Council on the Arts, the National Endowment for the Arts, and the New York Council for the Humanities. The Library is planning a series public programs based on its continuing research, including a portable exhibition, interpretive booklet and audio tape, demonstrations and performances by Abenaki and Iroquois, and a film/lecture series exploring similar issues of Native Americans throughout the Americas.

Indian Camps and Upstate Tourism can tell the story of a largely ignored part of our Native American heritage. It is of great importance to those interested in eastern American Indian history and culture of the 19th and early 20th centuries. It can provide fresh insights into broader questions regarding the remarkable resilience of Indian cultures in the face of enormous social, political and economic pressures.

HAITI

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and an M.A. in Latin American Studies from Stanford. The 32 page soft cover publication contains exceptional black and white photographs by Martha Cooper, a freelance photographer and frequent contributor to this newsletter.

Haiti on the Hudson focuses on the origin, evolution, and structure of the Haitian communities of Rockland County and their relation to larger communities in New York City and the Hudson Valley. In recent years, Rockland County has reflected the racial and ethnic diversity once unique to New York City. One of Rockland's fastest growing segments is its Haitian community.

Although thought of as "new immigrants," Haitians have been coming to the United States since the revolution in Haiti at the end of the 18th century. Henri Christophe was one of the "men of colour" fighting on behalf of American independence at the Battle of Savannah. Christophe also played a commanding role in the Haitian revolution of 1791. A second wave of immigration took place from 1920 to 1940. During the 1930s in New York City, Haitians were involved in trade unionism and participated in the Harlem Renaissance movement.

With the coming to power of the repressive Duvalier regime in Haiti, many political exiles came to live in the United States. The flow of professionals who left the country reached major proportions in the 1960s. After Papa Doc declared himself President-for-Life, thousands of unskilled workers immigrated for political or economic reasons. By 1984, fifteen per cent of the Haitian population had left the country.

The Haitian diaspora communities were established in French-speaking countries in Europe, Africa, Canada, the U.S., and elsewhere, primarily in urban areas. The Rockland community is unique for its suburban setting.

Marks' most striking discovery was the high level of artistic activity in Haitian communities. "Haitian Creole arts are a blend," Marks says, "with one foot in France and European tradition, and the other in Africa.

"Especially amazing are the painters who represent five different schools of art: from Haitian folklore, impressionism and surrealism, to more sophisticated techniques of perspective and light.

And some have begun painting Rockland subjects in a recognizably Haitian style."

Through his research, Marks says he has could seen the Haitian community evolving in Rockland. "And like other immigrant groups," he says, "Haitians in Rockland are faced with the simultaneous process of integrating into American society while maintaining their unique culture and ties to their country of origin."

DEL-SE-NANGO

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Saturday starts off at 11am and ends at 11pm with a good old-fashioned square dance. Sunday begins at 10am with a gospel hour and will feature The Shiloh Boys from Abington, VA.

Busload discounts are available and early lodging reservations are recommended. For more information contact: Del-Se-Nango Fiddlers, RD3, Box 233, New Berlin, NY 13411; (607)847-8501.

NATURE OF CULTURE

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The Pineland's Project was a comprehensive management plan that included residents as "traditional guardians of the landscape." Joining Ms. Hufford are Miriam Camitta, Shalom Staub, and Erika Brady. Camitta has researched and written critiques of the environmental review process focusing on a highway project that bisected a Philadelphia neighborhood. Shalom Staub is currently working with the Pennsylvania Department of Transportation in preparing research procedures and topics for a cultural impact statement pertaining to a highway bypass through Amish farmland. Erika Brady has extensively studied cultural impacts associated with the designation of Ozarks rivers as National Scenic Waterways.

For further information, registration, and a brochure for the symposium contact: Janis Benincasa, Schoharie County Arts Council (518)234-7380.

FOLK ARTS FORUMS

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McGovern; at the Cultural Resources Council in Syracuse, hosted by Daniel Franklin Ward; and in Saranac Lake, hosted by Varick Chittenden.

Folklore and Storytelling. Folklorists and storytellers, both traditional and otherwise, will gather to share stories and talk about storytelling—its role in traditional communities and settings, its growing popularity as popular performance, and the growing communities of storytellers in New York State. The forums will be held in November (dates TBA) in Saratoga Springs, hosted by Vaughn Ward; in Buffalo, hosted by Nancy Piatkowski and Clyde Eller, and at Bank Street College of Education in New York City, hosted by Steve Zeitlin and Nina Jaffe. Look for details in the fall newsletter.

SPECIAL ISSUES

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Subscription to *New York Folklore* is a benefit of membership in the New York Folklore Society. Non-members can order copies of "Through African Centered Prisms" or "Prejudice and Pride" before July 1 at a special pre-publication rate of \$9.95 per copy, plus postage and handling. After July 1, the cost per copy will be \$12.95. To become a member or to order copies of either special issue, please use this form (right).

The Society's journal *New York Folklore* has published special issues on a wide range of topics over the past several years, including *Marketing Folk Art* (1986), *Folk Arts in Education* (1987), *The New Nomads: Art Life and Lore of Migrant Workers in New York State* (1987), *Folk and Traditional Music in New York State* (1988), and *Folk Arts in New York State: A Public Forum* (1989). All are still in print and available.

New editors Ray Allen and Egle Zygas are nearing completion of their first general issue of *New York Folklore* (Vol. 19, Nos. 3-4) which will be released in the late fall.

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 benefits 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!

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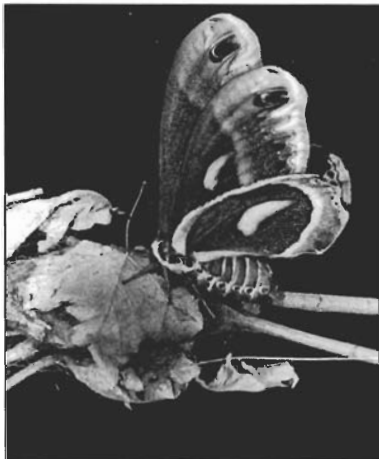


Photo by Walt Meade

Inside — NYFS News

- ▼ Last Free Newsletter - Please subscribe now—or better yet, become a member of NYFS!
- ▼ 1993 Fall Conference, October 22-24 at SUNY Brockport — Folk Arts in Education and Foxfire.
- ▼ Folk Arts Forums for 1993: Politics of Culture in Postwar New York State, Folklore and Local History, Folklore and Storytelling
- ▼ *New York Folklore* special issues due out this summer: “Through African Centered Prisms,” “Prejudice and Pride: Gay and Lesbian Traditions in America.”

Features

- ▼ Indian Camps and Upstate Tourism
- ▼ Walt Meade: A Catskill Mountain Legend

And More!

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