

FOLKLIFE CENTER NEWS

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American Folklife Center • The Library of Congress



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, exhibition, publication, and training. The Center incorporates the Archive of Folk Culture, which was established in the Music Division of the Library of Congress in 1928 and is now one of the largest collections of ethnographic material from the United States and around the world.

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ONLINE INFORMATION RESOURCES

American Folklife Center publications (including *Folklife Center News*), a calendar of events, collection guides, general information, and connections to a selection of other Internet services related to folklife are available on the Internet.

The Library of Congress Web site is available through the World Wide Web service (<http://www.loc.gov/>). The Center's home page can be accessed from the Library's home page. Select "Using the Library," then select "Reading Rooms and Centers," and then select "American Folklife Center." The direct URL for the Center's home page is: <http://www.loc.gov/folklife/>

The **Folklife Information Service** is now a cooperative announcement program of the American Folklore Society and the American Folklife Center. It is available only on the American Folklore Society's server: www.afsnet.org. The service provides timely information on the field of folklore and folklife, including training and professional opportunities, and news items of national interest.

EDITOR'S NOTES

September 11, 2001

This time, instead of yellow ribbons, there was a proliferation of flags. In my neighborhood, on Capitol Hill, they unfurled from second-story windows and fluttered from car radio antennas. At a candlelight vigil around the Capitol Reflecting Pool, as senators and congressmen held a prayer service inside the Capitol, Washington-area residents gathered in silent tribute to those who lost their lives in the September 11 attacks. Along with their candles, many brought flags, which
(Continued on page 15)

Cover: Megan Ogulnick, Centreville, Virginia, lights a candle at a memorial tribute on a grassy slope overlooking the Pentagon. Photo by Mary Hufford, September 22, 2001

American Folklife Center Collects Reactions to the September 11, 2001, Terrorist Attacks



"They Were Heroes But Now They're Angels." Posters line the wall surrounding Arlington National Cemetery, across the street from the west side of the Pentagon, where a hijacked plane crashed into the building on September 11. Photo by James Hardin, September 19, 2001

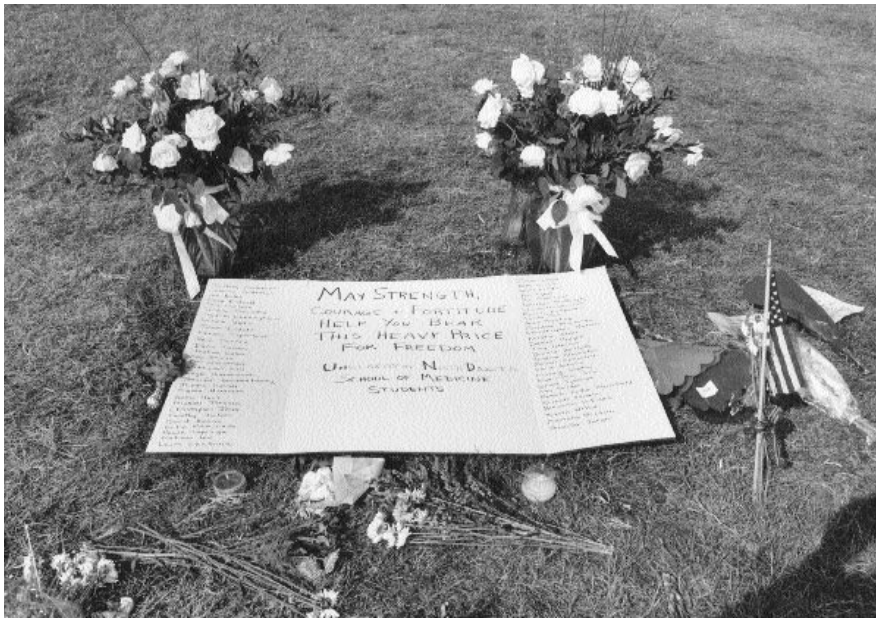
By James Hardin and Ann Hoog

The American Folklife Center has called upon folklorists and other cultural specialists across the nation to document on audiotape the thoughts and feelings expressed by average citizens in reaction to the tragic events of September 11, 2001. These recordings and supporting documentary materials will become part of the Center's Archive of Folk Culture.

The September 11, 2001, Documentary Project is modeled on a

similar initiative from sixty years ago, when Alan Lomax was serving as the head of the Archive of American Folk Song. On December 8, 1941, Lomax sent an urgent message to folklorists around the United States to collect "man on the street" reactions to the bombing of Pearl Harbor and the declaration of war by the United States. Recordings were made in all parts of the country in which people expressed their immediate reactions to this cataclysmic event. Interviews were conducted with salesmen, electricians,

janitors, oilmen, cab drivers, housewives, students, soldiers, and physicians. People of many ethnic groups and ages expressed their opinions on the political, social, economic, and military aspects of the attack. The recordings were sent to the Library of Congress, where they were used to create a radio documentary program that was broadcast on the Mutual Broadcasting System. The program was part of a series that was then distributed to schools and radio stations.



“May Strength, Courage & Fortitude Help You Bear This Heavy Price for Freedom.” A memorial tribute on a grassy slope opposite the Pentagon, with a list of names and the inscription “University of North Dakota School of Medicine Students.” Photo by James Hardin, September 19, 2001

Sixty years later, in this time of national crisis and mourning, the Center has issued a similar call to the folklore community to help create the September 11, 2001, Documentary Project. The project was suggested by reference specialist Ann Hoog, who noted the comparisons being made in media reports to the bombing of Pearl Harbor. Peggy Bulger, director of the Center, who is also serving this year as president of the American Folklore Society, has emailed folklorists around the country to “document the immediate reactions of average Americans in your own communities to yesterday’s terrorist attack and to what many have called an act of war.”

In Baltimore, folklorist Rory Turner, program director for the Maryland State Arts Council, has already heeded the call (see “Just for the Record,” by Stephanie Shapiro, *The Baltimore Sun*, September 21, 2001, pp. E-1 and E-5). At a Chinese food and barbecue stand in the city, for example, Turner spoke to Douglas H. Strachan, pastor of St. Paul’s Lutheran Church, who was happy to share his thoughts: “You can’t let your hatred for one nation and one people destroy your belief in humanity.”

The Center will collect and preserve the audiotaped interviews and supporting materials that present the personal experience stories of average Americans in the wake of the terrorist attack. What were they doing when they heard? How have their lives been changed? In addition, the Center will collect photographic documentation of

the memorial tributes that have sprung up near the Pentagon and at the site of the World Trade Center disaster. These temporary memorials include posters, photographs, flowers, flags, and other memorabilia through which those connected to the disaster victims and others express their grief and sympathy.

Audio field recordings are especially valuable elements of our historical record, Peggy Bulger says. And storytelling and other forms of expression help people manage their feelings: “It is cathartic to tell stories [about] where you were when you heard about the attacks.” While the Folklife Center is also accepting some of the more poignant of the countless email accounts in circulation, “nothing replaces the recorded voice,” says Ann Hoog. “When you listen to those voices from 1941, along with the street noises in the background, you are better able to imagine the whole context of that particular time and place.”

For further information, see the Center’s Web site at <http://www.loc.gov/folklife/>. Select “December 7, 1941, Interviews” and “September 11 Documentary Project.”



“Remember the Lost.” Poster on the wall at Arlington National Cemetery. Photo by James Hardin, September 19, 2001

A Spontaneous Memorial Near the Pentagon



In the weeks following the September 11 terrorist attack on the Pentagon, a collection of so-called makeshift memorials were constructed on a grassy slope nearby. Photo by David A. Taylor, September 19, 2001

By Mary Hufford

In the days following the crash of American Airlines Flight 77 into the Pentagon, scores of visitors have converged on a space just to the west in order to view the scorched and gaping hole in the Pentagon. In this space, at the juncture of Columbia Pike, Southgate Road, and Joyce Street, where the boundaries of Arlington National Cemetery, the Navy Annex, and the Pentagon itself do not quite meet, what some

are calling a “makeshift memorial” is growing. On a plot of grass and trees at the conjunction of highly administered worlds, facing the site of physical impact, signs of impacts that are spiritual, emotional, and psychological pile up. This spontaneous public display—a profusion of symbols, images, tokens, words, and events—marks a space of public discourse on the recent attacks, a discourse embodying at once the logic of tribute, testimony, memorial, and vigil.

There are two components to the memorial. One is a wall superimposed on the iron and masonry fence that forms the southeastern boundary of Arlington Cemetery. Dynamic and interactive, the wall is made of posters, flags, photographs of victims, bouquets of flowers tucked between the bars, brightly variegated chains of origami birds, and messages of grief, consolation, patriotism, and solidarity. Molten wax from vigil candles accumulates on the stone foundation anchoring the



A proliferation of American flags dot the landscape across a street from the Pentagon and near Arlington National Cemetery. Photos by David A. Taylor, September 19, 2001

fence, along with teddy bears, ceramic figures, and various other tokens, including pens, which visitors may use to add their own inscriptions. The other is a spreading array of flowers, wreaths, candles, and funeral programs, across Southgate Road, on the lawn below the Navy Annex. Displays cluster around trees and hang from branches, incorporating photos, flags, and airplanes. A manhole cover in the grass forms a center for mementos, candles, and potted pansies, arranged there by a grieving couple.

Messages of condolence and support tether the site to countries all over the world. On one poster is written: "God Bless America: El Pueblo Latino

each inscribed with a text in what appears to be Sanskrit, and illustrated with an image of the Buddha. Amid the flowers, plastic fire helmets, and flags, a pro-

American Estar Con Los Hermanos de U.S.A."; on another, "The Cambodian Community Against Terrorism prays to the victims." A message from the Sudanese Voice for Freedom reads: "As refugees who have found home in this country we stand in solidarity with this great nation to denounce and fight terrorism." Brightly colored fabric squares flutter from parallel strings on the cemetery fence,





Detail of a memorial tribute constructed on and near a tree. Photo by David A. Taylor

gram from a funeral service held at St. Columba's Church reads: "A Celebration of the Life of Karen Ann Kincaid, November 30, 1960–September 11, 2001."

The display changes constantly. In the second week, a written complaint is posted against a cemetery official for the removal of the previous week's signs (some of which may not have withstood a heavy rain). But new signs already fill the space. On the wall is a U.S. flag made by friends of Bernard Curtis Brown, an eleven-year-old boy from Leckie Elementary School in southeast Washington. Bernard Brown was one of three D.C. students who had won an award from The National Geographic Society for scholastic achievement, a trip to California. All three students were on board flight 77. The red stripes on the flag are made of the handprints of classmates.

On the lawn a large wooden bulletin board has appeared, inviting inscriptions from visitors. In a large frame, downhill

from this structure, is a newly released list of Pentagon workers who died in the attack. Around the list, tributes gather: an offering of baked goods, a poem lamenting the lost spaces of the Pentagon by one who had helped maintain them, a funeral program affixed to the frame with duct tape, a fireman puppet, a dozen or so vigil candles, some wrapped in handwritten messages. People cluster around this frame, reading and commenting: "This guy right here worked in our office," a man standing next to me says, touching the name. "Tall, red-headed guy. Really nice fellow." Candles everywhere are flickering, some extinguished by wind and wax. Later that day two girls from Centreville would relight all of them.

Visitors merge with and animate the display, in star-spangled T-shirts, red-white-and-blue hats and bandanas, and flags protruding from ponytails. Like the flag made for Bernard Curtis, other flags appear bear-

ing the impress of human bodies: stripes made of children's footprints, stars made of handprints. Seated on a blanket, Justine Smith, of Centreville, and Jenny Riley, of Mt. Airy, make pins of red, white, and blue yarn, which they hand out to visitors. They accept donations in a box marked "Red Cross." On the curb where the lawn meets Columbia Pike, a man views the breach in the Pentagon wall through binoculars that he then passes to a friend. "It takes your breath away, doesn't it?" he says, shaking his head.

Visitor seems an inadequate term for those who come to this memorial. Why do they come into this space piling up with stories? To connect with what has happened? To face and undo the isolating effects of terrorism? To give and receive signs of the continuing possibility of democracy and peace? We remember, we pay tribute, we keep vigil in a place that can no longer be merely for passing through.

Storytelling Pavilion Featured at National Book Festival



Folklife Center Director Peggy Bulger (right) interviewed Navajo code-talkers Keith Little, shown here, and Sam Smith. The code-talkers provided an invaluable service during World War II, in sending and receiving highly classified strategic messages composed in a code developed from the Navajo language. The code was never broken by the enemy.

By James Hardin

On September 8, a sunny, peaceful Saturday on Capitol Hill, nearly sixty authors participated in the first National Book Festival, sponsored by the Library of Congress and hosted by First Lady Laura Bush. An estimated twenty-five to thirty thousand enthusiastic readers (both adults and children) attended the event, to listen to David McCullough, George Will, Liz Carpenter, Scott Turow, Robin Cook, Gail Goodwin, Gary Soto, and many others read from their

works. They crowded into pavilions on the east lawn of the U.S. Capitol, across the street from the Library of Congress, and lined up in the Jefferson and Madison buildings and on the sidewalks outside to have their books signed.

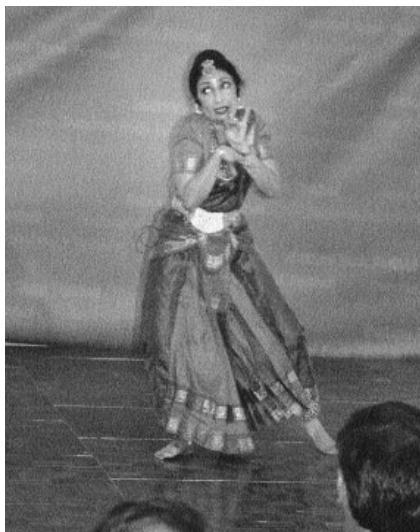
And at one pavilion, the American Folklife Center presented one of the more popular programs of the day, especially for the children—ten storytellers, representing different regional and cultural traditions. The Center has acquired the collections of the Storytelling

Foundation International, based in Jonesborough, Tennessee, and the president of that organization, Jimmy Neil Smith, was present to introduce Carmen Deedy, one of the performers featured in the collection (see *Folklife Center News*, summer 2001).

There is, of course, a close connection between traditional storytelling and the book. Many novelists, for example, refer to themselves as storytellers and publishers know that most best-sellers, fiction or nonfiction, achieve that status because they

tell a good story. The connection is also memorialized in the Library of Congress. In the East Corridor of the Great Hall of the Library's historic Thomas Jefferson Building are six panels illustrating the evolution of the book, with the final panel representing the invention of the printing press. The first panel in the series shows a rude memorial cairn, and the second panel is devoted to oral tradition.

Sheila Kay Adams, along with her husband, Jim Taylor, Mars Hill, North Carolina, beautifully evoked time and place with her stories and ballads from Appalachia.



Nilimma Devi, of Silver Spring, Maryland, told and performed East Indian folk tales that were then acted out by her troupe of dancers. Dance provides a marvelous vehicle for storytelling, particularly when it involves strange and magical characters and events.

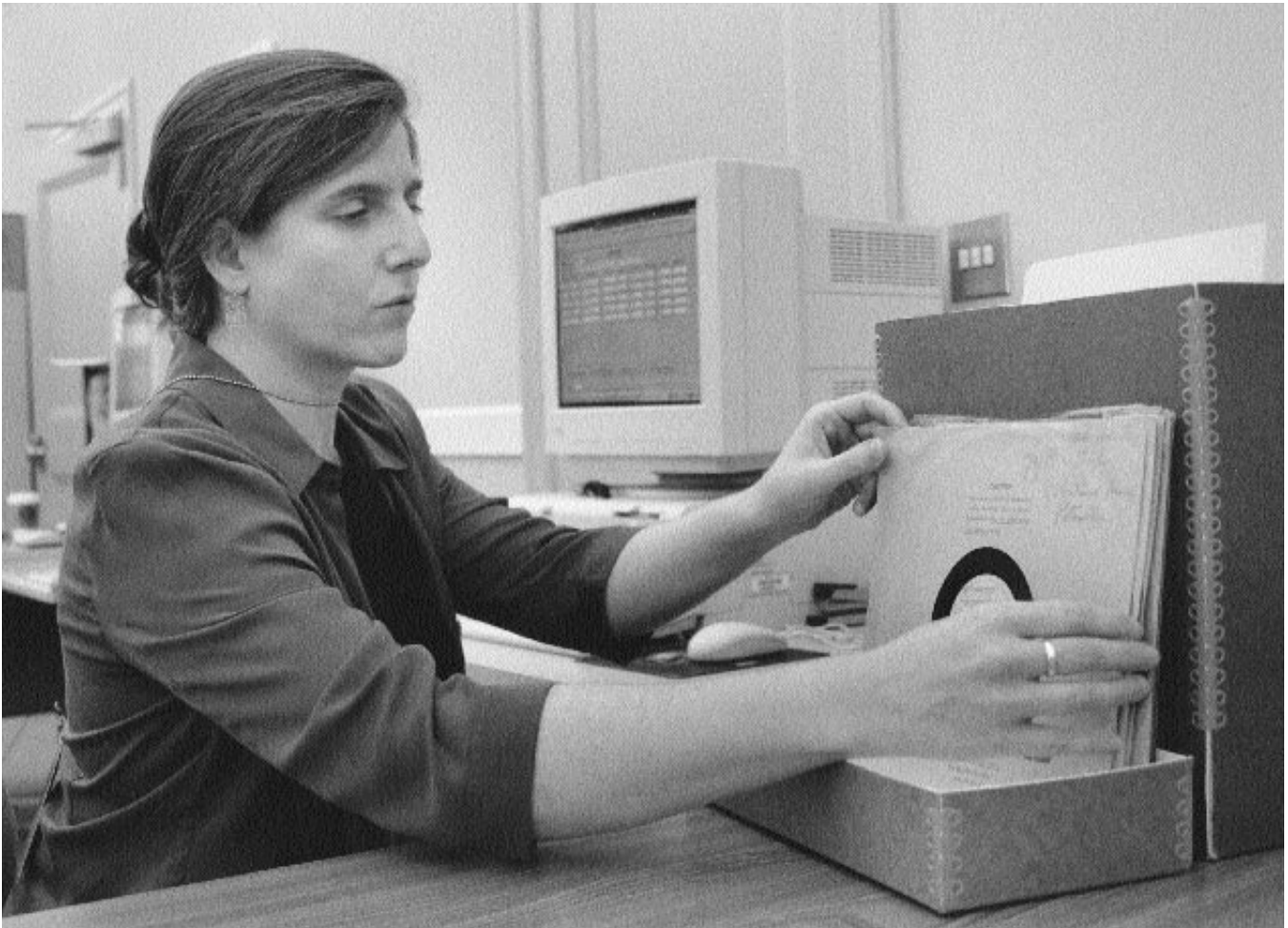


Derek Burrows, Jamaica Plain, Massachusetts, ended the day with stories of life in America for an immigrant from the Caribbean Islands. To his left, an American sign-language interpreter translates. As with many of the performances of the day, Burrows's stories were both strange and familiar, moving and funny.



Ron and Natalie Daise, of Beaufort, South Carolina, performed songs and stories from the South Carolina Sea Islands, providing an opportunity for Washington-area children to experience the folklore of another region of the country.

Save Our Sounds Preserves Audio Treasures from the Folk Archive



Working on the Save Our Sounds preservation project, Archivist Marcia Segal examines an acetate disc in its original sleeve, one of 416 discs in the Eloise Hubbard Linscott Collection. The sleeves provide invaluable information about the recordings, including the song title, the performer's name, the date and location where the recording was made, and sometimes fieldnotes. The sleeves will be digitized, along with the sound recordings, manuscript material, and photographs, and made available to researchers. Photo by James Hardin

By Michael Taft

The use of sound-recording equipment in ethnographic fieldwork has been part of folk-life research for well over a hundred years. In fact, the American Folklife Center holds J. Walter Fewkes's wax cylinders of members of the Passamaquoddy tribe, which he recorded in 1890.

Since then, ethnographers have preserved the voices and performances of countless people from virtually all the world's cultures, and this international effort has yielded a rich storehouse of information far surpassing in quantity and quality the written ethnographic descriptions and folklore collections from previous centuries.

Yet this same storehouse is imperilled to a much greater extent than the written and printed records of the past because of the nature of sound recording. While paper can last for centuries if properly treated and stored, no medium for capturing sound has such a shelf-life, and in most cases is considerably more frag-



Library of Congress 2001 Junior Fellows John Vallier, Ph.D. candidate at the University of California, and T. Christopher Apin, master's candidate at the University of Oklahoma, in the Center's processing and digital conversion area. The two ethnomusicologists helped with various processing and preservation projects during the summer, including the American Dialect Society Collection. Photo by James Hardin

ile and difficult to archive than paper.

Adding to the difficulties of preserving sound recordings is the fact that all such media require some mechanical intermediary. Information on paper is immediately available to our eyes; information on a sound recording must be "interpreted" by a machine before it reaches our ears. If the recording is intact and playable, the problem remains: do we have the proper machine on which to play that particular recording? How many folklorists have access to a cylinder machine, for example, or the expertise to play a wax cylinder? The same question might be asked about instantaneous acetate discs, wire recordings, and even open-reel tape—all media used by fieldworkers before the advent of audiocassette field recorders in the 1970s. Will future technologies make cassettes, CDs, and DAT tapes equally inaccessible? And will these types of sound recording resist degradation any better than their predecessors?

These questions were raised at the Folk Heritage Collections in Crisis symposium (see *Folklife*

Center News, winter 2001), and one of the responses to these concerns is the Save Our Sounds preservation project, a joint program of the American Folklife Center and Smithsonian's Center for Folklife and Cultural Heritage. As part of the Save America's Treasures Program of the National Trust for Historic Preservation, administered by the National Park Service, Save Our Sounds will restore, preserve, and make accessible 8,000 endangered sound recordings held by the American Folklife Center and the Center for Folklife and Cultural Heritage. These recordings are only a small selection of approximately 140,000 sound recordings held by both centers, but Save Our Sounds marks a good beginning towards the kind of commitment that faces all ethnographic archives and individual collectors.

The American Folklife Center has begun the project with seven of its collections—each valuable in its own right, and each presenting problems of restoration and preservation that will

make them models for future operations. The James Madison Carpenter Collection includes 179 cylinders and over 200 acetate discs that Carpenter recorded in his fieldwork in Britain and the southern United States in the 1930s and 1940s, and is a highly valuable collection of ballads, sea chanteys, game songs, dance tunes, and mumming plays that have been virtually inaccessible for sixty years. The Eloise Hubbard Linscott Collection represents the life's work of one of the group of early and mid twentieth-century New England folksong collectors who helped to establish a canon of American folklore. Save Our Sounds will preserve 400 of Linscott's acetate discs and 50 open-reel tapes.

In the 1950s, folklorist Don Yoder used a wire recorder to document the songs, narratives, and dialect of Pennsylvania Germans. The hair-thin stainless-steel-wire spools in his collection represent one of the more transient technologies used by ethnographers, and machines and technicians who can work them are few and far between. Luckily, the Library of Congress has the expertise and facilities for playing and transferring wire recordings, so that Yoder's early work—a total of 32 spools—will be made accessible to researchers.

In the 1930s, the American Dialect Society embarked on a project to record language samples from New Englanders. The result was 880 instantaneous aluminum discs of people talking about their lives, their communities, and their traditions—an invaluable collection of speakers who grew up in the nineteenth century. The collection of the Storytelling Foundation International of Jonesborough, Tennessee, contains over 6,000 open-reel tapes, cassettes, DAT tapes, and videotapes documenting almost thirty years of the annual National Storytelling Festival, as well as other foundation activities, and demo tapes (see *Folklife Center News*, summer 2001, pp. 3–5). By far, this is the largest collection of

folk-narrative-revival material in the country, and the Save Our Sounds Project will preserve around 1,000 of the most endangered sound recordings in this collection.

In 1966 and 1967 the Doris Duke Oral History Project sponsored the American West Center of the University of Utah in its collection of 222 tapes from nineteen Zuni narrators. These tapes contain epic-length tales told in the Zuni language, and form part of the extensive body of Native American material held at the Library of Congress. Their preservation nicely complements the non-Save Our Sounds project to restore the Densmore cylinders of Native American material (see *Folklife Center News*, summer 2001, pp. 6–13). Another collection to be treated is Eleanor Dickinson's 169 open-reel video recordings documenting Holiness music, sermons, glossolalia, and the practice of snake-handling in Appalachia. This collection is the only one targeted by Save Our Sounds that tackles the particular problems of preserving early open-reel videotape.

Each of these collections presents different challenges in audio (and video) restoration, preservation, and access. Some will be treated in facilities at the Library of Congress, while others will be sent to off-site sound labs that specialize in old audio formats. But all will undergo certain basic processes. Each item will be inspected for deterioration and treated appropriately, whether repairing cracks in cylinders, snarls in wire, dirt and chemical ooze on discs, or notorious “sticky-shed syndrome” on 1970s tape. Each item will then be transferred to 1/4-inch analog preservation tape—the current standard for archival preservation. But this standard is undergoing revision as we enter the age of digitalization, and the project will also produce electronic copies of each item. It is in the area of digitization that Save Our Sounds is doing its most pioneering work. Instead of digitizing onto CDRs (a practice of many archives), this project will produce WAVE files that will be stored on one of the Library's servers. In this way,

the project hopes to avoid the pitfalls of using yet another generation of essentially unstable media—digital compact discs. The shelf-life and future playability of CDRs is not known, but files on a server can be periodically checked for degradation and refreshed, and can be more easily migrated to future digital forms than can CDRs.

WAVE files will also generate compressed files that can be quickly accessed by computers and allow multimedia computer presentations of the Save Our Sounds collections. The digital presentation of these collections is one aim of the project, but this aim requires more work than the preservation and transfer of sound recordings. Almost all of the earmarked collections contain material besides recordings. For example, the Linscott and Carpenter collections each contain thousands of pages of manuscript material and hundreds of photographs. The aim of Save Our Sounds is to present manuscript and photographic materials alongside the recordings in an integrated digital presentation that replicates as closely as possible the physical presentation of the original items in the collection. For example, a researcher will be able to read correspondence or field notes in the Linscott collection while viewing photographs and listening to sound recordings. In an in-house pilot version of a digital presentation, digitized versions of two of Yoder's wire spools are available on selected Library hard drives, along with a detailed index of each spool, and a photograph of a spool box (since few will have seen this type of medium).

The creation of such a multimedia digital display requires much planning, and involves a great deal of data entry. To this end, Save Our Sounds is using a database, created by the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress, that is designed specifically to capture information for digital presentation. This database allows the



Julia Bishop (left), of the National Centre for English Cultural Tradition at the University of Sheffield, visits the Library's Special Formats Lab with Center reference specialist Jennifer Cutting, to examine specimens of the 179 Dicotaphone cylinders in the James Madison Carpenter Collection slated for restoration and new transfers. Bishop is coordinating a team of U.K. scholars working to create an online catalog of the Carpenter Collection, and spent two weeks in Washington to coordinate a work plan with the Save Our Sounds project staff. Photo by James Hardin



Archivist Marcia Segal holds the “association copy” of Eloise Linscott’s book *Folk Songs of Old New England* (that is, the author’s own, annotated copy). This unique item has Linscott’s handwritten notes, additions and corrections, and photos she took of performers whose work appears in the book. It provides evidence that Linscott planned a new edition of the book, perhaps as early as the 1940s. Photo by James Hardin

project to relate the sound recording to its accompanying material (manuscripts and photographs), and includes detailed bibliographical data on each item: performer(s), place of recording, title of performance, etc. This same database also records the procedures used to restore and transfer the sound recordings, noting details such as the condition of the original item, treatments used in restoration, equipment employed, and

to represent sound, text, and image in a digital way. The restoration and transfer of the sound recordings, and the scanning of manuscripts and photographs, require meticulous attention and involve specialized skills and costly equipment. Data entry—including decisions on how data should be entered—is also an arduous part of the work. All this is to say that digitization is not a simple task and, therefore, must be thought

through with care. Not every ethnographic archive, and certainly few individuals, will have the resources to replicate the Save Our Sounds Project, but the kinds of work carried out at the American Folklife Center might be seen as “best practice” that others can follow in part, if not in whole.

Among its several aims, therefore, Save Our Sounds intends to act as a model, and to help build up an expertise at the American Folklife Center that can then be shared with others. This consultative function is already underway in formal and informal ways (for example, with the American Folklife Center’s Veteran’s History Project, the Vermont Folklife Center, and the Western Folklife Center). All ethnographic collections will have to face the inevitability of the deterioration of their sound recordings, and all will need guidelines for preservation. If the last hundred years have been the time of great accumulations of recorded sound, then the next century will perhaps be the time of establishing reliable procedures for making sure that sound recordings remain preserved and accessible.

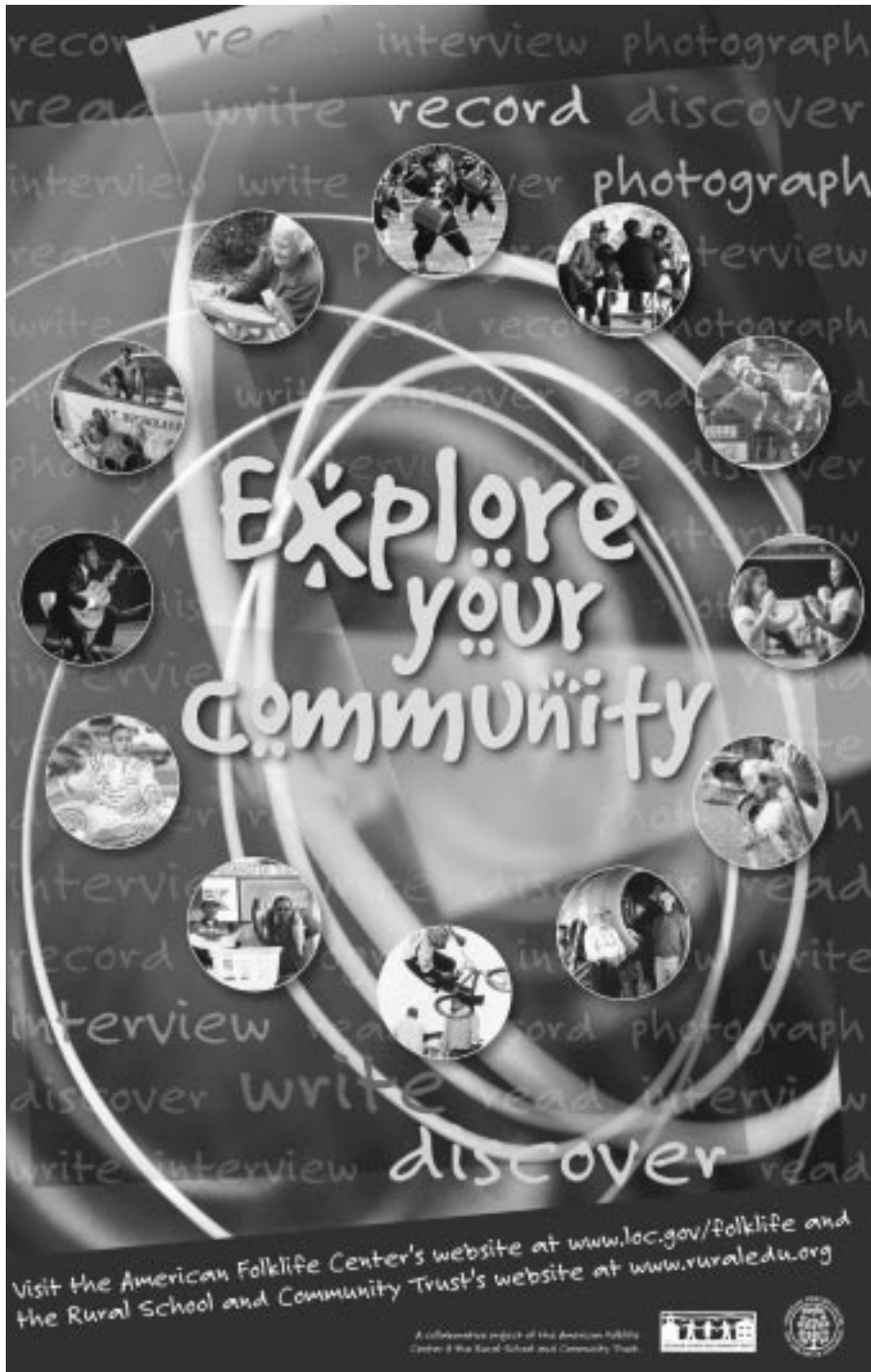
The entire process is a long and complex one. Each collection requires a committee to oversee the process and make decisions on how to represent sound, text, and image in a digital way. The restoration and transfer of the sound recordings, and the scanning of manuscripts and photographs, require meticulous attention and involve specialized skills and costly equipment. Data entry—including decisions on how data should be entered—is also an arduous part of the work. All this is to say that digitization is not a simple task and, therefore, must be thought

The Save Our Sounds Project requires private matching funds to gain access to the federal portion of the grant. Donations have come in from across the country, but the project still needs support in order to continue its work. The American Folklife Center would like to thank the following individual and corporate donors:

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“Explore Your Community” Free Heritage Poster Available to Teachers for Classroom Use



In cooperation with the Rural School and Community Trust, and with support from the U.S. Department of Education, the American Folklife Center has produced a poster entitled “Explore Your Community,” designed for middle school and high school students. The poster encourages students to learn more about their own communities by engaging in documentation projects. On the back of the poster are suggestions for heritage studies and community projects, such as interviewing friends and classmates about school-related traditions and developing a walking tour of a historic neighborhood.

The Folklife Center and the Rural Trust hope that students will want to explore and document a wide range of living cultural expressions in their families, schools, neighborhoods, and towns and cities. The poster and full text, along with a list of resources for conducting community heritage projects, may be viewed online at www.loc.gov/folklife/poster.

The “Explore Your Community” poster is in full color, 22 x 34 inches, and available free of charge from the Library of Congress, American Folklife Center, 101 Independence Avenue, SE, Washington, D.C. 20003. Email folklife@loc.gov.

Senator's Artistry Part of Archive of Folk Culture



Sen. Robert C. Byrd on the stage of the Coolidge Auditorium at the Library of Congress, December 1977. Photo by Carl Fleischhauer

Sen. Robert C. Byrd (left), of West Virginia, accepts from the Librarian of Congress, James H. Billington, new cassette copies of fiddle recordings the senator made at the Library of Congress in the late 1970s. Senator Byrd recorded over seven hours of traditional fiddle music for the American Folklife Center's Archive of Folk Culture, a growing collection that now holds over 2 million items. Photo courtesy of the Office of Senator Robert Byrd



EDITOR'S NOTES *from page 2*

they carried aloft through the crowd. There were spontaneous singings of "The Star-Spangled Banner."

Along the fence surrounding Arlington National Cemetery and on a grassy slope overlooking the site where a hijacked plane crashed into the Pentagon, American flags dot a landscape of memorials constructed to honor friends and loved ones. Photographs, inscriptions, and mementos such as teddy bears and toy airplanes put a human face on the anonymous damage

opposite. There is this need we feel to give form to our grief, anger, and frustration, whether in the making of a poster or the telling of a story.

The Center will collect the documentation of these spontaneous forms of expression. Like so many others, we feel an impulse to do what we can do, to do something. . . .

Telling Our Stories, Saving Our Sounds

By coincidence, articles scheduled for the fall issue of Folklife Center News included reports

on the Library's first National Book Festival and the Center's Save Our Sounds preservation heritage project. Now, with the September 11, 2001, Documentary Project, the Center will follow the lead of Alan Lomax, from sixty years ago, and collect documentation of reactions to the terrorists' attack upon America. In telling our stories we say who we are as a people; in saving our sounds we convey this knowledge to the future.



Near the end of the day, at the Library of Congress's first National Book Festival, a tired but happy staff relaxes at the base of a tree on the east lawn of the U.S. Capitol. Left to right: Thea Austen, the Folklife Center's special events coordinator, and stage manager for the Storytelling Pavilion; Craig D'Ooge, public affairs specialist for the Library of Congress; and Jennifer Cutting and Todd Harvey, folklife specialists at the Center. Story on page 8.

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