



LIBRARY OF CONGRESS MAGAZINE
MARCH/APRIL 2016

THE
CHANGING
FIELD
OF
FOLKLIFE

INSIDE

The Voice of
Basketball's Father
A Luminary Luthier

PLUS

- ▶ Veterans History Project at 15
- ▶ Jazzy Treasures on Exhibit
- ▶ April Fools!



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LIBRARY OF CONGRESS MAGAZINE

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"Tradition," a bronze bas-relief by Olin L. Warner, hangs above the main entrance doors of the Library's Thomas Jefferson Building. Carol M. Highsmith Archive, Prints and Photographs Division

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ON THE COVER: Inspired by Hurricane Andrew, "A Garden in the Storm" by Sara Ann McLennand was the Judges' Choice Winner in a 1996 quilting contest sponsored by the retailer Lands' End. *Lands' End All-American Quilt Collection, American Folklife Center*

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APRIL FOOLS!

PULLING PRANKS ON APRIL 1 IS A CENTURIES-OLD TRADITION.

Check out your favorite newspapers or news websites this April 1, and chances are you'll see some headlines that look suspicious. Read further and you'll probably find that some of those stories are complete hoaxes. After all, it's April Fools' Day.

But where do we get the strange custom of playing pranks on April 1? Some people think the idea goes back to classical Roman times and a joyful festival called Hilaria—originally an equinox celebration that came to be celebrated on March 25. In Roman terms, March 25 was called “the eighth of the Calends of April,” which associates the festival with April. However, clear references to a tradition of fooling in April don't begin until the late Middle Ages.

Chaucer's “Nun's Priest's Tale” (circa 1390) shows the rooster Chanticleer being fooled by a fox. This occurs “thirty-two days since March began,” or on April 1. This would suggest it was celebrated in England before many other parts of Europe. However, many scholars think the word “began” is a scribal error, and that the true wording was “thirty-two days syn March was gon” or May 3.

In France, “poisson d'avril,” or “April fish,” is the name for a person duped on April Fools' Day. The first reference to “poisson d'avril” is from a 1508 poem by Eloy D'Amerval called “Le Livre de la Deablerie.” The first irrefutable reference to the day comes from a 1561 Flemish poem by Eduard De Dene. In the poem, a nobleman sends his servant on crazy, pointless errands. The servant recognizes that he is being sent on “fool's errands” because it's April 1.

This trick, in which someone is sent to find a nonexistent object or person, was still a popular April Fools' joke nearly 350 years later. A 1902 article in the Akron Daily Democrat explains:

“One of the most popular amusements on April 1... is the sending of persons on fruitless errands. Unsophisticated persons are sent to the bookstores for a copy of the “History of Eve's Grandmother,” or to the chemist's shop for “pigeon's milk, while small boys are sometimes sent to the harness shop for strap oil,



Above: The cover of the April 3, 1895, issue of Puck by artist Frederick B. Oppen shows various attempts to fool Uncle Sam. *Prints and Photographs Division*

Left: Geoffrey Chaucer's “Tale of the Nun's Priest” references a trick played on a rooster by a sly fox. “Chaucer's Canterbury Tales: Prologue and Tale of the Nun's Priest” (modernized from Middle English, 1902). *General Collections*

when a liberal dose of this treatment is usually administered to the boy.”

In 1686, antiquarian John Aubrey first mentions the day in English in his book “Remaines of Gentilisme and Judaisme,” as “Foolles Holy Day,” explaining: “We observe it on the first of April. And so it is kept in Germany everywhere.”

A 1796 handbill requesting the delivery of 17 fool's coats and caps to Middletown, Connecticut, on April 1 shows that April Fools' Day came to America by the 18th century, and it was widespread and popular soon after. The cover of Puck Magazine dated April 3, 1895, titled “Trying to Make an April Fool of Him,” shows Uncle Sam dancing through a minefield of political issues on Capitol Hill in the form of common April Fools' pranks. The most obscure is the hat with a brick in it; the idea was that someone would succumb to the urge to kick the hat and thus stub his toe on the brick.

April Fools' Day continues to be popular today, so be careful. Watch out for unbelievable headlines and strange assignments, and if you see a hat lying on the street, just walk on by!

—Folklorist Stephen Winick is a writer and editor for the American Folklife Center.

APRIL FOOLS OF TODAY AND YESTERDAY

From mythological times, when merry Jove was sent with Ceres on a vain hunt for Proserpine, clear down through the days of the witty Stuart, fools to the routine tricks of today, April Fools' day has been given over to queer antics and the perpetration of jokes at the expense of another. In every language, April 1st is named for the equivalent of “fool.”

At one period it was strictly pagan; at another somewhat mixed up with certain observances of the Christian church, and today it is celebrated chiefly by juveniles and rustics. At its inception it was rather the higher stratum of society that annually celebrated it. Believing that since every god and saint had a “day” so should every fool—or jester—royal courts designated that day costing on April 1 in the modern calendar as All Fools' day and during those 24 hours reversed all usual procedure.

In France the court jester was an important personage. He was the means of relieving so many otherwise weary hours that monarchs owed him a debt of gratitude. On his day he and his kind were elevated to the throne, and the king and queen stood at the foot and paid him court. His foibles “haughty” was regarded as the mark of kingly office and any monarch he treated—short of power over life and death—was obeyed. And it is said sometimes a foolish ruler received a much needed lesson from the orders of his jester.

Modern France rather inclines to circus and gay outdoor performances on April 1. Through the provinces lithe two-wheeled carts journey to hamlets where any entertainment in a novelty. From the tallboard a regulation jester in tight-fitting frockings, peaked cap with bells and his “tomb” in his hand, gives a characteristic performance. A favorite diversion is to pass suddenly amid a serious talk and give a smart blow with his stick to someone in the audience; or to rap out a witticism at the expense of a listener; or, best of all, to offer free sweetmeats and then as into paroxysms of mirth at the deluded ones who bite into a concoction of chocolate and raw cotton.

In England the populace always has a Morris dance on April Fools' day in which everybody hilariously participates. A feature of it is the “ring-around-a-rose,” with the typical fool arrayed in tights, or tight trousers, foot's cap and bearing an inflated bladder on a stick, holding hands with a “Betty” of the daisy maid type.

In the middle ages in England it was considered great sport to send persons on a “wild-goose chase” after a second edition of Cock Robin, or a “big north of crocodile quills,” or the “History of Eve's Mother.” In 1872 a writer there tells how it was the custom for boys to cry out, “Ah, you April Fool!” and how 70 years before that it was customary to say, “Hi, your shoe is unluckied.” A choice witticism was perpetrated by remarking, “Excuse me, but there's something on your face.” “What?” inquires the victim. “Your nose, Ha! Ha!”

In the north of England April Fools are still called “gooks,” or “gooks”—that being the name for ruckus, which commonly means “fool.” This probably is similar to the German gock, signifying the same stupidity—and explains why, when a maiden of the Fatherland first hears the voice of a cuckoo on April Fools' night she kisses her hand in the direction of the bird and asks when she will marry. As many times as the cuckoo or geck replies immediately following her question is supposed to signify the number of months to elapse before she is wed.

In Scotland, the people have an April Fools' custom of “laniting the geck.” This consists of sending people on a long, despairing chase after a letter, which, when finally located,



“The King and Queen Stood at the Foot and Paid Him Court.”

poor of Isabella” in honor of the prince, and a youth festival in his memory was instituted. Gradually, on that day, it became the custom to send persons “to find because,” or to search for eggs. This event, supposed to have been dated April Fools' day, is ascribed to the time of Chaucer, on the seventh or the month of Nivis—which, in the European calendar, makes April 1.

Yet, perhaps, from amid the numerous articles put forth by various writers the most plausible—because it



A Typical English “Fool” and His “Betty.”

seems to find confirmation by every accidental writer on the subject—is that it was celebrated first at the final day of the octave forming the Roman New Year. With all poems every important festival lasted for eight days, the first and last being the most significant. Now, the year with the Romans was ushered in on what is now March 25 and the festivity ended on April 1. Also there was much in the

down from the mass of antiquity. According to this, a certain great prince had the misfortune to offend an enchanter, but also obtained the protection of a fairy. When his son grew up and succeeded to the throne, the enchanter and fairy fought for the possession of the prince.

The fairy turned her enemy first into a rock and then into a stream of water. This torrent swept over the prince and carried him away a distance of two miles where a sunken lake was created. It was named “The

point of their mutual observation. In ancient Rome, Photarek tells that the Quirinalis was called the “Fest of Fools”—Festa Stultorum—in honor of Quirinus and derived its second appellation from the fact that the stupid part of his people (who were ignorant of their own title, or which, had, from absence or neglect, missed their own tribe's celebration of the Perennia—a festival instituted in honor of the goddess of events in order that the corn might be sufficiently baked. They were allowed to hold their belated feast sep-

arately on April 1, or All Fools' day. Back in Biblical times there appears a suggestion of the April Fool quest in the errand on which Arnan was sent from Calpurn to Pilate, from Pilate to Herod and back again to Pilate. This was a fool's errand for which no cause can be found other than to trick him, and, strangely, students of sacred lore claim it told just about April 1.

By tracing the calendar and comparing with modern dates it is also ascertained that Noah “April fooled” the dove, sending it forth before the waters had receded on the first day of the month among the Hebrews that corresponds with the initial day of our fourth month.

A German writer—in whose country this venerable old custom is firmly established—gives one of the most sensible of theories when he claims that April itself is the fool month, with its deceitful and varying weather. “Some give forth in the sunshine for a walk,” he says, “only to be April fooled and come home in a deluge of rain. April's quick recurring atmosphere being her woman's laughter at people's confiding folly.”

Proven in an American article was peopled with grave, serious folk that indulgence in the dress horseplay of the lot of April wears hardly fitting. Yet that find has to its April Fool credit one of the most humorously bemusement ceremonies of the day. It is thought extremely funny to stand at an upper, open window with a bucket of water and a pile of silver in readiness. As some especially well-dressed “fool” approaches he is given enough of the water to cause him, instinctively, to look up, immediately a handful of silver is received in his eyes and all over his fine raiment.

Strangest of all, in tracing the course of the April Fool joke and the joke down through the world, is to learn that the studiously polite and dignified Hindu has numbered such a celebration among those of his country from those immemorial every year a great feast is held in all India which, customarily, is held on the

A HISTORIC HOLIDAY

April Fools' Day has long been a popular subject for newspapers. Stories abound about practical jokes and hoaxes tied to April 1. Numerous articles such as this one from the March 31, 1912, edition of the Missoulian (Missoula, Mont.), pictured at left, speculates on the history and origins of the annual event, which has been celebrated all over the world since the Middle Ages. (See story on page 2.)

The Missoulian is one of nearly 1,900 newspaper titles published in 38 states (territories and the District of Columbia) between 1836 and 1922 available online through Chronicling America—a free, online searchable database of historic U.S. newspapers. Launched by the Library of Congress and the National Endowment for the Humanities in 2007, Chronicling America is part of the National Digital Newspaper Program—a joint effort between the two agencies and partners in 40 states and territories.

Chronicling America now features more than 10 million pages comprising 74 terabytes of data. The Library celebrated this milestone with a series of 10 lists featuring interesting content from the online archive presented in a series of blog posts.

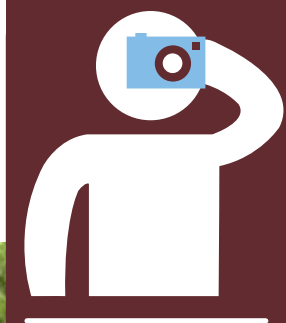
Content from the site has also been arranged into 250 topic areas widely covered in the American press, including presidential assassinations, historic events such as the sinking of the Titanic, inventions, famous individuals such as the Wright Brothers and cultural or off-beat subjects like fashion trends, ping-pong and world's fairs. Last year the popular site logged 3.9 million visits.

► MORE INFORMATION

Chronicling America
chroniclingamerica.loc.gov

Historic Newspapers by Topic
loc.gov/rr/news/topics/topics.html

Newspaper Blog Posts
blogs.loc.gov/loc/category/newspapers/



PARTICIPATE IN PHOTO CAMPAIGN “MY TRADITION”

THE AMERICAN FOLKLIFE CENTER in the Library of Congress invites people to share photos of their own folklife traditions. If you prepare a family recipe that goes back for generations, or if you sing, dance, tell stories, sew, quilt, craft or make things by hand as part of a folklife tradition in which you participate, the American Folklife Center would like your photos—selfies are welcome. These images will become part of the center’s folklife collections.

1. Photograph your folklife traditions and select the ones you wish to share.
2. Sign up for a free Flickr account at **Flickr.com** if you don’t have one already.
3. Click the “Upload” button at Flickr and follow directions.
4. Use the tag “#MyTradition” by using the “Add Tags” tab on the left in the uploader.
5. Add a Creative Commons license. (Under the “Owner Settings” tab on the left in the uploader, you’ll see “License,” and to the right of that, “Edit.” Click “Edit,” and you can select a Creative Commons license from a list. We suggest either “Attribution Creative Commons” or “Attribution-ShareAlike Creative Commons.”)
6. Select the “Upload Photos” button on the top right of the uploader.

—Stephen Winick



Members of the Northern Wind Dancers from Pueblo, Colorado, attend the Colorado Springs Native American Inter-Tribal Powwow and festival. *Carol M. Highsmith Archive, Prints and Photographs Division*

for you AT THE LIBRARY

FOLKLIFE CONCERTS



WHAT: Homegrown Concert Series

WHERE: Thomas Jefferson Building’s Coolidge Auditorium or Whittall Pavilion

WHEN: February through September, Noon to 1 p.m.

COST: FREE

THE AMERICAN FOLKLIFE CENTER’S HOMEGROWN CONCERT SERIES presents the very best of traditional music and dance from a variety of folk cultures thriving in the United States. The goal of the series is to bring the multicultural richness of American folk arts from around the country to the nation’s capital and make webcasts of the performances available online.

Nearly 100 music and dance events can be viewed online, beginning with a 2002 performance by the Blind Boys of Alabama and continuing through the 2015 season, which featured musical traditions from China, Peru, Sweden, Norway, Ireland, Armenia and Appalachia.

[View Homegrown Concerts online](http://go.usa.gov/cwpHC) go.usa.gov/cwpHC
[Concert Schedule](http://loc.gov/concerts/folklife/) loc.gov/concerts/folklife/

ALL THAT JAZZ

MUSIC DIVISION CURATOR LARRY APPELBAUM HIGHLIGHTS ITEMS FROM THE LIBRARY’S NEW EXHIBITION, “JAZZ SINGERS.”



1. BILLIE HOLIDAY

No matter how many times I’ve seen this iconic portrait of Ms. Holiday by William P. Gottlieb, taken in 1947, I’m always struck by the way photographer William P. Gottlieb captured her beauty and spirit in the moment of creativity. It’s a profoundly revealing image that visually evokes the sound of one of our greatest singers.

William P. Gottlieb Collection, Music Division



2. VISUAL JAZZ

The Music Division’s collections include 23 watercolors by writer, cartoonist and painter Stephen Longstreet (1907–2002). This drawing titled “Club Date Spot Light” is among his compelling images depicting various aspects of jazz culture.

Music Division



3. CHET BAKER LETTER

The Music Division recently acquired a cache pertaining to jazz trumpeter Chet Baker, including this chilling, undated, false-alarm suicide note detailing his descent into self-destruction. On May 13, 1988, Baker’s body was found on the sidewalk below his hotel room in Amsterdam. The exact circumstances of his death remain a mystery.

Chet Baker Collection, Music Division



4. “BETWEEN THE KEYS”

In the Music Division’s Max Roach Collection, I was startled to find a 1980 typescript of an unpublished autobiography by singer Nina Simone in collaboration with her friend Mary Martin Niepold, titled “Between the Keys.”

Max Roach Collection, Music Division



5. FITZGERALD AND ELLINGTON FILM CLIP

Of the many wonderful videos and film clips in the exhibition that illustrate jazz vocal artistry—including the Mills Brothers, Sarah Vaughan and Carmen McRae—my favorite is a rarely seen clip of Ella Fitzgerald with Duke Ellington from a 1959 Bell Telephone Hour television special. C’est magnifique!

Motion Picture, Broadcasting and Recorded Sound Division

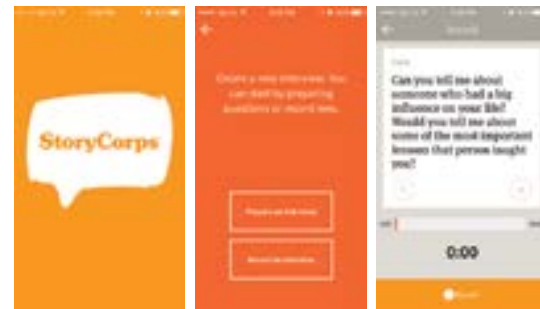
MORE INFORMATION

View the “Jazz Singers” exhibition loc.gov/exhibits/jazz-singers/

STORYCORPS GOES GLOBAL

THE STORYCORPS ORAL HISTORY COLLECTION IS GROWING THROUGH A NEW MOBILE APP AND WEBSITE.

In a matter of months last fall, the StoryCorps collection of oral histories more than doubled. The majority of new interviews were conducted during the project's first annual "Great Thanksgiving Listen," which encouraged students to record interviews with their families. But the project also got a boost in participation following the recent launch of a new mobile app and website.



Housed at the American Folklife Center at the Library of Congress, StoryCorps is one of the largest oral history projects in existence, with more than 50,000 recorded interviews. Selected interviews have been featured regularly on NPR's "Morning Edition."

StoryCorps was launched in 2003 by documentary producer Dave Isay in collaboration with the Library of Congress to capture the stories of ordinary people throughout the nation. Interviews have been collected in mobile recording booths across the country, as well as in permanent StoryBooths located in New York, Chicago, San Francisco and Atlanta. The mobile booth will return to the Library of Congress in Washington, D.C., from April 15 through May 18, 2016.

In 2015, Isay was awarded the TED (Technology, Entertainment, Design) Prize, given annually to an exceptional individual with "One Wish to Change the World." The prize comes with \$1 million to invest in a powerful idea. Isay's vision was to create an app, with a companion website at StoryCorps.me, which guides users through the StoryCorps interview experience from recording to sharing the story online. The website serves as a home for these recordings and provides interviewing tips and editing tools.

Technology has made it possible for anyone to participate via the app or through the StoryCorps.me site. The ability to conduct and share interviews independent of a StoryCorps recording booth provides a global platform whereby anyone in the world can record and upload an oral history.



Using the microphone and speaker in most contemporary mobile devices, the new app "can give you instructions. It can send audio files. Those are the key ingredients," says Isay. "It helps you pick questions, and gives you all the tips you need to record a meaningful StoryCorps interview, and then with one tap upload it."

The Library of Congress is able to meet the challenge of acquiring tens of thousands of interviews at a time thanks to the ability to harvest them via the web. This process involves using StoryCorps' application programming interface (API) to download the data—something Library and StoryCorps technologists spent months engineering. The Library will regularly gather copies of these uploaded interviews from the StoryCorps.me site for long-term preservation.

While traditional StoryCorps interviews can be accessed onsite at the Library of Congress, access to the do-it-yourself recordings will be through the StoryCorps.me website.

"We are excited to see our decade-long collecting partnership with StoryCorps go global," said American Folklife Center Director Elizabeth Peterson. "This effort is an exciting next step in the project, which is a living record that is truly of, by and for the people."

—Nicole Saylor is head of the Archive of Folk Culture in the American Folklife Center.



Shawn Miller

THE AMERICAN FOLKLIFE CENTER was created in 1976 by the U.S. Congress to "preserve and present American folklife" through programs of research, documentation, archival preservation, reference service, live performance, exhibitions, publications and training. Visitors with a valid Library of Congress Reader Identification Card may

conduct research in the center's Folklife Reading Room. Singers and songwriters are among the many people who draw on the Library's folklife collections. Harry Belafonte, known for performing songs from all over the world, once said, "I make good use of the [Library's] tapes and recordings of folk songs. [It's] my favorite place in America."

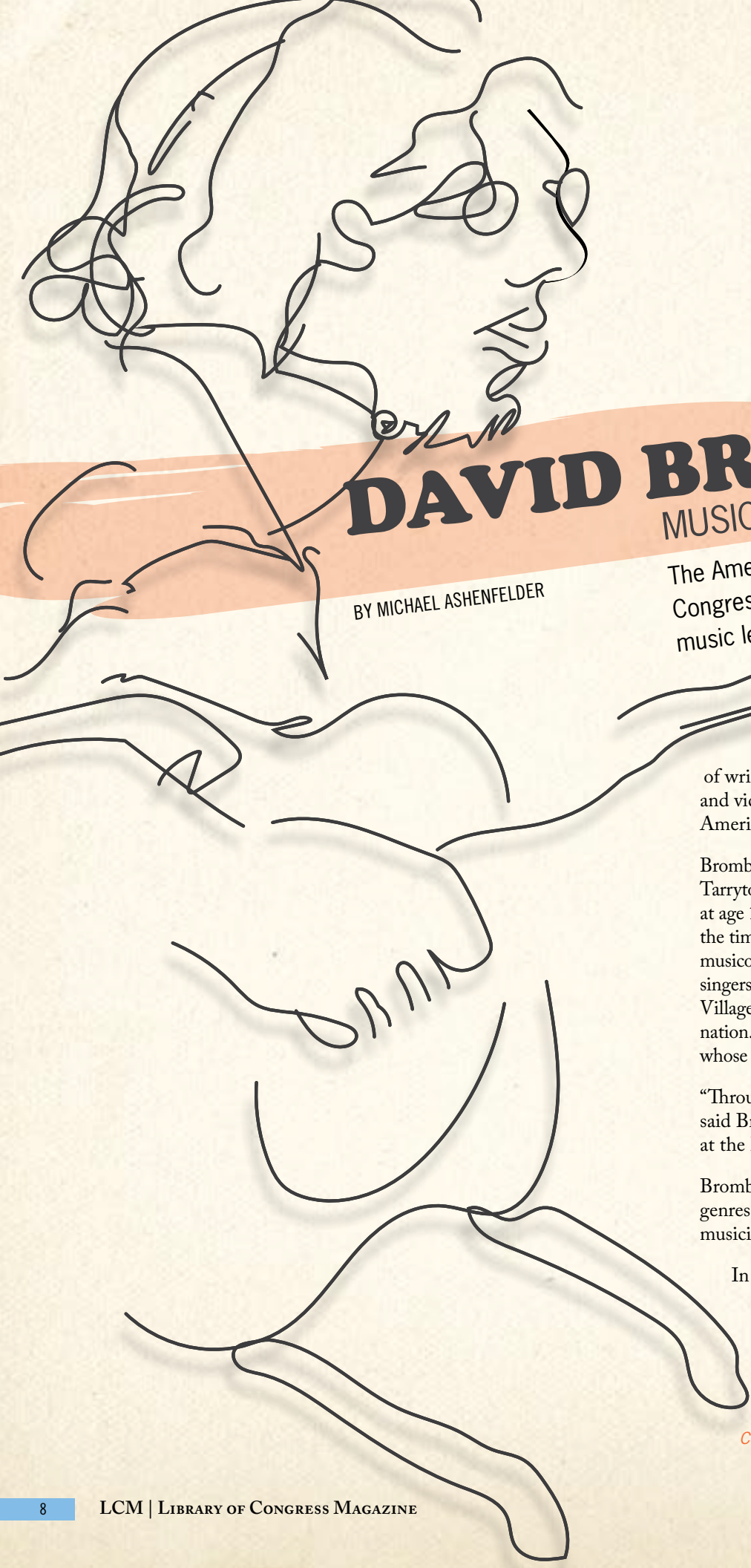
MORE INFORMATION:

Location
Thomas Jefferson Building
Room G-53
(Ground Floor)
10 First Street S.E.
Washington DC 20540

Hours
8:30 a.m. to 5 p.m.
Monday through Friday
Closed weekends and federal holidays

American Folklife Center
loc.gov/folklife/

Reader Registration and Access to Library of Congress Reading Rooms
loc.gov/rr/readerregistration.html



DAVID BROMBERG

MUSIC LUMINARY AND LUTHIER

BY MICHAEL ASHENFELDER

The American Folklife Center in the Library of Congress is now home to the papers of folk-music legend David Bromberg.

David Bromberg—performer, singer, multi-instrumentalist, luthier and violin authority—has donated his collection of writings, photographs, memorabilia and audio and video recordings to the Library of Congress' American Folklife Center.

Bromberg, a native of Philadelphia brought up in Tarrytown, N.Y., first took up the acoustic guitar at age 13. He was so skilled on the instrument by the time he attended Columbia University to study musicology that he was invited to back up several singers at appearances in the mid-1960s in Greenwich Village, when folk-music fervor was sweeping the nation. There, he met his mentor, the Rev. Gary Davis, whose blues guitar influenced a generation.

“Through him, I discovered the music in churches,” said Bromberg in a July 2014 Open Mic interview at the Library of Congress.

Bromberg's musicianship transcended styles and genres, and by the late 1960s he backed other musicians in the studio, mostly playing rock 'n' roll.

In 1970, Bromberg accompanied folk singer Rosalie Sorrels at the Isle of Wight music festival and made an impression on the

This line drawing of David Bromberg by the artist Sarina appears on the cover of Bromberg's 1971 album. David Bromberg Collection, American Folklife Center

raucous crowd with his witty performance of “Bullfrog Blues,” which led to a headlining solo spot at the festival and a recording contract with CBS. In the United States, he formed a band and topped record charts with his unique repertoire of blues, bluegrass, ragtime, country and ethnic music. He played with artists such as Bob Dylan, Pete Seeger, Tom Paxton, Doc Watson, Jerry Jeff Walker, Emmy Lou Harris, the Grateful Dead, David Grisman, Bonnie Raitt, Carly Simon, Willie Nelson, George Harrison and Ringo Starr.

In 1980, Bromberg burned out on the music business, stopped playing and did some soul-searching. “I had a personality crisis, because I'd always thought of myself as a musician,” he said.

The only intellectual stimulation Bromberg found at that time was in a local violin shop, so he and his wife, artist/musician Nancy Josephson, moved from California to Chicago, where he studied violin-making. He said he always admired the expert violin appraisers.

“It was never my ambition to become a violin-maker,” said Bromberg.

He began collecting American-made violins and now owns more than 250, made between 1850 and 1950. Today, Bromberg's collection is among the largest private collections of American-made violins in the world. In 2002, he and his wife moved to Wilmington, Delaware, where they are the proprietors of David Bromberg Fine Violins, which sells and repairs instruments.

Bromberg has also returned to playing and touring and has found a balance as a performer and a luthier. He has recorded two albums since moving to Delaware: “Try Me One More Time” (2007), nominated for a Grammy in the category of Traditional Folk Album, and “Use Me” (2011).

“Throughout my musical life I was always trying to capture the essence of the music of America,” Bromberg said. “That my musical adventure has a home at the library of the American people is both humbling and a high honor.”

Michael Ashenfelder is a digital media projects coordinator in National and International Outreach.

► MORE INFORMATION

A Conversation with David Bromberg
loc.gov/today/cyberlc/feature_wdesc.php?rec=6305

The American Violin: From Jefferson to Jazz
loc.gov/item/ihas.200154417/#item-article



Musician David Bromberg is joined by his wife and daughter during a ceremony at the Library of Congress on Oct. 29, 2015, to celebrate the donation of portions of his collection.
Shawn Miller

ABOUT THE BROMBERG COLLECTION

The collection documents David Bromberg's career—during which he played with such folk luminaries as Bob Dylan, Pete Seeger and Doc Watson—as well as his work up to the present. It includes notes, letters, photographs, ephemera from shows (including posters and programs) and audio and video recordings documenting public and private performances. Of particular interest are professional-quality video tapes that capture the final tour of Bromberg's big band in 1980 and 1981—the culmination of his early performing career. Photographs of musicians in Bromberg's circle during the 1960s and 1970s provide unique insight into the world of touring artists who came out of the folk-music revival.

The Bromberg papers join the American Folklife Center's multi-format collections from many of the most important folk music figures of the 1960s and 1970s. These include recordings, manuscripts, and films from Pete and Toshi Seeger; photos, films, and field recordings from John Cohen; photos and field recordings from Jean Ritchie and George Pickow; photos from Robert Corwin; field recordings from Mike Seeger; recordings of Mississippi John Hurt; an interview and a concert recording of Odetta; and many other treasures. The collection also includes photographs and audio recordings from Rev. Gary Davis, Bromberg's mentor.



A VOICE

THE ONLY KNOWN AUDIO RECORDING OF BASKETBALL'S INVENTOR HAS BEEN DISCOVERED AT THE LIBRARY.

FROM HOOPS HISTORY

BY MARK HARTSELL

Basketball, unique among major sports, has a clear creation story: We know when, where, why and how the game was invented, and by whom.

Now, some 125 years after the first game was played in a chilly Massachusetts school gymnasium, we know something new: the sound of the creator's voice.

A researcher recently discovered in the Library of Congress collections the only known audio recording of James Naismith—revealing, for the first time, the voice of the man who invented basketball, telling how he did it.

“Suddenly, out of nowhere, you have this very unique snapshot, kind of like putting your ear to the keyhole and hearing the past,” said Gene DeAnna, head of the Library’s Recorded Sound Section. “It’s really quite wonderful. There’s magic to it.”

The discovery was made by Michael J. Zogry, the director of indigenous studies and an associate professor of religious studies at the University of Kansas. Zogry had been conducting research for a new book exploring the influence of Naismith’s religious beliefs on his work, including the invention of basketball.

“People tend to think of him as a sideline figure who created this game and that it kind of took off. But he was a very interesting person and he was a man of principle,” said Zogry, noting that Naismith declined to patent his game or try to get rich off it. “He lived those principles, he displayed those throughout his life—a great American success story.”

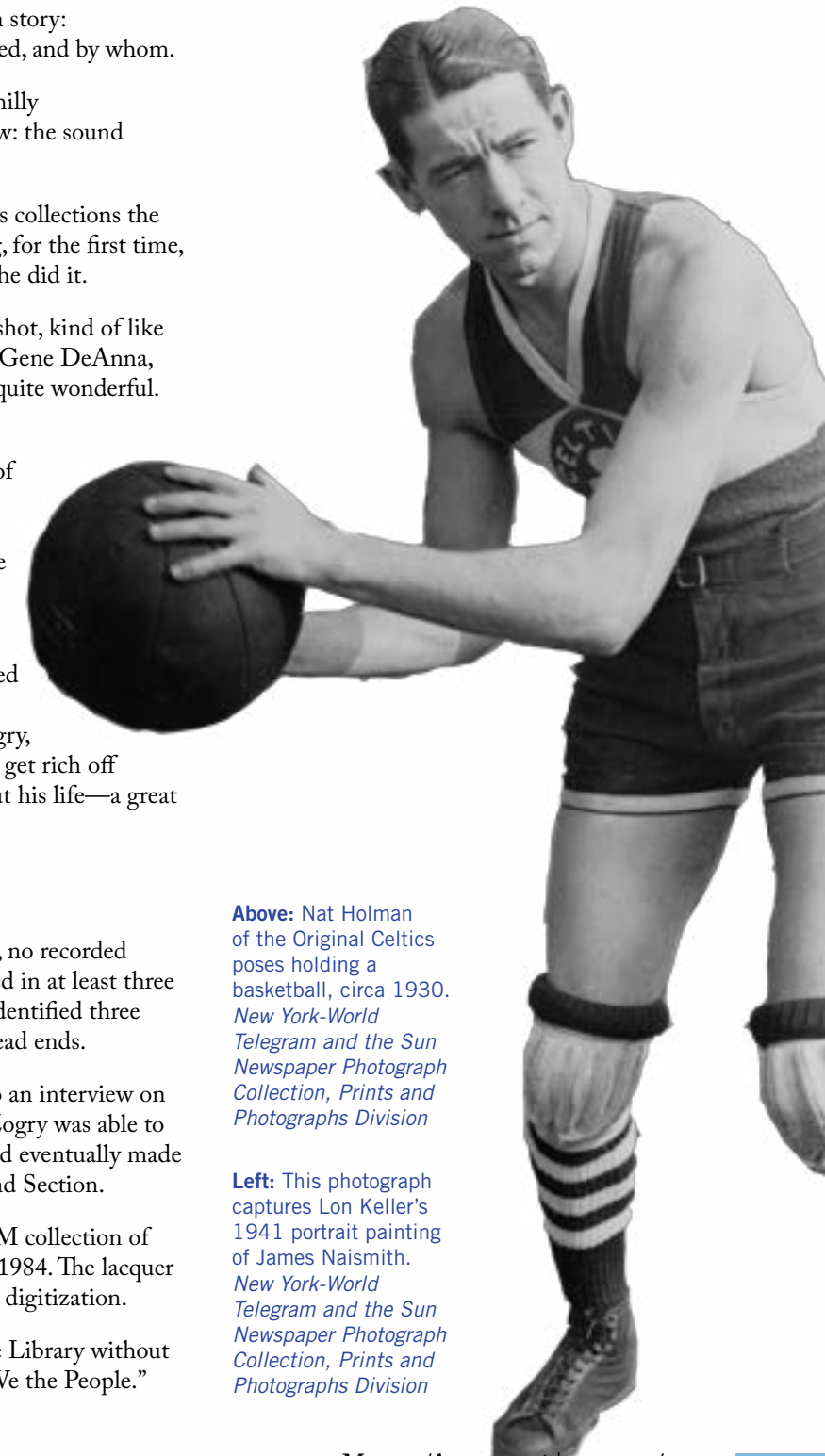
SEEKING A VOICE

Despite basketball’s great popularity in Naismith’s lifetime, no recorded interview with its inventor was known to exist. He appeared in at least three films—all silent. Zogry, in the course of his research, had identified three potential audio recordings of interviews. Two leads were dead ends.

The third was a reference made in a Naismith biography to an interview on a popular radio program, “We the People,” in early 1939. Zogry was able to determine the broadcast date for that particular episode and eventually made an online reference request to the Library’s Recorded Sound Section.

The “We the People” recordings were part of the WOR-AM collection of radio programs donated to the Library on lacquer discs in 1984. The lacquer discs were transferred to tape and now are in the queue for digitization.

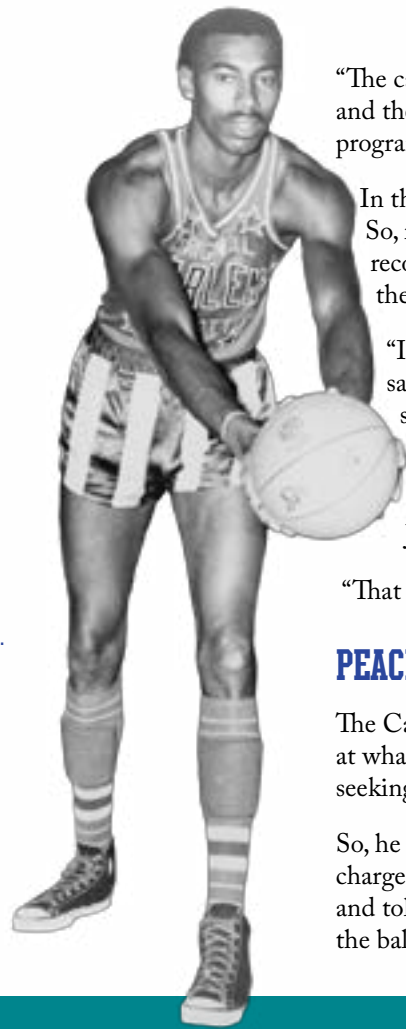
However, DeAnna said, many such collections come to the Library without in-depth cataloging – particularly variety shows such as “We the People.”



Above: Nat Holman of the Original Celtics poses holding a basketball, circa 1930. *New York-World Telegram and the Sun Newspaper Photograph Collection, Prints and Photographs Division*

Left: This photograph captures Lon Keller’s 1941 portrait painting of James Naismith. *New York-World Telegram and the Sun Newspaper Photograph Collection, Prints and Photographs Division*

Pro basketball legend Wilt Chamberlain sports the uniform of the Harlem Globetrotters, 1959. Fred Palumbo, *New York-World Telegram and the Sun Newspaper Photograph Collection, Prints and Photographs Division.*



“The cataloging typically is pretty thin—usually the title of the show, the host and the date,” he said. “Beyond that, it’s difficult to analyze the content of these programs.”

In this case, the cataloging information didn’t include Naismith’s name. So, reference librarians in the Recorded Sound Research Center pulled the recording that Zogry requested and heard history: Naismith describing, on the radio, the first basketball game ever played.

“I practically jumped—‘My God, a recording of James Naismith,’” DeAnna said. “I had never heard that there was a recording of him, so it was pretty special.”

Zogry ordered a reproduction of the item and soon had a special moment of his own: He played the recording for Naismith’s 79-year-old grandson Jim Naismith—the first time he’d ever heard his grandfather’s voice.

“That was a terrific moment,” Zogry said.

PEACH-BASKET BALL

The Canadian-born James Naismith had been working as a physical instructor at what is now Springfield College in Massachusetts during the winter of 1891, seeking something to occupy his students during a New England blizzard.

So, he nailed two peach baskets up at opposite ends of the gym floor, divided his charges into two teams of nine—sides would be reduced to five in later years – and told them the object of his new game: pass the ball up the court and throw the ball into the opposing team’s basket.

NAISMITH’S ORIGINAL THIRTEEN RULES

ACCORDING TO THE NBA, WITH SOME MODIFICATION, THESE ESSENTIAL RULES OF THE GAME HAVE REMAINED CONSTANT.

- ① The ball may be thrown in any direction with one or both hands.
- ② The ball may be batted in any direction with one or both hands.
- ③ A player cannot run with the ball, as he must throw it from the spot on which he catches it, with allowance to be made for a man who catches the ball when running at a good speed.
- ④ The ball must be held in or between the hands; the arms or the body must not be used for holding it.
- ⑤ No shouldering, holding, pushing, tripping or striking in any way the person of an opponent shall be allowed. The first infringement of this rule by any person shall count as a foul, the second shall disqualify him until the next goal is made, or if there was evident intent to injure the person, for the whole of the game, no substitute allowed.
- ⑥ A foul is striking at the ball with the fist, violation of rules three and four and such described in rule five.
- ⑦ If either side makes consecutive fouls it shall count a goal for the opponents.
- ⑧ A goal shall be made when the ball is thrown or batted from the grounds into the basket and stays there, providing those defending the goal do not touch or disturb the goal. If the ball rests on the edge and the opponent moves the basket it shall count as a goal.
- ⑨ When the ball goes out of bounds it shall be thrown into the field and played by the first person touching it. In case of a dispute the umpire shall throw it into the field. The thrower-in is allowed five seconds and if he holds it longer it shall go to the opponent. If any side persists in delaying the game, the umpire shall call a foul on them.
- ⑩ The umpire shall be the judge of men, and shall note the fouls, and notify the referee when three consecutive fouls have been made. He shall have power to disqualify men according to rule five.
- ⑪ The referee shall be the judge of the ball and shall decide when the ball is in play, in-bounds, and to which side it belongs, and shall keep the time. He shall decide when a goal has been made and keep account of the goals with any other duties that are usually performed by a referee.
- ⑫ The time shall be two 15-minute halves, with a five-minute rest between them.
- ⑬ The side making the most goals in that time shall be declared the winner. In case of a draw the game may, by agreement of the captains, be continued until another goal is made.

Naismith’s game, with modified rules, spread around the globe. The YMCA introduced basketball internationally by 1893, the first pro league formed in 1898, major colleges adopted the sport in the early 1900s and, in 1936, the Olympics added basketball as an official sport, with Naismith on hand to present the medals.

Three years later, Naismith went to New York in early January to attend a college basketball doubleheader at Madison Square Garden. While there, he submitted to the “We the People” interview with host Gabriel Heatter.

In the brief segment—the recording is about 2.5 minutes long—Naismith describes how he came up with the game and the first contest ever played.

Naismith quickly realized, he told Heatter, that he’d made a big mistake: This game seriously needed more rules.

“The boys began tackling, kicking and punching in the clinches. They ended up in a free-for-all in the middle of the gym floor,” Naismith said. “Before I could pull them apart, one boy was knocked out, several of them had black eyes, and one had a dislocated shoulder. It certainly was murder.”

The boys kept nagging Naismith to let them play again, so he sat down and wrote 13 basic rules.

“The most important one was that there should be no running with the ball; that stopped tackling and slugging,” Naismith said. “We tried out the game with those rules, and we didn’t have one casualty.”

NO BROGUE, NEW MYSTERY

The recording offered something of a surprise: “Accounts suggested he had something of a Scottish brogue,” Zogry said. “He sounded like an elderly gentleman from the Midwest.”

It also created a mystery: Previous accounts said that the rules were written before the first game, not after. Zogry suggests that Naismith, trying to please the show’s producers, might have been reading from a script, perhaps provided by the program.

“Whether he wrote what he said or someone else did, I think that he felt it was in the spirit of what he was trying to get across,” Zogry said.

Naismith died only 10 months after the interview, leaving a newly discovered recording that, Zogry said, helps reveal a modest and humble man who invented something great.

“In this day and age where media is ubiquitous,” Zogry said, “to be able to find something like this is extraordinary.”

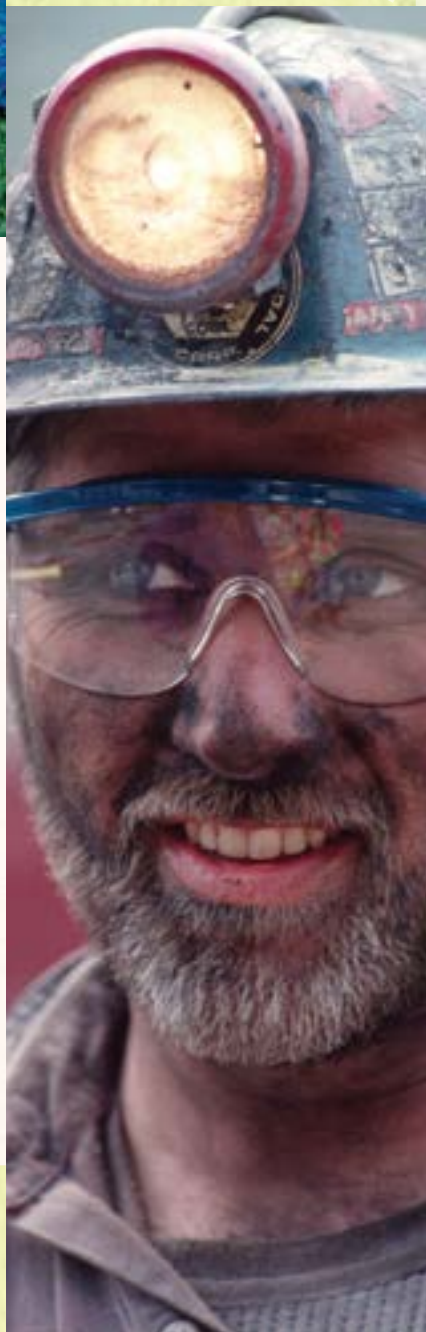
Mark Hartsell is editor of the Gazette, the Library’s staff newspaper.

► MORE INFORMATION

Recording of Naismith Interview
(University of Kansas website)
bit.ly/1NRfUGT

Eastern Conference All-Star Tina Charles, #31 of the New York Liberty, shoots over Western Conference All-Star Candace Parker, #3 of the Los Angeles Sparks, during the WNBA All-Star Game at US Airways Center on July 19, 2014, in Phoenix, Arizona. *Christian Petersen, Getty*





THE

CHANGING FIELD OF FOLKLIFE

Folklife • noun | folk·life | \ˈfok-lif\

: traditional, expressive, shared culture of familial, ethnic, occupational, religious or regional groups.

CHANGES IN TECHNOLOGY HAVE FACILITATED GLOBAL ACCESS TO THE LIBRARY'S FOLKLIFE COLLECTIONS.

BY STEPHEN WINICK

This year, the Library's American Folklife Center turns 40. During that time, the world has changed in numerous ways—some small and some sweeping. Many changes have been in response to new technologies, including changes in the field of folklife.

6 million items—have been digitized and made available online, and many collections now come to the center “born digital”—never having existed in analog (physical) form. The web itself has a culture of its own with its own vocabulary, and that, too, is being documented by the center (see page 19).

IN THE BEGINNING

The American Folklife Center continues to acquire collections in every conceivable format, including manuscripts, photographs, and sound and video recordings. These include collections by folklorist Alan Lomax, documentary photographers Robert Corwin and Bruce Jackson and musicians Jean Ritchie, John Cohen and David Bromberg. The center also maintains older collections, including wax-cylinder recordings dating back to 1890.

The American Folklife Center was established by Public Law 94-201, the American Folklife Preservation Act, which was passed by the 94th Congress and signed into law by President Gerald R. Ford on Jan. 2, 1976. The legislation placed the American Folklife Center in the Library of Congress, making it a national center for folklife documentation and research.

An increasing number of American Folklife Center collections—now numbering about

From left: The many and varied faces and facets of folklife: former slave Sarah Grudger's oral history was recorded in 1937. *Federal Writers' Project, Manuscript Division*; Dallas Chief Eagle, a Lakota hoop dancer, performs in the Library's Coolidge Auditorium. *Michaela McNichol, 2007*; folksinger and songwriter Jean Ritchie plays the dulcimer. *George Pickow, Jean Ritchie and George Pickow Collection, American Folklife Center*; Coal miner Richard Hutchens at West Virginia's Upper Big Branch Mine | *Lyntha Scott Eiler, 1996. Coal River Folklife Collection, American Folklife Center*



Above, left: This image titled “Dia De Los Muertos style” is part of the American Folklife Center’s project to document and share Halloween traditions on Flickr. *Giovanna Borgna, Flickr Creative Commons*

Above, right: An Igbo musician plays the Ikoru, a slit drum, in Nigeria, 1963. *Judith Hanna Collection, American Folklife Center*

At the time, the nation was celebrating its bicentennial. People were thinking about the founding of the United States and what it meant to be American. Many looked to their roots in the old world and celebrated the folk customs their ancestors brought with them. Folklife programs that brought traditional culture to general audiences thrived, including museum exhibits, films and public performances. Folklorists strengthened their advocacy for folklife by offering grants, organizing apprenticeships, encouraging documentation and providing access to archival collections.

The center’s activities were (and remain) part of this movement. For 40 years, the American Folklife Center has had a leadership role, working closely with a network of colleagues at the Smithsonian Institution, the National

Endowment for the Arts, the National Park Service and other agencies, as well as state folklore programs, to preserve, present and publish folklife resources. The center has worked behind the scenes on folklife programming, research and policy on national and international levels. Changing technologies affect all of these activities, from preserving recordings to protecting intellectual property rights. The center’s flagship publication, for example, has transitioned from a paper newsletter to a blog. Similarly, its series of free concerts, lectures and symposia, which go back to 1976, still go on today—but now the center can present them as videos online.

Congress placed the American Folklife Center at the Library of Congress, partly because the Library already had an archive of folk culture,

founded in 1928. The folk culture collections had largely been built through fieldwork—recordings made by Library employees and other government organizations. These ranged from Spanish-language hymns of New Mexico and Finnish runic songs in California to the personal narratives of former slaves. They also included materials collected by folk legend Pete Seeger, and even a few Seeger performances.

The newly hired American Folklife Center staff renewed the Library’s involvement in fieldwork in the 1970s, embarking on a series of field surveys. Teams of fieldworkers interviewed people about their traditions on audio and video recordings, and also photographed and shot video of performances, rituals, and daily life. The technology on which their fieldwork was recorded and preserved had changed, but the goal

of capturing American life—from cattle ranches in Nevada to the streets of Chicago and the factories of Paterson, New Jersey—had remained the same. Today, an important goal is increasing the number of these collections accessible online. The center reached a milestone with the first installment of an online presentation of the Alan Lomax Collection (see page 20).

ORAL HISTORY

Over 40 years, oral history has grown in the consciousness of the public and the priorities of the Library. The folk archive collected oral histories before the founding of the American Folklife Center, including interviews about the bombing of Pearl Harbor. These inspired an effort to collect similar stories after the attacks on Sept. 11, 2001.

Above, left: Everett Lilly is interviewed by Mary Hufford. *Terry Eiler, 1996. Coal River Folklife Collection, American Folklife Center*

Above, right: Folk legend Pete Seeger sings and plays banjo. *Robert Corwin, 1997. Robert Corwin Collection, American Folklife Center*



Above left: Franklin Adkins playing a resonator guitar in Sophia, W.Va. Lyntha Scott Eiler, 1995. *Coal River Folklife Collection, American Folklife Center*

Above right: Marinera Viva presents dances of Peru in a 2015 "Homegrown" performance at the Library sponsored by the American Folklife Center. *Shawn Miller*

The center has also been preserving the memories of the nation's armed forces since Congress asked the Library of Congress to launch the Veterans History Project in 2000. Since then, the center has collected 100,000 interviews of servicemen and women dating back to World War I. Many of these are available online.

Congress also charged the center to participate in the Civil Rights History Project, collecting interviews with leaders of the civil rights movement and making them available online. The center is also a major partner in the StoryCorps project, which recently launched an app so that anyone around the globe can conduct an oral history interview and share it online (see page 6).

DIGITAL TECHNOLOGY

Changes in technology, especially the Internet, have greatly increased public access to the Library's collections. The center was quick to seize this opportunity, putting many of its legacy and brand-new collections online in the early days of the web. Digitizing continues to this day, with more collections going online all the time.

While digitizing physical collections is a priority, contemporary collections are increasingly born digital—arriving in the form of digital files. Such collections require entirely different procedures to preserve them and

make them accessible to researchers. The center's staff includes specialists trained to handle digital objects.

It is also increasingly clear to folklorists that online communities are creating digital culture—much of which is, in itself, folklife. The center's staff is engaged in critical thinking about how to capture and preserve such digital folklife (see page 19).

Changes in technology have also made it easier for the public to interact with the center. Its concerts, lectures and symposia are accessible online as webcasts. Folklife events are publicized through social media and email. The public can sign up for the American Folklife Center RSS and email list, "like" its Facebook page and subscribe to the blog "Folklife Today," all by visiting the center's homepage.

The staff of the American Folklife Center has kept up with 40 years of change in both the field of folklife and the library world. They're looking forward to the challenge of keeping up with the next 40 as well.

◉ MORE INFORMATION

American Folklife Center
loc.gov/folklife/

Folklife Today
blogs.loc.gov/folklife/

Folklorist Stephen Winick is the writer and editor for the American Folklife Center.

NICOLE SAYLOR, HEAD OF THE ARCHIVE OF FOLK CULTURE IN THE AMERICAN FOLKLIFE CENTER, DISCUSSES PRESERVATION OF WEB CULTURE.

With the proliferation of smartphones, tablets and wireless Internet connections, the web is a place where people share folklore. Folklorists and others have begun to study the cultural expressions or "digital vernaculars" that have formed through interpersonal communications on the web. With its long history of preserving folk expression and its commitment to documenting contemporary traditional culture, the Library's American Folklife Center has been archiving web culture.

Given the vastness of the task at hand, the center enlisted folklore practitioners and scholars—as well as others who study Internet folklore—to nominate websites to be archived. So far, more than 50 sites are being harvested that best document elements of the various digital vernaculars emerging through networked and computer-mediated communication. These sites include everyday communication that Internet users have developed to create a shared sense of the world.

To understand what a web culture collection would look like, consider the types of sites that are being harvested. The center is archiving websites ranging from Boing Boing and Know Your Meme to Urban Dictionary and Creepypasta.com.

The web culture collection includes, but is not limited to:

- Sites that document and serve as platforms for creating and sharing vernacular cultural forms such as reaction GIFs (used on social media sites such as tumblr to answer questions or remark on statements), image macros (pictures superimposed with text for humorous effect) and memes (ideas, behaviors, or styles that spread from person to person within a culture)
- Online communities and other sites that have played a significant role in establishing, shaping and disseminating tropes and themes in communication on the web
- Sites that document, establish or define vernacular language like leet (an alternate



Shawn Miller

alphabet used on the Internet) and lolspeak (language play) and icon-based communications like emojis (pictographs)

- Sites connected to DIY (do it yourself) movements such as crafting
- Sites focused on documentation, development, proliferation, distribution and discussion of digital "urban legends" and lore, such as creepy pasta (short creepy stories that spread across the web)
- Sites which are focused on the development and dissemination of vernacular creative forms such as fan fiction (stories about characters or settings from another author's original work of fiction, rarely professionally published)

The collection is not intended to be exhaustive. It is a first step at collecting a slice of the vast pie of web culture.

◉ MORE INFORMATION

Web Archiving at the Library of Congress
loc.gov/webarchiving/

A FAMILY OF FOLKLORISTS

THE LOMAX FAMILY'S COLLECTION OF FOLKLORE DOCUMENTATION IS NOW AVAILABLE ONLINE.

The American Folklife Center in the Library of Congress has launched the online publication of the Lomax Family manuscripts, with access to 25,000 pages created primarily by folklorist Alan Lomax during the 1940s and 1950s. More than 350,000 pages from the 100 archival collections documenting the work of John A. Lomax Sr., Ruby Terrill Lomax, Alan Lomax, Bess Lomax Hawes and John A. Lomax Jr. will become available to the public during the next year.

Researchers now will have online access to the writings of the Lomax family: the field notes, logs and indexes related to the collections, as well as their correspondence and their academic and creative writing projects. Resources are accompanied by subject guides to assist researchers as they explore this unique corpus.

Items of note include Alan Lomax's 1942 field notebook made during his famed trip with a Fisk University team to the Mississippi Delta.

In his interview of 29-year-old Muddy Waters, Lomax writes, "Been knowing Son House since '29. Learned how to play bottle neck from him by watching him for about a year." Also available are CBS radio scripts, voluminous correspondence with scholars such as Carl Sagan and George Herzog and his drafts for the unpublished "Big Ballad Book."

This presentation of manuscripts complements existing online Lomax materials, including the Library's disc recordings from Ohio (1938), Michigan (1938) and the South (1939) and the Lomaxes' 1934 recordings from Louisiana (lomax1934.com), a digital resource from recent John W. Kluge Center Alan Lomax Fellow Joshua Caffery.

In addition, American Folklife Center collaborators—the Association for Cultural Equity, the University of Kentucky and Berea College—have worked with the center to present Lomax sound recordings, photographs, and videos.



Alan Lomax plays guitar on stage at the Mountain Music Festival in Asheville, North Carolina, circa 1938. *Prints and Photographs Division*

The Library of Congress has enjoyed a long association with the Lomax family, beginning in 1933 when John A. Lomax was named honorary consultant and curator of the Archive of American Folk Song, and his son Alan's appointment as "assistant-in-charge" of the archive in 1937.

During their time at the Library, which ended in late 1942, the duo made long trips through the United States and the Caribbean, documenting American culture in its diverse manifestations. Alan's dynamic career from the 1940s to the 1990s generated a large archive that the Library acquired after his death in 2002. The children of Bess Lomax Hawes, Alan's equally accomplished sister, donated her materials to the center in 2014.

With important collaborators including his father John and wife Elizabeth, Pete Seeger and colleagues from other institutions, Alan Lomax was the first to record Huddie "Lead Belly" Ledbetter, McKinley "Muddy Waters" Morganfield, David "Honeyboy" Edwards, Aunt Molly Jackson and other significant traditional musicians. He also recorded many musicians at the Library, including a landmark series of 1938 recordings of Jelly Roll Morton, which yielded nine hours of music and speech. Released by Rounder Records in 2005, "Jelly Roll Morton: The Complete Library of Congress Recordings by Alan Lomax" garnered several Grammy awards.

—Todd Harvey is curator of the Lomax Collection in the American Folklife Center.

► MORE INFORMATION

Alan Lomax Collection
loc.gov/collections/alan-lomax-manuscripts/about-this-collection/

SENIOR REFERENCE SPECIALIST MEGAN HARRIS DISCUSSES HER JOB OF MAKING THE VETERANS HISTORY PROJECT COLLECTIONS ACCESSIBLE TO RESEARCHERS.

How would you describe your work at the Library?

I serve as the senior reference specialist for the Veterans History Project, which is part of the Library's American Folklife Center. In terms of my day-to-day work, I coordinate on-site and virtual access to the project's oral histories, photographs and manuscript materials. This might take the form of helping patrons use our online database to search for pertinent resources, serving material in our reading room or composing blog posts to engage users and demonstrate the vast research potential of the archive.

How did you prepare for your current position?

As an undergraduate American Studies major at Scripps College, I wrote my senior thesis on the collective memory of World War II. This topic stemmed from my own personal history (my grandfather's service in the Pacific Theater) as well as a chance visit to the Imperial War Museum in London. My interest in the collective memory of war led me to the Veterans History Project at the Library of Congress, where I worked as a Junior Fellow in 2003 and as a processing technician in 2004. I took a couple of years off from the Library to obtain a master's degree in 20th-century American cultural history at the University of Maryland, but I came straight back to the Library, and have been happily serving here ever since.

What are the biggest challenges and rewards you face on the job?

We are constantly accessioning new material to add to the project's existing holdings, which include nearly 100,000 individual narratives. The vast size of our archive, and the fascinating stuff that comes through the door every day, makes my job incredibly exciting, but can also pose challenges in making so many collections accessible. These obstacles are balanced out by the rewards of working with the stories of ordinary people.

Not only do we provide researchers with primary-source material that they might not find anywhere else, but also we offer veterans and their families the opportunity to add their voice to the record. Connecting with these personal stories—whether through face-to-face interactions or via the collections—is one of the most rewarding elements of my job. The project collects and preserves valuable historic materials that are also profoundly personal and



Shawn Miller

intimate. It is an honor to be given a window into these individuals' lives and to make sure that their stories aren't forgotten.

What are some of the most unusual collection items you have come across?

Most of the veterans represented in our collection are so humble that they insist that they "didn't do anything special." But I find unusual stories and collections around every corner! I am especially drawn to the manuscript material in our collection and have a particular fascination with original diaries. These are extraordinary documents, and many of them are unusual in both form and content.

For example, we have diaries written on the backs of repurposed material, such as cigarette labels and Japanese ledgers. We have diaries kept by prisoners of war that include compilations of material—such as poems, drawings and jokes—contributed by many different POWs. One of my favorite diary collections pertains to a veteran who made entries on "his trusty pad" while manning a gun during combat on Guadalcanal during WWII—right up until the point when he was wounded by a nearby explosion. So strong was the impetus to record their experiences that service members ignored regulations against keeping a diary.

► MORE INFORMATION

Diaries in the Veterans History Project Collection
blogs.loc.gov/folklife/2014/07/diaries-in-the-veterans-history-project/



Servicemen and servicewomen raise a toast to victory on VJ Day in 1945. *Veterans History Project*

THE VETERANS HISTORY PROJECT AT 15

THE VETERANS HISTORY PROJECT HAS ACQUIRED 100,000 COLLECTIONS FROM SERVICEMEN AND WOMEN AND THEIR FAMILIES.

A Missing Air Crew Report, author Dennis Okerstrom says, provides plenty of facts about losses in air combat: type of aircraft, names and ranks of crew members, a flight plan. Those facts can't, however, reveal war's human dimension—what it's like to actually get shot down in combat.

"It cannot begin to convey the terror, or the courage, or the sense of loneliness experienced by the young men who suffered events such as their aircraft being shot from the sky," Okerstrom said.

For that, researchers need firsthand accounts of the men and women in uniform who were there—stories like those preserved by the Library's American Folklife Center as part of the Veterans History Project.

Established by Congress in 2000, the Veterans History Project recently celebrated its 15th anniversary and reached the milestone of amassing 100,000 individual collections of stories, photographs, diaries and letters of the men and women who served their country during wartime. Many of these collections—from World War I era to more recent conflicts in Iraq and Afghanistan—are accessible online in more than 50 thematic web presentations.



"During the last 15 years, the Veterans History Project has developed into a rich archive brimming with the insights and emotions of a diverse legion of America's veterans," Project Director Bob Patrick said. "It is very satisfying to hear of the value placed upon the project by researchers and educators as well as the appreciation expressed by veterans and their families that these stories will be accessible for generations to come."

About half of those who use the collections onsite hold a personal, not professional, interest in the material. They may be visiting the collection of a loved one or trying, perhaps, to learn more about the POW experiences of a father who passed away without really talking about what happened.

Most others are researchers carrying out a professional mission: academics, authors, filmmakers, journalists and representatives of historical or federal institutions.

Defense POW/Missing Personnel Office investigators have drawn on project collections in their efforts to provide a full accounting of missing servicemen and servicewomen. The National Museum of the U.S. Army intends to use project collections in the new museum planned for Fort Belvoir, Virginia.

Pulitzer Prize-winning author Rick Atkinson drew upon project collections for two volumes of his World War II Liberation Trilogy, "Guns at Last Light" and "Day of Battle."

Filmmakers Ken Burns and Lynn Novick used the collections for their seven-part World War II miniseries, "The War," and for their upcoming Vietnam War documentary.

Okerstrom, a literature professor at Park University in Missouri, used the collections for two books that explore World War II air campaigns, "Project 9: Birth of the Air Commandos in World War II" and "Dick Cole's War: Doolittle Raider, Hump Pilot, Air Commando."

Whatever use is made of the collections, Okerstrom said, the important thing is to preserve these stories before the veterans who tell them are gone.

—Mark Hartsell is editor of the *Gazette*, the Library's staff newspaper.

▶ MORE INFORMATION

Veterans History Project
loc.gov/vets

Thematic Web Presentations
loc.gov/vets/stories/ex-war-all.html

From left: Items from the collection of the late Lt. George W. Percy are donated to the Veterans History Project. *Shawn Miller*; A poster promotes participation in the Veterans History Project; An oral history interview with a veteran is conducted at the Library of Congress. *Veterans History Project*



1. Pedestrians pass by the Library's Thomas Jefferson Building after a Jan. 24 blizzard dropped nearly two feet of snow on Washington, D.C.

2. Docent Ira Adler leads a tour of the Thomas Jefferson Building for Pulitzer Prize winners and guests as part of the Pulitzer's centennial celebration in Washington, D.C., on Jan. 29.

3. Acting Librarian of Congress David Mao appoints Gene Luen Yang as the 2016-2017 National Ambassador for Young People's Literature during the Jan. 7 inauguration ceremony at the Library.

4. David Rubenstein, benefactor of the 2016 Library of Congress Literacy Awards, interviews Rubenstein Prize winner Kyle Zimmer of *First Book*.

5. Sharon Robinson, daughter of baseball legend Jackie Robinson, looks over sheet music for Arthur Clark's "Jackie Robinson" during her Feb. 11 visit to the Library.

6. Students from the Maret School in Washington, D.C., view a three-dimensional picture book by Lothar Meggendorfer during a Feb. 9 presentation in the Library's Children's Literature Center.

All photos | *Shawn Miller*

GENE LUEN YANG NAMED LITERARY AMBASSADOR

Gene Luen Yang, Printz Award winner and two-time National Book Award finalist, was named National Ambassador for Young People's Literature by Acting Librarian of Congress David S. Mao. With a platform of "Reading Without Walls," Yang will serve in the position during 2016 and 2017.

A writer and illustrator, Yang is the first graphic novelist to be appointed to the position. In 1997, Yang he began self-publishing his own comics with "Gordon Yamamoto and the King of the Geeks." More followed, and Yang eventually signed with a publisher. In 2006, he published "American Born Chinese"—the first graphic novel to be named a finalist for the National Book Award and the first to win the Printz award as the best book for young adults. In 2013, his "Boxers and Saints" also was named a National Book Award finalist.

► **MORE:** loc.gov/today/pr/2016/16-001.html

ALLISON HEDGE COKE WINS POETRY FELLOWSHIP

Allison Hedge Coke has been selected by Poet Laureate Consultant in Poetry Juan Felipe Herrera to receive the 2016 Witter Bynner Fellowship. Hedge Coke, the 19th recipient of the \$10,000 fellowship, is the author of four poetry collections: "Streaming" (2015); "Blood Run" (2006 UK, 2007 US); "Off-Season City Pipe" (2005); and "Dog Road Woman" (1997). Her honors include an American Book Award, an Independent Publisher Book Award and a Lifetime Achievement Award from Native Writers' Circle of the Americas. She has won fellowships from the National Endowment for the Humanities, the Lannan Foundation and the MacDowell Colony for the Arts.

Hedge Coke is the editor of eight poetry collections, including "Sing: Poetry From the Indigenous Americas," which was named a Best Book of 2011 by the National Books Critics Circle's Critical Mass. Hedge Coke is a founding faculty member of the Vermont College of Fine Arts' full-residency MFA in Writing and Publishing Program, where she teaches poetry, creative nonfiction and publishing.

► **MORE:** loc.gov/today/pr/2016/16-010.html

ROMAN TOTENBERG'S PAPERS GO ONLINE

The Library of Congress has launched a new online presentation of 130 items documenting the life and career of virtuoso violinist and teacher Roman Totenberg (1911-2012).

Born in Łódź, Poland, in 1911, Totenberg had a long and varied career, spanning nine decades and four continents. He debuted as a soloist with the Warsaw Philharmonic at age 11. Having established himself internationally, in 1938 he chose to immigrate to the United States under the distinguished artist visa program. Soon after, he went to extraordinary lengths to aid family and friends trapped in Poland during World War II and the Holocaust. Totenberg performed his last concert when he was in his mid-90s and continued teaching until shortly before his death in May 2012.

The online presentation—drawn from his personal papers, which were a gift to the Library from the Totenberg family—includes photographs, correspondence, video interviews, concert programs, publicity material and solo violin parts from core repertoire with Totenberg's personal performance annotations.

► **MORE:** loc.gov/today/pr/2016/16-012.html

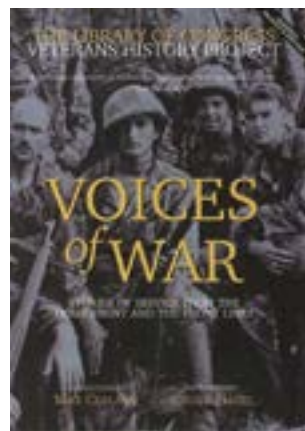
LIBRARY RECEIVES 9/11-RESPONDER COLLECTION

The Library's American Folklife Center will become the home of a significant collection of oral histories provided by responders to the devastating Sept. 11, 2001, terrorist attack on the New York World Trade Center. The collection, known as the "Remembering 9/11 Oral History Project," includes some 200 oral histories (each one hour to 1.5 hours long) and more than 1,000 digital photographs, manuscript materials, logbooks and indexes involving the personnel who responded to the terrorist attack on the World Trade Center towers, including rescue and recovery work on the building debris pile, over subsequent months.

The collection is being donated by physician Benjamin Luft, the Edmond Pellegrino Professor of Medicine at Stony Brook University School of Medicine and director of the Stony Brook WTC Wellness Program, who treated many of those responders following the tragedy. The donation is a portion of what Luft has collected, and future installments are expected.

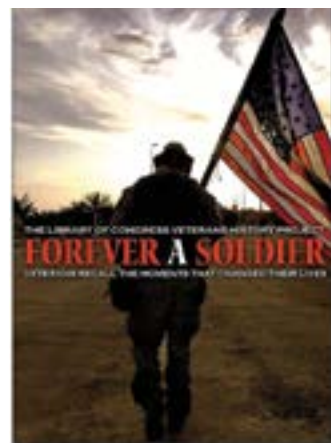
► **MORE:** loc.gov/today/pr/2015/15-221.html

THE LIBRARY OF CONGRESS SHOP offers items inspired by the Library's unparalleled collections.



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A companion volume to the Veterans History Project's web presentation of the same title, "Voices of War" features the stories of 70 war veterans and their families.



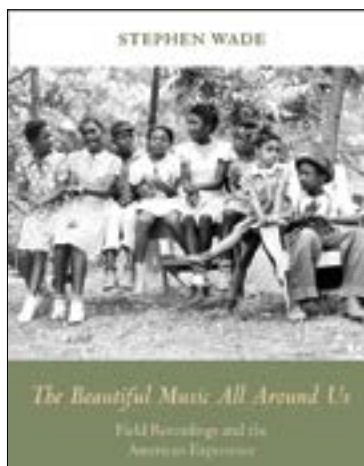
"Forever a Soldier"
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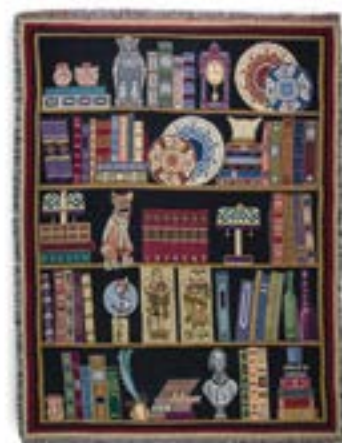
"The Beautiful Music All Around Us"
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Stephen Wade presents the backstories of 13 performances captured on Library of Congress field recordings between 1934 and 1942 in locations through the nation.



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AMERICAN FOLKLIFE CENTER

GENEROUS SUPPORT HELPS THE LIBRARY MAKE ITS COLLECTIONS ACCESSIBLE TO THE PUBLIC.

The collections of the American Folklife Center are among the great treasures of the Library of Congress. The center preserves and presents the nation's—and the world's—cultural heritage with the support of the U.S. Congress and the American public.

But the American Folklife Center is only able to expand and enrich its programs through additional contributions from foundations and visionary individuals who value cultural stewardship.

The Library of Congress invites you to join others who support the American Folklife Center. Your tax-deductible contributions to one of the following funds help strengthen its mission and expand its outreach.

American Folklife Center Fund

Established in 1977 by various individual donors, this fund helps support public programming and publications of the American Folklife Center.

Friends of the Folk Archive Fund

Established in 1978 by folksinger Michael Cooney and others, this fund supports the Archive of Folk Culture and collection-based activities of the center (such as collection preservation, digitization, and acquisition of significant collections).

Veterans History Project Fund

Established in 2001 by various donors, this program supports the programs and activities of the Veterans History Project.

With your support:

- The American Folklife Center develops and increases its collections, setting standards in archival preservation methods while also providing fellowships and support for



new generations of individuals who are documenting and sharing our diverse and dynamic cultural heritage.

- The center creates access to these collections through education programs; research, publication and preservation projects; concerts, lectures and symposia; and our website, blog, and Facebook page.
- The center encourages the safeguarding of traditional arts and culture through partnerships with other federal agencies and cultural organizations such as StoryCorps, the American Folklore Society and the World Intellectual Property Organization.
- The center nurtures the capacity of cultural communities and organizations to preserve their legacies and connect with archival resources through training, consultation and collaborative projects.

—Elizabeth Peterson is director of the Library's American Folklife Center.

[MORE INFORMATION](#)

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Deborah Feingold

SINGER-SONGWRITER ROSANNE CASH DISCUSSES HER COLLABORATION WITH THE LIBRARY'S AMERICAN FOLKLIFE CENTER.

I'm really inspired by Southern roots music—everything from blues to Southern gospel to country pop and Appalachian music. I was born in Memphis and my parents were Southerners, so when I was asked by Carnegie Hall to be a “Perspectives” artist for the 2015–16 season, I knew immediately that I wanted to curate a series of shows with Southern roots music as the theme. My album “The River and The Thread” had recently been released and music from the Delta and Appalachia was all-consuming for me. I was so honored to be invited and delighted that Carnegie Hall was so enthusiastic about the theme.

I wanted to cover different areas of roots music, so I invited The Time Jumpers, Ry Cooder, Ricky Skaggs, Sharon White and a new Alabama soul band called St. Paul and the Broken Bones. My own show, in which I played my new album, rounded out the series that ran from Oct. 14, 2015, through Feb. 20, 2016. In that group of artists, we covered bluegrass, soul, country, blues, gospel, Appalachian music and more.

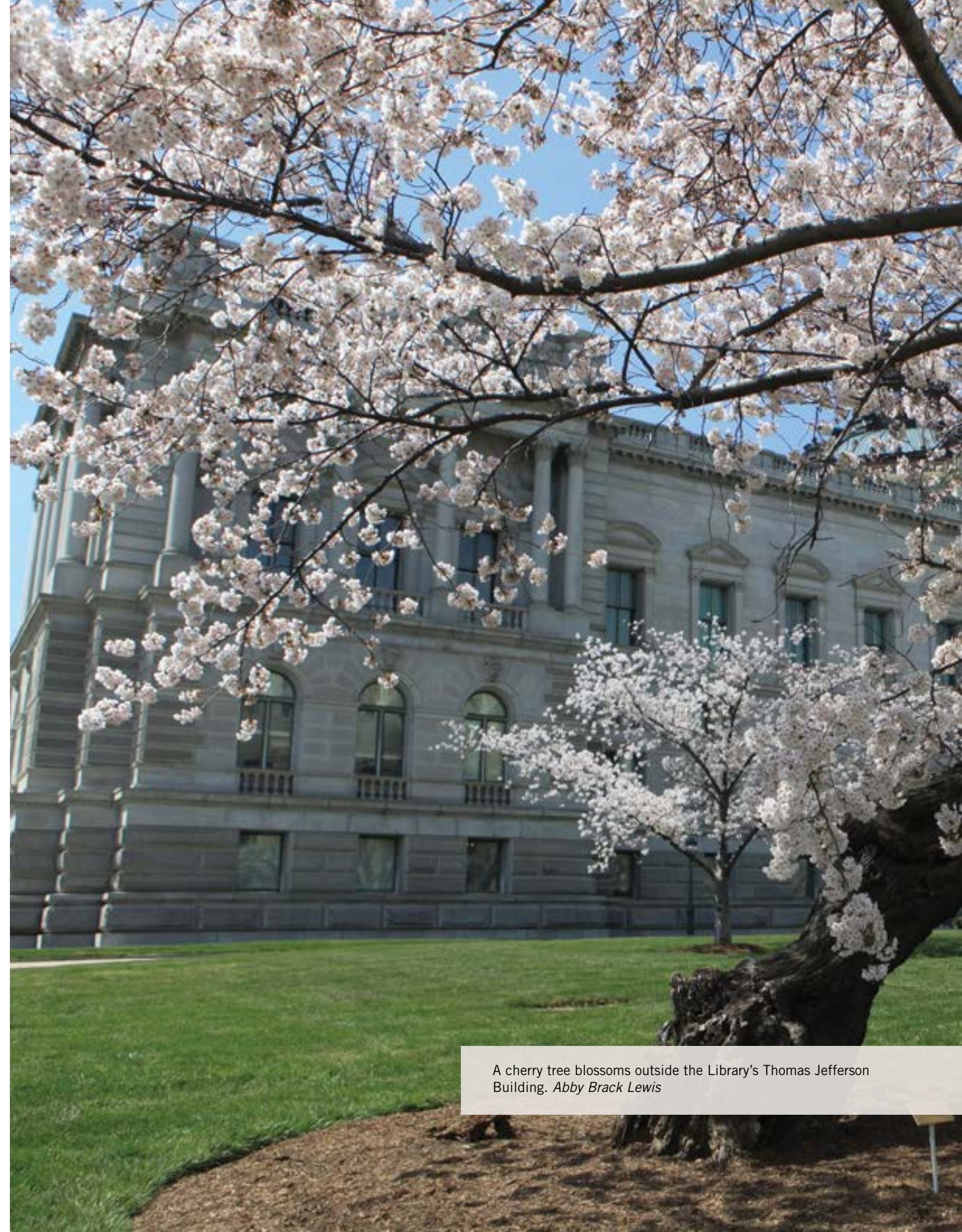
When I heard that the concert hall included exhibition space for photos, I thought of the Library of Congress where I held a residency in December 2013, and especially the American Folklife Center. To say it was a great honor is an understatement. I was so moved to be in that magnificent building, which houses so many of America's treasures. I performed with some friends—Rodney Crowell, Amy Helm, Cory Chisel and my husband John Leventhal, and it was such a high—the audience was so warm and the night charged with energy.

During my residency, the American Folklife Center staff put together a display of materials from its collections that made me think about the Library's role in preserving American culture. The curators were kind enough to bring some special items from the American Folklife Center to show us—instruments, field recordings and some old fan magazines of my dad [Johnny Cash], with photos of my mother and me and my sisters as children. I was shown an old, rare television clip of my dad's, which I had never seen before. I was thrilled! It's mind-boggling to think what this building preserves, and I'm so grateful they do.

So shortly after I was invited by Carnegie Hall, I called center director Betsy Peterson, told her the theme and said, “Start thinking about images to accompany this music!”

I'm nearly obsessed with what the center has on their shelves—the carefully collected archives of everything that is important to the preservation of American roots music. I knew they could help find the pictures we needed to put in the glass cases at Carnegie Hall. Their selection of more than 25 photographs—along with some of my own—captured some moments in the history of American roots music and the geography of the Southern United States from which it arose.

I enjoyed the process of working with the American Folklife Center curators. It's always a pleasure. They understand what I love and how much respect I have for them. They've been so helpful and so welcoming. I feel I can just stop into the center any time I want, have a cup of tea and see and hear priceless bits of history.



A cherry tree blossoms outside the Library's Thomas Jefferson Building. *Abby Brack Lewis*



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