

TALK Story

SMITHSONIAN CENTER FOR FOLK LIFE AND CULTURAL HERITAGE



Daniel Valdez Family

SINERGIA/SYNERGY

by DAN SHEEHY and CRISTINA DÍAZ-CARRERA

SMITHSONIAN FOLKWAYS RECORDINGS' *Tradiciones/Traditions* series, the Smithsonian Folklife Festival's four-year *Nuestra Música: Music in Latino Culture* program, and Smithsonian Global Sound's Hispanic Heritage Month feature all demonstrate the successful synergy

in creating and drawing from a joint pool of the Center's research, both archival and from the field. Whether using photos of Folkways recording artists on Festival signs, recording and releasing a CD of a featured group from a Festival program, or using Festival video footage and Folkways recording clips to create a feature on Global Sound, the relationships forged by Latino music in the Center reflect new possibilities for shared resources in the future.

The two latest releases in the *Tradiciones/Traditions* series are Los Pleneros de la 21's *Para Todos Ustedes* and *Rolas de Aztlán: Songs of the Chicano Movement*. *Para Todos Ustedes*, a recording of New York-style Afro-Puerto Rican *bomba* and *plena*, argues for a more contemporary take on "tradition" through stirring, artful arrangements and performances by *nyori-*

cano music veterans led by National Endowment for the Arts National Heritage Fellow Juan Gutiérrez of Los Pleneros de la 21 and with guest appearances by leading salsa and jazz trombonist Papo Vázquez and California's Grammy-nominated John Santos. *Rolas de Aztlán: Songs of the Chicano Movement* was released in conjunction with the 40th anniversary of the UFW grape strike in Delano, California, a seminal event in the rise of the Chicano civil rights movement. Anthropologist Russell Rodríguez and ethnomusicologist Esteban Azcona revisited long-unavailable recordings of Chicano activist composers from the 1960s and 1970s to compile 19 tracks of musical monuments stretching from the 1966 field recording of Teatro Campesino singing "Yo no le tengo miedo a nada" (I Fear Nothing) in the UFW meeting hall to the 1990s sounds of San Antonio's Conjunto Aztlan. The extraordinary compilation also includes tracks by Los Lobos del Este de Los Angeles (later, Los Lobos), Teatro Campesino pioneer

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Conjunto Aztlan

by RICHARD KURIN

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THE 2005 SMITHSONIAN Folklife Festival was, like past Festivals, a great success. Attendance topped 1,035,000, and the Festival generated more than 1,200 media items. Marketplace sales returned hundreds of thousands of dollars to musicians, craftspeople, and cooks. And learning took place. For example, most visitors reported knowing nothing about Oman before visiting the Festival, but large percentages felt considerably better informed afterwards. There is a tremendous need for Americans and people of the Middle East to know each other a lot better, and the Festival contributed to this effort. The impact was felt not only in Washington—scenes from the Festival were broadcast daily on Omani television so that citizens there could see the appreciative and respectful way their countrymen were received by the American public.

Other Festival programs too proved popular and educational. Forest Service employees, retirees, and forest community artists proved adept at conveying the skill, knowledge, and artistry brought to bear on the preservation of our forest lands. We are now producing a follow-up exhibit on the arts of the forest that will tour the country in the years ahead. *Food Culture USA* brought a who's who of cooks, chefs, and food workers to the Mall—Emeril Lagasse, Paul Prudhomme, Alice Waters and her Edible Schoolyard, David Robinson and his Tanzanian coffee cooperative, and many others. Guest curator Joan Nathan followed with a commentary and virtually a whole issue of *U.S. News and World Report* on the topic. And *Nuestra Música* again brought a diversity of Latino musical groups to the Festival for a series of concerts that were broadcast nationally on Radio Bilingüe.

Our digital music Web site, Smithsonian Global Sound, had its kick-off at the Festival. Some 10,000 visitors sampled

Global Sound in a tent on the Mall, enjoying free downloads. This and other activities generated more than one million visits to the site and more than 10,000 paid downloads. Since then, close to a hundred college and university libraries have taken out subscriptions to Smithsonian Global Sound, bringing the collection to more than one million students and faculty across the nation.

Smithsonian Folkways is having a banner year. A major marketing campaign, *Bound for Glory: A Young Dylan's Folkways Routes*, highlights the folk rock icon's high regard for the historic role played by Folkways Records and was timed to the release of Martin Scorsese's new documentary. New recordings help build our Latino program and mine our archival holdings. Our mail order division has done a fantastic job in filling some 40,000 orders for published and custom-made CDs. We have had a strong beginning with our new wholesale distributor, Rykodisc. Our partnership with the University of Alberta is also coming to fruition with a landmark exhibition of Folkways Records cover art later this year.

All of our work continues to raise issues of cultural representation, intellectual property rights, and other matters of policy. Aided by a fine group of fellows supported through the Rockefeller Foundation, we have expanded both our ability and purview in contributing to the development of national and international policies that aim to be intellectually sound, ethical, and helpful to those who make and nurture grassroots cultural traditions.

Among those tradition-bearers is Michael Doucet, leader and founder of BeauSoleil and member of the Center board. Especially after the ravages of Hurricane Katrina, it was wonderful to see Michael honored this year by the National Endowment for the Arts as a National Heritage Fellow. In October we honored Worth Long, another tradition-nurturer, at the meeting of the American Folklore Society in Atlanta. Worth, a member of our board who worked closely with Ralph Rinzler, Roland Freeman, Bernice Reagon, and others, did field research for many Festival programs, produced Smithsonian Folkways recordings—including one on the *Musics of Struggle*, which was nominated for a Grammy—and inspired many with his insight and dedication.

It is that kind of inspiration that drives us forward—this year working on Festival programs on Alberta, Native American basketry, and Latino music, developing a partnership with the new National Museum of African American

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TALK Story

"Talk story" is a Hawaiian expression, used as a noun or a verb, meaning "an informal chat" or "to chat informally."

Talk Story is published twice a year by the Smithsonian Institution Center for Folklife and Cultural Heritage, 750 9th Street NW, Suite 4100, Washington, DC 20560-0953, telephone 202.275.1150, fax 202.275.1119, www.folklife.si.edu, e-mail folklife-info@si.edu. Carla Borden, editor. Large-print and audio versions of *Talk Story* are available on request.

FOOD CULTURE USA

by STEPHEN KIDD, PROGRAM CO-CURATOR

FOOD CULTURE USA—the Festival’s first full program devoted to foodways—explored the intersections between tradition, innovation, commerce, and culture. The program was built on the foundation of years of research conducted by guest curator Joan Nathan. With over 400 participants, the program focused on what we called the Food Revolution of the last 40 years by exploring three trends evident in the United States over that period: the increased diversity of American food; the grassroots movement for sustainability; and the efforts of chefs, cookbook writers, and educators to discover and pass on the roots of their food traditions.

The Edible Schoolyard—a 12,000-square-foot garden planted in the middle of the National Mall—was an East Coast version of Alice Waters’s Edible Schoolyard in Berkeley, California. Festival visitors strolled through beds of greens, tomatoes, beans, and even artichokes, while teachers from Berkeley and Washington, D.C., led visitors on tours of the garden, and narrative sessions focused on school programs and nutrition in the garden’s circular Ramada.

The Garden Kitchen, Home Cooking, and Beyond the Melting Pot were continuously programmed with professional chefs and home cooks from around the country. KitchenAid generously loaned the Festival three beautiful demonstration kitchens in which participants Mark Federman and Herman Vargas of Manhattan’s Russ and Daughters sliced their smoked fish; Paul Prudhomme discussed the roots of his cooking in the traditions of Louisiana; and Gilroy and Sally Chow of Mississippi stirred in their home-engineered propane wok.

In the Global Exchange area Vann’s Spices and Honest Tea talked about sourcing spices and tea abroad from the perspective of an American processor. Mshikamano, a coffee-growers cooperative from Tanzania led by David Robinson, son of Hall of Fame baseball player Jackie Robinson; and El Ceibo, a cacao growers and chocolate producers federation of cooperatives from Bolivia, brought the perspective of producers marketing their products in the United States.

The Local to National area explored transitions from small, locally based producers to larger, nationally oriented companies. Horizon Organics presented its system of national distribution and marketing of milk produced by independently owned dairy farms across the country. Silk Soy—which got its start selling tofu at a farmers market in Colorado—brought tofu-making equipment to the Mall.

An array of growers displayed produce, discussed the traditions they support, and demonstrated growing techniques in the Tradition and Adaptation area.

In the Technology area visitors could browse through kitchen gadgets and utensils at the Tools of the Trade tent or see students from the Culinary Institute of America demonstrating the skills and roles used in restaurants in the Professional Kitchen. The Food Safety and Quality tent brought together inspectors from the U.S. Department of Agriculture’s Agriculture Marketing Service and Food Safety Inspection Service with experts from the D.C. Department of Public Health, the Restaurant Association of Metropolitan Washington, and the National Restaurant Association.

Slow Roast featured a series of day-long cooking demonstrations and food celebrations. Two barbecue experts, Jim Tabb of Tryon, North Carolina, and Mike Mills of southern Illinois, brought their rigs to the Mall. Participants from El Patio restaurant demonstrated Argentinean urban and rural barbecue with a traditional *asado*. Members of the Norbeck Community Church with Reverend Courtenay Miller and cookbook author Brenda Rhodes Miller led a Dinner on the Grounds. And the Ghanem family held a Middle East lamb roast.

Food Culture USA’s diverse group of participants explored the traditional underpinnings of the contemporary transformation of the American food landscape. This intersection of change and tradition proved a fruitful vein of inquiry at a time of tremendous enthusiasm about American foodways. ■

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PHOTO BY CAROLIE DOUGLIS, SMITHSONIAN INSTITUTION



Visitors to the *Food Culture USA* program examine a bed of tomatoes while others participate in a narrative session in the Ramada at the Edible Schoolyard.

FOREST SERVICE, CULTURE, AND COMMUNITY

by JIM DEUTSCH, PROGRAM CURATOR

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AS SMOKEY BEAR AND WOODSY OWL might say, "If you build a forest, they will come." And thousands of visitors did come to the *Forest Service, Culture, and Community* program to enjoy music, food, arts and crafts demonstrations, scientific experiments, hands-on learning activities, and much more.

The Interactive Forest was one of the program's highlights, consisting of two dozen trees (including 6 blight-resistant American Chestnuts), 30 shrubs, 30 cubic yards of shredded bark mulch, and 12 cubic yards of soil, all on top of 2,500 square feet of geo-textile cloth to protect the grass of the National Mall.

And as visitors walked along the 125-foot trail through the Forest, they could hear on one side the sounds of bluegrass, country-western, Native American flute songs, and environmental music coming from the adjacent Sounds of the Forest stage; or watch on the other side smokejumpers demonstrating their "let-down" techniques, as they dangled from a 20-foot-tall parachute tower.

The program was designed to showcase not only the occupational traditions of the USDA Forest Service on the occasion of its 100th anniversary in 2005 but also the forest-related cultural traditions of the diverse communities located near forests, grasslands, and rangelands. Approximately 100 participants—including tree pathologists, wildlife biologists, stream hydrologists, horticulturists, botanists, bird banders, archaeologists, firefighters, smokejumpers, recreation specialists, law enforcement officers, backcountry rangers, camp cooks, landscape artists, woodcarvers, basket makers, quilters, instrument makers, musicians, poets, and storytellers—came to the National Mall to share their skills, experiences, and traditions with members of the public.

Some of these skills included how to build a campfire without matches, how to pack a horse, how to avoid confronting bears in the woods, how to keep a nature journal, and how to cook steak on a shovel (as demonstrated by a smokejumper). Some of the more dynamic displays included an experimental river, complete with live vegetation and floods, which illustrated the processes of stream flow; and an aerial crane that took researchers into the canopies of the American Elms on the Mall, where they measured photosynthesis and searched for insects. Two of the program participants were recipients of the prestigious National Heritage Fellowship from the National

Endowment for the Arts: Wally McRae, a cattle rancher and cowboy poet from Montana, and Nathan Jackson, a Tlingit woodcarver from Alaska.

One of the strengths of the program was the way it encouraged visitors to actively participate: operate a cross-cut saw, examine firefighters' gear, practice bird-calling, handle some of the latest wood products inside a house designed to promote sustainable resources, and make paper from recycled products. Younger visitors received a Family Activities Guide, which directed them to a series of hands-on projects; those who completed four of these activities were rewarded with a Junior Forest Ranger badge.

On the Community Stage, participants—including the Chief of the USDA Forest Service and the President of the Wilderness Society—discussed a wide variety of topics, including forest folklore, wildlife encounters, threats to the forests, artistic inspirations from the natural environment, and how conflicting interests are reconciled in order to determine "the greatest good of the greatest number in the long run."

The Center has a long history of presenting occupational culture at the Folklife Festival—*Aviation Workers* in 1983, *American Trial Lawyers* in 1986, *White House Workers* in 1992, *Working at the Smithsonian* in 1996, and *Masters of the Building Arts* in 2001. The *Forest Service, Culture, and Community* program confirmed the vitality of this approach, as participants from Alaska to Florida, and Vermont to California demonstrated their distinctive occupational skills, specialized knowledge, and codes of behavior for an enthusiastic public on the National Mall. ■

PHOTO BY JAMES DI LORETO, SMITHSONIAN INSTITUTION



Wilderness ranger Ian Barlow from White Bird, Idaho, helps a young visitor handle a crosscut saw.

NUESTRA MÚSICA: MUSIC IN LATINO CULTURE— BUILDING COMMUNITY CONCERT SERIES

by CRISTINA DÍAZ-CARRERA, PROGRAM COORDINATOR

PHOTO BY CRISTINA DÍAZ-CARRERA



Ecos de Borinquen performs in the Festival Marketplace.

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THE ENERGY WAS HIGH, the music was electrifying, and the tent was packed on Saturday, July 2, as Los Pleneros de la 21 inspired hundreds to dance to the irresistible Puerto Rican rhythms of *bomba* and *plena*. For the second year in a row, the *Nuestra Música: Music in Latino Culture* Festival program brought together traditional Latino musicians from across the United States, Puerto Rico, and Mexico. This year we showcased six premiere groups over five nights of concert programming—three of them were Smithsonian Folkways Recordings artists, including the Grammy-nominated Ecos de Borinquen. Thus the program continues to thrive on the enriching and productive partnership between the Festival and our Folkways recording label.

Our theme this year was “Building Community.” Our goal was to present the musical traditions of particular communities and how those traditions crossed regions and groups to create a larger community. For example, at one concert we explored the Mexican *son*. Audiences were first immersed in the regional tradition of the *son huasteco* in the state of San Luis Potosí, Mexico, interpreted by the virtuosic Camperos de Valles, and accompanied by dancers Artemio Posadas and Dolores García. They were followed by the Chicago-based Sonos de Mexico, who

performed a varied repertoire of *son* traditions from different Mexican regions, popular among the diverse immigrant groups in their urban community. Other concerts featured the lyrical improvisations of Mexican *son huasteco* and Puerto Rican *jíbaro* music, and the music and dance communities among Puerto Ricans in the Bronx and Salvadorans in D.C.

Radio Bilingüe collaborated with us for a second year, and broadcast our concerts as well as interviews with musicians over 50 stations in California and the United States. Our partnership with NEXTEL also enabled us to reach neighboring Latino stations and gave local community members the opportunity to meet and receive autographed recordings from some of our prominent musicians.

And there’s more to come. Currently we are collaborating with the Old Town School of Folk Music in Chicago for a 2006 program entitled *Nuestra Música: Latino Chicago*. Juan Díes, the project’s research curator, heads a team of over 20 researchers who are exploring the rich and diverse culture of Latinos in the city, which goes back to the early 20th century. The program will feature music, dance, spoken word, graphic arts and murals, foodways, and much more. ■

OMAN: DESERT, OASIS, AND SEA

by RICHARD KENNEDY, PROGRAM CURATOR

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"COME UP AND JOIN US!" Although Khalfan Al Barwani was entreating the audience to join the Al Majd dancers from Salalah at the Magan Stage, he seemed to speak for all the 110 Omani Festival participants who came to Washington to demonstrate the surprisingly diverse arts of their country. Oman was the first Arab nation to be featured at the Festival, and, especially in light of the present political environment, organizers and participants looked forward to creating better understanding between audiences and artists.

Festival visitors were introduced to Oman through traditions that reflect their connection to the environment. Festival-goers could start at the Learning Center in front of the Smithsonian Castle where informational signs introduced them to the history of the country and the cultural traditions of the desert, oasis, and sea. There they could also learn about connections between the United States and Oman dating back to the 1830s, and read about the Sultan's gifts to this country that are now housed in Smithsonian collections. From the Learning Center children had an opportunity to take home some fragrant frankincense and a burner if they could answer questions about Oman posed in the Festival Family Activities Guide. And the kids only had to look outside the tent to find out more about the building of massive traditional forts, sturdy seafaring ships, and the ways of nomads in the desert. The lucky kids met Arabian camels Richard and Ibrahim, brought from Texas to demonstrate camels' role in desert life.

Najood Al Waheibi works in a bank in the district town of Ibra but retains many of the traditions of her father, who keeps a camp in the desert, and of her grandfather, who lived a semi-nomadic life. In the Desert Camp area visitors asked Najood, who wears a *burqa*—a mask-like face covering—about her dress. Smiling, she was happy to raise the *burqa* and explain in lilting English how she sees it as a beautiful and important part of her personal adornment. And it is beautiful.

Visitors also were introduced to a wide variety of craft traditions. In the Adornment Pavilion presenter Muna Ritchie helped several Omani women decorate the hands of American girls with henna dye. This was one of dozens of workshops organized in the Pavilion to demonstrate, in part, how Omani dress is both practical and beautiful. Audiences had an opportunity to meet with Omani weavers, embroiderers, metalworkers, and dyers. Omar Al Rashidi explained that the *khanjar* (dagger) worn by Omani

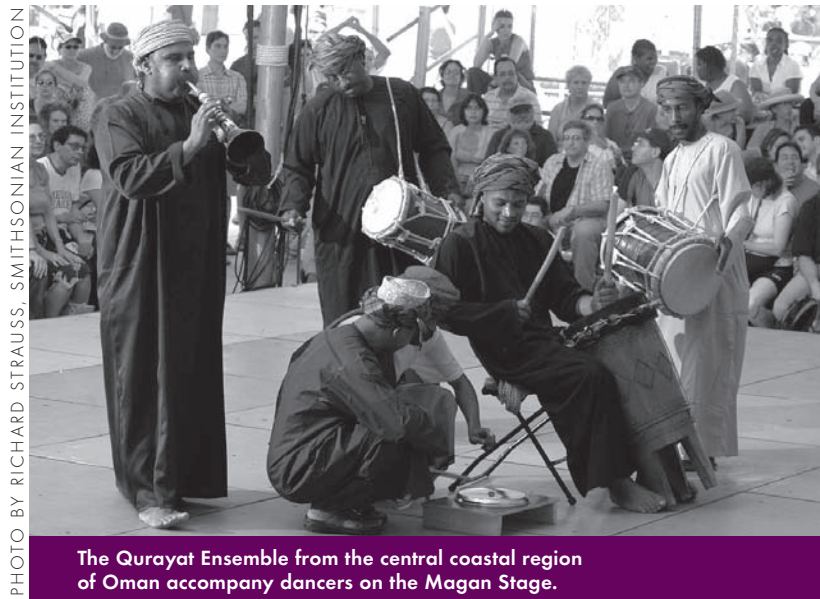


PHOTO BY RICHARD STRAUSS, SMITHSONIAN INSTITUTION

The Qurayat Ensemble from the central coastal region of Oman accompany dancers on the Magan Stage.

men is now a required part of most men's formal dress. No longer a weapon, a *khanjar* is nevertheless an important symbol of identity.

At the Oasis Kitchen, Samira Al Badri explained how to bake the paper-thin *khubz rakhal* bread. The food of Oman, like many of its crafts and music traditions, reflects the cosmopolitan history of the country. This bread accompanies the spicy rice and meat dishes that draw on culinary contacts with India and Africa. But the staples of Omani hospitality—dates, *halwa*, and coffee—are local products. Audiences in the Al Maidan tent were able to learn more about life in Oman through narrative sessions on topics such as Omani women, indigo dyeing, and the Arabic language. Calligrapher Mohammed Al Sayegh explained the beauty of Arabic while lines of visitors waited to have their names written in Arab script.

Back at the Magan Stage a packed tent cheered on Rajab Bait Saleem, who encourages his musicians and dancers with the piercing sounds of his bagpipe. Introduced by British army bands over the last 40 years, the bagpipe has proliferated throughout Omani dance ensembles. Almost all Omani music accompanies dance, and so it wasn't surprising to see the bagpiper join the dancers in a *shubani* dance that celebrates the return of a local fishing fleet. The dance is joyous, enchanting, and dozens of audience members also joined in the festivities. For now at least Omanis and Americans have met on common ground. ■

CATCHING THE CULTURAL WAVE (AND MAKING SOME, TOO)

by DAN SHEEHY, DIRECTOR

PEOPLE OFTEN ASK, "What is your process for selecting new releases, and what criteria do you use?" The question reminds me of visits to the beach when I was a kid bodysurfing on the California coast. I would stand in the surf, staring out at the ocean, watching how the oncoming swells would turn into waves. The better I could read the ocean rhythms, the longer and more memorable the ride. I've come to see the selecting of Smithsonian Folkways releases in the same light. The essence of our nonprofit Folkways mission is to make the world a better place, through focusing public attention on the needs or aspirations of a particular cultural community, amplifying a voice for social justice, making available a classic touchstone to cultural heritage, keeping historic children's music in circulation, and so forth. The public value of our recordings has much to do with the cultural and social terrain into which they play. As public need and interest ebbs and flows, so does the impact of our recordings.

For example, much of our Classic series has focused on bluegrass, blues,

and other sounds of the southern United States. The striking public reception of our first *Classic Bluegrass* album, which drew from the deep well of the Folkways collection, told us that there was a cultural, aesthetic hunger for the earliest, tradition-anchoring recordings from this burgeoning musical world, and it led us to publish *Classic Bluegrass, vol. 2* and two other old-time classics. Tapping the creative energies and personal collections of musician/producers John Cohen and Stephen Wade, we released *Dark Holler*, John Cohen's compilation of his own 1960s recordings in the ballad-rich North Carolina Appalachian community of Sodom-Laurel, complete with a bonus DVD of Cohen's landmark film *The End of an Old Song*, documenting the singer of old-time "love songs," Dillard Chandler. Stephen Wade's musical milestone *In Sacred Trust* brims with Wade's passion and authority in reintroducing us to Hobart Smith's creative and cultural legacy through never-before-published private recordings held for decades in the producer-compiler's own sacred trust. These three recordings offer firm ties to the

cultural patrimony of Appalachia and a rich store of creative accomplishment from which to draw to forge the future.

A fall 2005 East Coast tour of Caribbean roots music organized by the nonprofit National Council for the Traditional Arts presented the opportunity to showcase our collection of early recordings of pioneering calypsonian Mighty Sparrow (aka Slinger Francisco), who is a headliner for the tour. Mining the earliest Mighty Sparrow tracks from several LP recordings from the Emory Cook Collection, we enlisted world-renowned Trinidadian Sparrow authority Gordon Rohlehr to shape the compilation and to write the liner notes for *First Flight: Early Calypsos from the Emory Cook Collection*, charting the artist's earliest years in the public spotlight. Our hope is that the recording will undergird the tour's message of the beauty and value of grassroots Caribbean cultures and that, by the same token, the tour will shine a bright spotlight on *First Flight's* sounds of classic calypso.

We try to make cultural waves, too, as well as to ride them, as the two latest releases of the *Tradiciones/Traditions* series of the Folkways Latino initiative illustrate (see cover story). Finally, we completed our yearly cycle by bringing out a classic video recording of Folkways gem Ella Jenkins, "First Lady of Children's Music," converted to DVD format and repackaged. *For the Family* shows Ella at her best, singing favorites from her well-known repertoire.

In addition to our recent releases, the major national retrospective on the music of Bob Dylan has turned the public spotlight backward in time

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AT LAST I WAS HERE, IN NEW YORK CITY... I WAS THERE TO FIND SINGERS, THE ONES I HEARD ON RECORD — DAVE VAN RONK, PEGGY SEEGER... BROWNIE MCGHEE AND SONNY TERRY, JOSH WHITE, THE NEW LOST CITY RAMBLERS, REVEREND GARY DAVIS... MOST OF ALL TO FIND WOODY GUTHRIE. BOB DYLAN, CHRONICLES p. 9

YOU READ THE BOOK, NOW HEAR THE MUSIC. **DYLAN SPEAKS...**

"I ENVISIONED MYSELF RECORDING FOR FOLKWAYS RECORDS. THAT WAS THE LABEL THAT PUT OUT ALL THE GREAT RECORDS." BOB DYLAN, CHRONICLES p. 15

BOUND FOR GLORY: A YOUNG DYLAN'S FOLKWAYS ROUTES
Nine-song sampler CD featuring tracks referenced in Bob Dylan's *Chronicles, Vol. One* — FREE with the purchase of any Smithsonian Folkways Recordings title!

FOLKWAYS: FIRST, AN ORIGINAL VISION. THEN A VISION SHARED. NOW, A VISION CHRONICLED... VISIT US ANYTIME ON THE WEB: www.folkways.si.edu smithsonianfolksound.org

Smithsonian Folkways Recordings

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New Releases

JUNE



Classic Bluegrass, vol. 2
from *Smithsonian Folkways*
SFW-CD-40163

Compiled from over 40 years of classic bluegrass recordings on the Folkways and Smithsonian Folkways labels, *Classic Bluegrass, vol. 2* showcases many of the key artists who shaped the sound of this internationally acclaimed, all-American music. “Father of Bluegrass” Bill Monroe, Doc Watson, Hazel Dickens, The Country Gentlemen, Red Allen, Frank Wakefield, John Hartford, and many others bring us the best of this diverse music tradition.

JULY



Los Pleneros de la 21:
Para Todos Ustedes
SFW-CD-40519

The *bomba* and *plena* are the heartbeat of Afro-Puerto Rican music. In *Para Todos Ustedes* (For All of You), New York’s acclaimed Los Pleneros de la 21 wraps these venerable drumming, singing, and dancing traditions in a creative web of fresh arrangements, contemporary harmonies, and a message of pride in their musical ancestors. Trombonist Papo Vázquez, percussionist John Santos, and *salsero* Hermán

Olivera join Los Pleneros de la 21 in this engaging, breakthrough album crafted from the solid strands of both old and new.

AUGUST

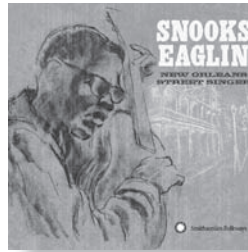


Hobart Smith:
In Sacred Trust:
The 1963 Fleming Brown Tapes
SFW-CD-40141

On this album of never-before-released work, produced and annotated by Stephen Wade, mountain music virtuoso Hobart Smith (1897–1965) plays banjo, fiddle, guitar, and piano in addition to singing, clog-dancing, and reminiscing. Taped shortly before he died by fellow banjo player Fleming Brown, Smith brings us back to a vanished era in these deeply personal recordings. “Hobart Smith was a first-class musician and showman, all right. Played by himself. Didn’t carry a band. Played all the string instruments, too, and was a mighty fine buckdancer. He was a good guitar bluesman, a great old-time fiddler, and I’d have to say, he was the best old-time banjo picker I ever heard.”
—Bill Monroe

Snooks Eaglin:
New Orleans Street Singer
SFW-CD-40165

Versatile and transcendent, Snooks Eaglin is known for his electric R&B, as well as his acoustic folk classics. Billed in the mid-50s as “Li’l Ray Charles,” this influential New Orleans guitarist can hold his own with just his voice



and guitar, though he prefers playing with a rhythm section. Eaglin was first recorded by a folklorist who heard him on the streets of the French Quarter, and has since created diverse and unique music with influences ranging from traditional blues standards to jazz, classical, and gospel. *New Orleans Street Singer* is a poignant collection of Eaglin’s early work, and yet still holds true to his broad range and style.

SEPTEMBER



Dark Holler:
Old Love Songs and Ballads
SFW-CD-40159

These milestone 1960s Folkways recordings of soul-searing Appalachian ballads brought new respect for the time-worn tradition of solo song. Their power to reach deep inside us with stories of love, betrayal, and tragedy dispels the notion that ballad singers are detached and unemotional. An extraordinary bonus DVD of John Cohen’s classic film *The End of an Old Song* brings to life the earthy existence of balladeer Dillard Chandler of Madison County, North Carolina, featured on 14 of the 26 tracks reissued here for the first time.



Rolas de Aztlan:
Songs of the Chicano Movement
SFW-CD-40516

Songs of struggle, hope, and vision fueled the Chicano Movement’s quest for civil rights, economic justice, and cultural respect. *Rolas de Aztlan* spotlights 19 milestone recordings made between 1966 and 1999 by key Chicano artist/activists—Daniel Valdez, Los Lobos del Este de Los Angeles (later, Los Lobos), Agustín Lira and Teatro Campesino, Los Alacranes Mojados, Conjunto Aztlan, and many more.

OCTOBER



The Mighty Sparrow:
First Flight—Early Calypsos from the Emory Cook Collection
SFW-CD-40534

Fueled by his experiences in post-war Port of Spain, Mighty Sparrow’s *First Flight* intertwines spiritual and social concerns resulting in unflinching social commentary. Incendiary and often scandalous, *First Flight* shatters popularly held perceptions of calypso as merely “party” music.

EXPLORE THE WORLD OF MUSICAL TRADITIONS

by AMY SCHRIEFER, SMITHSONIAN GLOBAL SOUND PRODUCTION COORDINATOR

"If ethnomusicologist Alan Lomax or Folkways Records founder Moses Asch had an iPod, what do you think they would have put on it?"—BBC's The World, May 10, 2005

Log in to www.smithsonianglobalsound.org and almost 40,000 tracks of music from around the world are available to you at the click of a button. It is an exciting and groundbreaking experience of world music. However, for many users, myself included, it's also a bit overwhelming. Where do you start? What should you search for? Which gamelan tracks should you download? And just what is an idiophone, and why are there so many of them?

Help is on the way.

We are currently developing feature articles that will provide curatorial guidance to the collections and spotlight genres, cultures, artists, or instruments we think you should know about. These aren't just lists of top ten picks. We present tracks in a cultural and social context, encouraging users to explore questions such as: What does the music mean? Why does it matter? And why should we act to preserve it? Feature articles are enhanced by rarely seen videos, photos, and other multimedia treasures culled from our archives.

Other features on Smithsonian Global Sound also help users discover new music. Like drums? Follow former Grateful Dead drummer Mickey Hart on his Musical Journey through the drum rhythms of Smithsonian Global Sound. Feel adventurous? Randomly explore the collections with Radio Global Sound, where you never know what you are going to hear next—from Puerto Rican *bomba* to guitar music from the Congo, from Scottish ballads to croaking North American frogs. Or tune in to one of our featured radio streams where we play the best of a particular genre—bluegrass, music from Indonesia, or what we think may be the only radio dedicated solely to Tuvan throat singing!

There is so much to listen to and discover. We hope that by looking through our windows into the collections, users will be inspired to create their own.

In other Smithsonian Global Sound news: We've upgraded our eCommerce system, bringing it in-house and redesigning it for better functionality. You will also find improved search functions and additional tracks and liner notes uploaded daily. Our subscription sales to libraries and educational institutions are exceeding our expectations as Smithsonian Global Sound is now

PHOTO BY DIANA DAVIES



Elizabeth Cotten is a Featured Artist on Smithsonian Global Sound. Her feature includes an essay, sample audio recordings, and a rare, never-before-seen film shot in Pete Seeger's home circa 1957. In this photo she is performing at the 1968 Newport Folk Festival.

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streaming in libraries from the University of Chicago to Washington State University to the Orange County Library system.

Our next challenge is marketing the Web site. We ask for your help in spreading the word about Smithsonian Global Sound. Please tell everyone you know to keep visiting the site, as it will only continue to grow and sound better. ■

Catching the Cultural Wave (continued from page 7)

to illuminate the role of Folkways Records in the superstar's early career. In his book *Chronicles: Volume One*, Dylan often mentions being inspired by traditional artists on the Folkways label, as well as his dream to himself be a Folkways artist. This attention, combined with our own marketing efforts, has drawn countless new visitors to our deep catalogue of Americana recordings, pushing the wave of Dylan enthusiasm even deeper into the roots music that Dylan so greatly admired.

Our thanks, as always, to the interns who have contributed to the important work of Folkways and Global Sound: Joe Abrams, Emaleigh Doley, Greg Donahue, Patrick Gelesh, Suse Goericke, Joanna Kelly, David Linaburg, Julie Lipson, Gerson Lopez, Greg Morrison, Max Newman, Bradley Pearson, Drew Ritchey, Jana Seidl, Laura Smith, Benjamin Teitelbaum, Ada Vasquez, Caleb Ward. ■

SYNCHROTEXT

by PETER SEITEL, FOLKLORIST

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THIS PAST SUMMER BROUGHT the public release of Synchronotext, an educational software application owned by Smithsonian Folkways Recordings that enables recorded performances to be presented together with real-time transcriptions, translations, and commentaries. The Synchronotext player can be seen online at www.smithsonian.tv/synchrotext/ and at www.smithsonianglobalsound.org/synchrotext.aspx.

Comprised of a player and a publisher, which enables an editor to compile a presentation, Synchronotext is a useful tool for presenting performances, analyzing them, storing information about them, and collaborating with others in their interpretation. The Synchronotext player works both online and from a CD-ROM drive in a local computer. Smithsonian Folkways provides free licenses for Synchronotext to individuals and institutions for noncommercial, educational uses.

Below is a screen shot of the player from the Smithsonian Global Sound Web site. As the performer sings, the text scrolls upward, in a kind of educational karaoke. In addition to the scrolling transcription (above) and translation (below it) the screen also contains scrolling links to commentaries (on the right), arranged by category in columns. Clicking on one of these labels pauses the player and opens a window on the left that contains text, image, or a URL. Audio and video commentaries are also possible. Other buttons enable searching, navigating, and recording the user's own commentary.

Together the features construct a genre of representation that addresses dimensions of meaning, style, and context of performance. The logic of Synchronotext includes attention to fine-grain textual issues like the definition of "lines" in oral performance—what linguists call "chunking"—as well as more encompassing thematic, cultural, and

historical interpretative frames. Synchronotext has the power to address these stylistic and semantic dimensions simultaneously, as they are addressed in actual living performances.

The development of Synchronotext is now being pursued in two directions: first, the increase of its community of users, which will test its adaptability and usefulness and increase its experiential knowledge base; and second, the seeking of support for a development of a subsequent version, which will expand the program's present versatility and overcome its present limitations. The software is currently being used by an oral history museum in Brazil and a language research institute in Tanzania. Alexander Street Press, a compiler of online libraries for universities and agent for Smithsonian Global Sound, is developing libraries of Synchronotext works, including traditional oral narrative. Future improvements planned for Synchronotext include more versatile forms of notation—Chinese, Japanese, and other East Asian character sets and music and dance notation—and automatic synchronization in publishing. If you are interested in any aspect of this ongoing project, please contact seitelp@si.edu. ■

Water Ways Online Exhibition Evaluation

The online exhibition, *Water Ways: Mid-Atlantic Maritime Communities*, in development, has been undergoing an extensive evaluation with funds provided by a Smithsonian Educational Initiative Grant. The evaluation was designed by Barbara Soren, a well-respected museum exhibition and Web site evaluation expert from Toronto, Canada, working with Center curator Betty J. Belanus. In July, Soren visited the Center offices and administered one-on-one sessions with six reviewers of various ages and cultural backgrounds. Each reviewer was asked to browse through the online exhibition and to answer questions soliciting their opinions on design and content, as well as ease of navigation and consistency with the main Center site. In September, Belanus used the same method to review the site in the field at the Ward Museum of Wildfowl Art in Salisbury, Md., and Tuckerton Seaport in Tuckerton, N.J., with four additional reviewers. The resulting information will be used to improve the on-line exhibition, which was based on the 2004 Smithsonian Festival program of the same name, before it goes "live" on the Center site. ■



CULTURAL HERITAGE POLICY

In anticipation of the vote on UNESCO's Convention on the Protection of the Diversity of Cultural Contents and Artistic Expressions, two members of the Center staff reflected on the Convention's purpose, its definition of cultural diversity, and its implications for cultural policy. UNESCO, the United Nations Education, Scientific, and Cultural Organization, voted overwhelmingly on October 17 to adopt the new Convention despite the strong objection of the United States government (the vote was 148 in favor and 2 against, with 4 abstentions).

Real-Cultural-Politik: A New World Is Possible If We Imagine It So

by JAMES EARLY, DIRECTOR, CULTURAL HERITAGE POLICY

NOW THAT THE FIRST STAGE of the UNESCO Convention for the protection of cultural expressions is concluded, U.S. arts and cultural organizations should step back and review what has developed and why, in order to prepare for constructive engagement in the next round of global cultural policy discourse and negotiation.

UNESCO's Constitutional principle, "preserving the fruitful diversity of cultures," and its obligation "to recommend such international agreements as may be necessary to promote the free flow of ideas and images by word and image" establish historical context for new cultural regulatory policy for promotion of the diversity of cultural expressions. The 1998 Intergovernmental Conference on Cultural Policies for Development (Stockholm, Sweden) stated a *Commitment to Pluralism* and emphasized that *plurality occurs in the context of increasing economic and cultural globalization, which leads... to a homogenization*. Consequently, in response to the perceived threat of global market homogenization to the free flow of ideas and images from culturally diverse sources within and among nations, UNESCO adopted a Universal Declaration on Cultural Diversity and an Action Plan (2001), obligating States in an ethical commitment that for the first time recognizes cultural diversity as "the common heritage of humanity," and a means of "humanizing" globalization.

Concerns about the deleterious effects of globalization became so grave that many UNESCO members decided that the philosophical Declaration of 2001 needed to be reinforced with a legally binding Convention. The UNESCO Convention thus reflects a real-cultural-politik struggle in the context of neoliberal economic philosophy and policies that impede government intervention in the economy and social and cultural life. The Convention attempts to counterbalance the dominant role and negative consequences of World Trade Organization (WTO) policy that promotes deregulation, privatization, and monocultural consumerism detrimental to local and national cultures (imaginings, languages, identities, aesthetic and artistic traditions) within the Commons of developed and underdeveloped nations.

Contestation over a new cultural diversity governance paradigm sets a cultural approach to the market in opposition to a market approach to culture.

Due to the pressures and compromises exerted among nations engaged in realpolitik, the Convention is disappointingly weak. Regrettably the Convention fails to articulate the import of cultural diversity to spiritual and material wellbeing, and the need to promote and evaluate the quality of life using non-market registers.

However, despite serious shortcomings, important principles, concepts, policies, and action plans that mark a turning point for protection and promotion of cultural diversity have been formally advanced and institutionalized by progressive citizen-artists-cultural workers and cultural ministers. The International Network for Cultural Policy (Ministers of Culture) and civil society arts and culture organizations like the International Network for Cultural Diversity and the International Liaison Committee of the Coalitions for Cultural Diversity are among the important actors who have launched a global real-cultural-politik that posits culture as the goal of development and challenges the sway of fundamentalist market principles.

Section III Article 4-Definition: *For the purpose of this Convention, it is understood that cultural diversity refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.* (my underline)

Although the Convention defines cultural diversity in broad anthropological and artistic-expressive terms and employs trade terminology, the main policy motivation and scope of particularly intense contention among UNESCO Member States is the expansive, defining reach and ownership concentration of media technology and the consequent potential for control by media-rich States and monocultural corporate entities over values, ideals, symbolic representation, and market share. A contending paradigm has been established in real-cultural-politik that asserts that enrichment of cultural diversity should be the end product of development and not a mere instrumentation or commodity like other goods and services, and that States thus have the right to maintain or adopt cultural policies and appropriate measures for the protection and promotion of cultural expressions. Assistance to developing countries is proposed as a "cardinal principle"—and should be extended to include "underdeveloped," and "developing communities" in all countries. The most contested clause and defining issue of future debate and negotiation deals with the authority of this Convention over other treaties bound by the commercial orthodoxy of the World Trade Organization.

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Many cultural workers do not understand, or carefully calibrate arguments, or dodge altogether the real-cultural-politik that poses a cultural framework against a market framework to guide and regulate global trade of diverse cultural contents and artistic expressions. Rather than grapple with expressed concerns about cultural homogenization weakening or displacing local cultures and national identities, many cultural policy professionals simply critique inchoate formulations and definitions of real-cultural-politik and dismiss the UNESCO Convention as compromised by commercial terminology, e.g., *recognition of the distinctive nature of cultural goods and services*.

Unadulterated, academic, apolitical articulations of *culture, diversity, tradition, and trade* offered in critical response to UNESCO deliberations fail to acknowledge the creative-cultural-expressive context and connections of all life ways and lend tacit support to WTO regulations of cultural expressions backed by U.S. corporate and government market orthodoxy. A new world of cultural democracy beyond current market absolutism is partially imagined in this culturally grounded Convention. Deeper articulations and more effective policy will require more forthright participation from the progressive cultural community. ■

As part of the Center’s Rockefeller Foundation Humanities Fellowship program, “Theorizing Cultural Heritage,” we will be publishing occasional papers. The second of the series, “Indigenous Curation as Intangible Cultural Heritage: Thoughts on the Relevance of the 2003 UNESCO Convention,” by fellow Dr. Christina Kreps, appears on the following Web page: www.folklife.si.edu/center/cultural_policy/publications.html.

For more information on the fellowship program and publications please visit the Center’s Web site or contact culturalheritagefellows@si.edu.

Proof Is in the Practice

RICHARD KURIN, DIRECTOR

THE CONVENTION encourages respect for cultural diversity in the face of globalization, recognizing its existence both around the world and within nations as a human right. But as those debating the treaty over the past few years have readily acknowledged, the Convention is particularly concerned with national cultural industries. The significance of the Convention will largely be determined by its impact upon trade and commerce, economic development, and cultural nationalism. It will become international law when ratified by 30 nations, an action expected within the next year or two.

Specifically, the new Convention allows member nations to make their own cultural policy, something which most now do as a matter of course, in order to protect and promote their cultural traditions. However, the Convention allows nations to define tangible goods and products, and intangible social traditions as cultural goods, products, and services. Nations are then to make inventories of such cultural goods, products, and services and identify them as cultural assets—essentially property—subject to national ownership, guardianship, or stewardship. Nations can then initiate actions to encourage forms of cultural production at home through programs and subsidies in order to preserve cultural diversity in the world. French wines, Canadian magazines, Ghanaian kente cloth patterns, Bollywood films, Russian literature, Cuban cigars, Bolivian music can all be supported and subsidized by their respective governments and even an international fund administered by UNESCO. But, more than currently allowed under world and many bilateral trade agreements, national governments can, by invoking the Convention, declare their own cultural goods or products to be endangered and thus restrict the importation of those goods or products seen to threaten their ongoing viability. This means that in the name of preserving “cultural diversity” a nation can stop television programs, radio broadcasts, books, magazines, newspapers, internet sites, music recordings, and other cultural items from entering its territory. Cultural observatories, sponsored by UNESCO, would monitor the results.

The impetus for the Convention is fairly clear. Many governments see their own cultural industries threatened by global cultural products often identified with and having their roots in the United States. In much of the developing world nascent and small-scale publishers and producers find themselves disadvantaged by the overwhelming competition. Even in large, post-industrial economies like those of France and Canada, locally based cultural industries struggle for viability as their market share is threatened by Hollywood, the big five music companies, global communication and publications networks, and so on. More than just impinging upon economic development, the global industries tend to promote homogeneous products for mass consumption—thus reducing the range and extent of locally distinctive cultural produce. As free trade pacts negotiated through the World Trade Organization tend to favor the big, U.S.-centered producers of mass culture, the idea of developing a treaty through UNESCO allowing for “cultural exceptions” to help level the playing field seemed quite appealing to many governments.

The question is whether the Convention will actually achieve the intended result of nourishing a diversity of homegrown cultural industries throughout the world. That is something universally desirable. But the danger is that the Convention will allow and initiate a spate of cultural

protectionist measures, whereby the movement of cultural goods and services around the world, among diasporic, refugee, and emigrant populations, and even among unrelated cultural others becomes restricted. This could happen with material goods, so that, say, distinctive foods and beverages and their retail outlets are discouraged. Austria, just as an example, might find its national cuisine threatened by Turkish food, and thus undertake policies that encourage the former and discourage the latter. Saudi Arabia, again, just as an example, might restrict the importation of feminist novels and studies, believing those compete with locally produced literature while also undermining national cultural values and practices. The objection by the U.S. government to the Convention centered on the possibility that individual human rights to beliefs, speech, association, and information might be undercut by the treaty.

U.S. government leaders argued that they could strongly support a cultural diversity treaty, given that the United States is among the most pluralistic countries on the planet and proud that it has been peopled by immigrants from every nation and background. Unfortunately, in their view, this was not really a treaty about the lawful and respectful treatment of minority and other special populations within nations. This is not a treaty that will encourage, for example, the Chinese government to enact policies more respectful of the culture of its Tibetan population, nor provide the means for Hutus and Tutsis, Serbs and Albanians, Brazilians and the Amazonian Indigenes to reconcile cultural differences in a more humane manner. It is about the aggrandizement of more elite, larger, national enterprise in nations and could, indeed, actually undercut internal diversity by encouraging its own forms of unitarian, standardized national culture.

Such a result is not that unlikely, given that UNESCO is an organization of nation-states, and that conventions such as this tend to reinforce the power and authority of the state. The U.S. may be particularly sensitive to this since it relegates very little power to the government to regulate cultural activity. Most of that activity is found in communities, among voluntary, nongovernmental groups, and in the private sector. We don't have a minister of culture and, indeed, find that concept "foreign" as it seemingly infringes upon our various freedoms of speech, religion, and association. Other nations, which see the regulation of culture as matter of government responsibility and even pride or duty, do have ministries of culture and see their role as normative in supporting some activities and discouraging others. For them, government is a friend of local culture and the big, global cultural industries are the enemy. Governments exist in part to help protect

their people and culture from the excesses of foreign, uninhibited, consumer capitalism. For the U.S. government, global businesses and corporations are seen as drivers of democracy, individual rights, and liberal societies and economic regimens; other governments are seen as more like the enemy—more chauvinistic, more likely to favor repressive rule, narrow interests, and corrupt regimes. I suppose that with the expected quick ratification of the treaty we will find out who is right in relatively short order. ■

2005–06 Rockefeller Humanities Fellows at the Center

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Bernard L. Bakaye, Ministry of Gender, Labour and Social Development, Kampala, Uganda
Enhancing Community Participation in the Preservation, Promotion, and Development of Cultural Heritage for Poverty Eradication

Gary Burns, Dept. of Communication, Northern Illinois University, DeKalb, Illinois
Sound Recordings as Cultural Heritage: Audio, History, and Cultural Property

Uma V. Chandru, Srishti School of Art, Design & Technology; Ragini Arts Foundation, Bangalore, India
Crafting a Democratic and Grounded Theory of Cultural Heritage

Julie Chenot, John F. Kennedy Center for the Performing Arts, Washington, D.C. (Paris, France)
Intangible Cultural Heritage: The Challenges of Its Economic Dimensions in Developing Countries and the Case of Khmer Classical Dance

Sharon C. Clarke, Resourceful Communities Program, The Conservation Fund, Chapel Hill, North Carolina
From Cultural Values to Economic Prosperity: Creating Theories of Cultural Heritage to Transform Policymaking in Traditional Communities

Susan Keitumetse, Dept. of Archaeology, University of Cambridge (Gaborone, Botswana)
International Conventions and the Concept of "Community" in Cultural Heritage Management: The Indigenous Ideology and Community Tourism in Southern Africa

Mary Kenny, Dept. of Anthropology, Eastern Connecticut State University, Willimantic, Connecticut
The Economics of Resgate Cultura (Cultural Rescue) in Northeast Brazil

Amy Winston, Lincoln County Economic Development Office, Wicasset, Maine
Cultural Heritage and Economic Development Strategies: An Ethnographic Approach

For information on the 2006–07 fellowship program and how to apply, visit www.folklife.si.edu/opportunities/fellowships_RF.html.

HAROLD LEVANTHAL (1919–2005), the famed New York promoter of folk music, instrumental in the Smithsonian’s acquisition of Folkways, passed away on October 4.

Harold was broadly known as the manager of Woody Guthrie, and is credited for the dissemination of “This Land Is Your Land” to school-age children across America—making it an alternative national anthem. He produced *Bound for Glory*, Woody’s film biography, and served as the executor, and later founder and trustee, of the Woody Guthrie Archives, working closely with Nora Guthrie.

Harold managed and promoted a number of Folkways artists including Pete Seeger, Phil Ochs, the New Lost City Ramblers, Jean Ritchie, Tom Paxton, Earl Scruggs, Theodore Bikel, and Oscar Brand; and over a long career he served as a manager for various periods to Joan Baez, Harry Belafonte, Johnny Cash, Arlo Guthrie, the Mamas and the Papas, Peter, Paul and Mary, and the Weavers. He presented Bob Dylan in his first major concert in 1963, and helped introduce Ravi Shankar, Jacques Brel, Jean Redpath, and Miriam Makeba to American audiences. As manager of the Weavers during the McCarthy era, Harold crafted concerts and tours in spite of the group being blacklisted. In the counterculture 1960s, he produced the movie *Alice’s Restaurant* based on Arlo Guthrie’s hit song.

Harold was very supportive of Ralph Rinzler’s idea in the mid-1980s for the Smithsonian to acquire Folkways Records, founded and run by fellow New York folk music aficionado Moses Asch. Harold worked with Ralph and Columbia Records’ Don DeVito to line up musicians for a benefit album, proceeds from which would pay for the acquisition. By the end, the album *Folkways: A Vision Shared—A Tribute to Woody Guthrie and Leadbelly* included Bob Dylan, Bruce Springsteen, U2, John Mellencamp, Little Richard, Willie Nelson, Emmylou Harris, Sweet Honey in The Rock, Pete Seeger, Arlo Guthrie, Taj Mahal, and Brian Wilson, all covering Guthrie and Leadbelly tunes. The donation of artist royalties enabled Folkways to come to the Smithsonian. Sweet Honey and Dylan each scored Grammy nominations for singles, and Harold, Don, and Ralph won the Grammy for best Traditional Folk Album of the Year.

Harold’s role loomed large in the New York and national folk music scene for over six decades—so large that he served as the inspiration for the deceased folk music impresario generating the reunion concert that drives the plot in the movie *A Mighty Wind*. Harold was a lover of the music, a smart, wise, and proud professional manager, concert organizer, and producer. He had a big heart but little ego in a profession given to hubris. He was savvy about politics and finances but held firm in his basic values. For him it was always about helping the voice of the artist and the voices of the people be heard. And Harold did just that. ■

Director’s Talk Story (continued from page 2)

History and Culture, producing new Smithsonian Folkways recordings, expanding the offerings of Smithsonian Global Sound and the accessibility of our collections. While we are doing fine, timely work, the Center is under tremendous budgetary pressure. Given the priorities in the Federal and Smithsonian budgets, our allocation is insufficient to cover the operational costs for the Center and Festival infrastructure, let alone modest program support, as it used to. Allocations of discretionary funds within the Smithsonian for fundraising and labor support have ceased. At the same time, the demands for administrative oversight have increased. Thus, for the first time in decades, we will undertake a reorganization, losing several positions and, sadly, the people who occupy them. I am confident, however, that such action will enable us to continue our good work long into the future. ■

Sinergia/Synergy (continued from cover page)

Daniel Valdez, and NEA National Heritage Fellow Roberto Martínez of Albuquerque. *Rolas de Aztlán* has already added to the social momentum to revisit this important, still contemporary, thread of American history.

In turn, the 2005 *Nuestra Música* Folklife Festival concert series featured Los Pleneros de la 21, longtime Festival participants, as well as two other Folkways recording artists: Ecos de Borinquen and Los Camperos de Valles, interpreting music rooted in the countryside of Puerto Rico and Mexico. Large audiences connected with the music and its performers at the concerts, and smaller groups of Festival-goers had the opportunity to interact at the Marketplace, where groups gave informal performances and signed CDs. Notably, documentation of the concerts and informal interviews on the Mall provided the archives with hours of rich video and audio content.

Also in Washington, D.C., Daniel Valdez and Conjunto Aztlán paired up to present a concert launching the Smithsonian National Hispanic Heritage Month events on September 16, 2005, while on the same day Smithsonian Global Sound launched its first *Celebrate Cultural Heritage* feature, “*Música Latina: Exploring Hispanic Heritage through Music*.” The feature draws on video performance and interviews from the 2004 *Nuestra Música* Festival program and on curated material from the Folkways archives, including an Afro-Latino radio stream; it points the listener to eleven selected tracks that illustrate the diversity of traditional Latino music available for download on the site. Intended as one of many doors into the collection for visitors to Global Sound, the “*Música Latina*” feature exemplifies the relationship between the Festival, Folkways, and the archives, and offers digital dissemination of the Center’s resources to the world. ■

NEWSMAKERS

August 2005 saw the publication of **Daniel Sheehy's** book *Mariachi Music in America: Experiencing Music: Expressing Culture*, part of Oxford University Press's *Global Music Series*, edited by Bonnie Wade and Patricia Shehan Campbell. On September 15, Sheehy gave the opening keynote address for the Forum on Traditional Music and Globalization, held at the Museo Nacional de Antropología e Historia in Mexico City. The one-hour talk, entitled "Tacos con Salsa o con Catsup? Perspectivas y Estrategias para la Continuidad Cultural," addressed personal and institutional perspectives and strategies in maintaining a vital role for signature musical traditions in changing social and cultural environments. At the *VI Encuentro para la Promoción y Difusión del Patrimonio Inmaterial de los Países Andinos*, held in Medellín, Colombia, September 4-10, Sheehy gave two presentations on the Smithsonian Global Sound project and Smithsonian Folkways Recordings as part of the conference theme, "Generaciones: Transmisión y Recreación de las Culturas Tradicionales." Later in September he gave two lecture demonstrations entitled "Mariachi Madness" for 500 schoolchildren in the Baird Auditorium of the National Museum of Natural History.

Jim Deutsch's article "Peyton Place" was published in the *Encyclopedia of New England*, ed. Burt Feintuch (Yale University Press). He published book reviews in *Choice* as well and taught a summer course, "American Cinema of the 1960s," at George Washington University. He also presented several papers: "From Khan to Cannes: Representations of Mongolia in European and American Film" at the International Association for Media and History conference in Cincinnati in July; "Deliverance from Suburbia: Tradition and Contestation

in Georgia" at the American Folklore Society conference in Atlanta in October; and "Credentials Please! The Value (and Devaluation) of American Studies Degrees" at the American Studies Association conference in Washington, D.C., in November.

In September, **James Early** and **Diana N'Diaye** joined 58 other delegates from Bermuda and several countries in Africa and the Caribbean in a series of thought-provoking sessions hosted by Bermuda's Department of Tourism at the 2nd African Diaspora Heritage Trail (ADHT) Planning Meeting. The participants, including government officials, scholars, representatives from cultural institutions, universities, and tourism businesspeople, tackled issues ranging from the theoretical (how is the African Diaspora defined?) to the starkly pragmatic (what kinds of partnerships, financing, collective marketing strategies, formats, and venues can best serve to promote cross-border African Diaspora cultural and heritage tourism?). The keynote of the meeting was a conversation between Early and Danny Glover, actor/activist, UNICEF Ambassador, and Board Chair of TransAfrica Forum.

Stephanie Smith and **Atesh Sonneborn** attended the World Conference of the International Council for Traditional Music held in Sheffield, England, in August 2005. Smith presented a paper entitled "Revival, Revitalization, and Change in English Country Dance."

Pete Reiniger has been elected to a second term on the Board of Governors of the Washington Branch of NARAS (National Academy of Recording Arts and Sciences) and is serving as Chair of the Branch's Education Committee.

Congratulations to **Olivia Cadaval** and **Cynthia Vidaurri** for receiving the 2006 Smithsonian Education Innovation Award for the ongoing *El Río* project: the Festival, exhibition, education kit, and Web site. The review panel cited the project's "impact, uses of various media, and its capability to serve as a model on how to sustain relationships with diverse communities." *Bermuda Connections*, produced by **Charlie Weber** and **Diana N'Diaye** and directed by Weber, received a CINE Golden Eagle Award.

Passings: **Dale Dowdal**, Center volunteer. Dowdal's career at the Center began in January 1996, when he grew bored in retirement. He began by clearing a backlog in the archives; then he kept an inventory of computers as they arrived and were distributed and redistributed. He maintained the mailing list for *Talk Story* and, when the Center moved to the Victor Building, also fielded general e-mail inquiries. For Mall events he was in charge of radios—indispensable to communication around the site. While **Ramona Dowdal** continues to greet us Monday mornings with her invaluable understanding of the Center and how to get things done, we do all miss Dale.

Greg Hooven, string band musician from the Galax, Virginia, area who was involved in the 1997 Harry Smith Anthology Tribute Concert and was videotaped by Ralph Rinzler for a Smithsonian Folkways/Homespun Tapes instructional video; **Frank Proffitt, Jr.**, North Carolina storyteller and singer who participated in the 1983 and 2003 Festivals; **Gene Stoneman**, bluegrass musician, one of the last remaining children of Pop and Hattie Stoneman. The Stonemans were recorded by Mike Seeger and appear on two Folkways collections. ■



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