

# TALK Story

SMITHSONIAN CENTER FOR FOLKLIFE AND CULTURAL HERITAGE



These photos illustrate some of the traditions and regions represented in Smithsonian Global Sound: singers from Tajikistan (photo by Ted Levin), Super Manden from West Africa (photo courtesy Center for Traditional Music and Dance), and Ts. Sansarbayar playing the Mongolian yatga (photo courtesy Smithsonian Institution).

## TRAVEL THE WORLD WITH SMITHSONIAN GLOBAL SOUND

WWW.SMITHSONIANGLOBALSOUND.ORG

THE BIG NEWS IS IN THE BLOGS—snippets of contemporary folk commentary found on the Internet. “Smithsonian Global Sound is the world music equivalent of iTunes.” “You can get the notes downloaded

and really learn about the music and culture.” “I like the fact that artists get their due.” Smithsonian Global Sound was soft-launched on February 17 in Vancouver at the meeting of the Music Library Association. Aptly, Michael Asch, an anthropologist, chair of our Folkways Advisory Board and son of Moses Asch, founder of Folkways Records, made the announcement. Smithsonian Global Sound begins to realize in a new technology the vision of Folkways—to enable the amazing range and diversity of the planet’s music and cultural expression to be heard around the world, for people to listen to and appreciate their fellow human beings. It is only the beginning, but go to [www.smithsonianglobalsound.org](http://www.smithsonianglobalsound.org) to see for yourself! You can access tens of thousands of tracks in our varied

collections and those from our first partner archives—the International Library of African Music in South Africa and the Archives and Research Centre in Ethnomusicology in India. You can hear streaming examples of everything, access liner notes and information, conduct sophisticated searches, play Global Sound radio, and enjoy other features. You can also download tracks and manage your own archive—all thanks to support from the Rockefeller Foundation and the Paul Allen Foundation. Alexander Street Press will be offering subscriptions for full streaming capability to university and research libraries in the United States and 38 other countries. We are also developing cooperative programs with the University of Alberta and the Aga Khan Trust for Culture, among others, to continue to develop the Web site’s content, and will shortly invite

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by RICHARD KURIN

more archives around the world to participate. This is an exciting moment whereby we can help artists the world over share their knowledge and artistry, contribute to ongoing cultural appreciation and understanding, and secure needed income for artists and archives.

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The issues addressed by Smithsonian Global Sound will be of basic concern to our next round of Rockefeller Humanities Fellows, who will concentrate on the relationship between culture and economics in theorizing cultural heritage. The current group of six fellows from Australia, India, South Africa, Zimbabwe, and the United States is looking at issues of cultural heritage and political representation, but also examining proposed new international accords on how to preserve and encourage the creation of cultural goods and services. Hosting this fellowship program helps bring theory and practice closer together, as they must mutually inform each other if our cultural work is to improve.

Of course much of our work involves the production of the Smithsonian Folklife Festival and other major cultural events on the National Mall. It is hard to top last year's efforts at the Festival and with the production of the National World War II Reunion and the opening of the National Museum of the American Indian. Yet this year we break new ground. The Festival features a program on Oman, the first time we have highlighted an Arab nation. This should be an informative presentation, and one useful both to Americans and Omanis. *Food Culture USA* also represents a "first"—for it is the first time we have focused exclusively on food and the elaborations of culinary cultures in the Festival's 38-year history. *Forest Service*,

## TALKStory

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

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### SPECIAL INSERT

As part of the Center's Rockefeller Foundation Humanities Fellowship program, "Theorizing Cultural Heritage," we will be publishing occasional papers. The first of the series, "The Challenges of Asserting, Promoting, and Performing Cultural Heritage," by the first fellow, Dr. Robert Albro, appears in this issue of *Talk Story*.

For more information on the fellowship program and publications please visit the Center's Web site at [www.folklife.si.edu](http://www.folklife.si.edu) or contact [culturalheritagefellows@si.edu](mailto:culturalheritagefellows@si.edu).

*Culture, and Community* is also unique in that it is the first time we have looked at the occupational culture of a governmental organization and done so with the cooperation of its workers (and retirees) as researchers and documentors of their own culture. And our *Nuestra Música* program is a "second"—the second year of presenting music at the Festival in an effort to examine the range and meanings of Latino identity.

Festival efforts in this regard coincide with our Smithsonian Folkways activities. Watch for more albums of Latino music that both fill in our historic effort to document America's musics and also engage a large segment of our population. Colombian *joropo* musicians appearing at last year's Festival recorded for Smithsonian Folkways and won a GRAMMY nomination as a result. This stirred folks on the Orinoco plains of Colombia and Venezuela and brought these deserving musicians both recognition and income from sales. The musicians came to Los Angeles for the ceremony and stood together with Smithsonian Folkways icon Ella Jenkins, as well as other Folkways artists, producers, and staff from Uganda, New York, and Washington up for five different nominations. We don't produce the recordings to get such awards, but they bring honor, respect, recognition, attention, and benefit to the artists and the traditions we seek to help. This year, with Smithsonian Folkways, we have a new mail order system, new catalog, new Web site, new retail distributor—Ryko—new partnership with Microsoft—MSN Music—new Smithsonian Global Sound Web site, and new anthology of Central Asian music and partnership with the Aga Khan Music Initiative in Central Asia. A lot of new efforts to realize a good old mission of helping the voices of the people to be heard. ■

## FOOD CULTURE USA

by STEPHEN KIDD, PROGRAM CO-CURATOR

IN LATE JANUARY, sustainable agriculture gurus Eliot Coleman and Barbara Damrosch from Four Season Farm in Maine and Josh Viertel of the Yale Sustainable Food Project traveled to Washington to meet with the *Food Culture USA* program staff, Smithsonian Horticulture, and Washington-area gardening experts to plan the centerpiece of the *Food Culture USA* program. Over the course of a day-long meeting, the group designed a re-creation of Alice Waters's Edible Schoolyard for the National Mall, complete with over 100 varieties of plants from Hopi Red Dye amaranth to Zephyr summer squash and Ring of Fire sunflowers. At this writing, seeds have been planted in the nurturing confines of Smithsonian horticulture greenhouses, where they will await the move to the Mall in mid-May. At the Festival, the garden will help teachers from the actual Edible Schoolyard in Berkeley, California, and teachers and students from Washington show visitors the power of food as an educational tool.

The rich variety of the Edible Schoolyard encapsulates the main themes of the program as it has evolved from research that *New York Times* food writer and guest curator Joan Nathan has done throughout the United States over the past five years. The program explores ways in which traditional culture intersects with what has been called the American food revolution of the past 40 years. This revolution has been powered by increased global exchange among cultures, a grassroots movement for sustainable agriculture, and the rise of chefs and cooks as ambassadors for cultural practices surrounding food. *Food Culture USA* looks at the contemporary state of this food revolution by presenting the traditional knowledge and spirit of innovation of chefs, growers, cooks, and food lovers. Over ten days, the program will bring more than 100 tradition-bearers to Washington to give cooking demonstrations, share methods for growing traditional crops, and pass their food memories on to Festival visitors.

In addition to the Edible Schoolyard, the Tradition and Adaptation area will feature growers such as flint corn farmer Harry Record of Rhode Island and West African immigrant farmers from Maryland engaged in finding new markets for traditional crops. The Local to National: Artisanal Crafts area will showcase the revitalization of long-standing craft methods of producing items such as cheese, soy, yogurt, and wine. Cheese maker Mateo Kehler of Jasper Hill Farm in Vermont will demonstrate the art of producing his acclaimed Bayley Hazen

Blue. Global Sources: Exchanging Traditions will explore the cultural interaction that comes with the international food trade. We will look at models for sourcing products and ingredients such as spices, tea, and chocolate.

Our demonstration kitchens will feature well-known chefs such as Mario Batali and Sheila Lukins as well as unheralded experts from a wide array of traditions. The Slow Roast area will feature different community celebrations, such as barbecues and roasts. Participants from each of these areas will meet on the Around the Table: Food Stories narrative stage to discuss the changing landscape of American food. In these ways and more, the program will showcase Americans as they create meaning from sustenance. ■

This program has been generously funded by Whole Foods Market, and the Wallace Genetic Foundation, Horizon Milk, and Silk Soy. Additional contributors include the U.S. Department of Agriculture, Marriott International, Vanns Spices, Honest Tea, and the Inter-American Foundation. Major in-kind support comes from KitchenAid and collaborative support from the Culinary Institute of America.

PHOTO BY TIM FULLER



Chef Janos Wilder gathers a bounty of radishes at a farm near his Tucson restaurant.

## FOREST SERVICE, CULTURE, AND COMMUNITY

by JIM DEUTSCH, PROGRAM CURATOR

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ON JULY 1, 2005, the USDA Forest Service will officially celebrate its 100th anniversary as a federal agency, responsible for maintaining healthy and productive forests for present and future generations. At the same time, just a few hundred yards from the Forest Service's headquarters in Washington, the Smithsonian Folklife Festival will highlight the men and women who work and live in forests and grasslands across the United States.

The Festival program, entitled *Forest Service, Culture, and Community*, is designed to showcase not only the occupational traditions of the Forest Service as an agency, but also the forest-related cultural traditions of the diverse communities it serves. Approximately 100 participants (including tree pathologists and wildlife biologists, landscape architects and historic horticulturalists, botanists and bird banders, archaeologists and environmental engineers, firefighters and smokejumpers, recreation specialists and backcountry rangers, woodcarvers and basket makers, quilters, instrument makers, musicians, poets, storytellers, and camp cooks) will come to the National Mall to share their skills, experiences, and traditions with members of the public. Included among them are recipients of the National Heritage Fellowship from the National

Endowment for the Arts, such as Wallace McRae, a cattle rancher and cowboy poet from Montana, and Nathan Jackson, a Tlingit woodcarver and dancer from Alaska.

As a result, the *Forest Service, Culture, and Community* program will continue the line of previous Festival programs that have examined occupational traditions, such as aviation workers at *Folklife of Flight* 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. As with any such program, the participants in *Forest Service, Culture, and Community* will be demonstrating and thinking about the skills, specialized knowledge, and codes of behavior that distinguish their occupations from others.

In addition, there are plans to create on the Mall a forest-like interactive learning environment—dozens of live trees representing various species—where visitors can learn more about the environmental and emotional benefits of our forests. Two stages will be featured: one for discussion of a broad range of topics relating to the challenges and delights of working in forests and grasslands, as well as the recitation of stories and poems relating to the natural environment; the other, entitled “Sounds of the Forest,” where musicians (many of them Forest Service employees) will perform blues, bluegrass, country-western, and what might be called environmental-spiritual music. A learning activities guide will take younger visitors around the Forestry area, with stops at designated points where different hands-on activities will take place.

The *Forest Service, Culture, and Community* program will encourage visitors to participate actively: to examine firefighters' gear, experiment with wilderness survival skills, practice bird-calling, take a class on nature journaling, observe demonstrations of Dutch Oven cooking, watch woodcarvers and basket weavers at work, make paper from recycled products, learn how to ride off-road vehicles safely and responsibly, handle some of the latest wood products that promote forest sustainability, and more. Visitors to the Festival should come away with a much better understanding and appreciation of our nation's natural resources and those who care for them. ■



PHOTO COURTESY USDA FOREST SERVICE

The Forest Service has nearly 38,000 employees. This forestry technician works in the state of Washington.

This program is made possible by a partnership with the USDA Forest Service, and produced in collaboration with the National Endowment for the Arts. Major support comes from the National Forest Foundation, Honda, and Whole Foods Market, with additional contributions by the American Chestnut Foundation.



## NUESTRA MÚSICA: MUSIC IN LATINO CULTURE

by OLIVIA CADAVAL, CO-CURATOR, AND CRISTINA DÍAZ-CARRERA, INTERN

PHOTO BY DANIEL SHEEHY



Los Camperos de Valles from Mexico will perform in this year's *Nuestra Música* program.

IT IS UNUSUAL for the Center to plan a series of Festival programs on the same theme. Some of our programs have generated others, such as *Borderlands*, which led to *El Río*. But *Nuestra Música: Music in Latino Culture* is the first to be conceived as a multi-year project. *Nuestra Música* will include four years of Festival programming and the production of the Smithsonian Folkways Recordings series *Tradiciones/Traditions*, providing an opportunity for Folklife and Folkways to complement and enrich each other. It has also allowed for a deeper exploration of Latino culture as seen through music. Each program builds on the past one, engaging participating artists and scholars to rethink thematic approaches and questions. The Festival also offers *Tradiciones/Traditions* recording artists a public forum where they can present their music in relationship to other aspects of their life.

Fieldwork is central to the project. In December 2004, we held a very productive fieldwork research seminar in Chicago in collaboration with the Old Town School of Folk Music. In addition to specialists from Chicago, the seminar included colleagues from Miami, California, Pittsburgh, and Washington, D.C. Several of these colleagues had participated in the first *Nuestra Música* Festival program in 2004. While we wanted to share our practice with our colleagues and initiate fieldwork at the seminar, we also wanted to brainstorm on themes, issues, and questions that would help structure future programs and reflect the very diverse and distinctive Latino cultural groups. As Olga Nájera-Ramírez from UC Santa Cruz, reminded us, "We need to make it explicit, to jar people...to point out the diversity and the dynamic nature that is more reflective of what is going on out there." A focus on cities emerged together with a working theme of how music builds community.

In collaboration with the Old Town School of Folk Music under the local curatorial direction of Juan Díes, we have started fieldwork on Latino music in the city of Chicago in hopes that this will lead to a 2006 Folklife Festival program. Our plans are to expand this fieldwork to the cities of Miami, Los Angeles, and others. To complement the fieldwork, we are planning to develop a Web site to feature "Fieldwork Moments."

*Nuestra Música* will present a concert series program at the 2005 Folklife Festival that highlights the most recently recorded groups in the Folkways Latino series and explores the theme "Music Builds Community." As co-curator Dan Sheehy reminds us, "Musical grounding can be used to strengthen social connectedness, to bring people together in common cause, or to create symbols of identity for public representations." Each of the participating musical groups illustrates in its own way how music builds community.

Ecos de Borinquen and Los Pleneros de la 21 perform two very different Puerto Rican traditions—rural *jibaro* music rooted in its Spanish heritage and African-derived *bomba* and *plena* music, respectively—that have been put to use to strengthen contemporary Puerto Rican identity and community cohesion. The trio Los Camperos de Valles from the northeastern Mexican state of San Luis Potosí, acclaimed representatives of the Mexican *son huasteco* musical tradition, are testimony to how music making can be an important way of keeping family ties strong and music a lively, integrated, and relevant part of community life. Eliseo y su Chanchona Melódica Oriental performs music from El Salvador's mountainous, agricultural Oriente (eastern) region. This music builds community as it evokes a feeling of "being home" to over a hundred thousand Salvadorans living in the Washington Metropolitan area. Sones de México have been successful at both capturing the essence of Chicagoan Mexican identity and painting a musical picture of how the contributions of *mexicanos* from different backgrounds and age groups are all valuable and mutually supporting cultural assets. Washington's JCJ Band specializes in Dominican *merengue*, but they also play salsa, *cumbia*, *reggaetón*, and other popular styles. In the extraordinarily popular Latino dance scene in the area, the JCJ Band plays a special role in forging a pan-Latino sense of community. *¡Vengan a gozar de la bella música y a bailar!* ■

This program has been funded by the Smithsonian Latino Initiatives Fund, NEXTEL, Motorola, the Joyce Foundation, Univision, and the Cultural Institute of Mexico.

## OMAN: DESERT, OASIS, AND SEA

by RICHARD KENNEDY, PROGRAM CURATOR

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THE SULTANATE OF OMAN lies on the east coast of the Arabian Peninsula facing the Arabian Sea. Its position at a crossroads between Asia, Africa, and the Mediterranean Sea has created a complex culture drawing on the country's Arab roots as well as its long-standing contacts with India, East Africa, and the Middle East. For 5,000 years Oman has traded throughout the region; its ships have traveled to China and its caravans to Rome, giving the country a surprisingly cosmopolitan history.

This complex history has been grounded in a firm belief in Islam to which the people of Oman converted in the 7th century CE, soon after the death of the prophet Muhammad. This faith and the leadership of His Majesty Sultan Qaboos bin Said today unite people with broadly different experiences and histories. Oman's diversity is perhaps best represented by its three vastly different ecologies—the desert, the oasis, and the sea. Each has contributed to the cultural wealth of the nation.

The 2005 Folklife Festival program on Oman will feature over 100 musicians, dancers, craftspeople and cooks representing cultural traditions from the desert, oases, and sea. Sturdy leather and palm-leaf milking baskets and decorative wool saddlebags from the Wahiba Sands region are made for easy transport by nomadic desert peoples and will provide a striking contrast to the heavy copper vessels and elaborate silver jewelry produced by craftsmen in the oases towns such as Nizwa, while proud boat builders from the ancient port of Sur will demonstrate skills that made Omani ships renowned throughout the Indian Ocean. The fabled frankincense that in some ways represented to the ancient Mediterranean world what oil does to modern economies still grows in the southern hills above Salalah, and is still used throughout Oman. A section of the program will feature a variety of Omani adornments including clothing, jewelry, and aromatics such as frankincense.

Most Omani music accompanies dance and is heard at celebrations of all kinds around the country. Music and dance celebrate births and weddings, are used for healing and at times of national pride. Men and women dance accompanied by musical instruments that display the cultural influences of the larger region—stringed instruments from the Arab world, wind instruments from Persia, drums from Africa, and even bagpipes, originally from Egypt but more recently played by British military troops in residence in Oman, all influence the sounds of Omani music. Musical ensembles from Sohar on the northern

PHOTO BY NEIL RICHARDSON, COURTESY OMAN CRAFTS HERITAGE DOCUMENTATION PROJECT



Metalworker Sulaiman Al-Jadidi forges a steel blade in his Bahla, Oman workshop, while a son looks on.

Batinah coast, from Quriyat outside Muscat, and from Salalah, the southern governorate of Dhofar, will entertain and instruct audiences in the joys of Omani celebrations.

The 2005 program will be the first to feature an Arab nation at the Smithsonian Folklife Festival. Arabs and Arab Americans have participated in past Festivals, but this program will provide an opportunity to focus on Arab culture at a time when it is much misunderstood around the world. Audiences will be able to meet Omani men and women face to face, and with this contact the Oman program may not only dispel many myths about Arabia, but also include a few surprises even for those knowledgeable about the region. ■

This program is produced in partnership with the Ministries of Heritage and Culture, Tourism, Information, and Foreign Affairs, and the Public Authority for Crafts Industries of the government of the Sultanate of Oman, and with the cooperation of the Middle East Institute (Washington, D.C.).

GLOBALIZATION AND DIVERSITY:  
UNESCO AND CULTURAL POLICY-MAKING

ONE-HUNDRED PLUS PARTICIPANTS from across the United States (as well as a few from Canada and France) attended the January 10-11 conference "Globalization and Diversity, UNESCO and Cultural Policy-Making: Imperatives for U.S. Arts and Culture Practitioners and Organizations." The conference, held at the Smithsonian's S. Dillon Ripley Center, was organized by the Center and the International Network for Cultural Diversity (INCD) to discuss, debate, and recommend policy perspectives and resolutions about the UNESCO deliberations on a legal instrument to protect and promote the diversity of cultural contents and artistic expressions. Conference attendees came from varied backgrounds and included representatives from state arts councils, cultural policy centers, university departments of communications and media, as well as undergraduate and graduate students, Native American rights lawyers and activists, librarians, intellectual property specialists, staff members from the U.S. State Department, the National Endowments for the Arts and the Humanities, and the Institute for Museums and Library Services. James Early, Director of Cultural Heritage Policy and member of the INCD Steering Committee, chaired the conference, which included a reception at the Smithsonian National Museum of the American Indian sponsored by the Motion Picture Association of America.

The opening panel, "Cultural Trade, Cultural Development, and Cultural Democracy," featured Richard Arndt, President of Americans for UNESCO, and Gary Neil, Coordinator of INCD. Each of them provided background information on current developments, agreements, and disagreements leading up to the UNESCO Paris deliberations in late January and early February.

Designed to encourage arts/culture and related U.S. civil society practitioners and organizations to become more aware and active in the global cultural policy-making discourse about cultural diversity, the conference also emphasized the importance of U.S. citizen awareness and participation in the newly formed US National Commission for UNESCO, which will advise the U.S. government as it formulates its official position on a cultural diversity treaty.

The dialogue-driven format was organized around panels that posed key questions for participants to deliberate and to make recommendations on: Are cultural goods and services merely products like any

others? How can we ensure that the cultural system reflects the rich diversity of communities that exist in many countries? Can market forces alone ensure national and international cultural diversity?

The questions were posed to stimulate discussion about the main points of difference and tensions that are frequently characterized as a defining struggle between a trade approach to culture and a cultural approach to trade. The concerns expressed by many developed and developing countries in UNESCO and their artist-citizens and cultural workers about the need to protect and to promote cultural diversity against threats of market forces and trade liberalization have given rise to jurisdictional arguments and maneuvers between UNESCO and the World Trade Organization over regulatory authority of the culture-trade nexus. Essential differences in the two approaches were ardently expressed in a debate between Dr. Tyler Cowan, member of the US National Commission for UNESCO and UNESCO Expert Panel member on cultural diversity, professor of economics at George Mason University and the Center for the Study of Public Choice, and Director of both the James Buchanan Center and the Mercatus Center, and Dr. Benjamin Barber, the Gershon and Carol Kekst Professor of Civil Society and Distinguished University Professor at the University of Maryland and a principal of the Democracy Collaborative. (The filmed debate can be viewed in its entirety at: [http://smithsonian.tv/videos/cfch/2004-01-11\\_globalization\\_diversity.htm](http://smithsonian.tv/videos/cfch/2004-01-11_globalization_diversity.htm).)

Noting the critical commentary from many countries and civil society groups across the world about U.S. government and U.S. UNESCO policy in the debate about globalization and cultural diversity, conference organizers emphasized the urgent and necessary steps that U.S. artists, cultural workers, and cultural policy-makers should take to become informed and active in UNESCO cultural policy deliberations. Considerable discussion was held about the organization of local and regional cultural diversity policy discussions and ongoing communication with the U.S. UNESCO Commission about the formulation and implementation of an effective UNESCO instrument to protect and promote cultural diversity.

In addition to addressing specific regulatory language in the UNESCO draft framework, participants also looked beyond the immediate realpolitik of the UNESCO

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## TRIBUTE TO A GENERATION VIDEO OF 2004 REUNION

The Center is in the final stages of completing a 30-minute video based upon the National World War II Reunion on the Mall and Dedication of the WWII Memorial in May 2004. More than 300,000 veterans, family members, and visitors attended the ceremony, the concerts, discussion sessions, interviews, and other activities. People young and old learned about the World War II era, posted messages to comrades, survivors, and loved ones, sat for oral histories, and expressed the recognition and respect due the "greatest generation." The video, produced by the Center with the American Battle Monuments Commission and introduced and narrated by Sen. Bob Dole, provides a review of this extraordinary event. The video will be distributed by the Department of Veterans Affairs, the Pentagon Channel, various veterans' service organizations, and senior citizen groups. Watch the Center's Web site for further information on how and where to view the video.

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PHOTO BY JACK MARRIOT

Another successful Festival connection is made! Steve Meserve (left) and Jimmy Amspacher met as participants at the 2004 Smithsonian Folklife Festival's *Water Ways: Mid-Atlantic Maritime Communities* program. Meserve's family has been fishing for shad in Lambertville, New Jersey, on the Delaware River for over 100 years. Amspacher is a boat builder from Marshallberg, North Carolina. Meserve commissioned the skiff in the picture from Amspacher, and it will be ready for the water in time for the spring shad season.

## EL RÍO TRAVELING EXHIBITION

The *El Río* Traveling Exhibition, based on the 2000 Festival program, has returned to the United States after its successful tour to Mexico. Now at its fifth site, the exhibition is open to the public at the Centennial Museum at the University of Texas—El Paso. In collaboration with Florence Schwein and Scott Cutler, our hosts at the Centennial Museum, we are presenting two days of public programming to complement the exhibition on April 29 and 30. We are delighted to have as our featured guest Congressman Silvestre Reyes of El Paso, Texas. Congressman Reyes chairs the *El Río*'s Honorary Leadership Committee. Participating in the programs are musicians, dancers, artisans, *vaqueros*, and brick makers whose stories are featured in the exhibition. We are also pleased to have the collaboration of our colleague and project consultant Erin Martin Ward with the Southwest Center for Environmental Research and Policy at the New Mexico State University.

In conjunction with the exhibition, the "Do-Your-Own-Exhibition" kit will be toured throughout the schools in the area. The kit includes a series of poster-size exhibition panels, which can be installed in a school, and a guide for teachers. There are three sets of exhibition panels. The guide is available at [www.folklife.si.edu](http://www.folklife.si.edu).

### *Cultural Heritage Policy (continued from page 7)*

debate and World Trade Organization regulatory claims over trade and culture to consider a more thoroughgoing framework to explore and express intrinsic values of cultural diversity for the common good in a very engaging non-market perspective about the "Commons" advanced by David Bollier. (See [www.friendsofthecommons.org](http://www.friendsofthecommons.org).)

The Ford Foundation provided conference funding from the Media, Arts & Culture program in its division of Knowledge, Creativity & Freedom, which "strengthens free and responsible media that addresses important civic and social issues, and promotes policies and regulations that ensure media and information systems serve the public's diverse constituencies and interests...and supports high quality productions that enrich public dialogue on such core issues as building democratic values and pluralism."

To promote ongoing public dialogue and to foster public attention and involvement in the UNESCO deliberations and related cultural heritage policy making, the Center has established a Web site ([http://smithsonian.tv/videos/cfch/2004-01-11-globalization\\_diversity.htm](http://smithsonian.tv/videos/cfch/2004-01-11-globalization_diversity.htm)) with digests of presentations from panelists. Additional reports on the conference can be found at: [www.geotrees.com/library.html](http://www.geotrees.com/library.html), freepress at [www.freepress.net](http://www.freepress.net), and Friends of the Commons at [www.onthecommons.org](http://www.onthecommons.org). ■



## "CELLABRATING" THE GRAMMYS AND GROWING THE FOLKWAYS VISION

by DAN SHEEHY, DIRECTOR AND CURATOR

THE SMITHSONIAN FOLKWAYS RECORDINGS headline news came from the February 13 GRAMMY awards ceremony in Los Angeles, at which the National Academy of Recording Arts and Sciences gave the Best Children's Album GRAMMY to *cELLABration: A Tribute to Ella Jenkins*. Produced by Cathy Fink and Marcy Marxer, the compilation of favorites from Ella Jenkins's repertoire was recorded by a host of today's children's artists who dedicated their contributions to Ella's half-century of accomplishment. Four other Folkways releases were nominated for GRAMMYS: *Sharing Cultures with Ella Jenkins*, also in the Best Children's Album category; *Abayudaya: Music from the Jewish People of Uganda* and *Sí, Soy Llanero: Joropo Music from the Orinoco Plains of Colombia*, Best Traditional World Music Album; and *...and the tin pan bended and the story ended...* *Dave Van Ronk*, Best Traditional Folk Album. All told, over one quarter of the previous year's releases were recognized with the prestigious GRAMMY nomination. While our releases are not aimed at winning music industry awards, but instead are driven by the Smithsonian Folkways Recordings mission of strengthening people's engagement with their own cultural heritage and enhancing their understanding of others', gaining the high-profile recognition offered by the GRAMMYS helps carry our message further into the world. We are pleased, to say the least.

Other major news concerns changes in the distribution of our recordings. After a rigorous competitive review, we selected Ryko Distribution as our new distributor to the United States "brick and mortar" retail market. In the short time that has passed since this transition, the "can do" Ryko sales staff attitude and strong music-focused corporate culture of our Ryko friends make us optimistic about a successful and productive partnership over the next several years. We welcome our Ryko colleagues as members of the extended Smithsonian Folkways family.

Smithsonian Folkways also has at last entered the digital distribution arena, on two fronts. First, on January 19, Microsoft Corporation's new music download service, MSN Music, announced its new Smithsonian Folkways partnership. Microsoft designed a separate section of its Web site for our entire "museum of sound," found at [music.msn.com/Smithsonian](http://music.msn.com/Smithsonian). The site highlights major user-friendly categories of the collection and offers a changing selection of "teaser tracks." Folkways Assistant Director, Dr. Atesh Sonneborn, led both this and the Ryko Distribution transition efforts, and deserves many kudos, along with the other Folkways staff working with him. Second, on February 17,

the Center for Folklife and Cultural Heritage launched its long-awaited music download service, Smithsonian Global Sound, [www.smithsonianglobalsound.org](http://www.smithsonianglobalsound.org), the product of four years of hard work by the Global Sound team and its partner archives. The site offers over 35,000 tracks from the Folkways collection, the Archives and Research Centre in Ethnomusicology in New Delhi, India, and the International Library of African Music at Rhodes University in Grahams-town, South Africa. Unlike the major commercial music download services, Smithsonian Global Sound offers a rich store of downloadable text information accompanying the audio, including original Folkways liner notes and new contextual information created by its archival collaborators. The site offers powerful search functions that help the visitor explore this collection of sound from cultures around the world. We tip our hats to Smithsonian Global Sound technology manager Toby Dodds, Nancy Groce, Peter Seitel, and many Smithsonian Folkways staffers for making this valuable addition a reality at last. And we recognize the pioneering efforts of Tony Seeger, Jon Kertzer, and Susan Golden in building a solid foundation for the effort.

Tapping new technology extends the reach of our recordings to many more people. We also grow Folkways' original vision by growing the collection itself. Michael Asch, son of Folkways Records founder Moses Asch, often speaks of the Folkways Records collection as a single work of art, a yet-to-be-completed mosaic of "people's music" and other sounds from around the world. We add to that mosaic in two ways. First, most of the new recordings we publish become a permanent part of the Smithsonian Folkways Recordings collections. In this fashion, we grow the collection incrementally, album by album. Second, we acquire new collections—record labels in particular. Acquiring entire record label collections brings the visions of their founders as well as the recordings themselves into our archives. Acquiring the rights owned by those labels to reissue the material ensures our ability to actively disseminate our recordings as well as to preserve them for generations to come. We are pleased to announce that two small but significant record labels have recently joined our collections. One is the Collector's label of labor songs, the lifelong creation of singer, composer, and labor activist Joe Glazer. The other is the Minority Owned Recording Enterprises (MORE) label, founded and led by New Mexican Hispanic musician, composer, and community activist Roberto Martínez. We look forward to caring for these important pieces of our audio heritage and making them available for future audiences. ■

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# New Releases

## FEBRUARY 2005

**Mary Lou Williams: *Mary Lou's Mass***  
SFW 40815



This CD is the long-awaited reissue of Mary Lou Williams's magnum opus of religious jazz.

{10}

*Newsweek* called the score "an encyclopedia of black music, richly represented from spirituals to bop to rock." This is Williams's "Music for Peace," a landmark recording which addressed many of the social ills of the 1960s and 1970s. It is perhaps the most openly religious jazz recording made at that time. In her own words, it is "Music for the Soul."

**Luiz Bonfá: *Solo in Rio***  
SFW 40483



Luiz Bonfá is celebrated for his *Black Orpheus* film score and its familiar theme, "Manhã de

Carnaval" (a k a "A Day in the Life of a Fool"). Along with Antônio Carlos Jobim, João Gilberto, and Baden Powell, Bonfá is a principal architect of the languid, contemporary, cool Brazilian sound eventually called bossa nova. His technical virtuosity, warmth, intimacy, and dynamism suffuse every track of this CD release of the 1959 LP, which includes alternate takes and previously unreleased cuts from the original studio session.

## MARCH

**Los Camperos de Valles: *El ave de mi soñar***  
SFW 40512



Hard-edged violin improvisations, driving guitar rhythms, and soaring falsetto vocals mark the

son huasteco, a distinct and celebrated regional style of Mexican music. Raised on the cattle and sugar cane ranches of the Huastecan region of northeastern Mexico, Los Camperos de Valles are acclaimed international ambassadors for their music, their region, and their nation. *El ave de mi soñar* (The Bird of My Dreams) fuses the Huastecan repertoire, masterful stylings, and original poetry of musician-poet Artemio Posadas to create a deeply traditional, yet highly creative, monument to Mexican music.

**Nati Cano's Mariachi Los Camperos: *¡Llegaron Los Camperos!***  
SFW40517



America's favorite mariachi ensemble, Nati Cano's Mariachi Los Camperos, features their solid-gold

Mexican sound acclaimed by audiences throughout the United States and Mexico. *¡Llegaron Los Camperos!* (Los Camperos Have Arrived) showcases the group's concert stage repertoire, skillfully arranged versions of classic mariachi melodies, and styles of traditional music from many regions of Mexico.

## APRIL

**The Lilly Brothers and Don Stover: *Bluegrass at the Roots***  
SFW 40158



Brothers Everett and "B" Lilly of West Virginia partnered with banjo great Don Stover to lay down

this honest, first-class rendition of bluegrass roots. The Lillys' brother-harmony vocals and Stover's classic banjo style made this a milestone recording when it was first released by Folkways in 1961. This historic bluegrass gem is available once again, shining even brighter with two unreleased tracks from producer Mike Seeger's original recordings.

## MAY

**Classic Southern Gospel**  
SFW 40137



*Classic Southern Gospel* brings some of the best in bluegrass gospel and country

gospel from the Smithsonian Folkways archives: Bill Monroe and the Watson Family, plus other artists who are less well known but are equally compelling. Southern gospel music was always meant to appeal to everyday folks. This spirit remains undiminished and is carried through with this moving collection of songs.



**Folkways: *The Original Vision***  
SFW 40000

*The Original Vision* is the milestone 1989 recording of classic roots Americana that launched Smithsonian Folkways Recordings. To celebrate the 15th anniversary of this historic album, Smithsonian Folkways expands the album to add six tracks, enhanced packaging, and extended notes. *Original Vision* now provides even more comprehensive insight into the impact that Woody Guthrie's and Lead Belly's music has had over the last half-century.

**Richard Kurin** was named to the US National Commission for UNESCO by outgoing Secretary of State Colin Powell. Kurin's book manuscript, *Hope Diamond: The Cultural History of a Legendary and Cursed Gem*, has been accepted for publication by Smithsonian Books in cooperation with HarperCollins.

**James Early** continues to participate in a range of international meetings: a panel on "The Future of Cultural Diplomacy" at the Arts Presenters of America Conference in New York; The International Committee of the Freedom Park (Pretoria, South Africa) Pan African Archives in Caracas; "Globalization and Cultural Heritage: Issues in Cultural Democracy" at the Center for Ethiopian Studies, University of Addis Ababa; World Conference of Artists and Intellectuals in Defense of Humanity in Caracas. He delivered the keynote address, "Citizen-Artists: Imagining the Future Possible," at the Western Arts Federation, and traveled to Cuba with the American Council of Learned Societies/Social Science Research Council Working Group on Cuba to discuss future research collaborations with the Cuban Academy of Sciences.

Students in **Diana N'Diaye's** Georgetown University course, "New African Diasporas," learned about African immigrant and transnational community culture through fieldwork and community service projects, readings, lectures, fieldwork, films, and a conference relating to the African immigrant experience. N'Diaye also participated in a seminar entitled "Theories of the African Diaspora."

**Nancy Groce** and **Betty Belanus** attended a retreat at the Brecon Beacons National Park in Wales, organized by the British Folklore Section of the American Folklore Society. One of the topics of discussion was a future Welsh Culture program for the Smithsonian Folklife Festival. Groce gave a paper on American traditional music at the University of Hong Kong in March. In March, **Richard Kennedy** launched the 2005 Paul Peck Humanities Seminar,

"Preserving Culture: The Role of Museums," with the presentation "West Meets East: Asian Programs at the Smithsonian Folklife Festival." **Dan Sheehy** delivered the keynote speech at the California Music Education Association conference. **Jim Deutsch** presented papers at the Conference of Folk Traditions and History in Mid-Maryland, the American Studies Association conference, and History Associates Inc. **John W. Franklin** has been appointed to a four-year term as Commissioner for the Maryland Commission on African American History and Culture. The commission is responsible for the state's repository of African-American history and culture, the Banneker-Douglass Museum, and the identification and preservation of sites, buildings, and places of importance to the African-American experience in Maryland.

**Atesh Sonneborn** was appointed chair of the Executive Committee of Chamber Music Annapolis, a concert and festival-producing non-profit organization in the Maryland capital. He presided over the second of two annual forums entitled "Collaboration between Producer/Recordist and Record Label: The Diffusion of Musical via Recording Sales" at the Society for Ethnomusicology's annual meeting in Tucson in November; panelists included *Abayudaya* compiler Rabbi Jeffrey Summit.

At Smithsonian Folkways, **John Passmore** moved from fulfillment to distribution, keeping our recordings available and researching cost-effective ways to improve our custom-disc program. **John Smith** closed our Seattle office in January and rejoined us in D.C. **Amy Schriefer** and **Keisha Martin** joined our ranks to assist in administrative, fundraising, and financial tracking functions.

Many interns sojourned with Smithsonian Folkways Recordings recently, enriching our staff mix and helping out with their energy, and diligence to carry out our mission. Special thanks and good wishes go to **Natalie Araujo, Brian Foster, Kimberly Moore, Bryon Parker, Susana Perez, Rebekah Plueckhahn, James R. Potter, Emily Roos, and George Tully.**

*Passings:* **John Dean**, Center volunteer; **Ralph Blizard** and **Duff Severe**, Festival participants and National Heritage Fellows; Folkways artists **Anne Grimes** and **Pedro Pietri**; Festival and Clinton inaugural participant **Claude Williams**; and **Peter Goldsmith**, author of *Making People's Music: Moe Asch and Folkways Records*.

**Ossie Davis** (1917-2005), actor and activist, veteran, and Kennedy Center honoree who also participated in many Center projects, passed away in February at the age of 87, leaving behind his beloved partner and widow **Ruby Dee**. Ossie recorded several Folkways recordings—orations of Frederick Douglass—starting in the mid-1960s. He and Ruby also appear on an album of anti-Vietnam War poetry and a more recent compilation of African-American aural tradition, *Every Tone a Testimony*. Ossie served as the co-master of ceremonies for Folkways' 50<sup>th</sup> anniversary concert at Carnegie Hall in 1998, declaring to a sold-out audience that Folkways records were "big, black, and serious—like me." Ossie and Ruby performed dramatic readings from African-American history for the Millennium on the Mall program—a collaborative effort between the Center and the White House for the transition to the year 2000. The next year, Ossie graciously provided his rich baritone narration for the Smithsonian Folklife Festival overview video—a piece still used and played repeatedly in scores of countries. Most recently, in 2004, Ossie, who annually hosted the Capitol's Memorial Day concert, participated in a panel discussion for the National World War II Reunion on the Mall. Ossie Davis radiated an elegance and dignity that provided exceptional strength to his battles against racial injustice and intolerance both on and off the stage. He stood with Paul Robeson and Jackie Robinson, joined Rev. Martin Luther King, Jr., for the March on Washington, gave the eulogy at Malcolm X's funeral, and acted in *Roots* and several Spike Lee films. He was a legendary figure in American cultural life, an accomplished man of conscience and a loving husband who will be missed. ■





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