

TALK Story

SMITHSONIAN CENTER FOR FOLKLIFE AND CULTURAL HERITAGE



Program curator Michael White plays with his Original Liberty Jazz Band in the first of three *Been in the Storm So Long* concerts produced in cooperation with the National Museum of African American History and Culture.

Photo by Leah Golubchick, Smithsonian Institution

40TH ANNUAL SMITHSONIAN FOLKLIFE FESTIVAL

Featuring

Alberta at the Smithsonian
Carriers of Culture
Nuestra Música
Been in the Storm So Long

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BEEN IN THE STORM SO LONG: FESTIVAL CONCERT SERIES

JOHN FRANKLIN, PROGRAM MANAGER

THIS SUMMER, THE NATIONAL MUSEUM of African American History and Culture (NMAAHC) initiated its partnership with the Center for Folklife and Cultural Heritage by sponsoring a three-part concert series, *Been in the Storm So Long*. Lonnie Bunch, director of NMAAHC, and Richard Kurin, director of the Center, envisage collaborations in programs and recordings, which will allow the museum to preserve and interpret African American culture before it opens on the National Mall.

In the wake of hurricanes Katrina and Rita, guest curator Michael White, professor of music at Xavier University of Louisiana, developed a series of concerts featuring the African American musical traditions of New Orleans. Everyone wanted to learn how community-based traditions had fared in an environment from which so much of the population had been displaced. At the opening ceremonies on June 30, Michael White thanked the Albertan delegation for sending Canadian Mounted Police to assist his fellow Gulf residents. His Original Liberty Jazz Band and the Friendly Travelers Gospel group played at the opening ceremonies and at the first concert later that evening, when White interviewed the musicians on stage about their traditions and the impact the hurricanes had on their lives. The second concert on July 7 presented neighborhood procession traditions by Chief Monk Boudreau and the Golden Mardi Gras Indians and the brass band Hot 8, who were introduced by Chuck Siler, curator at the Louisiana State Museum. The third and final concert on July 8 featured Rhythm and Blues artists the Dixie Cups and pianist Davel Crawford. Each concert attracted visitors from Louisiana, who came to support their musicians and dance to the sounds of New Orleans. The NMAAHC is working as a partner on the 2007 Festival program, *Roots of Virginia's Culture*. ■



John Cephas and Phil Wiggins play in honor of National Council of the Traditional Arts Chairman, Joe Wilson, at the Ralph Rinzler Memorial Concert. Photo by David Hobson, Smithsonian Institution

RICHARD KURIN

THE YEAR AHEAD is a very full one. Currently, we are packing up our archives, collections, and offices for a December move to a new location in a new building, the Capital Gallery. This puts us somewhat closer to the National Mall, bringing us into better proximity with most Smithsonian museums. Our building mates will include the National Museum of African American History and Culture, the Smithsonian Latino Center, the Asian Pacific American Program, and the Smithsonian Center for Education and Museum Studies. This should result in greater collaboration among these units than ever before, and that is a good thing. Still, it will take us months to reopen the archives for use by scholars and educators and to become firmly ensconced in our new space. So, bear with us.

Of course, having initiated our Smithsonian Global Sound public Web site and library subscription service, much of our collection is now online, available 24/7 around the globe. New features, better search functions, and new collections are coming online, thanks to a grant from the Paul Allen Family Foundation and the continuing support of the Rockefeller Foundation. This summer we webcasted Festival concerts, and now we are offering podcasts. On the public site, we expect over 1 million visitors this year—about 20% from outside the United States. Average time per visit is about 15 minutes, which means that users are indeed exploring the site. Global Sound is even becoming the soundtrack in Smithsonian museums: Radio Africa now plays in the National Museum of African Art, and Radio Asia inspires visitors to the Freer and Sackler Galleries. Other stations are in development in cooperation with a number of other museums. The music creates traffic from museums to Global Sound's Web site and lends them a wonderful sonic dimension. Our work has been recognized for its high quality by a prestigious Webby nomination and in a number of reviews and media stories.

As other articles note, we had a very successful 2006 Festival and look forward to a spectacular and challenging 2007 Festival, featuring Northern Ireland, the roots of Virginia's culture, and the Mekong River region of Southeast Asia. Research and planning for each of these poignant programs is well underway.

Smithsonian Folkways, too, is celebrating a very successful year, with its highest sales in history. Many of them were due to the increasing use of the digital domain, where our materials are accessible. You can find Smithsonian Folkways, not only in Borders and Barnes & Noble and on Smithsonian Global Sound, but also on iTunes, MSN, and other services. At a time when the conventional music industry is in trouble, we have been finding inventive ways to use contemporary technology and networks to make sure traditional and grassroots music and verbal art reach the public. We are looking forward to three new releases in our *Central Asian Series* (produced in partnership with the Aga Khan Trust for Culture); the *Friends of Old Time Music* three-CD, boxed set; and *Classic Labor Songs* from Smithsonian Folkways.

We have also enjoyed a fine year working in the cultural heritage policy arena, providing a scholar's and a practitioner's voice to discussions of international treaties and programs whose purpose is to promote the understanding and continuity of living cultural heritage. This year, we will welcome a wonderful group of 11 fellows through our Rockefeller Humanities project on "Theorizing Cultural Heritage." Dr. Frank Proschan, a longtime member of our staff will now join UNESCO in the culture sector to work on the development and application of the International Convention for Safeguarding of Intangible Heritage. We wish Frank well and believe that he can bring our concerns for community engagement, participation, and benefit to this massive international effort.

All of this work reflects the experience and expertise of our staff, as well as their decades of dedication. It also relies upon our relationships with like-minded organizations, folklorists, ethnomusicologists, anthropologists, cultural workers, and, of course, cultural exemplars throughout the United States and around the world. Given our culturally complicated times, the challenges and opportunities of globalization, fragile finances in the cultural sector, and other issues, we continue to call upon the advice, support, and cooperation of those who share our mission. ■

TALKStory

"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 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. Mary Sebold, editor.

Large-print and audio versions of *Talk Story* are available upon request.

ALBERTA AT THE SMITHSONIAN:
THE CULTURE OF "WILD ROSE COUNTRY" FEATURED ON THE NATIONAL MALL

NANCY GROCE, CURATOR

THIS SUMMER, IN ADDITION to marking its 40th anniversary, the Smithsonian Folklife Festival also celebrated another milestone—its first Canadian program. More than 170 Albertans from all walks of life, backgrounds, occupations, and corners of this vibrant and beautiful western Canadian province came to Washington to share the culture of "Wild Rose Country" with almost one million Festival visitors.

The Festival program, co-sponsored by CFCH and the Government of Alberta, was unusually varied and showcased traditional arts and regional occupations that ranged from American Indian quillwork and tepee making to canola farming. Participants who worked in the northern Alberta oil sands around Fort McMurray shared the Mall with paleontologists, leatherworkers, wilderness guides, and scientists from the high-tech research communities that have developed around Alberta's world-class universities.

Highlights of *Alberta at the Smithsonian* included a family-ranching display featuring cattle, horses, chuck wagons, and, most important, the Albertans who are bringing western cowboy culture into the twenty-first century. Artisans from Alberta's Cree, Blackfoot, Nakoda, Métis, and Ukrainian communities demonstrated a wide variety of traditional crafts. They were joined by other Albertans skilled in such western crafts as saddle making, silversmithing, and western painting as well as by an enthusiastic delegation of art and industrial potters from the Medalta Historic Clay District located in the southwestern Albertan city of Medicine Hat.

Elsewhere on the Mall, representatives from the Calgary-based Grain Academy used a giant model of a grain elevator to explain the importance of farming on the Albertan plains; wilderness and fly-fishing experts demonstrated their skills with the help of a 120-foot "pond" as they regaled visitors with tales of the Rockies; and representatives from the Royal Canadian Mounted Police told visitors what life was like as contemporary members of their legendary force. Oil drillers and oil-sands workers explained their jobs and occupational communities with the help of handcrafted models, a simulated mock-up of what an oil-sands truck driver experiences in the Athabaskan oil fields, and a working 18-foot-high pump jack. And, of course, there was also an eye-catching, two-story-high, 1.3 million-pound 777F Caterpillar dump truck. The truck, generously loaned by Caterpillar, Inc., became an icon for the entire energy area, although



Erle Wiebe from the Royal Tyrrell Museum in Drumheller, Alberta, explained the culture and occupational skills of professional paleontologists and oversaw a very popular mock dig. Photo by Nancy Groce, Smithsonian Institution

the two participating truck drivers from Fort McMurray were quick to let visitors know that the truck on the Mall was tiny compared with the ones they drive every day on the job in the oil sands of northern Alberta.

The same ancient inland sea that created Alberta's important oil reserves also made the province one of the world's leading troves for dinosaur hunters. Three scientists from the renowned Royal Tyrrell Museum in Drumheller explained the occupational folklore of paleontologists, some of whom specialize in dinosaurs, and helped visiting children uncover fossils in a very popular simulated dig.

Two large music stages featured performances and well-attended evening concerts by Alberta's best traditional musicians and dancers, including singer/songwriters Corb Lund, John Wort Hannam, Maria Dunn, Sid Marty, Tim Hus, and Su-Chong Lim, Calvin Vollrath (fiddler extraordinaire), and groups such as Allez Ouest, Blackfoot Medicine Speaks, Asani, The McDades, Cowboy Celtic, the Ukrainian ensemble Zabava, and the Franco-Albertan dance troupe Zéphyr. A highlight of the Festival was the special evening concert by Alberta's renowned songwriter Ian Tyson. (A Smithsonian Folkways CD, *Alberta: Wild Roses, Northern Lights*, featuring many of the Festival performers, was released during the Festival and has already been critically praised in Canada and the United States.)

On two smaller narrative stages, oral historians recounted the experiences of some of Alberta's many diverse communities—Chinese, Japanese, Métis, Dene, Cree, Blackfoot, French, (continues next page)

SMITHSONIAN WILD ROSES

Oh, say can you see by the dawn's early light
Wild roses and maple leaves hove into sight
With saddles and spunk, with feathers and flair
We were wild and woolly and loaded for bear.
Full of grit and good will, bringing Alberta's best
To give Uncle Sam a good taste of the west.

*And all through the days
In 90 degree haze
Too tired to graze
We said, Boy it's hot.*

We brought harps and guitars, we brought
pottery and stones
Chuck wagons, beadwork, and dinosaur bones.
Tepees, perogies, and oil-sands trucks
Hockey sticks, sheep's wool, and barbequed ducks.
Serges and Stetsons and quill beaded curtains
Ukrainian dancers and Hurtin' Albertans.

*And all through the heat
Dripping sweat, head to feet
Too tired to eat
We said, Boy it's hot.*

Under Honest Abe's gaze we rode proud and rode tall
We gave 'em our best on the National Mall.
We danced in the grass, we made Saskatoon scones
We even showed off fleecy alpine long johns.
We shook hands with the world with grace and with grit
Rowdies and roughnecks: long on try, short on quit.

*And all through the steam
Muggy to the extreme
H₂O was our theme
We said, Boy it's hot.*

With a whoop and a holler, wiping sweat off our chins
We never gave up, and we never gave in.
Rockies in our bones, fescue in our blood,
One sky, one people, new friendships in bud.
Each dancer, presenter, buckaroo, and bard
Leaves a bit of Alberta on America's front yard.

*And all through the sweat
Best festival yet
A bi-national duet
And boy, it was hot.*

From Jasper to Georgetown, Bethesda to Brooks
Folkways hospitality rocks and it cooks.
We managed to stay out of Washington's jails.
This is DD in DC saying Happy Smithsonian Trails.
Let's do it again, another celebration to remember,
But may I humbly suggest...next time...

let's do it in December.

DORIS DALEY,
SMITHSONIAN FOLKLIFE FESTIVAL,
JULY 2006



ALBERTA (continued from page 3)

Ukrainian, and African Canadian. Several talented improv comedians from Loose Moose Theatre (Calgary) and Rapid Fire Theatres (Edmonton) helped clarify the differences between Alberta's leading cities, Canadian and American culture, as well as just about everything else! Meanwhile, over in the Foodways tent, the sophistication of Albertan cuisine was demonstrated by leading chefs from the province's world-famous restaurants in Calgary, Edmonton, Banff, and Pigeon Lake; talented home and community cooks; and a few good-natured Albertan officials. In the Architecture & Urban Planning tent and the Cold Weather Adaptation tent, Alberta-based designers, architects, and members of the Canadian military talked about how they met the challenges presented by a demanding climate.

Among the most popular areas were an ice-skate craftsman's workshop and a miniature ice hockey rink, where two community-based coaches explained the importance of this iconic sport in Canadian culture while teaching visiting children how to shoot a hockey puck. Elsewhere, educators from Alberta's Foothills Model Forest and the Junior Forest Rangers Program explained how the province maintained and cared for its vast natural resources.

The Alberta program included some Festival innovations: With the help of Alberta Education and their SuperNet system, the Wild Rose narrative stage featured a daily, live, one-hour hookup with classrooms throughout Alberta. Sophisticated technology allowed children from inner-city schools in Edmonton and Calgary and more remote classrooms in Alberta's rural areas and northern forests to show off their communities and cultures and answer questions from children and adults visiting the Festival. Nearby, hosts from radio station CKUA, Alberta's leading folk music station, and CFWE, "Alberta's Aboriginal Voice," broadcast six hours of music and live interviews back to the province each day.

Taking advantage of their appearance at the Folklife Festival, the Albertans also presented an impressive number of symposia, receptions, concerts, and other ancillary events as part of "Alberta in Washington" week. Folklife Festival performers were also featured on the Kennedy Center's Millennium Stage; The Smithsonian Associates presented a series of talks and lectures on Albertan culture; and the National Museum of Natural History hosted a lunchtime film and lecture series on "Wild Alberta" hosted by Festival participants. The Festival strengthened already strong ties between Smithsonian Folkways Recordings and Folkways Alive! at the University of Alberta in Edmonton. To extend the Festival's legacy, the Government of Alberta endowed an ongoing fellowship program for Albertan students to train at the Smithsonian Institution.

Alberta at the Smithsonian was a big, complex program that reflected the culture of a huge, multifaceted province. The Albertan participants who came to Washington could not have done a better job of showing off their beloved "Wild Rose Country." A full list of the individual participants and their bios is available on the Center's Web site: www.folklife.si.edu. ■

CARRIERS OF CULTURE: LIVING NATIVE BASKET TRADITIONS

KURT DEWHURST, MARJORIE HUNT, AND MARSHA MACDOWELL, CO-CURATORS

*Our work, like our people, is rooted
in the ash and coastal sweetgrass...
Our Creation says that from the ash
came the first people singing and dancing.*

—Theresa Secord, Penobscot basket maker, Old Town, Maine

THE CARRIERS OF CULTURE: Living Native Basket Traditions program explored how Native baskets and their makers are literally and symbolically “carriers of culture.” At the Festival, more than 80 basket weavers representing many different tribes and regions of the United States came together to demonstrate the outstanding weaving traditions of their respective communities and to share their knowledge, skills, and experiences with members of the public. Through live demonstrations, discussion sessions, hands-on activities, and performances, Festival visitors learned about the vital connections between Native basketry and the natural environment and the interrelationship of basketry with other tribal cultural knowledge, such as ceremonies, language, stories, dance, song, and foodways. They learned how Native basket weavers have acquired and sustained their extraordinary skills, passing these treasured traditions on to new generations of weavers in their communities, and about the special meaning and significance of basketry in the lives of Native people. “It helps identify you,” said Theresa Parker, a Makah and Lummi basket weaver from Neah Bay, Washington. “It gives you a strong foundation.”

The *Carriers of Culture* Festival program was the product of a wonderful collaboration between the Center for Folklife and Cultural Heritage, the National Museum of the American Indian (NMAI), and the Michigan State University Museum. The program built upon work by staff at Michigan State University Museum, who have worked closely for many years with members of Native basket-weaving associations; curators of Native museums; individual Native artists; and a network of folklorists, cultural anthropologists, tribal elders, educators, and many other individuals and organizations to identify key issues concerning the current status and future of Native basketry across America and to pinpoint strategies to bring national visibility to these issues and foster efforts to document, present, and support living Native basket traditions.

One of the major themes of the program was the tremendous importance of the natural environment and plant resources to Native basket weavers. “Our plants are our baskets,” said Sue Coleman, a Washo weaver from Carson City,

Nevada. With their intimate and extensive knowledge of plant ecology, Native weavers are indigenous botanists and stewards of the local environment. Visitors to the Festival learned that, for Native people, making a basket involves knowing where plants grow, when and how to harvest them, how to care for natural resources to sustain plant growth, and how to prepare plant materials for weaving, in addition to mastering the skills and techniques to weave a beautiful basket. The increased use of chemical pesticides and fertilizers, construction of developments where certain plants have long been harvested, and the introduction of non-native and often invasive species have had profound effects, not only on basketry, but also on the health of the weavers themselves.



Apache basket weaver Evalena Henry of Peridot, Arizona, was honored with a National Heritage Fellowship from the National Endowment for the Arts in 2001. Photo by Tom Pich

At the Festival, there were fourteen skill-demonstration tents featuring the basketry traditions of Mohawk, Penobscot, Passamaquoddy, Chippewa, Potawatomi, Cherokee, Choctaw, Chitimacha, Hopi, Navajo, Tohono O’odham, Apache, Washo, Shoshone, Makah, Lummi, Siletz, Haida, Yup’ik, Tlingit, Athabascan, Western Mono, Northern Mewuk, Karuk, Ohlone, Native Hawaiian, and many other Native peoples of the United States. White oak, black ash, devil’s claw, river cane, red cedar, spruce root, willow, yucca, sweetgrass, birch bark, redbud, and pandanus leaves were just a few of the great diversity of natural materials prepared and used by the weavers as they demonstrated their artistry and skill on the National Mall and spoke with the public about the value and cultural meaning of basketry in their lives.

On the Weavers’ Talking Circle stage, participants discussed a wide range of topics, including tradition and innovation in weaving, access to resources, basket weavers as ethnobotanists, basket stories, (continues on page 12)

NUESTRA MÚSICA: LATINO CHICAGO

NASHMA CARRERA, RESEARCHER AND PRESENTER FOR THE LATINO CHICAGO PROJECT

Carlos Mejía, Katalina Trujillo, and other participants discuss cultural identity and Guatemalan Marimba on the Radio Arte stage in the *Latino Chicago* program at the Festival.

Photo by Leah Golubchick, Smithsonian Institution



THIS SUMMER the *Nuestra Música: Latino Chicago* program presented a small sampler of Chicago's Latino cultural heritage. With a Latino population of 1.6 million, metropolitan Chicago is home to one of the largest Latino communities in the United States. The majority of Chicago Latinos are from Mexico; others are from Puerto Rico and other Latin American nations. Although the Latino Chicago community is less known nationally than the Latino communities of Florida, Texas, New York, and California, it has a storied past and dynamic cultural life, rich with cultural institutions, community-based music ensembles, dance and theater groups, visual artists, muralists, festivals, and parades, some of which were featured at the Festival.

Based on fieldwork by local researchers, the *Latino Chicago* program sought to answer the following questions: How does the art form practiced by the artists help to build community? Who comes together because of their art? How does the art form relate to their immigrant and/or minority experience in this country? Did the artists begin practicing their art form in the United States? What role does their art form play in their identity? What elements, if any, make Chicago's Latino community different from and unique compared to other Latino communities elsewhere? Is there a Chicago style? The dialogue initiated in the field was continued on the National Mall among the artists themselves and with Festival staff, volunteers, and the general public. Some of the conversation took place among participants on the narrative stage, which was fashioned after and hosted by Radio Arte (WRTE), a Latino youth-run radio station in Pilsen, a Mexican Chicago neighborhood.

The Aragón Ballroom, named after a renowned Chicago dance hall, featured music and dance performances. A highlight of the program was a *fandango-bombazo*, a joint Mexican and Puerto Rican dance event, which brought together Sones de México Ensemble; AfriCaribe; and the hip-hop group, the Essence. Special guests were

Son de Madera from Veracruz, Mexico, who participated in the Afro-Mex Festival sponsored by the Cultural Institute of Mexico. Grupo Ansiedad and the dance couple Victor Manuel Ceja and Rosa Villanueva were a great hit when they demonstrated the *pasito duranguense*, a popular dance style that originated in Chicago and spread throughout the United States and Mexico.

Musicians and dancers offered workshops at the Old Town School of Folk Music tent. Puerto Rican muralist Gamaliel Ramírez (first week) and Mexican muralist Héctor Duarte (second week) held workshops at El Taller, where each artist painted a mural that addressed contemporary Latino issues. Festival visitors, including local artists, helped paint. *Tiendas* (stores)—Batey Boricua, El Colibrí, La Flor del Chinique, Rinconcito Sudamericano, and Casino Tropical—were inspired by Latino Chicago storefronts and named to evoke various cultures. In the *tiendas*, musicians and dancers “hung out” and continued their conversations with the public or convened informal workshops. Chicago street signs, donated by the Chicago Department of Transportation, further evoked the cityscape. The exhibit, with its elm trees, made a visitor from Chicago remark that it created the sense of city and park at once. Additional exhibits included a Latino Chicago cultural timeline, which traced the origins and development of Chicago's Latino community, and an exhibit, courtesy of Chicago's Mexican Fine Arts Center Museum, that featured Mexican family photos from the early 1900s.

The program highlighted the central role that traditional music plays in the Latino Chicago community and how it contributes to an understanding of the community's history and helps to define its identity. The program featured musical traditions practiced in Chicago, such as Mexican *son Jarocho* and *huapango*, Puerto Rican *bomba*, *plena*, and *Jibaro* music, Peruvian *festejo* and *marinera*, Bolivian *tundiqui* and *saya*, Guatemalan *marimba*, (continues on page 13)

THE NEW MUSIC LIBRARY

AMY SCHRIEFER, SMITHSONIAN GLOBAL SOUND PRODUCTION COORDINATOR

I SPENT A LOT OF TIME in my college music library. I remember stacks and stacks of CDs and LPs. Every time I wanted to listen to something, I had to look it up, pull it from the shelf, find the appropriate equipment, and listen while staring at a blank beige wall and crossing my fingers that the disc wasn't scratched or the player wouldn't break. I didn't say it was always time well spent.

But now students can access a music library of over 40,000 tracks from around the world with a simple click of a button from anywhere on campus, including the comfort of their own rooms, thanks to Smithsonian Global Sound for Libraries.

Smithsonian Global Sound for Libraries is a project of Smithsonian Global Sound and Alexander Street Press, a company specializing in the delivery of electronic collections to libraries and academic institutions. It is a subscription-based service that streams entire tracks from the collections. Academic and public library patrons everywhere can search the database by country, culture group, artist, instrument, genre, or record label; then click; and listen to the music over the Internet, through speakers, or headsets. Users can create personal playlists, and instructors can create course folders or put tracks on digital course reserve. Smithsonian Global Sound for Libraries is also available for public libraries that want to offer music from more than 160 countries to diverse populations.

Almost 200 academic and public libraries around the world—from Harvard University to the Denver County Public Library to Kulturhuset Stockholm in Sweden—are subscribing. Prices and packages are scaled to make the music affordable for every library type and size. Talk to your local public library, school, and university about subscribing to Smithsonian Global Sound for Libraries. For more information, visit www.alexanderstreet.com.

To strengthen further our educational mission, we launched a new section of the Global Sound Web site for educators. Tools for Teaching provides ideas, free activities, lesson plans, and resources to inspire

educators to use international music from Global Sound. Information about sounds and the cultures that create them is a valuable resource for teachers of history, geography, language arts, social studies, visual arts, and, of course, music and dance. Find out where you can gain hands-on training at Global Sound workshops and how you can locate resources on using music in the classroom. Several newly digitized Smithsonian Center for Folklife and Cultural Heritage award-winning education kits are now available for download at no charge. And, there is even more to come!

In more Global Sound news, pop culture recognized traditional folk culture when *Entertainment Weekly* named Smithsonian Global Sound #11 on its summer list of the Top 25 Music Web sites. The magazine called Global Sound the "best government program since the New Deal." It was the only Web site of its kind in the top 25, surpassing NPR, BBC, and AOL. More raves from *Macworld* and *Newsweek* and a 2006 Webby Award Nomination prove that Smithsonian Global Sound's mix of traditional world music downloads, educational material, and respect for folk artists has tapped into a cultural zeitgeist.

Finally, hundreds of viewers around the world—from new Folklife fans in Australia to my parents in Erie, Pennsylvania—tuned in to the first-ever Global Sound live webcast of the 2006 Smithsonian Folklife Festival. If you missed the Festival or want to relive some highlights, the concerts are still available for viewing on Global Sound Live at http://www.smithsonianglobalsound.org/sgs_live.aspx. Enjoy dozens more new video clips from Global Sound Live. We look forward to webcasting more events at a higher quality during next year's Festival.

Special thanks to our interns Cameron Adamez, Chris DeWitt, William Griscom, and Leonard Liaw. Their technical expertise and enthusiasm leave us awestruck and inspired. ■

New Releases

JULY

LOS GAITEROS DE SAN JACINTO:
Un Fuego de Sangre Pura

(SFW 40531)

14 TRACKS WITH A 32-PAGE BOOKLET, 60+MINUTES!

In *Un Fuego de Sangre Pura* (A Fire of Pure Blood), the roots of the *cumbia* thrive in the music of Los Gaiteros de San Jacinto. The sounds of long-tubed *gaita* flutes, unique drums, and maraca stoke the fire of the *cumbia* and of other regional dances.

¡Tierra Caliente!

Conjunto de Arpa Grande Arpex

(SFW 40536)

17 TRACKS WITH A 36-PAGE, BI-LINGUAL BOOKLET

The *conjunto de arpa grande* (big harp ensemble) is the country cousin of the Mexican mariachi. Its two violins, two guitars, and harp play driving *sones*, sentiment-saturated *ranchera* songs of love, and farcical *valonas* (poem narratives).



SEPTEMBER

the historic concerts that introduced traditional music to city audiences

FRIENDS OF OLD TIME MUSIC

the folk arrival
1961-1965

Clarence Ashley Horton Barker Annie Bird Dook Boggs Gaither Carlton
Maybelle Carter Jesse Fuller The Georgia Sea Island Singers The Greenbriar Boys
Roscoe Holcomb Mississippi John Hurt Fred McDowell Sam McGee Bill Monroe
and His Blue Grass Boys The New Lost City Ramblers McKinley Pookles
Fiddlin' Arthur Smith Hobart Smith Joseph Spence The Stanley Brothers
Stanley Thompson Arnold Watson Doc Watson Ed Young

Smithsonian Folkways Recordings

AUGUST

SAM HINTON:

Whoever Shall Have Some Good Peanuts

(SFW 45062)

20 TRACKS WITH A 24-PAGE BOOKLET

Sam Hinton's *Whoever Shall Have Some Good Peanuts* is a legendary folk album for children. Its reissue will allow present and future generations to enjoy what Hinton, like all great folk singers, has done—take traditional songs and make them his own.

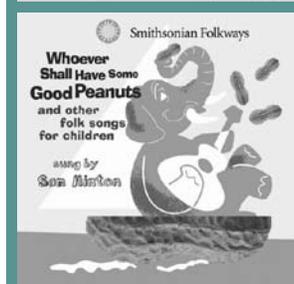
ELIZABETH MITCHELL:

You Are My Little Bird

(SFW 45063)

17 TRACKS WITH A 28-PAGE BOOKLET

Dan Zanes says, "This is the family music that I love—souful, mysterious, inclusive, and rollicking!" Homespun renditions of songs by Woody Guthrie, Gillian Welch, Bob Marley, The Velvet Underground, Neil Young, Vashti Bunyan, and more are all sung in Liz Mitchell's pure and soothing voice!



OCTOBER

RAHIM AL HAJ WITH

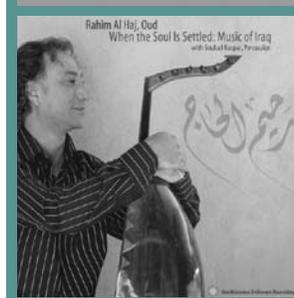
SOUHAIL KASPAR:

When the Soul Is Settled: Music of Iraq

(SFW 40533)

9 TRACKS, 73 MINUTES OF MUSIC, 30+ PG BOOKLET WITH EXTENSIVE NOTES AND PHOTOS

Al Haj's nine extended improvisations on the oud, the short-necked Arab lute, accompanied on Middle Eastern percussion, are uniquely Iraqi pieces.



VARIOUS ARTISTS *Friends of Old Time Music: The Folk Arrival 1961-1965* (SFW 40160)

3-CD BOX SET OF 55 CONCERT TRACKS (53 UNRELEASED) WITH A 60-PAGE BOOK!

From 1961-65, NYC's trailblazing Friends of Old Time Music presented 14 concerts, which brought dozens of traditional musicians, including Doc Watson, Roscoe Holcomb, Joseph Spence, Mississippi John Hurt, and Dock Boggs, before city audiences for the first time.

"MUSIC STORY": FOLKWAYS MUSIC WITH A MESSAGE

DAN SHEEHY, DIRECTOR, SMITHSONIAN FOLKWAYS RECORDINGS

TALK STORY, the title of this newsletter from the Center for Folklife and Cultural Heritage, takes its name from the Hawaiian pidgin English phrase "talk story," meaning to exchange stories or to have a conversation. In this same spirit, Smithsonian Folkways Recordings produces opportunities to "music story"—to communicate about our music. Our recordings aim to get across much more than the "music" in the music recorded. The words and images of the liner notes that accompany each CD, additional features on the music offered through Smithsonian Global Sound, press releases, and virtually all our other communications with the world about the music we publish, project the largest possible "package of meaning" that a particular music performance intends to communicate.

For example, our 2006 three-CD box set *Friends of Old Time Music: The Folk Arrival, 1961-1965* (SFW 40160) traces the happenings of a series of seminal concerts from 1961 to 1965 that had enormous impact on the Folk Revival and American music in general. Many rural southern artists performed for the first time ever for city audiences, helping spur the careers of Doc Watson, the Stanley Brothers, Mississippi John Hurt, Maybelle Carter, the Georgia Sea Island Singers, and many other marquee names of American folk music. The story of the Friends of Old Time Music is the story of what the late CFCH founder Ralph Rinzler liked to call "the folk arrival"—the arrival of rural musicians to the main stages of American life—a movement that profoundly influenced the city dwellers who encountered them.

Un Fuego de Sangre Pura: Los Gaiteros de San Jacinto from Colombia (SFW 40531) "music story-s" a tale of cultural survival and of nation building as well as of a lively musical tradition that was a cornerstone of an internationally popular music fashion. In *Bandera Mía: Songs of Argentina* (SFW 40532), the voice of veteran Folkways artist Suni Paz carries a message of feminist resistance, of alignment with the poor and oppressed, and of cultural pride that transcends social class and parochial regionalism. *Classic Labor Songs from Smithsonian Folkways* (SFW 40166) spotlights the contributions of music making to the United States labor movement over more than a half century, with a special nod to the singular work of Joe Glazer and his Collectors record label, which was recently added to the Smithsonian Folkways family of labels. *Alberta: Wild Roses, Northern Lights* (SFW 40538) brought together multiple voices of singer/song-

writers from the Canadian province of Alberta, all telling of their connections to Albertan culture and history and amplifying the message of the Alberta program of the 2006 Smithsonian Folklife Festival.

Liz Mitchell's original album of music for children, *You Are My Little Bird* (SFW 45063), musically engaging in itself, includes liner notes placing the album in the river-like flow of music tradition and invites the listener to explore the power of children to make any music their own. Through her first album with Smithsonian Folkways Recordings, Mitchell joins Folkways children's music giant Ella Jenkins, whose tribute album *cELLABration! A Tribute to Ella Jenkins* (SFW 45059) garnered the 4+ Gold Prize in the National Parenting Publications Awards (children's division) competition. *Whoever Shall Have Some Good Peanuts* (SFW 45062) reissues a classic Folkways Records children's album, which revisits the crystal clear voice and impressive musical legacy of Sam Hinton, who was also the longtime director of the Scripps Institution of Oceanography.

Free podcasts also took the Folkways message to thousands of our Web site visitors. Partnering with CKUA radio in Alberta, Canada, we made available a 24-part series of one-hour radio programs on the Folkways legacy. First broadcast in 1999, the series interweaves the music of modern-day giants such as Bruce Springsteen, Bob Dylan, and Ani DiFranco and interviews with the likes of Pete Seeger, Studs Terkel, and Mickey Hart, along with original Folkways Records recordings to explore the legacy of the pioneering label founded in 1948 by Moses Asch.

The visual appeal and quality of content of our external communications was recognized in 2006 by the National Association of Recording Merchandisers (NARM). Our "Dylan Speaks" campaign, spearheaded by marketing specialist Mark Gustafson and linking Bob Dylan's artistic output to his roots music sources in the Folkways Collections, received NARM's Advertising & Marketing Award for Best Magazine Ad (trade) for its creativity and the power of its message. These awards are rarely earned by independent record labels of modest means, making the award all the sweeter. Another vote of confidence came from a striking increase in our European distribution, which rose nearly 150% (!) from 2005. We thank our European followers and offer kudos to Folkways staffer John Smith, who ramrods our day-to-day foreign distribution efforts. (continues on page 15)

THEORIZING CULTURAL HERITAGE:

A REPORT ON THE 2005–2006 ROCKEFELLER HUMANITIES FELLOWSHIPS

DIANA BAIRD N'DIAYE, CULTURAL SPECIALIST/ADMINISTRATOR,
CFCH ROCKEFELLER HUMANITIES FELLOWSHIPS

AFTER OFFERING a fascinating presentation based on her work on cultural revitalization in an Irish town, **Linda Jane Smith** cleaned out her carrel at the end of June, closing the door on a second stimulating year of Rockefeller Humanities Fellows at the Smithsonian Center for Folklife and Cultural Heritage. The three-year initiative grew out of the recognition that there had been few scholarly attempts to define “cultural heritage” or study its significance and impact on civil society. Each year, fellows have focused on a different aspect of cultural heritage. The first year, 2004–05, focused on the legal aspects of cultural heritage—intellectual property rights, the impact of legislation and policies on communities, and the relationship between indigenous knowledge and access and ownership of land and resources. Overseen with care and finesse until March 2006 by Carla Borden, the program incorporated several thought-provoking sessions in which fellows shared their works-in-progress. In addition, a well-attended public seminar, funded by the Rockefeller Foundation, was organized under the rubric of Theorizing Cultural Heritage; invited speakers discussed culture and security. For more information on the seminars and for the fellows’ essays, consult the cultural policy Web pages on the Center’s Web site at www.si.edu/folklife/culturalpolicy/html in the coming months.

Fellows for the 2005–06 year examined cultural heritage and economics. Tourism is a predominant focus in the cultural heritage arena; many of this year’s fellows addressed an aspect of cultural tourism. For example, **Bernard Bakaye**, a government administrator from Uganda, studied the potential of cultural heritage industries for poverty eradication. **Mary Kenney** used her time at the Center to write reflexively about attempts to create an economic development project (Cultural Rescue) in a poor community in Brazil. The project was based on cultural tourism to a town that scholars, not the residents themselves, had identified as a maroon community (descendants of people who freed themselves

from slavery from the 17th to 19th centuries). Another strong, overlapping focus was on economic considerations surrounding policies in the making, such as UNESCO’s ratification of the 2003 convention on intangible cultural heritage. **Julie Chenot’s** project stemmed from her work in Cambodian performing arts in preparation for UNESCO’s declarations on masterpieces of intangible cultural heritage and the preparation of inventories. **Sharon Clarke** explored the application of values and theories of cultural heritage for transforming policymaking in traditional communities. “Cultural Heritage and Economic Development Strategies: An Ethnographic Approach” was the focus of **Amy Winston’s** work, which followed a cultural heritage development project in Maine that she coordinated. The interface between cultural heritage and cultural industries constituted a third theme this year; **Gary Burns** concentrated his analysis on “Sound Recordings as Cultural Heritage: Audio, History, and Cultural Property.”

Next year will mark the final year of the Theorizing Heritage Fellowship program. The II Rockefeller Humanities Fellows awarded residencies for the coming year hail from across the globe and represent a wide range of scholarly and artistic disciplines. (See the list of 2007 awardees and their topics of study, right.) Each fellow will consider the relationship between cultural heritage and the arts, a relationship that arts organizations and the government bodies that support them have been rethinking: What types of heritage emerge as art? How is art valued, or devalued, as heritage? Who are its creators, stewards, and interpreters? The relationship between artistry and heritage raises questions of conceptualizing individual and group agency, creativity, traditionality of action, and aesthetic and social impacts. As in the two previous years, fellows will make at least one oral presentation at the Center, and the Center’s cultural policy Web site will feature a selection of their final essays. ■

2006-07 FELLOWS

PATRICK ALCEDO, *PHILIPPINES.*

"THEORETICAL IMPLICATIONS OF FESTIVAL AND AUTHENTICITY ON CULTURAL HERITAGE: THE CASE OF A PHILIPPINE RELIGIOUS STREETDANCING EVENT"

BILL ANTHES, *UNITED STATES.*

"RED EARTH, FLAT WORLD: THEORIZING NATIVE AMERICAN CULTURAL HERITAGE IN A GLOBAL AGE"

TRESSA BERMAN, *UNITED STATES.*

"THE PROBLEMATIC OF THE SIGNATURE: INSCRIBED MEANINGS IN ART AND CULTURAL HERITAGE"

SARAH BROUILLETTE, *UNITED STATES.*

"NORTHERN IRELAND, INC.: TRANSNATIONAL CAPITAL, HERITAGE DEVELOPMENT, AND THE ART OF THE TROUBLES"

UMA CHANDRU, *INDIA.*

"CRAFTING A DEMOCRATIC AND GROUNDED THEORY OF CULTURAL HERITAGE"

MARIE YVONNE CURTIS, *GUINEA.*

"ARTS AND CULTURAL HERITAGE AMONG THE BAGA NALU COMMUNITIES OF GUINEA (WEST AFRICA): TRADITION BEARERS, WOMEN AND YOUTH"

PETER GLAZER, *UNITED STATES.*

"NATIONAL ANTHEMS: AMERICAN SONGS OF PATRIOTIC CONTENTION"

JULIE MCGEE, *UNITED STATES.*

"CULTURAL HERITAGE AND NATIONALIZING DISCOURSES: SOUTH AFRICAN ARTISTS AS MEDIATORS"

BRETT PYPER, *SOUTH AFRICA.*

"INTANGIBLE RESONANCES: THEORIZING THE MEANINGS OF HERITAGE IN THE WORK AND SELF-UNDERSTANDING OF CONTEMPORARY SOUTH AFRICAN MUSICIANS"

OLIVA RODRIGUEZ, LAXZARO ISRAEL, *CUBA.*

"THE AESTHETIC CONTENTS OF GRASSROOTS GROUP'S CULTURAL HERITAGE IN ITS RELATIONS WITH THE CULTURAL POLICIES FIELD DURING THE CUBAN REVOLUTION (1959- TODAY)"

CAROLE ROSENSTEIN, *UNITED STATES.*

"DE-CULTURING HERITAGE: HOW POLICY, PHILANTHROPY, AND THE NONPROFIT SECTOR IN THE U.S. DEFINE CULTURAL HERITAGE AS ART"

FIELDWORK REVIEW FOR THE MEKONG RIVER PROGRAM

JIM DEUTSCH, PROGRAM CURATOR

IN LATE SEPTEMBER, plans for the 2007 Folklife Festival program, *Mekong River: Connecting Cultures*, took a big step forward with a preliminary fieldwork review in Kunming, China. Over the course of five intense days, nearly 90 proposals for Festival presentations were made with PowerPoint slides, digital video, and even some live performances. The presentations were followed by serious discussions about which traditions might best succeed at the Festival and meet the goals of the program in terms of geographic and ethnic balance.

Attending the meeting were teams of researchers from five countries—Cambodia, Laos, Thailand, Vietnam, and China (Yunnan Province)—as well as eight representatives from the United States, including seven from the Center. Each country team presented its fieldwork findings, subdivided by genre. For instance, there were presentations on making musical instruments, pottery, textiles, baskets, ritual crafts, painting and engraving, foodways, music, theater, dance, fishing, and other occupational skills. The Center hopes to bring approximately 200 participants and presenters from regions of the five countries that are part of the Mekong River watershed.

The next step is for each country to synthesize the results of the meeting and conduct additional research, if necessary. Final fieldwork reviews will be held in each of the five countries during January, and a presenter-training workshop will be held in Hanoi next March.

The Rockefeller Foundation provided the funding, not only for the training of researchers (held in December 2005 and January 2006) and the fieldwork in each of the five countries, but also for all the subsequent reviews of that fieldwork. Additional support for the Festival has come from the Henry Luce Foundation and the Ford Foundation. ■

2007 Smithsonian Folklife Festival

JUNE 27-JULY 1 AND JULY 4-JULY 8, 2007

Mekong River: Connecting Cultures
Northern Ireland at the Smithsonian
Roots of Virginia's Culture



Jim Deutsch's article on "The Best Years of our Lives (1946) and the Cincinnati Story," was published in the June 2006 issue of the *Historical Journal of Film, Radio and Television*, and his entries on "Bulgarian Communities" and "Washington, D.C.," were published in the *Encyclopedia of American Folklife*, ed. Simon J. Bronner (Armonk, NY: M.E. Sharpe, 2006). He also contributed an essay on "What is Academic Folklore?" to the Spring 2006 issue of *Le Culte du Moi* and presented three summer workshops on American folk culture to secondary school teachers in Vienna, Schladming, and Innsbruck (Austria).

Over the past year, **James Early** has maintained a busy schedule of speaking engagements around the world. In January, he spoke at the New York Arts Presenters' Conference on "Global Perspectives for Cultural Diplomacy and Exchange" and at the Zora Neale Hurston Festival in Florida. In February, he gave the keynote "Re-Defining 'African American': Identity and Policy Implications" at the Global Initiative of Afro-Latin and Caribbean Organizations at Hunter College. In March, he served as chair of documentary film judges at the Miami International Film Festival. In April, he was a U.S. State Department lecturer in Mozambique on participatory museumology, cultural democracy heritage policy, and African diaspora transcultural identities and development. In June, James gave the closing keynote at the First Trilateral Cuba Sister City Conference on "Understanding Cuba Through Arts and Culture" in Kingston, Ontario, and he spoke in Montevideo, Uruguay, at the South American Consultation of State Organizations for Promotion of Racial Equality. In July, he spoke at the Africa Union and Ministry of Brazil Conference of African and Diaspora Intellectuals, and in September, he spoke in Fes and Casablanca, Morocco, at the Fourth Annual Interdependence Conference, "Religion and Globalization." That month he also served on the program coordinating committee and as a speaker, along with **Diana N'Diaye**, at the Bermuda African Diaspora Heritage Trail Conference, "Linking our Futures." In October, he spoke at the Rome, Italy, meeting of "Artists and Intellectuals in Defense of Humanity," and he gave the keynote, "Transforming Communities through Culture," at the Creative Cities Conference in Toronto, Ontario.

Richard Kurin has been selected to give the Founder's Lecture for the Peabody Museum and Department of Anthropology at Harvard University in the spring. He is also touring the United States, speaking at numerous Smithsonian Affiliates on his recently published *Hope Diamond: The Legendary History of a Cursed Gem*. Continuing as the head of Smithsonian National Programs, he chairs a new committee with content oversight of the Smithsonian On Demand project with Showtime.

and the transmission and preservation of basketry traditions. All the sessions were tape-recorded, and many were videotaped to make the information available to researchers.

At the Family Activity Tent, visitors of all ages were able to try traditional basket plaiting and twining techniques, design and color Native basket patterns, and touch and learn about various plant materials used for weaving baskets. Over the ten days of the Festival, Native basket weavers, both young and old, made scheduled appearances in the Family Tent to tell basket stories; teach Native dances, songs, and games; demonstrate how to crack and prepare acorns for acorn soup; and show kids how to make little fish from pandanus leaves and small woodland animals from black ash basketry scraps.

A small foodways area featured California Indian basket weavers Lois Conner, Kimberly Stevenot, and Jennifer Bates making acorn soup and Elaine Grinnell, a Jamestown S'Klallam and Lummi elder from Sequim, Washington, demonstrating traditional methods of cooking Pacific Coast salmon. The program was enlivened the first week with dance performances by the Wa:k Tab Basket Dancers from the San Xavier District of the Tohono O'odham Nation in Arizona.

One of the most important parts of *Carriers of Culture* was the Native youth component. The Festival served as a learning laboratory for 24 Native young people in a program funded by the W.K. Kellogg Foundation. Fourteen "Next Generation Weavers" participated in the Festival by demonstrating weaving skills alongside elders and mentors from their tribes, and ten "Next Generation Cultural Heritage Fellows," interested in careers in cultural heritage and museum fields, spent time with cultural experts from the National Museum of the American Indian, the Center for Folklife and Cultural Heritage, and other national cultural institutions in Washington, D.C.

During the Festival, the National Museum of the American Indian hosted basket-weaving demonstrations, dance performances, a small preview exhibition of *Carriers of Culture: Living Native Basket Traditions*, a special gala reception in honor of the Native basket weavers participating in the Festival, and a series of behind-the-scenes tours of the basket collections at NMAI's Cultural Resource Center.

The *Carriers of Culture* program at the Festival is only one component of a much larger project: a major traveling exhibition, a web-based resource center, and a major publication are in the works. Visit <http://carriers.museum.mus.edu> to stay tuned to future *Carriers of Culture* project developments. ■

South American *canción nueva*, and *boleros*. Sones de México Ensemble, the Mexican Folkloric Dance Company of Chicago, Nahuí Ollin/Tarima Son, AfriCaribe, Guarionex, Los Chalanes, Perú Profundo, MAYCO Andes, Nelson Sosa and Paola Alemán, Gustavo López, Carlos Mejía, and Kathy Trujillo were some of the participating groups and artists that have revived these traditions in Chicago. Many have played an important role working with youth.

The Festival provided the Latino Chicago community and its artists the opportunity to expand culturally, artistically, and intellectually. Many of the Chicago artists who had not met previously had a unique opportunity to perform together and learn more about each other. Festival participant Paola Sosa said, "I personally feel very proud to have participated in such a wonderful festival. Everyone was united and working together to make this festival a success. I felt like Celia Cruz or Gloria Estefan, as everyone made us feel important. The unity we were able to accomplish between all the wonderful musicians was great. We were able to share our music and our stories, and we became good friends." Nelson Sosa, the "Godfather of *Las Peñas*" in Chicago said, "The Smithsonian Folklife Festival, to me, was *La Gran Peña* (the great *Peña*). After all these years, I had to travel 900 miles to realize that all my sacrifices coming to and living in this country and my work as a musician had been worth it. This, indeed, has been one of the best experiences in my life."

The cultural interactions on the National Mall continued into the evenings at the hotel socials for participants. According to program co-curator Juan Dies, "the nightly socials at the hotel became a multicultural festival in their own right. It was great hearing Latinos, Ukrainians, Native Americans, Hawaiians, and Canadians all playing, dancing, and having fun together."

Following this unique and life-changing experience, the Chicago artists have agreed to keep in touch. On August 19, 2006, the participants held a reunion at the Colibrí Gallery in Chicago, where they shared wonderful memories of the Festival. The Old Town School of Folk Music in Chicago is planning a re-creation of the *Latino Chicago* program at the Old Town School of Folk Music on Sunday, October 22, 2006, from 5:00 to 9:00 P.M.

Latino Chicago was the third Festival program in the *Nuestra Música: Music in Latino Culture* series and was co-sponsored by the Old Town School of Folk Music in collaboration with the Mexican Cultural Institute and with the support of the Smithsonian Latino Initiatives Fund, the Music Performance Fund, and the Illinois Arts Council. ■

Natalie "Junior" Tirado (1938–2006), a master drum maker who participated in the 1976 African Diaspora Folklife Festival, transitioned to the ancestors July 10. He was 67. Junior was widely known for his skill in making Conga, Bomba, Bongo, and Bata drums. He was a self-taught genius, who designed and made all his drum-making machinery from old car motors and discarded equipment. Music producer, collector, and CFCH associate, Rene Lopez, says that Junior's drums are the most sought after by today's Latin musicians. Junior participated in the Festival with a host of renowned Latino music tradition bearers, among them Grupo Folklórico Experimental Nuevoryorkino, Julito Collazo, Los Pleneros de Sur de Ponce Puerto Rico, and Trio Los Isabelinos de Puerto Rico. A letter from CFCH during his prior illness and his Smithsonian Folklife Festival award—said to be for him, family, and friends the ultimate recognition of his craftsmanship—was prominently displayed in the Brooklyn funeral parlor where local New York Rumberos arrived to bid Junior a musical farewell.

Joe Glazer (1918–2006), "Labor's Troubador," left us on September 19. We join his family in mourning his passing, and at the same time, we reaffirm the commitment of Smithsonian Folkways Recordings, Smithsonian Global Sound, and the Ralph Rinzler Folklife Archives and Collections to keep alive for future generations his legacy of labor songs and his deep, abiding admiration for working men and women. We are honored that he chose Smithsonian Folkways as the home for the Collector Records label that he founded in 1970, and we look forward in the coming months to making Collector recordings available to the world. In a November 2005 video interview with CFCH archivist Jeff Place, Joe spoke of how he never thought of his music as mere entertainment: "I sing the songs that have a meaning, that have a purpose, that make you feel good about your union or about your struggle, that make you want to go out and do or die for the cause, you see. Go out singing, you know." Glazer kept singing until the final moments of his life, leaving the stirring words of "Labor's Troubador" echoing in our minds and hearts and Joe's unyielding enthusiasm strengthening our sense of commitment to all causes that bring dignity and justice to working people everywhere.

JAMES EARLY, DIRECTOR, CULTURAL HERITAGE POLICY

SINCE THE LOSS of a federally designated Latina colleague at CFCH, due to a Smithsonian administration-imposed Reduction In Force, I've wanted to write about the implications of cultural policy at a time when Latino employment and programs are officially touted as a priority for U.S. cultural democracy. I vividly remember last-century debates and policy struggles at the Smithsonian about Spanish-language visitor brochures, employment of Spanish-speaking security officers, cornrow hairstyles—which didn't fit the "non-threatening, neutral appearance" rule of the security force—and, of course, institutional fights over the validity of employment of non-Whites in Institution-wide, top decision-making positions. There are still way too few non-Whites in those positions despite the presence of senior executives from designated groups in ethnic-specific museums, programs, and the administration. Therefore, the struggle for equity is still a priority.

In the early twenty-first century, historical issues about cultural heritage democracy return at a distinctly new scale with deeper stirrings in social and cultural policy. "There's a new world coming," as Bernice Johnson Reagon, Smithsonian Folkways artist and scholar emerita sang in 1975. It has now arrived in vital waves of new immigrants on the shores of the world. The national and transnational cultures of these immigrants have particular resonance for cultural democracy philosophies and cultural heritage policies in the United States and western Europe. (See the lyrics in the sidebar. Readers can purchase *Give Your Hands to Struggle* [SFW 40049] from Smithsonian Folkways Recordings.)

Challenge?" (*Foreign Policy*, March/April 2004). The call to what amounts to a new White Cultural Nationalism is alive in U.S. mainstream politics. The response in practice—beyond platitudes—to "where we gon' be standing" in national, cultural, and institutional discourse and practice is not so clear.

Although it is observably true that today's immigrant and culturally grounded, Spanish-speaking citizenry maintains a strong transnational identity with its "foreign"—birth and/or "original"—language countries (as have new African, Asian, and Pacific American immigrants and citizens since the 1965 Immigration Act permitted more non-White entrants), the conclusion that they are not real or are lesser Americans because they are not racial and religious descendants of the Euro-American "founding fathers" (and, thus, are, in Huntington's words, a threat to the "United States remain[ing] a country with a single national language and a core Anglo-Protestant culture") is a dangerous, racist, social, and cultural policy prop, which must be directly confronted with new democratic vision and demonstrable policies and achievements in all cultural institutions. In his article (cited above), Huntington insists that "in this new era, the single most immediate and most serious challenge to America's traditional identity comes from the immense and continuing immigration from Latin America, especially from Mexico."

The New World has now arrived through cultural connections dynamically portrayed by Folkways contributor and scholar Juan Flores in "The Diaspora Strikes Back: Reflections on Cultural Remittances" in the *NACLA Report on the Americas* (November/December 2005). The connection was

**"There's a new world coming. Everything gon' be turning over. Where you gon' be standing when it comes?"
—Bernice Johnson Reagon, 1975**

Dr. Reagon's song-thesis and direct question—"There's a new world coming. Everything gon' be turning over. Where you gon' be standing when it comes?"—take on a real, cultural-politic spin in current U.S. national policy discourse and debate. And, beyond its powerful artistry and musical qualities, the song once again beckons artists and cultural workers to assume personal and professional roles in the New World's "challenge [to] the supremacy of white European culture," as fiercely backed by Patrick Buchanan in *State of Emergency: The Third World Invasion and Conquest of America* and by Samuel P. Huntington in "The Hispanic

also made at the February 2006 Hunter College conference on "Redefining African American," sponsored by Marta Vega, founder-director of the Global Afro-Latino and Caribbean Initiative (galci@hunter.cuny.edu). There, in my keynote address, I delved into cultural identity and the social policy implications of the changing ethnic composition of African American citizens and immigrants.

The CFCH administration showed initiative when it requested that Trinidad Gonzalez, 2006 CFCH fellow and doctoral candidate at the University of Texas—Pan American, discuss the recent Latino-led, nation-wide

immigration movement and policy debate and changing conceptions of race. The Association of American Cultures (TAAC) will further this essential national cultural heritage policy discussion at the 2007 "Open Dialogue XI: Global Connections to Cultural Democracy," which will be hosted July 12–15 in Denver by the Western States Arts Federation. TAAC's biennial convention will focus on communities of color in America and global connections and will link the Emerging Leaders programs of both organizations with young arts and cultural leaders from Latin America and Europe to discuss and plan future collaborations around pluralism, participation, and equity across national frontiers.

The following concluding lyrics of "There's a New World Coming" suggest the importance of a conscious policy agenda for cultural workers at the Smithsonian and across the nation to inform the intensifying national and transnational socio-cultural policy debates central to issues of immigration and cultural flows:

People of Asia and Africa
Are taking over their lives
Brothers and sisters south the border
Are finally getting wise
You better take heed United States
Of the North American clime
With your strange mixture of wealth and hate
You won't be exempt this time. ■

THERE'S A NEW WORLD COMING

Bernice Johnson Reagon, 1975

From her memory, on September 25, 2006, in response to a phone request from James Early.

REFRAIN

There's a new world coming
Everything gon' be turning over
Everything gon' be turning over
Where you gon' be standing when it comes

VERSES

For far too many years
I been marching, singing, and talking
Doing things I thought would make me free
While people halfway around the world
They been fighting and bleeding and dying
Now it seems that they are going to be (free)

You read in the book the Bible
Take a look and you'll see
That these things will come to pass
And this is how it's gonna be
Them that are meek and humble
Will gain control of the earth
Them that shudder at the bottom
Will rise and rule the world

People of Asia and Africa
Are taking over their lives
Brothers and sisters south the border
Are finally getting wise
You better take heed United States
Of the North American clime
With your strange mixture of wealth and hate
You won't be exempt this time

"MUSIC STORY" (continued from page 9)

Thanks go as well to the many interns who helped us fulfill our nonprofit mission over the past months. In addition to their invaluable work accomplishments, they offered us fresh perspectives that helped us hone our message to younger generations. We thank Ryan Baker, Lauren Becker, Benjamin Bradlow, Jessica Calvanico, Ryan Caskie, Marina France, Laura Galeski, Luisa Fernanda García Angarita, Charlie Hunter, Joanne Jacobson, Neysa King, Tom Klaassen, Christopher Olin, Melissa Pacheco Segura, Rebecca Slatin, Tes Slominski, and Matthew James Stockwell. Special thanks also go to volunteers Pam Adler and Berenice Sánchez. ■



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**41st Annual
Smithsonian Folklife Festival
on the National Mall**

June 27–July 8, 2007