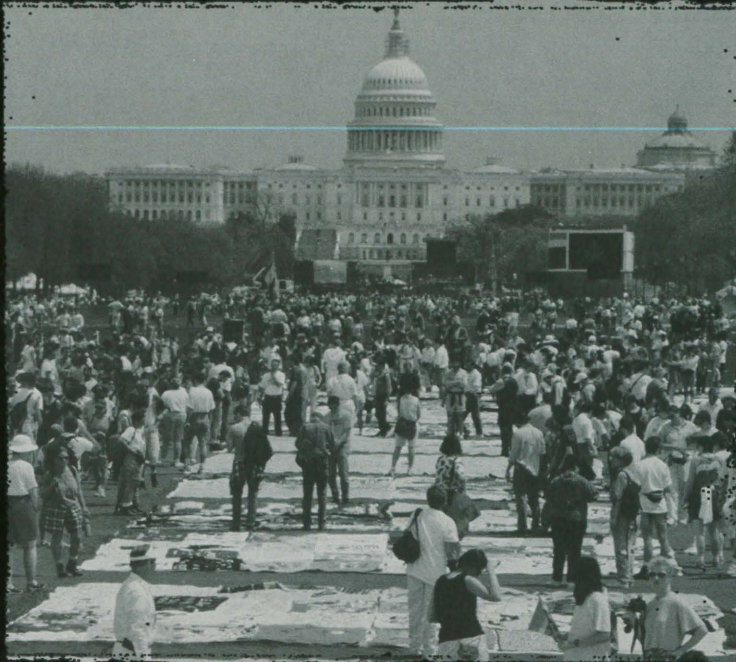


2000

Smithsonian Folklife Festival







Smithsonian
Institution

34TH ANNUAL SMITHSONIAN FOLKLIFE FESTIVAL

ON THE NATIONAL MALL, WASHINGTON, D.C.
JUNE 23 – 27 & JUNE 30 – JULY 4, 2000

Washington, D.C.: It's Our Home

Tibetan Culture Beyond the Land of Snows

El Río

Special Concerts

THE FESTIVAL IS CO-SPONSORED BY THE NATIONAL PARK SERVICE

The Festival is supported by federally appropriated funds, Smithsonian trust funds, contributions from governments, businesses, foundations, and individuals, in-kind assistance, volunteers, food and craft sales, and Friends of the Festival.

On the front cover:

From top to bottom: Participants in a human rights march view the AIDS Memorial Quilt on the National Mall, D.C.; photo by Anne Kluttz. A group of monks at Namgyal Monastery are engaged in a spirited debate of Buddhist philosophy; photo © Sonam Zoksang. A group of Rarámuri Indians celebrate the Fiesta de la Virgen de Guadalupe in Ciudad Juárez, Chihuahua, Mexico; photo by Genevieve Mooser.

On the back cover:

From top to bottom: *Vaqueros* rope a calf on a ranch in South Texas; photo by Javier Salazar. Two *Ihamo* (Tibetan opera) performers entertain audiences during an annual spring Festival; photo © Sonam Zoksang. Young athletes enjoy a pick-up game at Lincoln Heights Day block party in Northeast D.C.; photo by Harold Dorwin.



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WASHINGTON, D.C.: IT'S OUR HOME

This program is produced in collaboration with the D.C. Commission on the Arts and Humanities. Major support is provided by the Government of the District of Columbia, The Morris and Gwendolyn Cafritz Foundation, The D.C. Sports and Entertainment Commission, Hilton Hotels Corporation, The Dunn and Bradstreet Corporation, The Meyer Foundation, The *Washington Post*, Chevy Chase Bank, Washington Metropolitan Area Transit Authority, IBM, and The Recording Industries Music Performance Trust Funds. Additional support is provided by the D.C. Humanities Council; the Blum Kovler Foundation; and Program in African American Culture, Division of Cultural History, National Museum of American History. In-kind contributors include SPOT Image Corporation; American University; The George Washington University Gelman Library, Special Collections Department; Howard University; Gallaudet University; and Ron Allen.



TIBETAN CULTURE BEYOND THE LAND OF SNOWS

This program is produced in collaboration with the Conservancy for Tibetan Art & Culture and with the assistance of His Holiness the 14th Dalai Lama of Tibet and the Tibetan government-in-exile. Major support is provided by the International Campaign for Tibet, Tibet Fund, Tibet House New York, The Rockefeller Foundation, The Gere Foundation, Inner Harmony Wellness Center/Peter Amato, Steven and Barbara Rockefeller, Edward F. Nazarko, the Kruglak Family, Tibetan Alliance of Chicago, Inc., The Shelley and Donald Rubin Foundation, Inc., Utah Tibet Support Group, Kazuko Tatsumura Hillyer, and Padma Health Products, Inc.



El Río

This program is produced in collaboration with the Smithsonian Center for Latino Initiatives. Major support is provided by the State of New Mexico, Smithsonian Latino Initiatives Fund, U.S. Department of Agriculture, and Housing Assistance Council.

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The Festival: For the Cultural Good of the Nation

by Lawrence M. Small, Secretary, Smithsonian Institution

The Smithsonian is an immense force for good in American society and, indeed, among people throughout the world who are touched by its programs. One way the Smithsonian achieves so much recognition and respect is by providing authentic experiences of our cultural heritage. There's authenticity in the artifacts and artworks of our museums. There's authenticity in the knowledge Smithsonian scientists, scholars, curators, and educators present in books, exhibitions, and public programs. And there's authenticity, in perhaps its most dramatic and intimate form, in the performances and activities at the annual Smithsonian Folklife Festival. If you're looking for the genuine traditions of our cultural heritage, you'll find them at the Festival.

The goal of the Festival is to present diverse, community-based traditions in an understandable and respectful way. The great strength of the Festival is to connect the public, directly and compellingly, with practitioners of cultural traditions.

This year, the Festival features programs on the cultural ecology of the Río Grande/Río Bravo Basin, on Tibetan refugee culture, and on the local traditions of Washington, D.C. If you want to know how a cowboy or *vaquero* from South Texas works cattle, you can watch him do so at the Festival. If you want to know the meaning a Tibetan-American immigrant sees in her continued practice of sacred traditions, you can ask her. And if you want to imagine how an urban mural reflects life in Washington, D.C., you can let your mind's eye be guided by an experienced artist.

The Festival has an especially significant impact on those artists, musicians, cooks, and ritual specialists who participate directly in it. The attention

they receive usually fortifies their intent to pass on their traditions to children, apprentices, and students, just as it sometimes encourages cultural exemplars to extend their creativity by connecting it to broader civic and economic issues.

The Festival's rich cultural dialogue on the National Mall is particularly significant for American civic life as we enter an era in which no single racial or ethnic group will be a majority. The Festival allows a broad array of visitors to understand cultural differences in a civil, respectful, and educational way. No wonder it has become a model for public cultural presentation, adopted by organizations elsewhere in the United States and in other democratic nations.

Festival programs are often reproduced "back home" and reach directly to regions around the United States. Earlier this month, the 1999 Festival program on New Hampshire was reproduced as "Celebrate New Hampshire" at the state fair grounds. More than 14,000 students attended the program. From other recent Festival programs — on Iowa, Wisconsin, and the Mississippi Delta — there have emerged education kits for schools, Smithsonian Folkways recordings, teacher-training programs, and even traveling exhibitions and television programs.

The educational power of the Festival is felt by hundreds of thousands of people who hold a magnificent, open, public dialogue at our symbolic national center in the weeks leading up to our Independence Day — just as it's felt by countless others when the dialogue is resumed back home, in states across the nation.

We're honored and proud to offer this event to the nation.

Our Cultural Heritage: The Key to Preserving America's Treasures

by Bruce Babbitt, Secretary of Interior

Americans have always valued their natural heritage. Our heritage is the gift of our forebears — an inheritance we share with our children and future generations. By preserving and protecting spectacular sites and breathtaking landscapes of natural beauty, we pay tribute to America's past. Millions visit our national parks every year to experience the glorious tapestry of nature in places like Grand Canyon, Yellowstone, and Yosemite. And as we have learned, biological treasures are also to be appreciated in their integrated landscapes — grasslands, wetlands, forests, lakes, and rivers, in which life is continually renewed. At the national, regional, state, and local levels, Americans are caring for and conserving their natural environment — because they are very concerned about open spaces, how we live on the landscape, and how we use its natural resources.

Increasingly, Americans also celebrate their bountiful cultural heritage. The National Park Service has long served as steward for many of the historical sites and monuments that represent and help to interpret the diversity of our national life. We preserve and protect monuments and memorials that help to define our nation's spirit and the principles for which we stand. Our recent initiatives have recognized that cultural sites are part of a larger society, its social movements, and its historical periods. Through federal-state and public-and-private partnerships, we have encouraged the formation of heritage corridors and heritage rivers — the Río Grande among them — to promote the preservation and interpretation of cultural achievements.

Today there is a sense of urgency about protecting America's natural and cultural treasures, simply because we don't always get a second chance. There is a sense of urgency about not just celebrating the visionary acts of great leaders in the first half of the century, but also turning towards the future and asking, "What is that we want to see 50 and 100 years from now? How will we preserve these treasures for the future?"

At the threshold of the new millennium, we, along with the White House and the U.S. Congress, support a program to Save America's Treasures. Some of this effort will help preserve important historical and cultural icons like the Star Spangled Banner and the Wright Brothers Flyer. Other grants have helped to recover Hispanic literary texts in the Southwest, to restore the ferry building at the Statue of Liberty where new immigrants took their first steps into America, and to preserve the Sewall-Belmont House, just a block from the Capitol in Washington, D.C., the first (and present) headquarters of the National Woman's Party, which pressed for women's suffrage.

The Smithsonian Folklife Festival itself is an American treasure. This annual event brings together on the National Mall a great diversity of individuals and traditions, demonstrating that our cultural heritage lives. By honoring past traditions and sharing the inheritance of our culturally diverse heritage with our children and future generations, we move with grace and understanding from one millennium into the next.

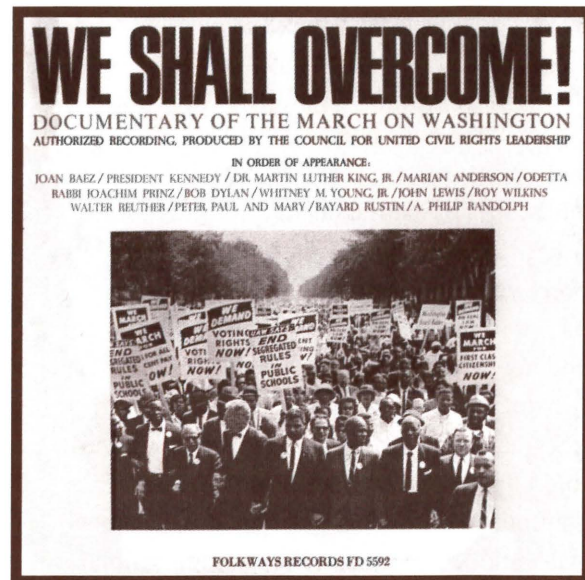
Pursuing Cultural Democracy

by Richard Kurin

For some, the Festival is an entertaining show on the National Mall, a pleasant summertime diversion with song, dance, and food. For others, it is a museum exhibition, albeit with living people, but nonetheless a display of traditions rooted in a historical past. While these are indeed possible ways to see the Festival, they might not be the best. More appropriate, in my opinion, is to see the Festival as the exercise and pursuit of cultural democracy — a view closer to the intentions of Festival producers, collaborators, and most participants.

The founding director of the Festival, Ralph Rinzler, developed an idea of cultural democracy from such teachers as Woody Guthrie, Charles Seeger, and Alan Lomax and through the folk music revival and the Civil Rights Movement. Guthrie expressed American populist democracy in song. His “This Land Is Your Land” presents the idea that everyone has an equal place as an American in this country and that no one owns the nation more than anyone else. Charles Seeger, the founder of ethnomusicology and a public documentarian, found in America’s communities a diversity of cultural treasures embodying wisdom, artistry, history, and knowledge. Alan Lomax clearly saw the growing problem of “cultural gray-out” — the worldwide spread of a homogenized, commercial, mass culture at the expense of most local and regional cultures. In the 1960s Rinzler drew these strands together and created a plan.

Rinzler saw the problem of cultural disenfranchisement, as people lost touch with and power and control over their own cultural products. He saw that in rural Appalachia and in Cajun



The March on Washington marked the modern beginning of the use of the Mall for public gatherings to assert participation in the institutions of democracy. The documentary album of the march, including Rev. Martin Luther King, Jr.'s *I Have a Dream* speech, was published by Folkways Records.

Louisiana and in Texas, the spirited performances by old-timers of superb musical skill were underappreciated by their descendents, but had achieved popularity among city youth in the Northeast. He saw the strength of cultural enfranchisement in the powerful role music played in the Civil Rights Movement, where it mobilized people in community churches, on picket lines, and in the streets for a great moral battle. For Rinzler, the grassroots creation and continuity of culture in contemporary society was a building block of democracy. The democratic force of culture was raised to a new level on the National Mall with the March on Washington in 1963 and

the Poor People's March in 1968.

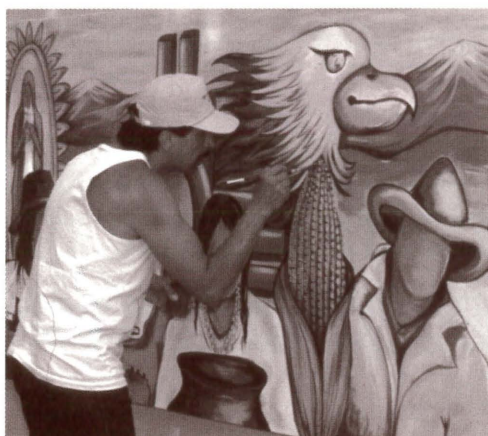
Rinzler came to the Smithsonian Institution, hired by Jim Morris, to design the content for a folklife festival, as a popular attraction on the National Mall. Rinzler envisioned a project of cultural conservation and recovery, in which, with the efforts of people like action-anthropologist Sol Tax and the leadership of then-Secretary S. Dillon Ripley, endangered cultures and traditions could be revitalized for the life and livelihood of grassroots culture-bearers and for the educational benefit of the larger society. Displays like the Folklife Festival on the Mall, concerts such as at the Newport Folk Festival and in Carnegie Hall, recordings on labels such as Folkways Records, documentary films, and other programs could honor musicians and their cultural communities, enhance their cultural identity, standing, and practice, and convey knowledge to others. Rinzler, with artisan and activist Nancy Sweezy and economist John Kenneth Galbraith, also helped revive crafts operations and Southern family potteries to aid cultural and economic development in the region. Museum shops, by selling these crafts, generated income and regenerated these American cultural traditions.

By the time of the American Bicentennial celebration in 1976, Rinzler was ready to orchestrate a redefinition of America's cultural heritage in the face of European nationalist and American elitist models. American culture has its multiple levels and interpenetrating sectors — national, regional, local, ethnic, religious, occupational, folk, popular, elite, community based, commercial, institutional, and official. Most importantly for Rinzler, American culture is diverse, vital, and continually creative. It is situated in a larger economy, a larger society, indeed a larger world of technological and social transformations. In this world lie opportunities and challenges. Rinzler did not want to recreate an older world of utilitarian crafts or purge music of electronic media, or reconstitute the nation or world into villages. Rather, his vision was to move the contemporary world

towards more culturally democratic institutions. This vision grew and took shape thanks to the efforts of a broadly inclusive and diverse group of scholars and cultural workers in the Festival project — folklorists Roger Abrahams and Henry Glassie, Gerald Davis, Bernice Johnson Reagon and the African Diaspora Group, Clydia Nahwooksy, Lucille Dawson, and other Native Americans, Archie Green and those involved in occupational culture, and many concerned with the broad range of U.S. immigrant groups, new and old. Scholars and researchers working on the Festival recognized that older aesthetic traditions, forms and systems of knowledge, values, and social relationships would not just inevitably and uniformly fade away, but rather could be used by people to design and build their own futures. The village might get bigger, the forms of communication more wide ranging, the systems of exchange more complex, but skill, knowledge, and artistry based in human communities could still remain and prosper. If voices that could contribute to cultural democracy became silent, everyone would lose.

We have followed Ralph Rinzler's course for over three decades now, guided by the understanding that a living culture depends upon the self-knowledge of its practitioners and access to their own heritage. Culture depends upon liberty — the freedom to practice one's traditions, be they religious, linguistic, culinary, or musical. Democracy depends upon a community's reaping the benefits of its cultural achievements, as well as upon its continued opportunity to build on those achievements through creative change.

Cultural democracy is threatened in today's world on a variety of fronts — ecological, political, and socioeconomic. The environmental degradation of ecosystems destroys the infrastructure supporting many traditional peoples and cultures. Displacement, famine, lack of economic viability drastically change ways of life. People die, and cultures with them. In other cases, local, regional, ethnic, and other forms of culture are suppressed



Festival participation has often been used as a vehicle for expressing the joining of diverse cultural communities within a larger civic framework of dignity and respect. At the 1992 Festival, Sam Leyba painted a mural representing the various Native, Hispanic, Anglo, and African-American populations of New Mexico, who share a land and interact to create a regional culture. The mural was returned to Santa Fe, where it remains on view at the Plaza Resolana, a center for community, culture and education.

Photo above by Rick Vargas; photo at right by Richard Strauss.
Photos courtesy Smithsonian Institution



by state authorities. Despite major gains in democratic and human rights achieved in the last part of the 20th century, much of the world still lives under authoritarian and repressive national governments. Those governments often seek to limit or destroy cultural diversity within their borders. Globalization in the form of the unprecedented worldwide spread of mass commercial cultural products, forms, and sensibilities also threatens local cultures. Many see their own ways of national, regional, or local life threatened economically, socially, aesthetically, and even morally, by the availability, popularity, and packaging of global mass culture. They also witness the appropriation

of their own commodifiable traditions by outsiders without adequate compensation or benefit to the home community.

Given this situation, our job is to study, encourage, and promote cultural democracy. We seek to understand how various and diverse communities see, use, and care for the world with their cultures. We appreciate that those ways of knowing, doing, and expressing have significance, meaning, and value to real people living contemporary lives. It doesn't mean we necessarily agree with all of them or want to emulate every lifeway known to humans. But it does mean we respect the fact that varied forms of knowledge, skill, and artistry



may have something to contribute to the lives of fellow citizens of the nation and the world. We believe that as a national cultural institution we have an obligation and duty to provide a just and civil framework within which different forms of knowledge and artistry can be broadly discussed, shared, and considered, for the benefit of all. And we have learned that our mission is best achieved when we work closely and collaboratively in partnership with the people and communities we seek to represent. The Festival is one very public way of pursuing this mission.

Issues of cultural democracy are at the fore of the featured programs at this year's Smithsonian

Folklife Festival. Our program on the cultures of Washington, D.C., shows the vibrancy of local communities that live in the shadow of national institutions. *El Río* demonstrates the tenacity of regional culture at the borders, even margins, of Mexico and the United States. The program on Tibetan refugees provides a cultural in-gathering of a diaspora community that faces issues of continuity and survival. Overall, the Festival this year demonstrates that, while people may be subject to modern forms of colonization, to unequal power and economic arrangements, and to marginalization, exile, and strife in many forms, they use their cultural traditions as sources of strength, resistance, and creativity to cope with and overcome their travail. Culture, after all, is a means of human adaptation. Just because people may be economically poor or politically powerless does not necessarily mean that their cultures are brittle or bereft of value.

We pursue our mission beyond the Festival in other ways. We recently concluded our series of Smithsonian Folkways recordings on Indonesian musics, a benchmark 20-volume effort documenting that island nation's musical heritage. The project began with the development of the 1991 Festival program on Indonesia. Funded by the Ford Foundation over the last decade, dozens of Indonesian archivists, technicians, and students were trained, in an extensive collaboration with the Indonesian Musicological Society. Publication of the series — with notes in regional languages — usage in Indonesian educational institutions, and popular airplay have helped millions of Indonesians access their own traditions and build their cultural future. Half a world away from there, we are in the final stage of completing an education kit with a stellar video, *Discovering Our Delta*. This project, growing out of the 1997 Festival program on the Mississippi Delta, follows six middle and high school students as they research their community's traditions. We expect the video and the teacher and student guides to inspire a generation of students in that region to



Various nations have used the Festival to help express new ideas of cultural participation in civic life. At the 1999 Festival, a diverse group of South Africans, here with Ambassador Sisulu, gave form to the idea of a rainbow nation. Photo by Jeff Tinsley, courtesy Smithsonian Institution

learn from the people and cultural communities around them.

Good signs for cultural democracy appear on the horizon. There is an increasing institutional consciousness that healthy ecosystems are necessary for economically viable communities. International and local policies increasingly recognize possessing culture and practicing traditions as human rights. We cooperated with UNESCO last summer to organize an international conference and prepare analyses of current international policies on folklife and intangible heritage. Our

particular contribution was to define cultural heritage in an active, dynamic sense, connect it to broader civic and economic life, and stress community self-help, participation, and enterprise as action strategies.

In the United States, many are wary of a government-based, top-down approach to “managing the culture” — a cultural policy that would impose upon the American citizenry a prescriptive cultural regime analogous to the statist and authoritarian models found in most of the world. Ministries of culture frighten Americans. They seem to be elitist rather than democratic institutions. Allowing a government power to define and decree the correct use of language, the correct appreciation of art, or the correct interpretation of history runs counter to the liberties historically enjoyed by Americans, the very liberties that have attracted so many immigrants from around the world. While national institutions provide a general sense of a broad American experience and shared laws, values, heritage, and icons, they tend to avoid overt normative prescriptions for particular cultural behavior. We avoid, with a passion, official rules for how to talk, what to wear, how to worship, what to eat, how to sing. Rather than promoting a specific, narrowly conceived cultural canon, most of our government’s very limited effort in the cultural arena goes towards recognizing and encouraging the diversity of the nation’s cultural traditions and providing the infrastructure for citizens to assemble and utilize cultural resources. Much of the cultural effort is actually handled by state and local governments, and often through the formal educational system — as a means of enculturating the population. Cultural forms and accomplishments are encouraged through curricula — the heroes and heroines studied in history, the genres of oral and written literature studied in language arts, the arts studied and emulated in music and art classes. While there is a broadly shared sense of national cultural experience, the decisions that develop it are fairly democratic, the outgrowths of public school-board hearings and local and state elections.

Increasingly, however, culture is managed not so much in the governmental sector as in the corporate sector. Cultural products — music, food, fashion, adornment, popular arts, games, and entertainments — are carefully managed by industry to produce a profit. Product development and marketing divisions generate public demand, and make the distribution and consumption of cultural products subject to the values of the marketplace. And the marketplace, even a lively one, is no guarantor of democracy. The marketplace can exclude people, ideas, and cultural products. But efforts to democratize the marketplace have resulted in the entry of cultural enterprises initiated and controlled by members of culture-producing communities. This is a good sign, as members of the cultural communities find enterprising strategies to benefit the hometown folks who sustained and shaped a tradition — music, foods, textiles — over generations.

Cultural policies are also made by various organizations of civil society. Associations, voluntary groups, foundations, unions, museums, educational institutions, clubs, and neighborhood, regional, ethnic, and other organizations regularly assess or reassess their cultural identity, values, aspirations, and forms of expression. They seek ways of realizing them within a larger social framework. This, too, embodies participatory cultural democracy at the grassroots level of American society.

We are proud to be engaged in the work of cultural democracy, in which we find many allies, friends, and collaborators. We are encouraged by the work of foundations like Rockefeller, Pew, Luce, Ford, and others who have invigorated cultural work and articulated it with attempts to increase political democratization and economic opportunity. We are encouraged by academic initiatives at Princeton University and the University of Chicago, where new programs address cultural policy issues from a research-based perspective. New non-governmental public service organizations like the Center for Arts and Culture are

bringing added vigor to ways of studying cultural communities, examining public policies, and figuring out how cultural resources may be preserved and best utilized for broad benefit.

Organizations in the culture industry and the legal profession are wrestling with questions of who owns culture and benefits from its products.

These debates over copyright and cultural ownership are a healthy development and will provide a basis for legislation in the United States and for international accords developed by UNESCO, WIPO (World Intellectual Property Organization), and WTO. Economic approaches to cultural democracy also abound. Small non-profit organizations like PEOPLink, Cultural Survival, and Aid to Artisans are trying to appropriate contemporary global technologies — the World Wide Web and networks of markets and communications — for local benefit and with local involvement. Other, larger multilateral organizations like the Grameen Bank, and even the World Bank, are developing globally linked programs for utilizing local-level cultural industries to stimulate economic and political development. The desire for a diversity of flourishing local cultures exists not only at the institutional level, but also at the personal.

Individual artists, scholars, advocates, philanthropists, and others are strongly committed to the fullest range of human cultural achievement. The realization of that goal would maximize not only humanity's chances of future survival but also the quality of life we might hope to enjoy.

Richard Kurin is Director of the Smithsonian Center for Folklife and Cultural Heritage. A cultural anthropologist who earned his Ph.D from the University of Chicago, he is the author of Reflections of a Culture Broker: A View from the Smithsonian and Smithsonian Folklife Festival: Culture Of, By, and For the People. He was awarded the Smithsonian Secretary's Gold Medal for Exceptional Service in 1996 and the Botkin Award for Lifetime Achievement in Public Folklore by the American Folklore Society in 1999.

Festival Partnerships

by Diana Parker

You might think that after 34 years, producing the Smithsonian Folklife Festival would have a standard formula. While some systems have become routinized over the years, each year is different — both because of the content of each Festival program and because of the particular team involved in its production.

The Festival is an intensely collaborative project. A strong Festival program requires an intimate knowledge of the community being presented — its traditions, history, aesthetics, current issues, leadership, and funding possibilities. Our own staff lacks the expertise needed to curate three to five programs a year — while following up on prior programs and planning new ones. Nor would it be desirable to research and design programs totally “in house.” It is far more eye opening and engaging to work in intellectual partnership with the communities featured. This means working with people who are daily involved in understanding and interpreting their own traditions, and with varied members of the community — political and civic leaders, sponsors and supporters, educators and cultural advocates. This engagement improves the quality of our work.

This year provides good examples. Washington, D.C., is home for many of our staff, several of whom have done long-term research in the city. But to comprehend the full breadth of the city’s artistic expression is a full-time job belonging to Tony Gittens, Executive Director of the D.C. Commission on the Arts and Humanities, who first proposed the program. With the able leadership of Michael McBride on the commission’s staff and John Franklin on ours, a curatorial team was put together that includes Brett Williams of American University and Marianna Blagburn, a cultural anthropologist based in D.C. More than 45 researchers from community institutions and universities in the District

worked for over a year and compiled cultural documentation on hundreds of potential Festival participants. Then they tackled the ticklish task of making a coherent statement about our multi-faceted city.

The *El Río* program had to work with a more widespread community. Staff curators Olivia Cadaval and Cynthia Vidaurri worked closely with scholars, educators, and cultural workers from communities along the length of the Río Grande in Mexico and the United States. Among those involved were Juanita Garza of the University of Texas-Pan American, Jorge Ibarna of the Consejo para la Cultura de Nuevo León, and Marico Montañón of Colorado College. Together they compiled case studies of particular ways that human culture interacts with the river basin environment. Community culture-bearers, like educator, drummer, and musician Arnold Herrera from Cochiti Pueblo, New Mexico, and the Layton *conjunto* group from Elsa and Edcouch, Texas, participated as interpreters of their own traditions, history, and contemporary actions.

In *Tibetan Culture Beyond the Land of Snows*, the partnership was also widespread, with collaboration from scholars and Tibetan refugee cultural organizations, and financial and in-kind support from people around the world. The Conservancy for Tibetan Art & Culture initiated fundraising drives and activities highlighting cultural concerns. More than 1,400 individuals and foundations contributed the funds to ensure the program’s viability.

Finally, a very important partner in a Festival presentation is you — the audience. Dance to the music, eat the food, introduce yourself to the storytellers, and question the craftspeople. We and our partners have worked for years to bring you something extraordinary. We invite you to engage it.

Diana Parker is Director of the Smithsonian Folklife Festival.

Washington, D.C.: It's Our Home



Welcome

by Anthony Gittens

I am the son of West Indian parents who immigrated to the United States in 1917. They left Barbados to move to Brooklyn, New York. Later I left Brooklyn to move to Washington, D.C., for, ironically, the same reason they left Barbados — to search for a better life. Just as they found what they were looking for in Brooklyn (they never once returned to Barbados), I have found what I was looking for in Washington. What is it about Washington that makes it my home?

If I had only five minutes to illustrate Washington to someone, I would take them to the corner of 29th and O Streets in Georgetown on a Sunday







Left: Shoppers survey the rich autumn harvest at Eastern Market in Southeast D.C.

Photo by Harold Dorwin

Previous page: The spirit of celebration is alive and well at the Hispanic Heritage Festival parade in Northwest D.C.

Photo by Jonathan French

afternoon just as the African-American congregation of Mt. Zion United Methodist Church was coming out from service. I would ask my friend to observe the down-home feeling of people hugging each other in their Sunday best, as around them yuppie Georgetowners walk their dogs while reading the *Washington Post* or hop into their Mercedes on their way to Sunday brunch. These represent two of the worlds of Washington.

While these worlds may seem divergent, they actually conspire to make Washington one of the most fascinating cities in the United States. The legacy of free Blacks who settled in Washington even before the Civil War has resulted in a competent, well-educated, self-assured Black community. The waves of immigrants who followed have contributed to creating a city of incredible social complexity, one of the most international in the world. It is a city where an Ethiopian cab driver is probably better educated than most of his passengers, and where the fine dishes in better restaurants are prepared by Salvadoran chefs; where the ATM machines give you a choice of Spanish or English,

and where the call to prayer can be heard from the Islamic Center as you drive up Massachusetts Avenue on Friday afternoon. The history of Washington is paradoxical and unique. Most of our citizens do not hail from "Old Europe," and they have not worked in factories. Monuments form our skyline, and the city boasts few CEOs. Non-native Washingtonians have come here to hold power, plead a cause, or become part of public life. African-American expressive traditions lie at the city's cultural heart, but new immigrants from places in turmoil have enriched the 21st-century mix.

People who call Washington home live in 127 named neighborhoods. The Potomac and Anacostia rivers embrace the District, a circle of green forms its hilly perimeter, Anacostia Park stretches for five miles through the Northeast and Southeast portions of the city, and Rock Creek Park stretches through Northwest. These landscape features shape many Washington neighborhoods.

Washington is a city of wonderful human scale,



where one never feels subservient to his or her physical environment. Because of architectural restrictions, there are no skyscrapers blocking the sky, no towering structures whose sheer size dominates the spirit of the people within them. The rivers, the abundance of trees and parks, the logical streetscape of the L'Enfant plan all make Washington a city for people. The result is a citizenry who feel empowered by as opposed to dominated by their environment.

This environment of human scale allows people to maintain contact with their traditions without being absorbed into a homogeneous whole. At times, one can be thrust into small foreign villages — dancing in the streets during the Caribbean Carnival, attending an Ethiopian wedding ceremony where they kiss twice on the cheek, or observing people leaving service at the Greek Orthodox cathedral, where they kiss three times.

The geographical location of Washington results in something for everybody. Washington is close enough to the South so that its hospitality and culinary traditions are quickly appreciated. Washingtonians easily travel along the Boston-D.C. corridor for business and to check out New York styles. The city is located close to farmlands, the traditions of which still live in the back-grounds of those who migrated to Washington. There are thriving home gardens, community gardens, and farmers' markets.

While much of Washington is about political power, much of it is also about doing good. Unlike many parts of the United States, the federal government and its bureaucrats do not intimidate Washingtonians, because those bureaucrats are our neighbors. People are proud of being public servants who work hard to solve huge social problems. This has resulted in a can-do culture as opposed to one of constant complaint.

Yet Washingtonians must often draw on huge reservoirs of courage and resilience, as it sometimes seems as though we live in a city designed to ignore us. The center of town is the U.S. Capitol, not city hall. We do not have home rule

or congressional representation, and all local government activities are closely scrutinized by out-of-town members of Congress. The transportation system is designed to move workers between the suburbs and their downtown offices, and tourists around the National Mall. Our only major newspaper concentrates on national — not local — issues, and when visitors consider Washington culture, they draw upon images of the Smithsonian Institution, the White House, and the Kennedy Center, as though those who live here have little to offer.

This is why the Folklife Festival's focus on Washington, D.C., is a unique opportunity to showcase, appreciate, and celebrate what is uniquely Washington, beyond the monuments. It will present a look into those who built and maintain the nation's capital while living a full and rich life. So we welcome you to Washington, D.C. We open our doors and welcome you into our home.

Anthony Gittens is Executive Director of the D.C. Commission on the Arts and Humanities

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Research Practices:

How We Learned about the Traditions of D.C. Folk

by Marianna Blagburn and Brett Williams

Our research team for *Washington, D.C.: It's Our Home* was composed of D.C. community residents and local university students interested in urban folklife. As coordinators of this group, we brought to the project a great love for Washington nurtured by growing up, marrying, raising children, sustaining families, supporting churches, schools, and sports, working, organizing, and conducting public anthropology projects over many years here. While we knew that we knew the city, we wanted many eyes and voices involved in research, for Washington's complexity ensures that no person can know it all. The research effort was funded by the D.C. Commission on the Arts and Humanities and the Humanities Council of Washington, D.C., in collaboration.

Our goal was to document urban practices and living traditions performed by the residents of Washington, D.C. The methodology required thousands of hours spent deeply involved in D.C. communities in conversation with D.C. residents, and active participation and observation in a wide cross-section of neighborhoods and communities. Our challenge was twofold: to seek out the D.C. residents whose photos and living practices are rarely seen, and to ask them to collaborate with us in documenting their traditions. Our knowledge and connections to the city, the energies and skills of the researchers, and careful attention to this collaborative process allowed us to capture the tenor and quality of the voices, expressions,

and indefatigable spirit of the citizens who live in this place we call home.

Seasoned anthropologists, longtime D.C. residents, senior citizens, young athletes, environmentalists, musicians, immigrants, and students from George Washington, Howard, and American universities fanned out across the city. Over a nine-month period, the 45-member research team visited playgrounds, schools, churches, community gardens, and nightclubs; attended civic meetings, picnics, concerts, and games; and participated in river clean-ups, parades, political gatherings, and Senior Wellness Day. They listened to hundreds of D.C. natives and newcomers share stories and watched their artful expressions of making and doing within their own communities.

Washington, D.C.: It's Our Home is a program rich with the memories and flourishing traditional practices of the city's fishermen, taxi and bus drivers, lawyers, dancers, activists, retirees, seamstresses, craftspeople, musicians, choirs, quartets, gardeners, poets, cooks, quilters, and rappers, from east of the Anacostia River to west of Rock Creek Park. Often people drew on times gone by to interpret the current conditions of the city. Washington, D.C., is a city of refuge and advocacy for the marginalized peoples of our nation and the world, and people helped us see the social, cultural, and political context for their folklife practices.

The perspectives of anthropology and folklore have also helped us provide context for these practices. For example, we talked to people who



Glover Archbold Community Garden, in the Glover Park neighborhood of Northwest D.C., is one of nine community gardens under the authority of Rock Creek Park and one of the oldest. Photo by Carla Borden

fish about the techniques of skilled fishing. Some anglers draw on traditional arts to craft their own rods and lures. People often fish with kin and friends, share their catch with neighbors, and gather for fish fries or spicy fish stews. Fishing offers a window to building community in the city. Sometimes fishing practices affirm connections to other places. When anglers dip for herring to preserve in salt and fry up for breakfast, they echo the Atlantic practices of the West African communities where some of their ancestors lived. New immigrants often catch different fish and prepare them using the seasonings and techniques of Southeast Asia or Central America. Finally, many people concerned about

how pollution harms fishing come together in community clean-ups to act on their concern for Washington's rivers.

Soccer games offer other windows to connections and community. New immigrants to Washington often search for soccer teams from home. Each week Washington's parks host a small contest between nations, from Trinidad to Korea and Ethiopia. Spectators cook and share traditional foods, play music, and dance, transforming these games into celebrations. Long-time Washingtonians have grown to love soccer as well, and the city has nurtured its own legendary players and coaches, clinics and camps, styles, language, and new generations of players.

We found that Washington, D.C., residents are enthusiastic participants in and spectators of numerous parades and processions throughout the year. Caribbean Carnival, Gay Pride, Chinese New Year, Unifest, Halloween, the Cherry Blossom, and inaugural parades and Good Friday processions are examples of lively celebratory events which take place on our city streets. Participants spend countless hours in detailed planning and preparation to create the delicate balance between artistic style and performance. Spectators interact with performers as this unpredictable form of dynamic street theater pulsates through city neighborhoods.

This program honors community life and civic action, including the memories of the neighborhoods that people built as safe spaces from discrimination, and others that people lost through urban renewal and relocation. Participants also describe the city's long tradition of human rights activism, and they share the songs, arts, stories, icons, rituals, and memorabilia that have enlivened this tradition. Go-go, Washington's indigenous music, may be the quintessential urban music, all percussion and beat, pulsing from garbage can lids, plastic buckets, homemade drums, cowbells, bass guitar, and saxophone, drawing audiences into passionate call-and-response as they identify the neighborhoods



Left: Pride in neighborhood is a feeling shared by many D.C. residents.

Photo by Elizabeth Sheehan

Right: The Chinese Dragon Dance marks the new year in Chinatown. Chinese first settled in D.C. in 1851.

Photo by Richard Strauss, courtesy Smithsonian Institution

where they live. As musicians, deejays, dancers, stylists, instrument builders, and fans make this music, they also communicate its deep and complex roots in African-American musical styles, the history of live musical gatherings in the city, and the pride of place expressed in a musical tradition that begins with meager material resources.

Washington, D.C.: It's Our Home began with this research: developed and guided by the residents of Washington who have built extraordinary traditions from the ordinary fabric of everyday life.

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Marianna Blagburn is a D.C.-based anthropologist interested in urban folklife practices and life stories among the African-American community in Washington, D.C. She grew up in Anacostia, attended D.C. schools, married a native Washingtonian, and is raising her family here. She currently teaches a course on interpreting American culture at American University.

Brett Williams is Professor and Chair of the Department of Anthropology at American University. She has written four books, including Upscaling Downtown, and many articles about neighborhood life, integration, displacement, homelessness, poverty, and the history and cultural life of Washington.





Culture and Community: Voices of Washington, D.C.

What aspects of Washington, D.C., make this city “home”? District residents of different ages and cultural heritage, from different walks of life and neighborhoods, some born here and others here by choice or circumstance, offer their insights into the question in this collection of short essays.

They begin with communities of worship. Like extended families who tend to members’ spiritual, social, and material needs, the congregations at the same time constitute communities in a broader sense, having built enduring coalitions that transcend religious denominations and race.

Another group of essays focus on expressive traditions — one, go-go, a D.C. invention — and the institutions that have enabled them to flourish. These also are rooted in particular city neighborhoods or cultural communities, yet may have an impact well beyond them.

While providing D.C. residents an opportunity to display their athletic talent and channel their competitive urges, soccer and pick-up basketball

forge bonds between people of diverse backgrounds that they maintain through the years. Sports have developed their own distinctive traditions here, and games draw friends, family, schoolmates, and neighbors to share in them.

The last cluster of essays are linked by their authors’ active concern with human dignity, freedom, service, and social justice. Washington, D.C., is a place of refuge for those fleeing turmoil, persecution, or poverty in other countries — or other regions of the United States. It is a place of solidarity for those seeking economic independence and equal rights. It is also a city, as the final essay so powerfully argues, in which full democracy for its own citizens has not yet prevailed.

As they reveal values, pursuits, traditions, concerns, and even contradictions that are integral to life in this multi-faceted city, the authors of these interconnected essays leave no doubt as to their pride in being Washingtonians.

— John W. Franklin and Michael McBride

John W. Franklin is Program Manager at the Smithsonian Center for Folklife and Cultural Heritage and a co-curator of Washington, D.C.: It’s Our Home. Michael McBride is a Program Officer at the D.C. Commission on the Arts and Humanities and a co-curator of the Washington, D.C., program.



Every Day of the Week

by *Alpheus Mathis*

In 1863, 21 freed slaves and enslaved African Americans from Fredericksburg, Virginia, came to Washington, D.C., and founded Shiloh Baptist Church. Since then its membership has grown by the thousands, and it has become a center for African-American life in the Shaw community and in the city. It has survived the unknowns brought about by the end of slavery, the dismantling of Reconstruction, Jim Crow, segregation, racist mobs in 1919, the disturbances of 1968 following the assassination of Dr. King, and a fire in 1989. It has always held a special place for me.

Church is not just on Sunday. Church is supposed to be every day of the week. When you wake up in the morning, you say: "Lord, I thank you for this day." I was raised as a Southern Baptist. My whole family came from Georgia. My father came first, seeking employment, and then my mother and my brother and I joined him. One Sunday night, during an evening service, we all joined Shiloh as a family.

Church members were from various Southern states. It was a warm, family-oriented church. You felt welcomed. They fed you fried "gospel bird" (chicken), string beans, mashed potatoes, cake, and punch. But the drawing card was the preaching — the sustenance that you got was the word. You went to the house of the Lord to seek guidance. Shiloh was an open haven for people

coming to the city.

Back in the 1940s, Shiloh was a mecca for young ministers. If you attended Howard Divinity School, and you had tutelage under Reverend Harrison, you were called a "Son of Shiloh." New ministers gained credibility by learning to preach under him. Many Washington churches got their start from a relationship with Shiloh — it was a nursery for preachers. That made a great impression on us and many others. The preaching, the people, and the

tradition made you feel at home again.

There were close to 4,000 people then. Each family joined a "named" circle, and that would become your extended family. Each circle had a representative who would deliver the spiritual and social concerns of his group in the circle leaders' council. The church had programs for new members, indigent people, and even a clothing store. That began a

tradition of ministering to an extended family. If you were sick, they had prayer bands who prayed for you. You supported each other. I joined the usher board because the first impression is always the lasting impression. You dressed sharp, you wore white gloves. People served by the church served the church back.

Even now, there are a lot of outreach programs. The Family Life Center ministers to the church and to residents of the Shaw communities. There are technical training programs, programs for seniors, a nursery, and a restaurant. Even though times have changed, the church continues to feed its flock spiritually, physically, and mentally. The bottom line is that the family bond draws us together. We pray together, we grow together, we stay together as a church home.

The preaching,
the people,
and the
tradition made
you feel at
home again.



Alpheus Mathis has been a member of Shiloh Baptist Church since 1946. A professional caterer for more than 30 years, he has prepared dinners for congregants at Shiloh as well as for occupants of the White House. He lives with his wife and son in Fort Totten.

Our Experiences at Adas Israel

by Raymond and Pearl Kruger

How difficult was it going to be to find our place at a Conservative Jewish congregation of more than 1,600 in the nation's capital? Did we want to be as active as we had been in the two small suburban congregations to which we had belonged? For us, the answer was a resounding yes.

Adas Israel now has two rabbis, two cantors, and a myriad of programs and activities designed to interest and serve our diverse synagogue community. It includes families that have been members for three or four generations, people in the federal government, and many young professionals. It has developed special services in addition to the one in the main sanctuary. For 29 years there has been a *havurah*,* to which we belong. The service is shorter, and there is study in the form of a "give and take" sermon. All parts of the service are performed by members of the group. We have both learned to read the Torah after being trained by a member of the *havurah*, and Pearl chooses from among six or seven people to preside over the service.

More recently, another lay-led service called the Traditional Egalitarian *Minyan*** has become well attended by younger adults. Its unique name

means that it includes more of the Sabbath prayers and is totally in Hebrew, but is led by both men and women. This service, not coincidentally, serves as a place for singles to meet. At High Holiday time, we need five different services to accommodate members from all over the Washington area. Both of us sing in a volunteer choir in one of the services.

We have a very active Hebrew literacy program for adults who either never learned the language or forgot it. Pearl teaches one of those classes. We keep our home open to Washington-area students who cannot be with their families on some of the

Jewish holidays. The synagogue is not the only place for worship; the home is the little sanctuary in Judaism.

Partly because of the increasing expense of funeral arrangements, a Bereavement Committee, *hevrah chadisha* (holy brotherhood), was started. We are co-chairs of the group that provides "guardians" for the deceased from death until burial. Ray served for a time

with the group that prepares the body for burial. Pearl provides evening services at homes during the week of mourning. It is interesting to note that one of the first things the members of Adas Israel did when they established the congregation in 1876 was to buy a plot of burial ground — a sign, in religious terms, that this was their new home.

Adas Israel is very much tied to the life of Washington. We receive many dignitaries and diplomats in search of a traditional Jewish service when they come to our city. We maintain close ties

Adas Israel
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*Derived from the Hebrew word *haver*, which means friend. A *havurah* is a small group of individuals, couples, or families who form a close community through the sharing of common interests and regular meetings.

**The minimum number of males (10) required to constitute a representative "community of Israel, or quorum," for liturgical purposes.



with the African-American community. Each year, on the King holiday weekend, the pastor of Turner Memorial A.M.E. Church (now housed in Adas's last downtown sanctuary) comes and preaches a sermon at Friday night services, their choir sings, and we enjoy a Shabbat meal together. On the following Sunday, we go to Turner Memorial, our rabbi preaches at their service, our choir sings, and we enjoy Sunday dinner with them.

So here is our place to pray, teach, learn, help others, and socialize. Our motto of "patronize your local synagogue" is still right for us.

Raymond and Pearl Kruger have been married for 49 years and have lived for the last 21 years in the District of Columbia. They have been singing in Zemer Chai, Washington's Jewish community chorus, for 21 years. They have three daughters, four grandchildren, and two great-grandchildren. Ray is now a sculptor and a docent at the Corcoran Gallery of Art. Pearl is a tour guide at the Kennedy Center.

Haroset and Hoecake: The African-American/ Jewish Seder in D.C.

by Michael Twitty

Each year I join other African Americans and Jewish Americans of Shiloh Baptist Church and Adas Israel Congregation for a Seder in celebration of freedom and our commitment to social justice. Coming as families, activists, clergy, and students, some 400–500 people a year participate in one of the largest African-American/Jewish Seders in the nation. It is part of

a tradition that began in D.C., in 1968, when Rabbi Arthur Waskow and other Jews involved in the Civil Rights Movement held a "Freedom Seder" incorporating common themes of struggle. Each year, Adas Israel, Shiloh Baptist, and the Anti-Defamation League of B'nai B'rith work together to sponsor the event.

The Seder is only one example of cultural democracy at work in African-American/Jewish coalition building in Washington. *Common Quest* magazine is a joint project between Howard University's Afro-American Studies Department and the American Jewish Committee. Operation

Understanding brings African-American and Jewish students together for holidays, trips, and dialogues. American and Howard universities offer jointly taught courses on the history and contemporary relevance of African-American/Jewish relations.

The Seder occurs approximately two weeks before the actual Passover, and the congregations alternately

host the evening. When Shiloh hosts, it is the rare occasion when a *mashgiach* (inspector) supervises the preparation of food to insure it is kosher. When Adas Israel hosts, it is the only time of the year when cornmeal and raw greens are prepared for ritual consumption.

Central to the Seder is the use of symbolic foods. Matzo and hoecake sit side by side as breads of poverty and affliction. Parsley is wed with collard greens, symbolizing the bitterness of oppression. Salt water reminds us of both the tears of the Israelites and the waters of the Atlantic during the Middle Passage. Tasting *haroset* (a mixture of apples, nuts, and wine symbolizing mortar) and hoecake, I am reminded that in both traditions food expresses the soul. I savor roast chicken, matzo ball soup, and *tzimmes* (a sweet

The Seder
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example of
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at work.



vegetable dish) made with sweet potatoes.

Everything is intertwined. Rabbi Jeffrey Wohlberg and Pastor Charles Smith both lead the ceremony. The opening song of the Seder is “Go Down Moses,” a shared expression of pain and promise. African-American and Jewish children sing the four questions of the Seder, in English and Hebrew. In the Haggadah or Passover narrative, prophets from Abraham Joshua Heschel to Martin Luther King, Jr., foretell a peaceful age. Jewish and African-American songs bleed into each other, “Dayenu” and “Oh Freedom.” At the end, the *hallel*, or songs of praise, are “We Shall Overcome” and “Lift Every Voice and Sing.”

Why do I return each year?
It's satisfying to see old
friends from past Seders and
new faces, all of us savoring
the gift of freedom. With
affection, I call it the “Soul
Food” Seder.

Michael Twitty is a senior at Howard University. He has been actively involved in courses, conferences, and inter-ethnic dialogues in the Washington, D.C., area on African-American/Jewish relations.

Poets found
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in the
neighborhoods
and the
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inhabited them.

The Ubiquitous Poetry of Washington, D.C.

by Kenneth Carroll

The official history of poetry in Washington is told primarily by its scholars and formal institutions. Since the 1800s the Library of Congress has been a magnet pulling the great poets of the world to our city. Universities like Howard,

Georgetown, American, and George Washington have also hosted their share of poets. But the true story of Washington poetry is found in the neighborhoods where poets lived and the everyday lives of people they witnessed. Poets like Georgia Douglas Johnson, May Miller, Sterling Brown, and Jean Toomer all found considerable inspiration in the neighborhoods and the people

who inhabited them. Johnson's weekly “S Street Salon” hosted the likes of Toomer, Countee Cullen, Langston Hughes, and Angelina Grimke, who often introduced new works there.

Today, in addition to its vibrant written literary tradition, D.C. has become one of the most exciting cities for spoken-word poets and performers. Why is understandable if we examine two important D.C. community institutions that were born in the 1970s.

“It was when I began ‘The Poet and the Poem’ that I learned how ubiquitous poetry was in Washington, D.C.,” relates Grace Cavalieri, founder and host of the ground-breaking radio program that has captured the ears and hearts of Washington-area poetry lovers for 20 years on Pacifica outlet WPFW 89.3 FM. What Cavalieri discovered when she opened the airwaves for poets



to hear and be heard was that a deep folk tradition existed in D.C. It manifested itself through the barbers, grocery clerks, and church deacons who called in to be a part of Cavalieri's "Dial-A-Poem" program. "The Poet and the Poem" featured not only the literary greats who lived and performed in D.C., it also featured our neighbors in Anacostia and Brookland who wrote poetry to raise the everydayness of their lives to art. Many emerging poets have discovered themselves and been discovered as a result of Cavalieri's program, which now reaches poetry fans across the United States and around the world through its association with the Library of Congress and public radio.

"We announced our presence to the world in 1977 by coming on the air with the music of Duke Ellington and the poetry of Sterling Brown," says Cavalieri, who would continue this rich mix of music and poetry with her annual poetry and music celebrations at the famed DC Space nightclub.

"I wanted to create a reading series that would provide opportunities and access for African American, women's, and other voices which tend to get marginalized in our society,"

responds E. Ethelbert Miller, when asked why he started his award-winning

Ascension Reading Series. Begun in 1974, the Ascension readings are D.C.'s longest-running reading series. In addition to providing a platform for celebrated poets, Miller, like Cavalieri, would tap the unheard and uncelebrated voices of D.C. communities to fill out the over one hundred readings he has hosted since the program's inception. But what truly makes the Ascension read-

ings special is the way Miller uses them to bridge and create community. "Everyone here should leave with one new phone number of a person you don't know, and you should get together to set up your own readings," is a standard appeal Miller uses to begin or end his series. Ascension readings have acted as the basis for dialogue between D.C.'s Black, Latino, gay, and straight communities.

Ascension's ripple effect is evidenced by the proliferation of readings, slams, performances, and other spoken-word collaborations over the past two decades between poets who first met after braving the stairs at Founders Library on the Howard

University campus and finding themselves in Miller's domain — the Afro-American Resource Center. Ascension would be one of the first reading series to feature young poets whose primary poetic influence was hip-hop.

Miller's and Cavalieri's programs have made space and opportunity for the flowering of the spoken word in Washington, D.C., by sanctifying the voices of poets laureate and bus drivers, Pulitzer Prize winners and the homeless, academics and recovering addicts. What "The Poet and the Poem" and the Ascension Reading Series have done is to use the art of the spoken word to create new communities by building bridges and tearing down fences. Cavalieri and Miller have

found poetry everywhere in Washington, and have created safe and familial places for that poetry to be heard. "The Duke" and Sterling would be proud.

Kenneth Carroll, a native Washingtonian, is a poet, playwright, and a freelance features writer. His poetry, plays, and essays have been widely published. He is Executive Director of DC WritersCorps, an award-winning arts and community service program.

"BEFORE THE ALPHABET"

Jane Alberdeston-Coralin

Yo pledge Allegiance to the flag
of the place my Papi moved us to
and
to which republic where we to stand
buried in the tin heart of a tank
One family divisible
under God
Whisper Shango, Allelulia Dios
arroz con leche es la libertad
Where is the liberty
We have liberty?
Yeah —
just as we fall

Puertorriqueña Jane Alberdeston-Coralin came to D.C. in 1995, and found a home in the Black writers' community. She is a co-founder of the Modern Urban Griots, a local poetry performance collective, and one of the writers who has shared her work on "The Poet and the Poem." Her most recent collection of poems is The Afro Taina Dreams.

Go-Go, Yesterday and Today

by Iley Brown II

The early 1970s in Washington, D.C., marked the beginning of a new musical sound that was still untitled. Basements in neighborhoods throughout the city were converted into after-school stages and rehearsal halls for budding bands and musicians. In many parts of the city, an organist would meet up with percussionists and drummers, who in turn would know of a horn player. Bands were cobbled together, and bonds were formed.

To satisfy audiences of teenagers, young adults, and grown-ups, local “funk” bands would play the radio hits of Mandrill, Kool & The Gang, New Birth, Average White Band, or Herbie Hancock, among others. Musicians and singers began to provide listeners with something extra — a sound they could call their own because it was homegrown.

A fresh new energy with percussion-based funk (bongos, congas, cowbells, whistles) as a bedrock for rhythm and blues, inspired by the national funk and soul music surge, was the beginning of the music known then and now as “go-go.” Instrumentalists in and around Washington, inspired by this movement, were now “jamming” and playing the hits at recreation centers, summer-in-the-park concerts, or “show-mobiles” throughout the city and newly blossoming suburbs of Landover, Pepper Mill Village, Capitol Heights, and Chillum, among others.

Dozens of bands across the city, such as Experience Unlimited, the Young Senators, Chuck

Brown and the Soul Searchers, Trouble Funk, Lead Head, Hot, Cold Sweat, Cro Magnum Funk, Stacy & the Soul Servers, Class Band & Show, Mouse Trap, The Shadows, and go-go icons including Ice Berg Slim and Big Tony, began to add the “live” features of go-go to their shows or recordings: choreography, smoke and fog machines, go-go dances, and extended instrumental solos including the trademark cowbells, whistles, and drum and conga solos added to known radio songs popularized by local radio stations. Radio hits that became go-go hits were “Family Affair” by Experience Unlimited, “Run Joe” by Chuck Brown, and

“Trouble Funk Express” by Trouble Funk, which is a take from “Trans Europe Express” by Kraftwerk.

In live performances audiences engaged the bands in call-and-response segments of songs, usually during percussion breaks ranging from a three-minute teaser — a short percussion solo with strains of the radio version of the song — to as much as 17 minutes of

percussion and call-and-response. Chuck Brown, Trouble Funk, and Reds and The Boys all popularized this style of go-go. And the music lives on today because of the creativity of its style of song crafting. As a full-fledged movement began to grow in D.C. and spread elsewhere, promoters and record labels including TTED - DETT, I Hear Ya, and Jam Tu all released hits. Their contributions have kept the music going for nearly 30 years.

Go-go has enjoyed local, regional, national, and international success, and its influences are evident in the music of hip-hop inventors Africa Bambaataa, Doug E. Fresh, and most recently Will Smith, who included a version of “Pump Me Up”

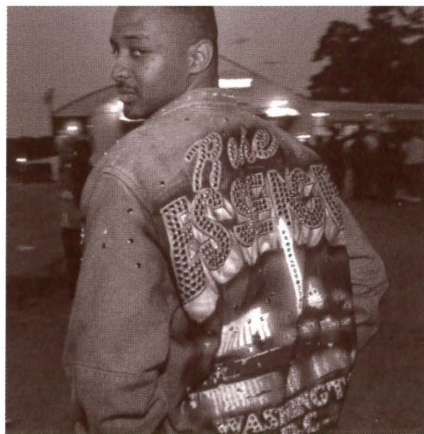


Photo: Go-go has influenced D.C. style, as exhibited in the jacket worn by Rare Essence band member André Johnson.

Photo by Darrow Montgomery



by Trouble Funk on his *Willenium* CD. There are also local record and production companies, including PA Palace, releasing cassette tapes of the ever-popular go-go groups Only 1 Purpose (O1P), Rare Essence, Chuck Brown, and Junkyard. A book documenting go-go will be published by *Billboard* next year.

Iley Brown II is a native Washingtonian and has been a fan of go-go music since its inception. He has worked extensively in the music industry in New York, Los Angeles, and overseas.

“Stepping” Out

by C. Brian Williams

Stepping is a uniquely American, percussive dance genre that grew out of the song and dance rituals performed by historically African-American fraternities and sororities. As discussed by scholar Jaqui A. Malone in her book *Steppin’ on the Blues*, stepping is “one of the most exciting dance forms to evolve in the twentieth century.” The tradition’s “...precise, sharp and complex rhythmical body movements combined with singing, chanting, and verbal play require creativity, wit, and a great deal of physical skill and coordination.” Stepping is, without question, a rising art form with growing popularity among hundreds of thousands of Americans, young and old.

Washington, D.C., more so than any other city in the country, can claim “bragging rights” to this traditional dance form. As home to Howard University, the birthplace of several African-American fraternities and sororities, the city has witnessed the beginnings of the tradition, dating back to 1907, all the way through the first

competitive “step show” at Howard University in 1976. Today stepping can be found on many local campuses, and performances are shared frequently with District residents.

But stepping is no longer just for fraternities and sororities. As stepping has received wider exposure in D.C. and the country, schoolchildren, K–12, are performing the dance with tremendous enthusiasm. Step teams can be found in numerous District high, middle, and elementary schools with teachers using the dance form as a way to foster teamwork, discipline, and community.

D.C.-based churches have also picked up the

form with Gospel step teams found in practically every quadrant of the city.

Stepping is definitely an important part of our city’s daily cultural life.

C. Brian Williams is Director of Step Afrika! USA, and co-founder of the Step Afrika! International Arts & Cultural Festival.

Stepping is,
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art form.

The Vietnamese Wedding in Washington, D.C.

by Thanh-Thuy Nguyen

Vietnamese Americans are the fastest-growing ethnic group in Washington, D.C. While some Vietnamese, the “boat people,” came after the end of the Vietnam War in 1975, most of the District’s Vietnamese community arrived 15 to 20 years after the fall of Saigon. They are a diverse group, mainly ex-military, government officials, and family members who, having associated with the United States during



the war, were freed after re-education camp. Since 1990, 5,000 Vietnamese refugees and legal immigrants have resettled in the District of Columbia. The majority of them are now living in the Mount Pleasant and Columbia Heights neighborhoods. Christian churches, Buddhist temples, and non-governmental organizations have helped them make the transition to American life. Yet the community also holds on to many of our traditions and customs, continuing to honor values of family, education, and hard work, celebrating Tet (New Year) and the moon festival at home and community gatherings. The older generation transmits our heritage to future generations. Within the metropolitan Washington, D.C., community, the Vietnamese wedding ceremony is the most beautiful representation of the linkage between past and present.

DAM HOI — ENGAGEMENT CEREMONY

There is a deep sense of continuity that Vietnamese feel between the living and the dead; and the family structure, generational roles, and the network of relationships in which the Vietnamese live is strong. The decision to marry is a family one. When a couple wants to wed, they first ask their parents for permission. Once it is granted from both sides of the family, the couple has an engagement ceremony at the bride's home. Traditionally, this ceremony would permit the couple to start dating and be seen in public together. However, in present-day American society, this tradition is not necessarily followed. The groom leads a procession by foot not far from the bride's house, accumulating family and friends along the way. When they arrive, they present the bride with gifts of clothes, jewelry such as earrings and necklaces, fruits and cakes, foods such as roasted pig,

perfumed tea, fine wine or spirits, and money. All these products are available at the local Vietnamese stores. The couple would be wearing the *ao dai* (traditional Vietnamese costume), a symbol of the country's rich history and culture. The groom's parents formally ask the bride's parents for their daughter's hand in marriage to their son. Next, they share a toast to mark this special occasion. Then the two families join in a feast to celebrate the coming union.

DAM CUOI — WEDDING CEREMONY

Parents traditionally pick a date for the wedding based on the horoscopes of the couple's birthdays, delivered by a monk or a fortuneteller; however, couples have more freedom to choose their special day in America. For Buddhist couples, the wedding usually takes place in the bride's home. The groom and his family again go to the bride's home to *ruoc giao*

(escort the bride), bearing gifts. Next, the parents and elders of both families and the couple share tea. The couple will then ask for their parents' blessing and will proceed to the ancestral altar to pay respects and receive a blessing from the ancestors. Then both families enjoy a light buffet. Christian couples may have an afternoon ceremony at Sacred Heart parish in Mount Pleasant. Later in the evening, a reception at a restaurant with a nine-course meal will celebrate the union of two families.

Thanh-Thuy is a member of the D.C. Mayor's Asian Pacific Islander Affairs Commission, and past president of the Vietnamese American Society, a non-profit organization dedicated to promoting Vietnamese culture, fostering better business relations between Vietnam and the United States, and serving the Vietnamese community in the United States.

She came to the United States with her father and two

Couples
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younger brothers in December 1981, at the age of eight, as a boat refugee. Her mother escaped eight years later. She is presently pursuing an M.S. in behavioral science at Johns Hopkins University.

The Circolo della Briscola

by Enrico Dàvoli

In March 1991, an old friend telephoned me because his wife had left him. He said he merely wanted to talk with me, to have someone listen to him, to have a sounding board. Rejecting my “macho” offer to get drunk together, or to “get together with the boys,” or even for “just the two of us” to have dinner at a quiet restaurant, my final suggestion — a game of *briscola* — was slowly, deliberately accepted with a very happy, “Hey, Enrico, that’s not a bad idea. I used to play with my Sicilian grandmother, who told me the only way to win was to cheat! Let’s do it! But I haven’t played for 25 years!” Well, I hadn’t played for 30 years, but I recall having played the game of *briscola* with my *nonno* (grandfather) Bruno from Calabria, who always taught me that to win consistently one had to remember all the cards which had been played. We set a date; we would see whose grandparent was correct!

I learned how to play *briscola* during my family’s frequent visits to my grandparents’ very modest, cold-water flat on Hester Street in New York City’s “Little Italy.” In that tiny flat, the kitchen was the center of family activities during my youth in the 1930s and 1940s. Everyone in that large family — our grandparents had six children

and fifteen grandchildren — tried to congregate there at least monthly. I recall much laughter and shouting, lots of hot food — pasta, *ragù*, *brasciola*, *caffè espresso*, *pizzelle*, and the like, good southern Italian peasant fare — and the inevitable *briscola* card games which followed all those eating “orgies.” *Briscola* is one of several traditional Italian card games which we, the sons and daughters of immigrant families, learned from our fathers and grandfathers, part of what I like to refer to as an oral tradition. We played with decks of American poker cards, but we always removed all the eights, nines, and tens, leaving a deck with

40 cards, the number necessary for playing *briscola*. The “picture cards” — queens, jacks, and kings — were then assigned the numerical values eight, nine, and ten, respectively. I would not learn of the existence of those classical, beautifully decorated, tarot-like Italian playing cards — *carte da gioco* — until my first trip to Italy in 1970, where I witnessed a street-corner game



outside a small *caffè* in Piazza San Marco in Venezia. I have never again played *briscola* with a poker deck. Throughout Italy, the game of *briscola* is played with words more than it is with cards. Partners resort to figurative language, cunning, and enigmatic signals to dupe their opponents into believing that the hand of cards they hold is exactly the opposite of what they have been dealt. It is a battle of wits.

From that low-key, somewhat inauspicious beginning precipitated by my friend’s wife leaving him, we proceeded to play sporadically, usually once every two to four months that first year. Today, we have grown to 44 dedicated, impassioned members — *soci* — who meet to play monthly, dine informally, almost always “family-style,” at players’ homes or at one of the many



area Italian restaurants, vicariously trying to recreate the warm, exuberant ambience of Italian homes. We also enjoy an unparalleled competitive camaraderie in our quest for a trophy awarded annually. Two of our *circolo* are recognized "international champions." The *circolo* now plays a pre-Christmas mini-tournament at Washington's Holy Rosary Catholic Church against visiting professors from Italy and conducts an annual awards dinner in conjunction with the International Lodge of the Order Sons of Italy in America in January at the Tivoli restaurant. Our *soci* would, indeed, prefer to play weekly, if only our wives would consent!

Enrico Dàvoli is a pediatrician. He is also the president of the Circolo della Briscola and a very active member of the Italian community in the Washington area.

Soccer — The Beautiful Game

by Walter A. Roberts III

I have been playing soccer since I was six years old. When I graduated from DeMatha Catholic High School in 1993, though, I thought that my soccer-playing days were essentially over. I enrolled at the historically Black Morehouse College, which at that time did not have an NCAA soccer team. But it did have a club team that competed at a high level, and I joined the team my third day at school. I became team captain, manager, and assistant coach. I also spearheaded the team's efforts to become an NCAA Division 2 team. We had players from all over the globe, from the Caribbean to West Africa; that was my first experience of the international nature of the game.

After completing college and returning to Washington, D.C., from Atlanta, I began to look into the amateur game in the metropolitan area. In my efforts to find an adult team to play with, I was amazed to learn how significantly soccer had grown over the short time of four years. In just a few brief searches on the Internet and a few pick-up games on the Mall, I came across all types of contact names and leagues. I found ethnic leagues, men's amateur leagues, co-ed leagues, women's leagues, embassy leagues, recreational leagues, and I was stunned to find out that the youth leagues that I had grown up playing in had almost tripled in size.

Seeing this growth and also having been armed in my college experience with the passion not only for playing but also for coaching and teaching the game, I decided to find a career in soccer. I am presently the athletic director for DC SCORES, a non-profit organization that operates a soccer league along with creative writing workshops

in 16 elementary schools throughout the District of Columbia. With my mother, I coach the Washington soccer club, Isis, an under-12 urban girls' travel team. I also coach an under-12 boys' recreational team, comprised of children from the DC SCORES program.

I particularly enjoy coaching these youth teams because each reflects a special piece of the future of soccer in this country. Soccer is a unique sport in that it has few limits or boundaries; it is similar to a universal language, spoken by all who have ever touched their foot to a ball. It is undoubtedly the most popular sport in the world. On both of my teams, the cultural representation is a mirror

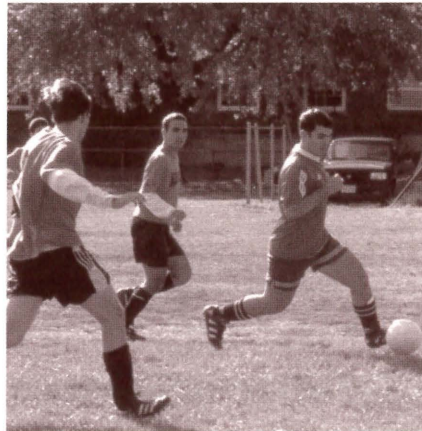


Photo: A spirited game of soccer takes place on the field at Jefferson Junior High School in Southwest D.C.

Photo by Harold Dorwin



of communities throughout the District. Isis and the DC SCORES team both bring together children of Black and Latino descent, which has the positive effect of erasing fears, combating prejudices, and uniting families.

The sport of soccer has given me more than I ever expected in return, and I can only imagine where it will lead me in the future. I have kept my need for competition alive by playing with a Peruvian amateur team called La Univarsitaro, which, like my former college team and the two teams I coach, is extremely diverse and dynamic. I am also a proud fan and season ticket holder of DC United, the Major League Soccer champion three out of the past four years. To my delight, the sport of soccer is thriving in this country and is alive and well in Washington, D.C., at all levels transcending age, ethnicity, race, gender, and class.

When not on the soccer field, Walter A. Roberts III lives in Northwest D.C.

Who's Got Next? Pick-Up Basketball in Washington, D.C.

by Tom Blagburn

The competition is always intense, the rhythm almost hypnotic, the jukes and bounce of the ball practically non-stop! On playgrounds across America, and in Washington, D.C., in particular, the first yell is “who’s got next?” Who is choosing the next pick-

up basketball team? The game, frequently called “b-ball” in D.C., is an asphalt theater of jumpers, blocked shots, sweaty T-shirts, fast breaks, and awesome dunks. Players have been known to shovel snow off the court to start a pick-up basketball game. Over the past 30 years, I have shoveled off a few courts myself.

Pick-up ball is a highly competitive training sport where skills are developed and refined. Some of us progress; others seem to be able to go no further with their talent — a slice of life. A game is comprised of two, three, four, or five players. Nothing energizes the play like the chat-

ter and critiques from the sidelines. Shouts and screams such as “shoot the ‘J’” and “D-up” drive the play to new heights. Great performance is always rewarded with a boost in game reputation.

The game’s rich history is full of legendary players whose playground heroics often transcend the game itself. Elgin Baylor, John Thompson, Ernie Cage,

James “Sleepy” Harrison, “Monk” Milloy, Bernard Levy, Dave Bing, Jerry Chambers, Frank Williams, “Chicken Breast,” Ray Savoy, “Biggie” Cunningham, Bill Gaskins, Lonnie Perrine, Austin Carr, James Brown, Aaron Covington, and Melvin Middleton are just a few of D.C.’s finest. I remember clearly the rainbow jump shots of Joe Carr, the keen shooting accuracy of Art “Bunny” Perry, the adroit cross-over of Reggie Green, the bricks of seven-foot Art Beatty — each representative of so many players who loved the game. Ask anybody across the city, these players were the “b-ballers” of summer in their day.

Endless captured moments of play can be debated and disputed. Post-game analysis is part

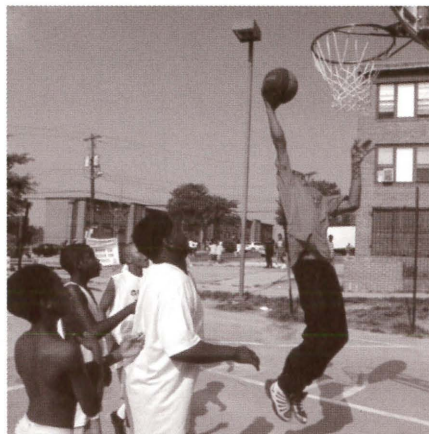


Photo: Young athletes enjoy a pick-up game at Lincoln Heights Day block party in Northeast D.C. Photo by Harold Dorwin



of the participation. There may never be a “best,” because someone will always have a story about another player who was better. It is the camaraderie of the game which gives all of us a special connection over time. Even today, after so many years of playing b-ball on the courts of D.C., I run into other players in board rooms and grocery stores; we still talk about the legendary players and games we remember.

D.C. playgrounds, for decades, have been the incubators of basketball talent. It was on the playgrounds at 10th & R, Luzon, Turkey Thicket, Happy Hollow, Sherwood, Banneker, Kelly Miller, and Bundy where so many first displayed their prowess. Average players were developed and nurtured to greatness by many unsung mentors and coaches, such as Bill Butler and Jabbo Kenner, who tirelessly gave of themselves. Because of their contributions, perhaps it can be said, “Everybody has game.”

In Washington, D.C., pick-up basketball is the game of choice. Like a boomerang evolution: no matter to which level of play the game has taken you, pick-up basketball always brings you home.

Tom Blagburn plays pick-up b-ball on Sunday mornings at the Chevy Chase, D.C., playground. He has played for more than 30 years on playgrounds across the city from River Terrace to Chevy Chase.

“I Am a Proud Woman”

by Elizabeth Clark-Lewis

In the fall of 1979 my great-aunt Mary Johnson Sprow found a diary she had written while working as a domestic servant more than 60 years before. She was part of the outward migration from the South between 1900 and 1920, when cities such as Boston, Chicago, Cleveland, Detroit, New York, and Philadelphia shifted from

reliance on European immigrants to African Americans for household service.

In 1910 nearly 90 percent of [Washington's] gainfully employed African-American women worked in domestic service. [But] she chafed at the attitudes of those, including her own family members, who believed that simply because she was a poor African-American female born in the rural

South, she should work as a live-in servant all her life. Living in meant being on call to one's employers 24 hours a day. Those women like Mary who ultimately made the transition from live-in service to day work sought the autonomy of setting their own schedule and tasks. Living in meant little if any privacy, few opportunities for a social life, and minimal independence. Live-out work meant that the worker had the freedom to quit an unpleasant situation; she did not rely on her employer for the roof over her head.

Then what is work? Who made work? To clean and scrub days in and days out. Above all who made the people that we toil for? That never knows what it is to want and yet is never thankful for nothing that we do, no matter how hard no matter how we try to please. When I look at them I see that they are made

[Mary's writings] stress the power and autonomy of a working-class woman.



of the same flesh and blood as we. I see that they eat three times a day same as we — but only after being waited upon they enjoys it better because their digestion organ have had the rest while our body and minds work all the time.

After all, work would not be such a task if it was not for the ingratitude we get from our employers. But then all of the good boys and girls that can, find better works. You can get something to do that don't take all day and night; and you have parents that try to make something out of you.

Mary Johnson Sprow personified the determination that women workers brought to the eventual transformation of domestic work from near-slavery to independent contracting. Women such as Mary established and sustained support networks with other women who had left live-in service in the 1920s and 1930s. These networks provided role models for the transition into daily paid work, mentors who did not belittle the former live-in's desire for independence. These women shared their knowledge of how to operate in several households simultaneously. They also formed self-help groups, savings clubs, and burial societies, which augmented the region- or kin-based associations that also provided African Americans with some social security.

Mary Johnson Sprow died in Washington in 1981 after more than 80 years of work in domestic service. Her story is one of the very few first-person sources for understanding the feelings, experiences, and aspirations of members of this important social and economic group as they confronted life in the first generation after slavery and made the leap from live-in service to day work. Her diary [offers] a different view from historians who emphasize the victimization of

America's domestics; [Mary's writings] stress the power and autonomy of a working-class woman. She reveals how African-American women were simultaneously intricate and plain; overt and subtle; visible and veiled. She helps us again realize why the women who have been "domestics" will themselves write the correctives to this culture's misconceptions about them.

Elizabeth Clark-Lewis is Associate Professor of History and Director of the Public History Program at Howard University. She has spent nearly 30 years collecting the oral histories and documents of rural-to-urban migrants from 1900 to 1940.

These excerpts are from a longer article that appeared in *Washington History Magazine* of the Historical Society of Washington, D.C., 5-1 (Spring/Summer 1993). Reprinted with permission.

When I
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I found an
atmosphere of
solidarity.

Latinos and Human Rights

by Nilda Villalta

Last year in the midst of a discussion about the Latino Festival in Washington, D.C., Quique Avilés, a performance artist and writer, summarized the irony of the Central American migration to D.C.: "We came to D.C. because of a war that was supported from here, and now we are here to stay." Historical and social developments in Latin America have drawn Latinos to the U.S. capital. They represent a large community of people of different nationalities, educational levels, social status, races, and immigration experiences. Verónica DeNegri, a Chilean exile, illustrates the activism, search for justice, and political struggle within a community that has grown and diversified over the years.

In 1973 in Chile, Augusto Pinochet led a coup that removed socialist president Salvador Allende.



Allende and approximately 3,000 others were killed. Thousands more were imprisoned, tortured, and forced to leave Chile. Verónica DeNegri, an Allende partisan, was one of those imprisoned. After her release, the government harassed her until she left in 1977. With the help of the International Rescue Committee, she came to Washington, D.C., with her youngest son, Pablo. Soon her son Rodrigo joined them. During those years, Verónica worked in many jobs from chambermaid to housing activist with Adelante, a local Latino social agency. She and Rodrigo, a photographer with a growing reputation, were activists against South African apartheid and U.S. intervention in Central America. In 1986, 19-year-old Rodrigo went to Santiago, where he photographed city life and street protests. One morning, soldiers arrested him and a student. The army severely burned both youths, and Rodrigo died, having been denied proper medical treatment. In the following years, Verónica traveled widely speaking about human rights for Amnesty International. She now works as a tour guide in D.C. and continues her public speaking. Verónica discusses how readily she fit in as an activist in D.C.:

I was born into a troubled world and then got into another troubled world. I have advocated all my life for human rights in different capacities, as a student, a woman, a mother. When I arrived in Washington, I found an atmosphere of solidarity, and there I began at a time when young people's and immigrants' rights were just being recognized. The Latino community was very active, more integrated; it participated with the Black community and other communities.

In April of this year in a discussion about her participation in a community exhibit at the Latino Community Heritage Center, Verónica voiced the importance of Washington, D.C., in her life:

This city is the center of everything; you can demonstrate and express your opinions about issues that are important for people all over the world, and that is very important for me. I like to live here and be part of a community that has gone through so much and is full of life and willing to keep on fighting.

Nilda Villalta is a Ph.D. candidate at the University of Maryland, working on a dissertation entitled "Testimonies, War, and Survival: Representation and Creation in El Salvador and in the United States by Exiled Salvadorans." She has conducted research and fieldwork in Washington, D.C., and in Central America.

We have
shared our
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more than
200 families.

Reflections on Nineteen Years of Service

by Sharon Murphy

Mary House opened its doors in 1981 with the belief that forgotten families have the right to shelter, food, medical care, and a safe place to tell their stories. Immigrant and refugee families bring their stories of family members left behind, struggles of new beginnings, and the same dreams for their children that all parents, of all countries and backgrounds, desire.



The first family to come to Mary House made it to the nation's capital from Mexico. At the mercy of an unscrupulous apartment manager, they, along with 15 other immigrants, paid \$85 for the privilege of sharing a basement hovel in Northwest D.C. When I took this family home with me, Mary House began what is now its 19th year of service to refugee families in Washington, D.C. During this time, we have shared our home with more than 200 families.

For many families who come to the nation's capital as refugees, day-to-day demands become the focus of stories. A mother from Honduras learns English for an hour on Sunday mornings because the 12 hours of commuting and work six days a week only allow for an hour. This is nevertheless her determined attempt to master the language that is quickly becoming her daughter's first language. A Bosnian father performs jobs that most would not want in order to provide for his children; he wants to give his children the warmth of a safe home to dream their own dreams.

The first phrase I learned in Spanish was, "Mi casa es su casa" — "My house is your house." This is the foundation of Mary House, and to provide necessary services to those refugees and immigrants in the nation's capital. The first victim of poverty is always a person's dignity. Mary House provides a home to forgotten families, a place to reclaim their dignity, and an opportunity to establish themselves as neighbors in this new community they call home, Washington, D.C.

Sharon Neuman Murphy is a wife, grandmother, and mother of four. She is co-founder and Director of Mary House.

Some of Us Were Born Here

by Diana Onley-Campbell

I was born in Washington, D.C., on May 4, 1954, in Freedmen's Hospital (now Howard University Hospital). I grew up in a completely Black environment. The only window that I had on the world of White America was television and my family's weekly drive from our split-level home in far Northeast to the family church in

Georgetown. I grew up two blocks from the Shrimp Boat, and to this day I can tell if Black folks are native Washingtonians by their familiarity with this landmark.

On Sunday mornings my family embarked upon a journey across social boundaries. Traveling west on East Capitol Street brought us across the Anacostia River. But it was not until we got

to the other side of Stanton Park that things became less real to me and more like television. I wondered why our church, Mt. Zion Methodist, was surrounded by White people. My paternal great-grandmother and my grandmother shared a home in the heart of Georgetown on O Street around the corner from the church. The closest Black families to them were over on P Street near Rose Park. The house in which they lived had been built by my great-grandmother's husband as a wedding gift to her when the neighborhood was still predominantly Black. When my great-grandmother died, the house had a huge sum in back taxes attached to it, so it was sold. I was 19 then.

As a child I felt very safe in my neighborhood. I attended Kelly Miller Junior High School at a time when it was transitioning away from the

On Sunday
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long-time principal who had just retired. It was a rough three years, not only because of the chaos that reigned there but because I was beginning to understand myself to be a lesbian. At least there was the beginning of understanding that it was girls that I wanted, not boys. This desire would lie submerged in my consciousness for another decade before my acceptance of it as part of who I am.

High school was a time of great unfolding for me. I attended Spingarn High during the Black Power/Vietnam War era. I wore a black armband to school for the anti-war moratorium campaign. None of the faculty or staff made any note of it. My peers, however, inquired all day about it. I became a conduit of information for them, a role that I continue to be drawn to even now.

I curtailed my education at Howard University to get married, a move that I now recognize as an attempt to negate the lesbian part of myself. It was an ill-founded relationship that could not have lasted for a number of reasons. But from it I was blessed by giving birth to my daughter. I never did return to Howard. Instead I began the task of building a life that would be true to who I am and to the things in life that I value.

Part of that life included being the out lesbian mother of a child in the D.C. public school system. My daughter was fortunate to have attended Brookland Middle School. The faculty and staff there were nothing but loving and nurturing. I know that they knew I was a lesbian. I had been featured in a Channel 9 news series by Bruce Johnson about the city's Black lesbian and gay community. My daughter's high school experience was not as positive, but the climate in the whole country had begun to deteriorate by then.

I have been out as a lesbian for more than 20

years. In that time I have had my family's love and support. I have had the opportunity to be politically active as an out lesbian, an opportunity uniquely provided by D.C. All of the social justice movements of my time have had, and will have, a presence in this city. It has been uncommonly fulfilling to me to be in this environment where the idea of justice lies always just below the surface and so regularly is elevated by those who seek it.

Diana Onley-Campbell is Assistant Director of the Union Institute's Center for Women. She is a founding member of the Black Women's Education and Action Collective.



Photo: October 11, 1987, is the date of the second national march for lesbian and gay rights.

Photo © JEB (Joan E. Biren)

Born in Washington — And in America

by Eleanor Holmes Norton

I am a proud native Washingtonian, who grew up to represent her city in the United States Congress. As a child at Bruce-Monroe Elementary School, near Howard University, I did not dream of becoming a congresswoman. Perhaps this was because Blacks had only token representation in Congress. Perhaps it was because Washington's schools and public places were all segregated. It certainly mattered that the



District of Columbia had never had representation in Congress and had no local self-government at the time.

Most visitors are astonished to learn that even today our country, alone, denies the residents of its capital their basic democratic rights. D.C. citizens are appealing to the U.S. Supreme Court, but our appeal is also broader. Americans everywhere must play a role to assure freedom for their fellow Americans who live in the nation's capital.

My grandfather, Richard Holmes, lived 96 years, long enough to see the end of racial segregation in the capital, but not to see the beginning of democracy for the District. In the Congress, I proudly represent the city where my family has lived for four generations. Yet my family has never had full representation in the Congress where I now serve. This is not a contradiction in terms; it is a contradiction of the democratic ideals and practices of our country.

America's capital city residents are still treated much as King George III treated the American colonists, requiring taxation without representation. D.C. residents are the only Americans who pay full federal taxes, but are denied full representation in Congress.

I vote in committee and have all the privileges of other members of the U.S. House of Representatives except the one that defines a democratic nation, the vote on the House floor. D.C. residents have no representation in the Senate. Only since 1964 have we had the right to vote for president, and not until 1974 was self-government achieved. Local control in the District is often nullified by Congress in ways that would not be tolerated elsewhere in America.

I count myself fortunate to have been deeply involved in the great human rights struggles of

our time — especially for civil rights, women's rights, and the Free South Africa movement. All have achieved the most important of reforms — recognition of rights as a matter of law. Only in the nation's capital, where I was born, does this most basic of struggles remain unfinished.

We who are residents of Washington receive people from across the country and around the world who come seeking American government support for the right to freedom and democracy where they live. Ironically, they come to the seat of democracy where there is less democracy than anywhere else on American soil. America

must lead by example beginning in the city she makes her home.

This year, the city is its 200th anniversary. However, D.C. residents will do more than celebrate. We will insist that democracy triumph here as it has everywhere else in our country. No people can achieve full democracy alone in a democratic nation. We will prevail

when our fellow Americans return home not only with memories of our glorious capital, but with determination to include all Americans in America.

Congresswoman Eleanor Holmes Norton (D-DC) is serving her fifth term in the U.S. House of Representatives.

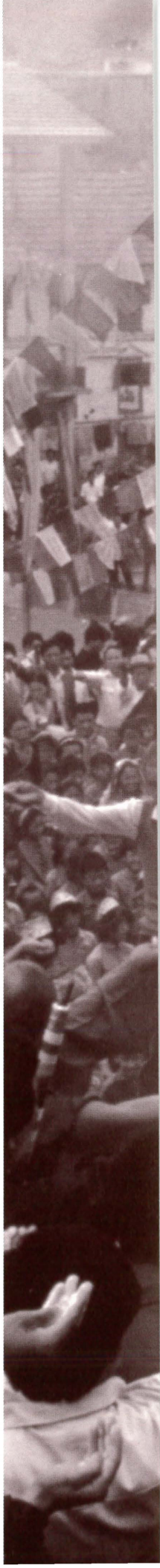
We will
insist that
democracy
triumph
here.

Tibetan Culture Beyond the Land of Snows



by Richard Kennedy

Tibetan Culture Beyond the Land of Snows uses a translation of the Tibetan term for Tibet, *Bhöd Gangchen-Jong*, or “land of snows,” to describe a community of people who are Tibetan in origin but are now living outside the historical and ethnographic boundaries of Tibet. These Tibetans began to leave Tibet in 1959 after His Holiness the 14th Dalai Lama, the spiritual and temporal leader of the people of Tibet, fled to India. The Dalai Lama fled Tibet after a decade of negotiations with the Chinese government for peaceful co-existence had failed. He eventually established a government-in-exile in the Himalayan town of Dharamsala. Over the subsequent 40



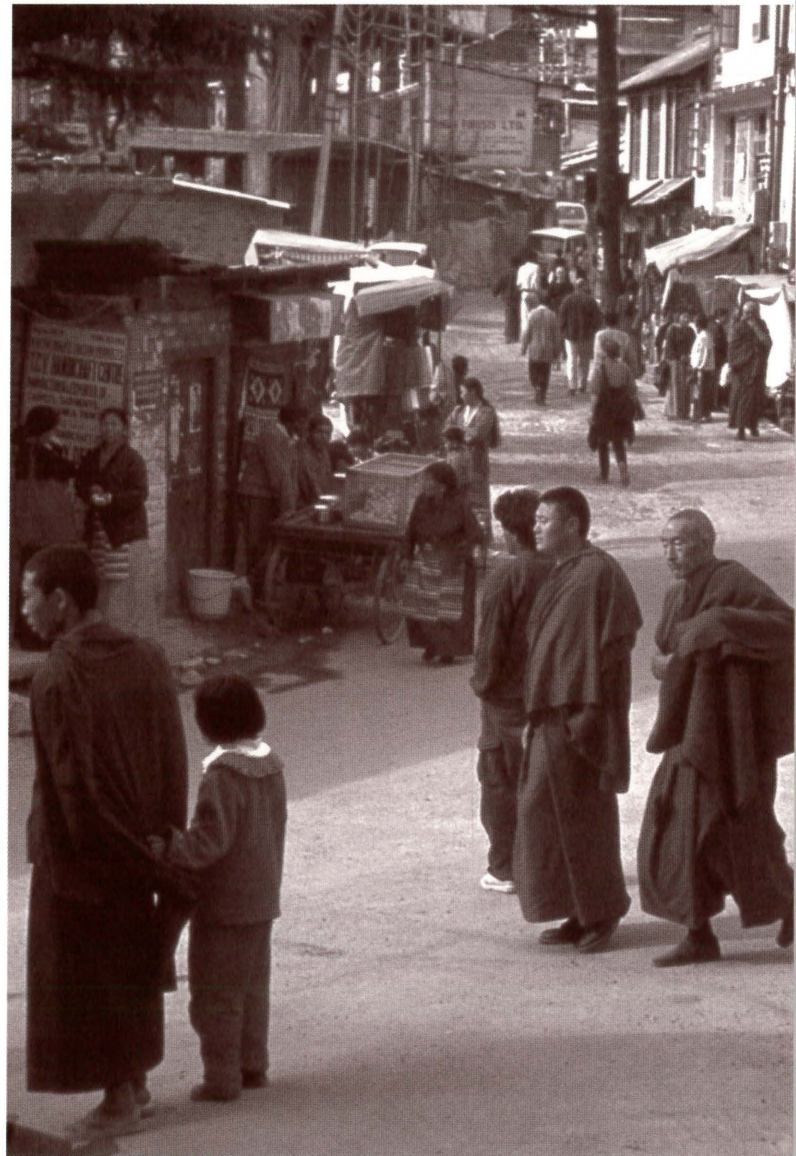




years many other Tibetans have escaped from Chinese-occupied Tibet and settled throughout India and Nepal, and smaller numbers have emigrated to North America and Europe. Now approximately 140,000 Tibetans live outside of Tibet. Another 6 million Tibetans remain in the Tibetan areas of present-day China. This Festival program focuses on the culture of the Tibetan refugee community, beyond the land of snows.

The Festival often has featured the cultures of immigrant groups; these programs have explored the transformations that take place in cultures uprooted and reestablished in new settings. In the case of Tibetans, those who settled in India have adopted elements of Indian culture, many of which have long been familiar to them. These Tibetans have learned Hindi, altered their diet to suit the Indian sub-continent, and established Indian bureaucratic systems. Similarly, Tibetans in North America have learned English, formed rock bands, and eaten hamburgers at McDonalds. But although the immigration of Tibetans to India, Europe, and the United States is similar to the migrations of many peoples who have fled war, destitution, and/or political chaos, the degree to which Tibetans immediately seized on culture as a focus for their new identities is striking.

The destruction of Tibetan monasteries and cultural institutions over the past four decades, but particularly during the Cultural Revolution of 1966–78, left many in the Tibetan community fearing the total annihilation of the centuries-old religious and secular traditions of the country. Cultural preservation often is important to immigrant identity; however, the Tibetans have made it a central goal not only of their new society but also of their new government. The establishment of cultural institutions that would revitalize and strengthen traditional Tibetan culture was among the first considerations of the government-in-exile. TIPA (the Tibetan Institute for Performing Arts), Men-tse Khang (The Tibetan Medical and Astro Institute), and the Library of Tibetan Works and Archives are but three of

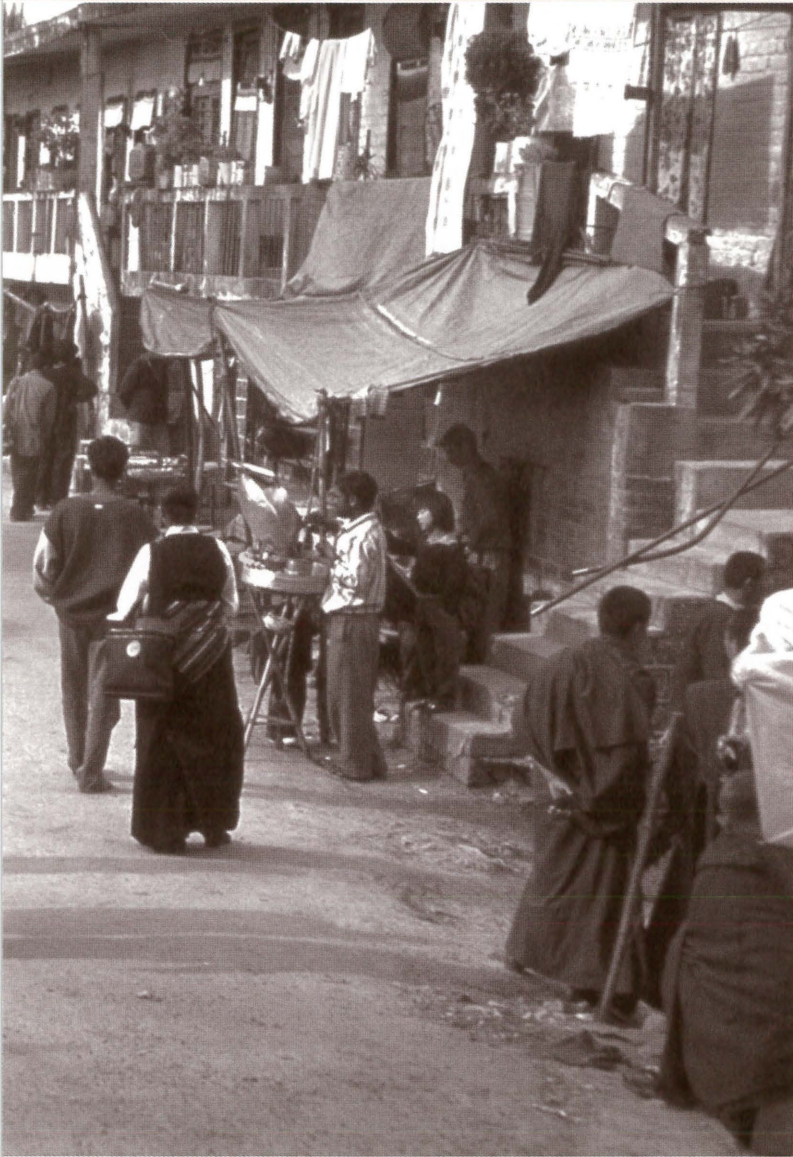


Tibetans and Indians live together in Dharamsala in the foothills of the Indian Himalayas. Dharamsala is home of the Tibetan government-in-exile and the Dalai Lama.

Photo © Alison Wright

Previous page: Tibetans young and old, monks and lay people in Kathmandu, Nepal, celebrate Tibetan New Year by tossing *tsampa* (roasted barley flour) in the air, an expression of positive intentions for one's own and others' happiness.

Photo © Alison Wright



numerous institutions that are integral to the policies of that government.



In spite of the Tibetan government-in-exile's efforts at cultural preservation, people in the West know little of Tibetan culture. The few available images of Tibet are often highly romanticized. The West has pictured Tibet only as an isolated land of pious Buddhists who have developed highly sophisticated religious practices removed from the currents of modern life. From 19th- and early 20th-century reports of travelers to Tibet, such as Alexandra David-Neel, and from translations of Tibetan religious texts to more recent New Age interpreters of Tibetan culture, Tibet, to many observers, has remained primarily a beacon of religious enlightenment. Certainly the international role played by the Dalai Lama to some degree reinforces this view. Some books by Western writers and early films such as the 1937 Frank Capra classic *Lost Horizon* have created a particularly compelling impression of a very foreign and spiritual "land of snows." Although portrayals such as that of Shangri-La in the Capra film are patently false and misleading, there is much truth in some of the images established by earlier writers. Nevertheless, together they are only part of the story.

Because Tibet was never colonized by a Western power and remained particularly isolated during the period of Western expansion, it did, in fact, appear to have been perennially cut off from European history. In reality Tibet during much of its history was in close commercial and cultural contact with its neighbors and, throughout its history, has played a role in regional affairs. Tibet was a land of merchants, nomads, fighters, and great scholars as well as monks. Little about this side of the country's history ever reached the West. However, after the Dalai Lama's escape in 1959 and particularly again in the 1990s after he was awarded the Nobel Peace Prize, a more complete image of Tibet has been available. This time, rather than Buddhist texts or travelers' reports, Tibetans themselves have come to tell the tale.



Tibetan Culture Beyond the Land of Snows provides a platform for a number of Tibetans to speak and hopefully, in turn, paints a more complete picture of the culture. Festival participants may tell of the horrors of torture and cultural destruction by the Chinese, while others will speak about the Buddhist insights developed by Tibetan masters over centuries into highly sophisticated intellectual reflections and meditation practices. Some of these narratives will reinforce what Westerners have always thought about the spiritual preeminence of Tibet, while others may test preconceptions and question the feudal traditions and inequities historically found in the country's social order. Young Tibetans born in India or the West have less grounding in the spiritual Tibet of memory and text, and some are quick to look for new sources of inspiration in secular Tibetan and Western cultures. This Festival program will allow a broader number of Tibetan voices to be heard in the West.

Tibetan Culture Beyond the Land of Snows affords a rare opportunity for the public to hear directly from monks, nuns, and religious leaders from India and the United States, and from the very finest of traditional artists now living outside Tibet, and to speak with musicians from Canada,

craftsmen from Dharamsala, cooks from the United States, and weavers from Nepal. From these discussions we should gain a clearer understanding of the status of Tibetan culture in the 21st century. I hope the picture that comes into focus will be a complex one that includes images of Tibet as a contemporary living ethnic community, as well as a historical ideal. Certainly visitors will gain a deeper understanding of how critical a role culture does play in shaping the identities of both a refugee community and a nation.

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Richard Kennedy is Deputy Director of the Smithsonian Center for Folklife and Cultural Heritage and co-curator of the Festival program on Tibetan culture. He has curated Festival programs on Hawai'i, Indonesia, Thailand, Philippines, and Russian music. Before coming to the Smithsonian he was Associate Director of the National Council for the Traditional Arts and Chair of South Asian Area Studies at the U.S. State Department's Foreign Service Institute. He earned his Ph.D. in South and Southeast Asian studies at the University of California, Berkeley.

THIS PROGRAM IS PRODUCED IN COLLABORATION WITH THE CONSERVANCY FOR TIBETAN ART & CULTURE AND WITH THE ASSISTANCE OF HIS HOLINESS THE 14TH DALAI LAMA OF TIBET AND THE TIBETAN GOVERNMENT-IN-EXILE. MAJOR SUPPORT IS PROVIDED BY THE INTERNATIONAL CAMPAIGN FOR TIBET, TIBET FUND, TIBET HOUSE NEW YORK, THE ROCKEFELLER FOUNDATION, THE GERE FOUNDATION, INNER HARMONY WELLNESS CENTER/PETER AMATO, STEVEN AND BARBARA ROCKEFELLER, EDWARD F. NAZARKO, THE KRUGLAK FAMILY, TIBETAN ALLIANCE OF CHICAGO, INC., THE SHELLEY AND DONALD RUBIN FOUNDATION, INC., UTAH TIBET SUPPORT GROUP, AND KAZUKO TATSUMURA HILLYER.



Tibetan officials pose in Lhasa, Tibet, during Losar (Tibetan New Year). The Potala Palace is shown in the background. This photo was published in a book by Alexandra David-Neel in the 1930s, and was one among only a few images available to Westerners before the 1950s.

Photographer and year unknown, courtesy The Newark Museum/Art Resource, NY



Tibetan Culture in the 21st Century

by Bhuchung K. Tsering

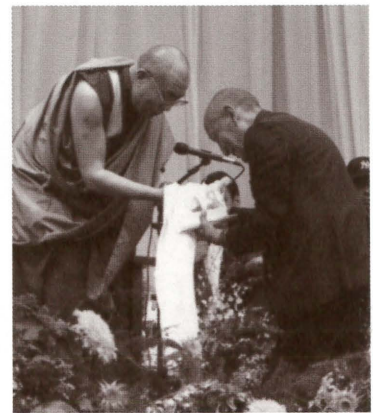
When tracing our cultural heritage, we Tibetans talk about three main sources of influence: for our spiritual tradition we looked towards our neighbor to the south, India; for our culinary tradition towards our neighbor to the east, China; and, for our style of dress we looked towards our neighbor to the northeast, Mongolia. We amalgamated these borrowings with our existing traditions to come out with a distinctly Tibetan culture. His Holiness the Dalai Lama points to the *khata*, the Tibetan greeting scarf, as a concrete example of this fusion of influences. The *khata*'s origin can be traced to India, but it has been mostly manufactured in China, and it is used only in the Tibetan cultural areas.

In its artistic expression and other aspects, Tibetan culture has a deeply spiritual foundation. In the Tibetan medical tradition, for example, Tibetan physicians place equal emphasis on medicines (mostly herb and mineral based) and on the spiritual component. Patients need to recite certain prayers before taking some medicines; in other instances, medicines, particularly the *rinchen rilbu* (precious pill), are said to be more efficacious if consumed during certain holy days. Tibetan culture has a holistic approach. It encourages a macro perspective of the issue, whether it is a discussion of deeper Buddhist philosophy or the treatment of sick people. The local lama (teacher) is a spiritual leader, psychiatric counselor, medical doctor, and business advisor all rolled into one. The culture also has a pragmatic

side, with people encouraged to find creative ways of adhering to their tradition. For example, traditionally Tibetans refrain from starting on a journey on a Sunday or on inauspicious days as calculated by Tibetan astrology. But when people cannot avoid doing this, they first undertake a

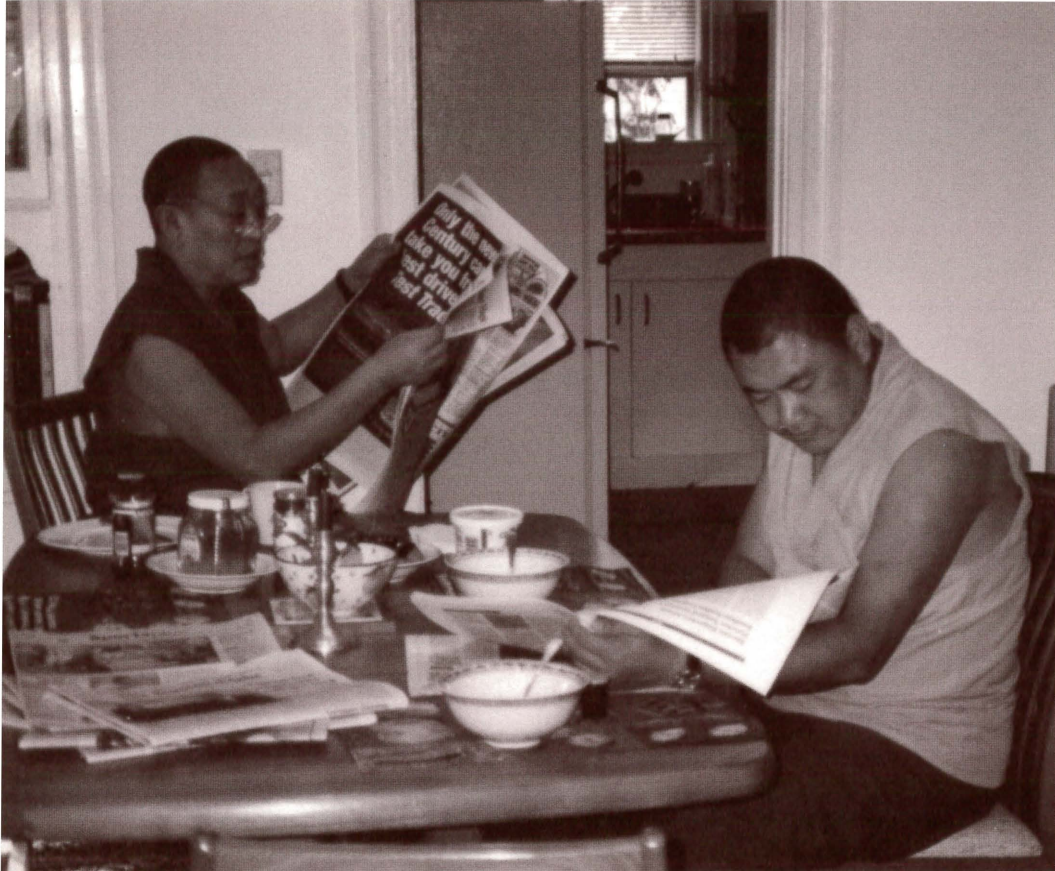
make-believe journey on the previous day, complete with a backpack, before returning home after a short trek, to fool the evil spirits. They then begin their actual journey the next day.

The arrival of Chinese troops in Tibet, which forced a sizable number of Tibetans to seek refuge outside of their homeland, upset the Tibetan cultural balance. Tibetan culture, which had until then blossomed in familiar terrain, was exposed to pressure on a large scale. Within Tibet, Chinese values have been forced upon Tibetan society for predominantly political reasons. Chinese influence has become a norm in the daily lives of the Tibetans in Tibet, particularly those living in urban areas. Tibetan dress has become sinocized. Tibetan literature, painting, music, and dance have taken on Chinese overtones with a common



The Dalai Lama receives a ceremonial *khata* from Khyongla Rato Rinpoche in New York, 1999.

Photo © Sonam Zoksang



Left: Two monks read the newspaper during breakfast in Virginia. Teachers from the four schools of Tibetan Buddhism and Bön, the indigenous religion of Tibet, travel often to North America to teach meditation.

Photo courtesy Chongtul Rinpoche

Opposite page: Tibetan women in *chubas*, traditional hats, and aprons sing traditional *chang* (beer) songs in a Tibetan refugee camp in South India.

Photo © Sonam Zoksang

theme: depicting the supposedly terrible situation in Tibet in the pre-Chinese era and the so-called positive aspect of Chinese rule.

Tibetans in the diaspora have experienced a different kind of pressure. Having been transplanted to a different cultural environment, Tibetan refugees have had to cope with the cultural values, including climatic conditions, of their host societies, whether in the Indian subcontinent or the West. The post-1959 period also saw Tibetan cultural and religious institutions assuming dual identities. Major Tibetan monastic communities have been re-established in the Indian subcontinent. Today, there are Sera and Tashi Lhunpo monasteries both in Tibet and in exile.

The interaction with the outside culture has posed a dilemma for the Tibetans, particularly when there was contradiction between traditional Tibetan beliefs and the modern world view. The Dalai Lama from an early stage asked Tibetans to be pragmatic as they faced such a situation. Tibetans, he said, should differentiate between the essence of their culture and its more superficial ritualistic accouterments. He stressed the importance of preserving the former while being able to forgo

some of the latter, particularly in terms of rituals like customary ways of greeting that included sticking one's tongue out, or traditional burial styles which are not feasible at lower altitudes.

Tibetans are in the process of doing this. Take Tibetan dress, for instance. The traditional *chuba* (kimono-like garment) is not suitable for the climatic conditions in the Indian subcontinent. Thus, although Tibetan men in exile still preserve our *chuba*, they only use it during formal occasions. Tibetan women, on the other hand, have adapted the *chuba* for daily usage. Tibetan Buddhists also have learned to accept that the world is round, as scientifically proved, instead of being flat, as contained in some of the Buddhist scriptures.

The experience of the past four decades, during which Tibetans experienced close interaction with the outside world, showed that Tibetan culture had much to contribute to the development of world civilization. For example, in India there has been a reverse spread of Buddhism, from the Tibetans back to India. There is an interesting and moving process of re-translation from Tibetan to Sanskrit of Buddhist scriptures which had been



lost in India. Tibetan Buddhist philosophy is a field of study in very many institutions of higher learning in the West; the Tibetan medical tradition has a pride of place in the alternative healing systems of the world.

Tibetan culture itself, rather than being submerged in the cultures of our host societies, has acquired new dimensions. The exposure has created a new breed of teachers of Tibetan Buddhism. Western scholars in suits and ties as well as Western monks and nuns in Tibetan Buddhist robes now lecture on the deeper aspects of Tibetan Buddhist philosophy, which 50 years before would have been a strange sight for Tibetans. The widespread recognition of Tibetan culture has also engendered a new market for "Tibetan items" ranging from ashtrays, lighters, and singing bowls to designer prayer flags and root beer. It has also resulted in the secularization of Tibetan culture, if you will. The *thangka* paintings and sacred statues, which traditionally could be found only in the shrine rooms and altars of houses, have also moved into the living rooms. In addition to being symbols of spiritual visualization, these items have become decorative objects.

Today, Tibetan culture is at a crossroads. Diaspora life has changed the mode of its preservation. An institutionalized system has been estab-

lished with knowledge of the culture passed on more through the classroom than through living experience. The Library of Tibetan Works and Archives, the Norbulingka Institute, and the Central Institute of Higher Tibetan Studies in India, and Tibet House and numerous Dharma Centers in the United States are but a few examples of this development. The Asian Classics Input Project and Nirtartha International, both based in New York, have harnessed the power of the computer to preserve and make available Tibetan literature on the Web. The test for Tibetan culture is to be able to maintain its continuity while adapting to the changes in the situation. One important factor in this is the ability of Tibetan religious and cultural values to make themselves relevant to the daily life of the Tibetan people, whether in Tibet or beyond the land of snows. This 21st century will be a critical period in the evolution of Tibetan culture.

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Bhuchung K. Tsering was born in Tibet and brought out by his parents when he was ten days old. He was raised and educated in the Tibetan refugee community in India. He was a journalist with the daily newspaper Indian Express in New Delhi before joining the Tibetan government-in-exile in Dharamsala, India, working as editor of the Tibetan journal Tibetan Bulletin, as well as working on issues in Zurich and Geneva with the United Nations Commission on Human Rights. He joined the International Campaign for Tibet in Washington, D.C., in 1995 and is presently its director.





Tibetan Buddhism Beyond the Land of Snows

by Matthew Pistono and Jamphel Lhundup

Padmasambhava, an 8th-century meditation master, firmly established Buddhism in Tibet, the land of snows. Known to Tibetans as Guru Rinpoche, Padmasambhava prophesied, “When the Iron Bird flies and horses run on wheels, Tibetans will scatter like ants and the Dharma [the teachings of the Buddha] will spread to the West, beyond the land of snows.” And in fact, after the first airplanes landed in Tibet carrying military representatives of Mao Zedong’s regime and China’s armored vehicles invaded a roadless Tibet from western China, the embodied symbol of Tibetans and Tibetan Buddhism, the 14th Dalai Lama, fled south across the Himalayas.

With the Dalai Lama’s escape in 1959, and that of the more than 100,000 Tibetans who followed, came the diffusion of Tibetan Buddhism beyond the land of snows. Over the last 40 years, this diffusion has spawned monastic institutions throughout the Indian subcontinent, brought the study of Tibetan Buddhism to the classrooms of major Western universities, and led to the establishment by Tibetan lamas (teachers) of spiritual communities in Europe and North America.

BEFORE CHINESE-OCCUPIED TIBET

For over a thousand years, personal and communal resources in Tibet were utilized to further the aims of the spiritual community, which included large monastic institutions, mountain hermitages for meditating ascetics, and secluded nunneries. A mutually beneficial relationship

existed between the laity and the ordained monks and nuns: the laity offered material necessities such as food and clothing, while the monastic community provided spiritual guidance and leadership. Even though some unscrupulous monks and ambitious bureaucrats took advantage of this system for personal gain, on the whole the leaders who developed Tibetan social, religious, and political structures showed deep concern for the spiritual well-being of both the individual and the community. While pre-1959 Tibet was not a utopia, nor did it match its Hollywood depiction as Shangri-La, it was a highly devout society that produced some of the most sophisticated philosophical reflections in world thought.

This system changed dramatically when China invaded Tibet, razing over 6,000 monasteries and nunneries, burning thousands of libraries, and bombarding sacred *chözens* (Buddhist monuments) and grottos to ruins. Tens of thousands of monks and nuns, teachers, scholars, and devout lay people lost their lives for their religious beliefs, forever altering the spiritual teaching lineages* and the sacred landscape of Tibet.

TIBETAN BUDDHISM BEYOND THE LAND OF SNOWS

Re-establishing monasteries in the refugee communities in India and Nepal was critical to sustaining the cultural and spiritual traditions of the

* A lineage is an unbroken line of successive masters through which are transmitted the oral instructions on particular religious texts and spiritual practices.



Monks at Rumtek Monastery near Gangtok, Sikkim, lift a larger-than-life-size mask of Padmasambhava, worn by a monk. Padmasambhava firmly established Buddhism in Tibet. Photo by Don Farber

Tibetans. Initiated by the many lamas who fled Tibet in the late 1950s and early 1960s, monasteries were established in virtually every refugee community and Buddhist pilgrimage site on the southern slope of the Himalayas. By the early 1970s, the Tibetan government-in-exile assisted in setting up large monasteries on land provided by the Indian government. These monasteries today house several thousand monks each and maintain most of the traditional customs, although some communal agricultural work is required of able-bodied monks.

A notable development in India within the last 20 years has been the revitalization of the nun tradition. Although monks and nuns are meant to have equal opportunities, in Tibet this was not the case. In exile, however, with the Dalai Lama's support and the dedication and initiative of the nuns themselves, religious and educational opportunities are now being instituted for them.

Within the last decade, some nunneries and monasteries in India and Nepal have merged the traditional religious curriculum of philosophy, debate, and analytical contemplation with a modern curriculum of computer, Internet, and English-language course work.

TIBETAN BUDDHIST STUDIES AND DHARMA CENTERS

Tibetan Buddhism's influence has stretched far beyond the Indian subcontinent, manifesting itself in North America primarily in the establishment of Tibetan Buddhist studies in universities and of Dharma Centers by Tibetan meditation teachers and their Western students.

Tibetan Buddhist studies in North America were developed by Westerners who had traveled and lived in India and Nepal in the 1960s. These spiritual seekers traded their encounter with the solitary meditator's life in the Himalayas to become the new generation of scholars, translators, and commentators of ancient religious texts in modern university classrooms.

This new wave of Tibetan Buddhist scholars differs from the 19th- and 20th-century "Orientalists" for whom the study of Tibetan Buddhism — which they termed pejoratively "Lamaism" — was one primarily of textual philology. These philologists subordinated the study of Tibetan Buddhism to that of Indian, Chinese, and Japanese Buddhism. The new Western scholars focus more on the teaching lineages of living Tibetans, bringing refugee lamas into the classroom to explain their traditions. Instead of grappling solely with the literal translations of the ancient religious texts, these new Western univer-



Students at a Dharma Center review notes before a meditation session. Tibetan Buddhist meditation and philosophy are taught in Dharma Centers not only by refugee lamas but Westerners as well. Dharma Centers are a completely new phenomenon in the Tibetan Buddhist tradition.

Photo courtesy Rocky Mountain Shambhala Center

sity professors and their students explore potential applications of Tibetan Buddhist traditions such as analytical meditations and scholarly debate.

Dharma Centers are spiritual communities for Westerners that formed under the spiritual guidance of Tibetan lamas. The myriad forms of Tibetan Buddhist practice have resulted in a variety of Buddhist practices being taught in North America. An expression in Tibet that conveys this notion of diversity states, "In every valley a different dialect, with every lama a different spiritual lineage." While some Tibetan lamas, for example, have merged Western free verse poetry with Buddhist formless meditation, others have emphasized traditional disciplined study and the fundamentals of Buddhist philosophy. Spontaneity and esoteric rituals have been the focus of some lamas at Dharma Centers, while more conventional lamas have developed and concentrated on a curriculum of study similar to that of their monastery.

Although a handful of Dharma Centers have seen episodes of misunderstanding and controversy between Tibetan lamas and their students, the centers established in the past 30 years have laid the foundation for the flourishing of Tibetan Buddhism in the West — by some estimates, the second fastest growing religion in North America.

Nevertheless, it remains to be seen whether the seeds of Tibetan Buddhism will firmly take root. Perhaps in the next three decades, a culture of ethics, concentration, and wisdom will emerge out of Westerners' practice of Tibetan Buddhism. On the other hand, maybe the profound wisdom contained in the many teachings, seminars, and books that Tibetan Buddhist lineage holders have offered to the West will only be used to reduce stress and provide relaxation.

THE CHANGING FACE OF TIBETAN BUDDHISM

As much as Tibetan Buddhists have changed the spiritual landscape of India and academic and spiritual communities in the West, so, too, are the Tibetans themselves changing. Had the Iron Bird not flown into Tibet, Tibetan monasteries would probably not be posting Buddhist teachings on the Internet today. Had military tanks not fired on quiet mountainside nunneries, devoted Tibetan nuns would not have fled Tibet and ultimately revitalized the nun tradition in refugee communities. And while in Tibet the majority of meditators were ordained monks and nuns supported by the material resources of the lay community, in the West the laity are the meditators as well as the



financial supporters of Tibetan Buddhism. But perhaps the clearest example of the changing face of Tibetan Buddhism beyond the land of snows can be found in the 14th Dalai Lama himself.

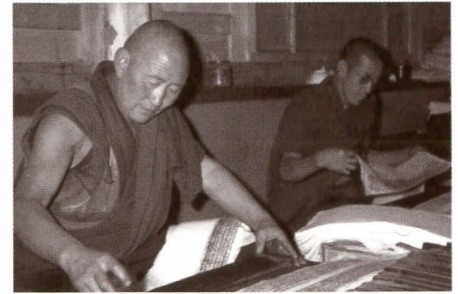
Enthroned at the age of four, the Dalai Lama was positioned to temporally and spiritually lead his people from inside the massive and secluded Potala Palace in Tibet's capital, Lhasa. He has emerged, as history has seen, from the cloistered walls of the Potala to become one of the world's most recognizable leaders.

From convening symposiums on "Mind Science" with Harvard and Columbia professors and medical professionals to giving commentary on the New Testament to the World Community for Christian Meditation in England, the Dalai Lama consistently engages those outside the traditional Buddhist world. The 14th Dalai Lama fills social, political, and religious roles never known to the previous thirteen Dalai Lamas in Tibet. His many books on ethics and compassion have found a vast audience in the West, and his tireless advocacy for human rights on the world political stage and for a non-violent resolution to the current occupation of Tibet, for which he was awarded the Nobel Peace Prize in 1989, confirms the Dalai Lama's impact on matters far beyond the traditional leadership of Tibetans.

The drastic changes in the role of the Dalai Lama and Tibetan Buddhism reaffirm the fundamental Buddhist tenet that all things must change. If it is true that all dependent things must change, it is hoped that the forces that continue to keep the Dalai Lama and over 100,000 Tibetans separated from their homeland will also change, and Tibetan Buddhism from "beyond" will return to the land of snows.

BUDDHISM IN CONTEMPORARY TIBET

All major Tibetan religious leaders have fled Tibet in the last 40 years. Few of Tibet's once-thriving monasteries and nunneries or sacred hermitages and *chôtens* remain standing since Tibet's invasion by Chinese forces. Despite this exodus and destruction, and continued severe restrictions on religious expression in Tibet today, Buddhist practice is still alive due solely to the devotion and resilience of the Tibetans inside Tibet. The ability of Tibetans to withstand the oppression in their homeland is testimony to the vitality and strength of the Tibetans' resolve to express their religion freely.



Two monks print Buddhist scriptures for monastic libraries at the famous printing presses of Derge, Kham, in eastern Tibet. Thousands of monastic libraries throughout Tibet have been destroyed in the last 40 years of Chinese occupation. Photo by Carol Elchert

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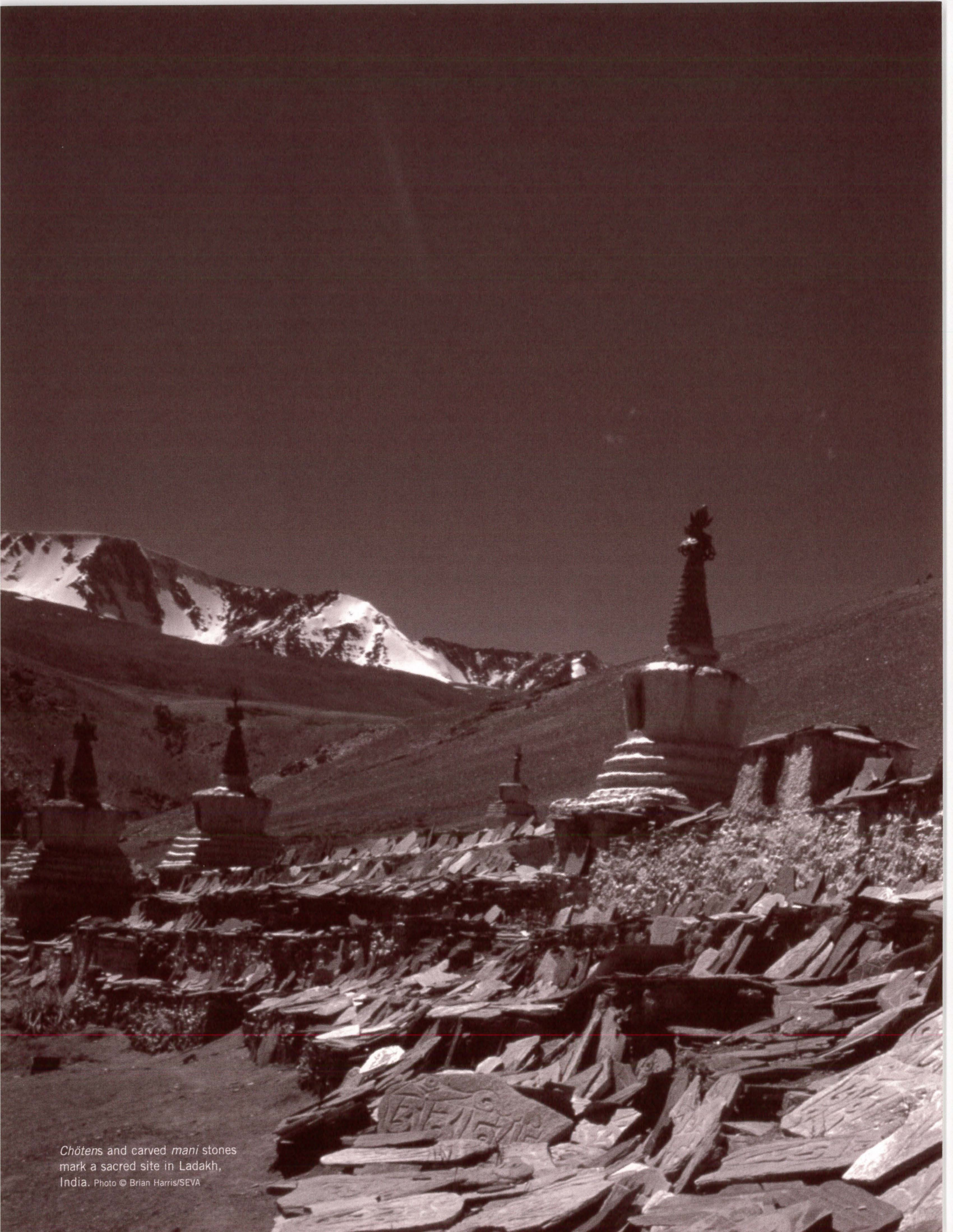
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Matthew Pistono, Manager of Programs for the Conservancy for Tibetan Art & Culture in Washington, D.C., is a Program Coordinator at this year's Folklife Festival. He received his master's degree in Indian philosophy from the School of Oriental and African Studies at the University of London and has lived and traveled throughout Tibetan communities in Tibet, Nepal, and northern India.

Jamphel Lhundup, co-curator of Tibetan Culture Beyond the Land of Snows, holds a lupon degree (M.Phil.) with distinction in Buddhist Sutra and Tantra from Namgyal Monastery in India. As the most outstanding student of the first graduates from the re-established Namgyal Monastery in Dharamsala, he was selected to serve as Junior Attendant to His Holiness the Dalai Lama for ten years, traveling extensively worldwide. Mr. Lhundup worked in the Office of His Holiness for three years before joining the Conservancy for Tibetan Art & Culture.



Chötens and carved mani stones mark a sacred site in Ladakh, India. Photo © Brian Harris/SEVA





Nuns in the Tibetan Buddhist Tradition

by Venerable Lobsang Dechen and Elizabeth Napper

Buddhism has had a very long and rich history in Tibet since its arrival in the 7th century. Its establishment in Tibet is credited with spurring cultural development and a literate society. With Buddhism came monasticism and, from the earliest years, the tradition has included nuns as well as monks.

This is significant because in Tibet, unlike in many traditional societies, women have had an alternative to the expected pattern of marriage and motherhood. Tibetan women have always taken advantage of this opportunity to choose a life focused on spiritual endeavor, and many families count one or more nuns among their members.

While the history of Tibet includes numerous female luminaries who reached advanced levels of spiritual attainment, the norm has been ordained women who live quietly, often engaging in meditative retreat without attracting a great deal of attention. Monks, on the other hand, have been a far more visible part of public life and have been involved in the official trappings of power and authority in ways that the nuns never have been. Much of the explanation for this has to do with education. An elaborate system of education evolved in the monasteries of Tibet, culminating in the degree of *geshe*, comparable to the Western doctorate of philosophy. This system was based on many large monastic universities, which at their height in the years before the communist Chinese overran Tibet had up to 10,000 monks in residence in a single monastery.

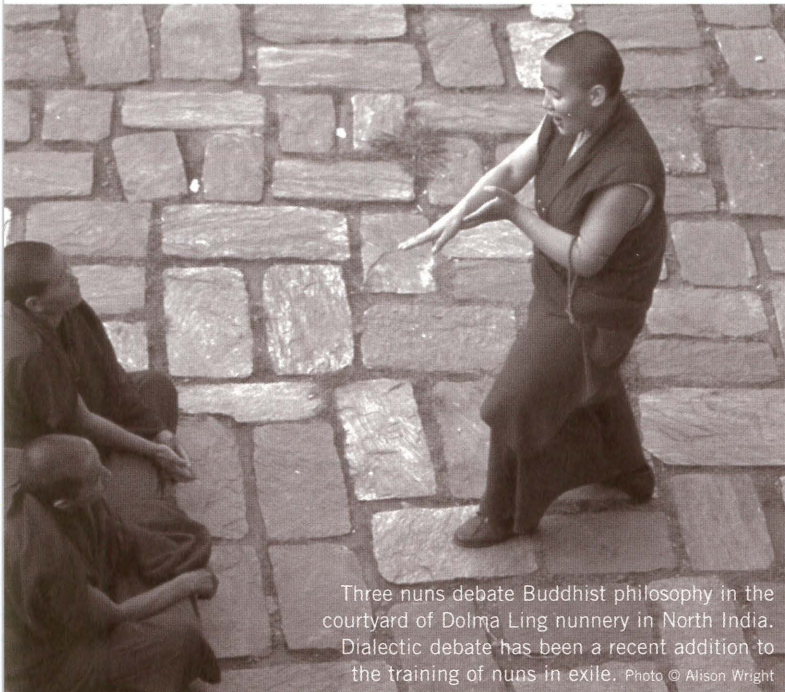
The nuns were never a part of this system.

Nunneries were smaller, less tightly structured institutions. After ordination, many nuns stayed near their families and built small retreat houses just outside the family compound. Their religious practice focused on meditation and prayer rather than advanced philosophical studies.

All this was radically changed by the communist invasion of Tibet and its repression of religion. Monks and nuns were imprisoned, forced to marry, and most of the monasteries and nunneries were physically destroyed. The years between 1980 and 1987 brought an easing of religious restrictions in Tibet and a slow re-establishment of the nunneries. Women flocked to them. Since 1987, however, severe constraints on the nunneries (and monasteries), such as limiting admission and ordination and instituting “patriotic re-education” to communist ideology, have been re-imposed in Tibet. In response to these coercive measures, large numbers of nuns have fled to Tibetan refugee communities in India and Nepal, and several nunneries have been established there to receive them.

In the refugee communities, a serious movement is underway both to draw upon the strengths of this ancient spiritual tradition for women and to develop and improve it, especially through adding more formal education. In all the Tibetan Buddhist schools, the traditional courses of study are being opened up to women, including those leading to the *geshe* degree. Since it is nearly a 20-year course of study, no women have yet completed it, but some have reached advanced





Three nuns debate Buddhist philosophy in the courtyard of Dolma Ling nunnery in North India. Dialectic debate has been a recent addition to the training of nuns in exile. Photo © Alison Wright

levels of the syllabus, and the day of the first woman *geshe* is fast approaching.

An interesting case in point is Shugsep Nunnery. The original Shugsep Nunnery is located several hours to the southwest of Lhasa. It was first established as a place of learning and prayer in the 11th century. Destroyed by the Dzunkar Mongols in the late 17th century, the site lay in ruins for more than 200 years. About 100 years ago, the site was re-occupied as a religious center, and the renowned woman teacher, Jetsun Rigzin Chonyi Sangmo, made it her home. Known as Shugsep Jetsun Rinpoche, she was one of the most famous teachers in Tibet during the first half of the century. She died in 1953 at the age of over 100. She was the holder of a number of important practice lineages. Noteworthy among these was the lineage of *chöd* (cutting-off ego) practice that dates back to Ma-jik-lap-dron, a renowned yogini (female yoga adept) of the 11th century. The Shugsep nuns received this lineage of practice from her and continue it to this day. They are known for their detailed and beautiful performance of rituals.

Fleeing the repressive environment in Tibet, a number of the Shugsep nuns have come to India

and Nepal. Some left Tibet having endured imprisonment and torture after they peacefully demonstrated on behalf of Tibetan independence, while others left to seek educational opportunities denied in Tibet. A group of about 20 Shugsep nuns live in Nepal, mainly engaged in meditative retreat. A larger group of over 50, including nuns at this year's Folklife Festival, have relocated to the Dharamsala area of North India. There they continue the meditative and ritual practices of their home nunnery. These nuns also have entered into the nine-year course of study that is undertaken by the monks of their Nyingma tradition. In doing this, they are complementing a long and esteemed tradition that stretches back to the greatest women meditators of Tibetan Buddhism, with educational qualifications that will enable them to take more active roles as teachers and representatives of their rich spiritual heritage in the future.

Suggested Reading

Khachoe Ghakyil Ling Nunnery

<<http://www.zamba.com/BuddhasVillage/causes/khachoe.htm>>.

The Tibetan Nuns Project <<http://www.angelfire.com/nt/tnp>>.

Lobsang Dechen was born in India in 1960, just after her parents escaped from Tibet. She became a nun at the age of 13. Because there was no education available at the one nunnery in the Dharamsala area at that time, she remained in the Tibetan schools established in India by the exile community to complete her secondary education. She then attended an Indian college, where she earned a B.A. and B.Ed. In 1992, she began working full time for the Tibetan Nuns Project, in order to advance its efforts to make educational opportunities available for nuns throughout the Tibetan Buddhist tradition. She and Elizabeth Napper are Co-Directors of the Tibetan Nuns Project.

Elizabeth Napper received a Ph.D. in Buddhist studies, with a focus on Tibetan Buddhism, from the University of Virginia. She has taught there, at Stanford University, and the University of Hawaii and has authored and edited several books on Buddhist philosophy and the Tibetan language. Since 1991 she has devoted her efforts full time to the Tibetan Nuns Project and the establishment of the Dolma Ling Institute of Higher Studies for nuns, the first ever of its kind. Through its sponsorship program, the Nuns Project supports approximately 500 nuns from all schools of the Tibetan Buddhist tradition.



Preserving Tibetan Art Beyond the Land of Snows

by Kalsang and Kim Yeshi

Under circumstances of extreme duress, artistic culture suffers greatly as survival becomes people's most pressing priority. The disruptive events of the 20th century in Tibet destroyed much of the nation's cultural wealth accumulated over 12 centuries. More than the physical expressions of this great civilization were destroyed, for the upheavals that shook Tibet from 1949 to 1978 also eliminated many of the heirs and practitioners of the great artistic traditions, as well as their supporting institutions.

Monasteries had long supported the arts in Tibet. Additionally, since the 18th century the traditions of *thangka* (religious scroll paintings), appliqué *thangka*, statue making, and woodcarving were organized into guilds, whose members were highly respected within Tibetan society. After the guilds were forced to disband in 1959, little could be done within Tibet to ensure the future of the traditions they had represented.

In the refugee communities Tibetans first faced an urgent struggle for survival. After safety and a modest degree of stability were achieved, efforts were initiated within the Tibetan community to ensure the preservation of their artistic culture. Training highly skilled artists proved to be unfeasible because Tibetans at that time did not have the means to commission work from them. Many of the refugees accepted the artwork they could afford, despite its lower quality, and gradually the public's appreciation of fine work declined. Artistic creations that would normally have taken months to complete were replaced with more per-

functory versions, using cheaper, ready-made materials. For the first 20 years after fleeing Tibet, refugee artists were likely to give up their trade for more lucrative occupations or to work on their own for very little. The students they trained lacked the vision or courage to set themselves up on their own once they had completed their instruction, and often resorted to working in restaurants or peddling sweaters on the streets of Madras, Delhi, or Bombay. And the few artists who resettled in the West had little opportunity to develop their skills.

By the late 1980s, when conditions for Tibetan refugees had become more stable, new efforts were undertaken to provide support for artists. Experience had shown that mere training was not sufficient; artists required a healthy context in which to work, proper remuneration had to be given, and the craft masters had to command public respect.

Since 1988, the Norbulingka Institute in Dharamsala has sought to reverse the early downward trend, recognizing the dangers that the decrease in quality posed for cultural survival. The institute began as a center to train artists in statue making, *thangka* painting and appliqué, and woodcarving. The institute building itself was intended to inspire the artists who worked and trained within it. It combines modern and traditional Tibetan architecture with a design based on the iconographic outline of Avalokiteshvara (Chenrezig in Tibetan) — the Buddha of compassion, the patron deity of Tibet — and has pools,





lush gardens, and a breathtaking view of the Dhauladhar mountain range of the Western Himalayas.

The system of training at Norbulingka is based on that which prevailed in pre-1959 Tibet. Apprentices work under the guidance of their senior and junior masters in six- to twelve-year training courses. The apprentices receive food, lodging, and a basic stipend which increases in proportion to their participation in the work undertaken by the master and his senior apprentices. By the time trainees complete the course, they have the option of leaving and establishing themselves, working for other patrons, or simply rising to the rank of “worker” or “junior master” and continuing to serve at Norbulingka itself. The intention has been to set up a supportive, free environment so that artists may concentrate on their work and take

whatever time is required to produce the exquisite religious statues, *thangkas*, carved furniture, and so on that have so distinguished Tibet’s unique artistic tradition in the past.

In order for an artistic tradition to survive, it must be viable and self-sufficient. It must be appreciated and supported by people belonging to the culture in which it originated. These are the tasks that the Norbulingka Institute has set for itself. The first step was to obtain funds to build adequate workshops for the artists. The next was to ensure that the masters felt comfortable teaching their apprentices the way they had been trained themselves, specifically that they did not feel under any pressure to take shortcuts. The third and most challenging task was to accustom the local public — Indians, Tibetans, and tourists alike — to fine quality and to raise their standards

of appreciation. The masters set the cost of their products based on the use of the best materials, and resulting orders showed that there was indeed an audience for quality products. Norbulingka is confident that the Tibetan public have not forgotten the meaning of quality and that they sufficiently appreciate their past to support the efforts of their artists. Presently, three-quarters of



Kalsang Ladoe measures the height of an unfinished Buddha statue in Dharamsala, India.

Photo © Sonam Zoksang



all orders at Norbulingka originate from the Tibetan community. Revenue generated from this work allows the institute to pay adequate salaries and offer a range of benefits sufficiently attractive that most Norbulingka trainees wish to remain to complete their apprenticeship.

TRAINING AT NORBULINGKA STATUE MAKING

It takes 12 years to train a statue maker. The master seeks young, bright apprentices ideally no more than 13 or 14 years old. They are first taught to draw and then begin to interpret their drawings in copper, hammered into wax. Only when they have mastered this technique will they move on to participate in the work of the studio. In their eighth or ninth year, they begin to make statues of deities, after they have studied all the proportional iconographic grids particular to each one. These works, made from copper plates that are later gilded and assembled, can measure up to 20 ft. and involve a team of artists working together. Though a fully trained artist may be able to complete the work on a small metal-cast statue by himself, only a team can tackle the unique requirements of larger works. At present, the Norbulingka studio, working under the highly qualified master and Festival participant, Pemba Dorjee, is the only team doing such work.

THANGKA PAINTING

Thangka painters train for six years. Depending on their ability they will begin to participate in the work of the studio within two to three years after having studied the proportional grids of all the classes of deities in the Tibetan Buddhist pantheon. The Norbulingka studio receives numerous orders which are executed by the masters and the more advanced apprentices. Apprentices may work on sections of *thangkas* corresponding to their ability. Some *thangkas* are commissioned and have to be created from scratch; the master has to do the preparatory research specific to the subject portrayed in the *thangka* by consulting ancient religious texts and the masters of the particular spiritual lineage. Thus, as was done in European Renaissance studios, a number of painters may contribute to a *thangka* working at different levels, with the master supervising the project and contributing the final touches.

On completing a six-year apprenticeship, the newly qualified painter may be able to paint a *thangka* from start to finish, but he may still not be able to accomplish the research required for special commissions. This is a skill acquired with further experience. So far, most of the Norbulingka graduates have opted to remain in the studio taking on increasingly challenging tasks and training new students themselves.



Left: Choe Puntsok, the senior instructor at Norbulingka Institute, who is participating in the Folklife Festival, demonstrates techniques of woodcarving.

Photo by Jamphel Lhundup

Opposite page: A young Tibetan trains in drawing the strict iconographic forms of the Buddhist deities of traditional *thangka* paintings. Photo by Jamphel Lhundup



WOODCARVING

A woodcarver's training also takes six years and like the painters' and statue-makers' course begins with drawing. The next task is to create a set of tools and to begin to carve. Talented trainees may be able to participate in the work of the studio within two years, but until they reach that stage, they practice on their own pieces, to be sold by the institute as "trainees' work." In the process, they learn the rules of Tibetan furniture making and the skills to produce altars, tables, thrones, headboards, and chests.



Through well-trained artists whose work is made available to a wider public outside India, Tibetan art should not only survive within its own community, but also gain recognition as a living practice that can take its place among the world's great artistic traditions. It is to be hoped that the Norbulingka Institute and similar organizations such as the Shechen Institute of Traditional Tibetan Arts in Nepal will produce enough highly qualified artists so that Tibetan works of art will not only become more readily available but also regain their position as a source of pride and opportunity among the Tibetan community.

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- Shechen Monastery <<http://shechen.12pt.com/finley03.html>>.

Kalsang Yeshe was born in Lhasa, Tibet, in 1941 and joined Drepung Monastery when he was 15 years old. He left Tibet with the 100,000 Tibetan refugees who followed the Dalai Lama into exile. Kalsang received an acharya degree (M.A. equivalent) in 1972 and traveled to the United States to teach at the Universities of Pennsylvania and Virginia for five years. In 1979, he married, returned to India to serve as a minister and cabinet member in the Tibetan government-in-exile, and initiated what is now the Norbulingka Institute. He is currently Director of Norbulingka.

Kim Yeshe was raised and educated in France. She studied anthropology at Vassar College and received an M.A. in Buddhist studies from the University of Virginia. Kim married Kalsang Yeshe in 1979. She began the Losel Doll project in 1983 to raise funds for Drepung Monastery, relocated in South India. Through the Losel dolls, more than 175 traditional Tibetan costumes were researched and documented. In 1988, she helped establish Norbulingka Institute and in 1995 became Managing Director.



Rethinking Tibetan Identity

by Losang C. Rabgey

In Tibetan refugee settlements in rural South India, we drove for what seemed a short eternity past scattered clusters of whitewashed mud-brick bungalows covered with clay tiles and vast stretches of cleared farmland, ready for planting. Along the roadside, wild flowers, red, orange, yellow, grew in profusion. Finally, we turned and sped past an elderly woman in a thick black *chuba* (Tibetan dress) standing placidly under a banana tree. Although I only glimpsed her for a moment, I am sure I'll never forget the sight. I had never before seen a Tibetan in a tropical environment.

The scene was perfect. How jarring was this image of an elderly highlander woman standing in a heavy woollen dress in the unkind heat of India's summer plains? At that moment I began to let go of an earlier need to know the "real" past, to know one truth. I began to shift my gaze to the dialectic of our people's strategies, adaptations, and creativities. I began, in a sense, to search more for the spirit of a people than for a solidified historical lineage.

The Tibetan *identity* I so eagerly sought to quantify had just flashed by me in an instant. Far away and below the pastures and peaks of Tibet, it was there in a dignified old woman's pacific moment in the shade of a banana tree. A piece of the puzzle. My own concerns with diasporic identities did not disappear, but they landed on earth. The pieces were falling together — our story has turned a page to a daring new chapter, fraught with challenge, danger, and hope. And much of the story is still in our hands.

DIASPORA

It is not possible in the space of a few pages to describe fully the tremendous shifts Tibetans in the diaspora have experienced in over 40 years of exile. In that time we have willingly, and sometimes rather unwillingly, opened our eyes to a plethora of places, peoples, issues, and ways of life.

What makes us a diaspora now and not simply a people in exile? It is in part, I would argue, our very diversity. Undoubtedly, we were a diverse people before China occupied Tibet. About the size of Western Europe, Tibet's difficult terrain on the plateau resulted in a nation with a variety of dialects and customs. But our current diversity of languages spoken, cities lived in, professions pursued, and ideas thought is unprecedented in our 2,000 years of history.

For the first brief decade in India, we truly were refugees in exile. Literally uprooted and transplanted overnight into a new world, the displacement was felt most strongly by the adults of that generation. My generation, those in our twenties and thirties, stands as a group on their strong, broad, and *chuba*-clad shoulders.

CHANGES

One of the fundamental teachings of Buddhism centers around *mithakpa* — impermanence or change. After centuries of studying this concept, and to a large extent suppressing it in our secular world, change is now the one constant in Tibetan society, both inside and outside Tibet.





A Tibetan woman dressed in a *chuba* returns from a milk cooperative among the palm trees of South India. Tibetan refugees have had to adjust to the hot, humid environment of the Indian subcontinent.

Photo by Losang Rabgey

In response to a variety of political forces, we have altered our social order, governmental structure, gender relations, even our spoken language. Ordinary Tibetans from all corners of Tibet have never had so much direct contact with each other. The linguistic mix of Tibetan, Hindi, and English is something I like to call “Thinglish”: untraditional, but it *works*. This is a key to Tibetan survival beyond the land of snows — we approach what is around us and combine it with what we need and know to define a space uniquely ours. Today, there are *many* Tibetan identities coexisting, all related yet different. If we can reconcile the gaps in this diversity, we can only benefit from the strength of a variety of knowledge, experiences, and outlooks.

MY STORY

My own story is a diasporic one throughout: My parents fled from Tibet, I was born in India, I grew up in Canada, and was educated in England. What has this patchwork past taught me? I am amazed, again and again, at how much Tibetans have had to absorb and adapt, and how quickly and efficiently we have done so in a few short decades. The Tibet before the Chinese invasion is no more. There is a new sun that lights our days, no longer solely a Tibetan sun, but one that reaches all the different spaces we now call home — India, Nepal, Burma, Brazil, South Africa, Prague, Holland, Japan, the United States, Canada, Taiwan, Australia, Switzerland, even Beijing and Chengdu. The list goes on. Those dearest to us are scattered around the world, making our community a village on a global scale.

Growing up in Lindsay, a small town in Ontario, Canada, certainly presented challenges in the 1970s, when tolerance of diversity was not as widely accepted. It was a struggle to maintain a sense of identity that made sense in two worlds, one that engulfed us and one located on the opposite side of the world. It was a struggle to compete with legions of peers who had the cultural and economic capital to succeed.

But like immigrants everywhere, there is the will to move beyond the confines of a blue-collar existence. Education has been a vital avenue for the new generation. Young women and men are encouraged by parents to learn. While our parents are factory workers, janitors, and short-order cooks standing behind us, we are now lawyers, architects, investment bankers, doctors, professors, and writers. In my case, my parents clearly emphasized the need to balance independence with work that positively impacts society.

CHALLENGES

For each new group of Tibetans that arrives in India or the West, once they begin to stand on their own feet economically, I think the question quickly arises — what does it mean to be a



Tibetans on the West Coast of the United States gather for a soccer match during their annual summer picnic in 1998.

Photo courtesy Tenzin Dhongtog

Tibetan now? What is my relation to my homeland and culture? What are my responsibilities? What are my joys and privileges? How will my children identify as Tibetans? How much will it matter to them?

As a Tibetan of the diaspora, I can attest to the fact that most young Tibetans at some point develop a strong desire to connect with their cultural heritage. One of the most precious gifts my parents have given my sister, brother, and me is the language. Through our native tongue, we have been empowered to choose how and when to explore Tibetan culture. Certainly, much can be understood through other languages. But much more of the culture can be *felt* by speaking face to face with knowledge bearers. Thus, the challenge lies ahead for current and future parents to somehow ensure that the future generations speak this ancient word.

Another question that is often asked of Tibetans in the diaspora is whether we would return to a “free” Tibet. Each person has, of course, her/his

own reasoning and response. But instead of focusing on this answer, perhaps what we can do instead is to shift to a more pertinent question. We are just about 140,000 in the diaspora. There are several million Tibetans inside Tibet. A crucial challenge we now collectively face is this: With our hard-won experience and knowledge from the diaspora, what can we offer and what can we do for our sisters and brothers in Tibet? What can we do for our sisters and brothers in this shrinking global village?

Losang C. Rabgey is a Ph.D. candidate at the School of Oriental and African Studies, University of London, England, where she specializes in gender anthropology and the Tibetan diaspora. Her fieldwork has focused on oral life histories of Tibetan women in India and the West.

After her parents fled Tibet in 1959, Losang was born in a refugee settlement in northern India. Her family soon emigrated to Canada and, by the late 1970s, founded the Potala Tibetan Performance Arts group. In 1987, Losang traveled with her family to Tibet and her father's village in Kham.



Tibetan Nomads

by Daniel J. Miller

Nomadic pastoralism represents one of the great advances in the evolution of human civilization. Originating about 9,000 years ago, with the domestication of sheep and goats in what is now northern Iran, it is a specialized type of agricultural production in rangeland areas where extensive animal husbandry is more supportive of human culture than cultivated crops. People who specialize in raising livestock requiring frequent movements are known as nomadic pastoralists, or nomads.

The Tibetan Plateau and Himalayas, encompassing parts of China, India, Nepal, and Bhutan, constitute a vast rangeland area where nomadic pastoralism is still widely practiced. Here, in what is undoubtedly the harshest pastoral area on earth — the Tibetan steppe — nomads still thrive, maintaining a pastoral legacy that is thousands of years old. The survival of Tibetan nomads in this high-elevation landscape provides examples of nomadic practices that were once widespread throughout the pastoral world, but are now increasingly hard to find. Tibetan nomads thus offer an exceptional opportunity to learn more about a way of life that is quickly vanishing from the face of the earth.

A DISTINCT NOMADIC CULTURE

Tibetan nomadic pastoralism is distinct ecologically from pastoralism in most other regions where nomads are found. The key factors that distinguish Tibetan nomadic pastoral areas from cultivated agricultural areas are altitude and

temperature, in contrast to most other pastoral areas of the world where the key factor is usually the lack of water. Tibetan nomads prosper at altitudes of 11,000 to 17,000 feet in environments too cold for crop cultivation. Yet at these high elevations there is still extensive and productive grazing land that provides nutritious forage for nomads' herds. Tibetan nomadic pastoralism is also characterized by a unique animal, the yak (*Bos grunniens*), which is superbly adapted to the high-altitude, cold environment. The wild yak is the progenitor of all domestic yak populations. The domestication of the wild yak, about 4,000 years ago, was an important factor in the evolution of Tibetan civilization.

Tibetan nomads raise yaks, yak-cattle hybrids, sheep, goats, and horses. Yaks provide nomads with milk, meat, hair, wool, and hides. Yaks are also used as pack animals and for riding. Dried yak dung is an important source of fuel in a land where firewood is not available. The yak makes life possible for people across much of the Tibetan steppe. Tibetans place so much value on the yak that the Tibetan term for a family's group of yaks, *nor*, can be translated as "wealth." Yaks also play an important part in many pastoral rituals and religious festivals. Events such as yak dances and yak races signify the vital role that yaks have in Tibetan society, not only as a means of daily sustenance, but also for their cultural and spiritual value.





Sheep and goats are also important animals, especially in western Tibet where it is more arid, and provide nomads with wool, milk, meat, and hides. The wool from Tibetan sheep ranks among the best carpet wool in the world, and Tibetan goat hair produces one of the finest cashmeres. Tibetan nomads use horses for riding and for transporting supplies, but horses are not milked, nor is their meat eaten.

Tibetan nomads' herds usually contain a mix of animal species. Each one has its own specific characteristics and adaptations to the environment, and the multi-species grazing system enables more efficient use of rangeland vegetation. Maintaining diverse herd compositions also minimizes the risk of total livestock loss from disease or snowstorms.

In addition to taking care of animals, Tibetan nomads have specialized skills in spinning and weaving. Nomads fashion highly functional tents, clothing, blankets, ropes, pack bags, and saddle blankets from the wool and hair of their animals.

Trade and links with agricultural communities have always been important features of nomadic societies in the Himalayas and on the Tibetan Plateau. Trade represents an essential element in the pastoral economy of most areas, as nomads depend on bartering their livestock products for grain and other supplies they cannot produce themselves. In recent decades, patterns of resettlement and border closings have altered the nomadic economy; however, trade remains critical to their livelihood.

HERDS ON THE MOVE

Mobility is a central characteristic of Tibetan nomadic pastoralism, but nomads do not wander freely across the steppe. Rather, their movements are usually well prescribed by a complex social organization. Rotation of livestock between different pastures maintains animal productivity and helps to conserve the grass. Herd movements also take advantage of topography and climatic factors to make the best use of pastures at different seasons.

The Tibetan steppe is distinguished by highly unpredictable environmental disturbances such as periods of drought that wither the grass and severe snowstorms that can devastate nomads' herds. The organizational flexibility of traditional Tibetan nomadic pastoralism, which emphasizes mobility of the multi-species herds, developed as a rational response to the unpredictability of the ecosystem. In terms of the livestock species' mix and herd structure, the Tibetan pastoral system shows sophisticated adaptive responses by the nomads to the environment in which they live and the resources available to them and their animals.

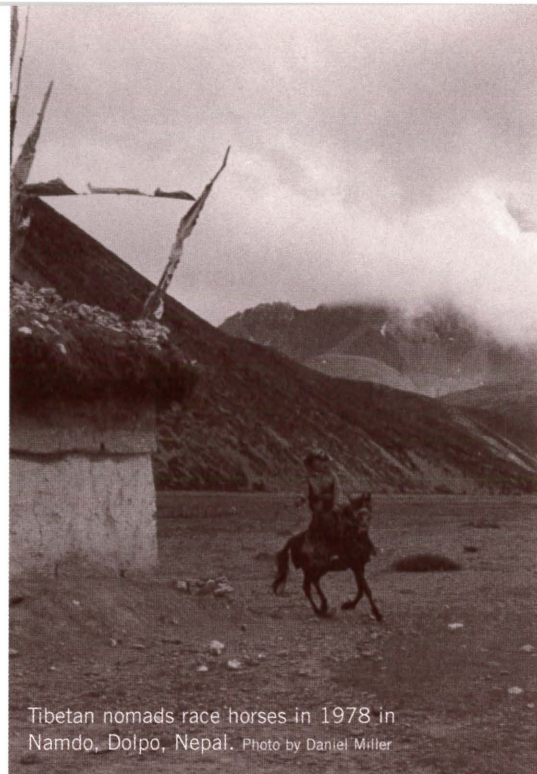
Yak-hair tents are a prime example of Tibetans' skill in adapting to a nomadic life on the Tibetan steppe. Made from the long, coarse hair of the yak, the tents can be easily taken down and packed on yaks when moving camp. Staked out with yak-hair ropes, the tents have been perfected to stand up in the fierce winds that whip across the Tibetan plains in the winter.

Almost all nomads have a home base, usually the traditional winter area, and make established moves with their livestock from there to distant pastures throughout the year. The traditional yak-hair tent is still in common use, although many nomads spend an increasing amount of time, especially in the winter, in their more comfortable houses, which have been constructed in the last couple of decades across most of the Tibetan Plateau.

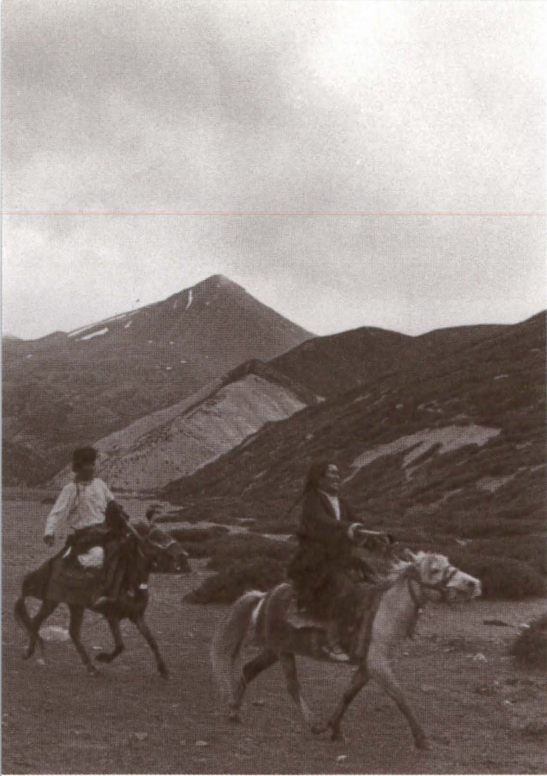
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SURVIVAL OF A NOMADIC WAY OF LIFE

An estimated two million Tibetan nomads now inhabit the Tibetan steppe in Tibet, China, Nepal,



Tibetan nomads race horses in 1978 in Namdo, Dolpo, Nepal. Photo by Daniel Miller



and India. And nearby, in Ladakh, India, where the nomad participants in this year's Festival live, generations of nomads continue to move their animals through the valleys and mountains of the Himalayas. One

reason why Tibetan pastoralism has flourished to this day on the Tibetan steppe as well as the border areas such as Ladakh is that there has been little encroachment into the nomadic areas by farmers trying to plow up the grass and plant crops. In addition, the indigenous nomadic pastoral systems developed by Tibetans were a successful evolutionary adaptation to life in one of the most inhospitable places on earth. Over centuries, Tibetan nomads have acquired complex knowledge about the environment in which they lived and upon which their lives depended, enabling them to develop a vibrant nomadic culture, of which, unfortunately, so little has been known to outsiders.

In recent years, the complexity and ecological and economic efficacy of many aspects of Tibetan nomadic pastoralism have begun to be recognized. While this is encouraging, current Chinese state programs to settle nomads forceably and to privatize and fence the grasslands jeopardize many worthy aspects of Tibetan nomadic culture. The increased tendency towards year-round grazing of livestock around settlements could also lead to further rangeland degradation. Because of the nomads' vast wealth of indigenous knowledge about their animals and the environment they live in, it is hoped they will be better consulted in the planning and implementation of more appropriate

development interventions for Tibetan pastoral areas in the future.

Tibetan nomads face many challenges adjusting to the modernization process that is sweeping across the steppes now. However, they have prevailed under forbidding circumstances ever since they first ventured onto the steppes with their animals and, despite new pressures in the last 50 years, their pastoral system has proven to be surprisingly stable. Since much of the Tibetan Plateau is only suitable for grazing, nomadic pastoralism should continue to thrive in the future, even as increased numbers of nomads settle and pursue other opportunities. As long as there are grass and yaks, Tibetan nomads should maintain their nomadic culture, and the world will be healthier for it.

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Daniel Miller is a range ecologist and first worked with Tibetan-speaking nomads in Nepal as a Peace Corps volunteer in the 1970s. For the last 17 years he has been involved in pastoral development and wildlife conservation programs with nomads in Bhutan, Nepal, and throughout the Tibetan areas of present-day China, Mongolia, and Pakistan. He has published numerous articles and books about Tibetan pastoralism and currently resides in Washington, D.C.

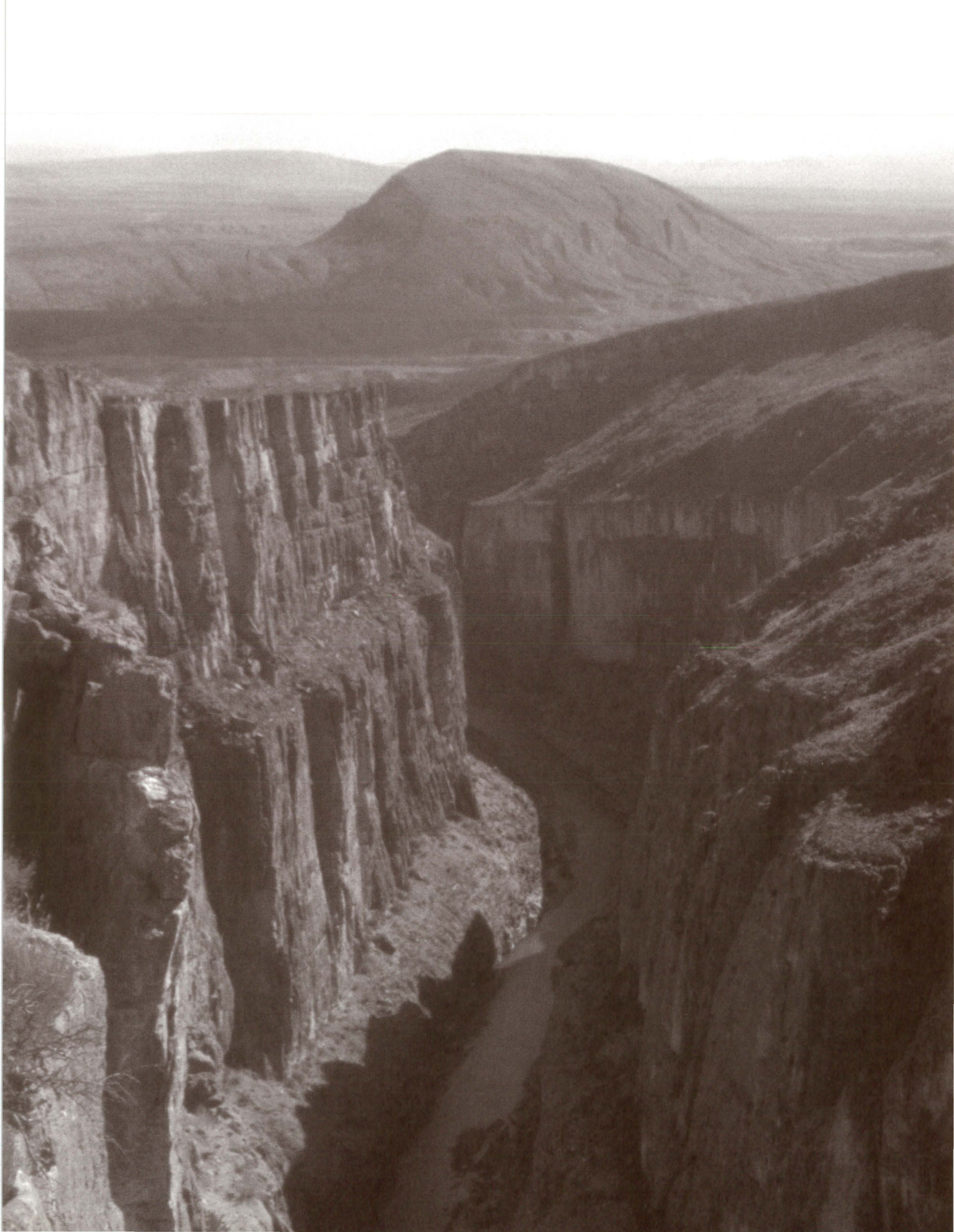
El Río: Culture and Environment in the Río Grande/Río Bravo Basin



by Olivia Cadaval and Cynthia Vidaurri

From the mountains of Colorado, through the rugged landscapes of New Mexico and Texas, to the fragile semi-desert of northern Mexico, the Río Grande/Río Bravo is the lifeblood of the ecosystems and cultures of the region. The river has always invited settlement, agriculture, industry, commerce, and recreation. On its banks, Native Americans and later the Spanish established towns that continue to thrive. So much water is diverted from the river for agriculture that little flows from its headwaters into the Gulf of Mexico. Fish are taken from it for human survival and sport. Rafts and canoes bob on its waters when they rise in the







spring. It is both a source of human life and a site of industrial contamination. It flows through many jurisdictions and cultural and geographic regions and provides an international boundary and commercial gateway between the United States and Mexico. The river determines human activity, and human activity defines the river.

The river is the backbone of a larger natural system, the Río Grande/Río Bravo Basin. Its primary source is in the forested mountains of San Juan in Colorado and the Sierra Madre in northern Mexico. Snow-melts start as runs, rivulets, and creeks flowing into streams, which empty into rivers. All eventually drain into the Río Grande, as it is called in the United States, and the Río Bravo, as it is known in Mexico. The river traverses deep canyons in northern New Mexico and Big Bend National Park in Texas. It continues through rolling hills and flatlands before meeting the semi-tropical region of the Lower Río Grande Valley and draining into the Gulf of Mexico below Brownsville, Texas. As a whole, the basin is a harsh desert land, which may rapidly shift from periods of drought to flood. This program presents communities that dwell in this river basin. The cultures of these communities can show us some of the ways people have developed to live in this ecology, how they shape it, and how they are shaped by it. How they and others treat the river affects land and life beyond the riverbanks throughout the basin.

People cannot always control natural forces. Rivers may shift and re-form and alter the societies built around them. For example, the Conchos river system in Chihuahua joined the upper Río Grande/Río Bravo fairly recently in geological terms. A shift in the river's course created international concern because it resulted in

Mexico's losing land to the United States. The land was eventually deeded back to Mexico, but even though it was not a large amount of land — unimportant in terms of natural resources or strategic position — it became a symbol of national sovereignty. This episode illustrates Paul Horgan's observation in *Great River: The Río Grande in North American History*: "The main physical circumstances of the Río Grande . . . assume meaning only in terms of people who came to the river" (Horgan 1984:7).

Technology can affect the river's course. The U.S. Corps of Engineers built dams and reservoirs in the 1950s and 1960s to "better manage" the water. In Cochiti Pueblo, the dam physically destroyed agricultural fields and, with them, farming as a way of life. But the Pueblo found ways to sustain their ritual Corn Dance even as residents sought jobs outside the Pueblo.

Living on the land and water nurtures knowledge and values, whose application, in turn, shapes the water and land. Antonio Manzaneros of Los Ojos, New Mexico, maintains sheep-herding practices adapted to the arid region that date back to the first Spanish settlements here. These practices, which are based in values of land stewardship rather than land ownership, depend on rotation of pastures and communal land use. Today, this requires collaboration between the local residents and national institutions like the U.S. Forest Service.

River and people have limits in what they can sustain. New populations, new technologies, and new demands for housing, industry, and recreation threaten to bring natural and cultural erosion. The Albuquerque-Bernalillo corridor in New Mexico has become the hub of a computer industry that offers employment to rapidly growing numbers of people from outside the area. Its expanding suburbs encroach on the Petroglyph National Monument, a site the Pueblo Nation considers sacred.

Natural forces sometimes reverse these incursions. María Elena Russom, a weaver with Tierra

Previous page: The river runs between Mexico and the United States, near Presidio, Texas, and Ojinaga, Chihuahua. The view is majestic.

Donde el río corre entre México y los Estados Unidos, cerca de Ojinaga, Chihuahua, y Presidio, Texas, la vista es majestuosa. Photo by/foto de David Bosserman



Wools in Los Ojos, New Mexico, explained, “It’s beautiful, up in the mountains, the closest place to heaven that you can get. Tourists come and they want to live here. They buy land, but when we have one of our real winters, they leave and don’t come back. It’s a good thing because when it snows, we have water in our rivers, and that’s what we need.”

We asked several broad questions about the dynamic interplay between culture and environment in the Río Grande/Río Bravo Basin. First, how does traditional knowledge developed over generations contribute to managing land and water resources? Second, in what ways does the environment shape a community’s cultural identity? And third, how can local knowledge and cultural practices contribute to sustainable development and provide the basis for successful economic enterprise?

The geographic expanse of the basin and its cultural diversity posed a challenge for our research that we met with the help of colleagues and institutions in the region. Together we developed an anthology of case studies that tell compelling stories of the interconnectedness of culture and environment in the basin’s complex landscape. We grouped the case studies according to our research questions, and they comprise these three program areas at the Festival.

TRADITIONAL KNOWLEDGE AND MANAGEMENT OF THE ENVIRONMENT

Shrimpers, ranchers, *vaqueros*, blacksmiths, *barbacoa* (barbecue) cooks, and artisans who use desert fibers all have different work, but all rely on traditional local knowledge and on their own experience with the fragile natural resources of this desert environment. Centenary ranchers in New Mexico maintain the ancient *acequia* (irrigation ditch) system to sustain their ethical values and natural ecosystem with community participation. As new people move into the area, conflicts arise over different values placed on cost-efficient technologies. Festival participants will address

how they combine knowledge and technology from many sources and, as importantly, how they establish dialogue with newcomers about tradition and the quality of life.

LANDSCAPE AND CULTURAL IDENTITY

For the Pueblo, water rights govern ritual practices as much as irrigation. As Regis Pecos of Cochiti Pueblo explains, “Our kind of agriculture is not just a food source — it is intimately connected to who we are.” When new residents move into an area, different forms of land ownership and use may challenge existing arrangements. Long ago, Spanish settlers in New Mexico caused great conflict and change, but Pueblo traditions have persisted, and in some cases, Pueblo and Hispano communities have developed shared cultural forms, such as *matachín* dancing.

Some of the Rarámuri, a Native American community indigenous to Chihuahua and known by outsiders as Tarahumara, have recently migrated from their rural environment to Ciudad Juárez. Their dance, craft, and foodways traditions help them sustain their cultural identity in an urban environment. Other such expressions featured in this program are Chicano murals, which illustrate the interconnectedness of belief, history, and cultural identity; and South Texas *conjunto*, northern Mexico *norteño*, and New Mexico *ranchera* music, which illustrate the same thematic connections in their music and words.

LOCAL CULTURE AND SUSTAINABLE DEVELOPMENT

Guided by the values shared in local cultures, successful, sustainable, producer-owned businesses combine both traditional and new skills and technology. These enterprises develop collaborative networks through participation in formal and informal economies, selling their products in community markets, flea markets, tourist shops, through craft catalogs and Internet Web sites, and in other domestic and international markets. Craft enterprises to be featured include a weaving coop-

erative, cottage-industry piñata making, glass etching, furniture caning, and *retablo* (sacred image) painting. Building arts include building with adobe, ornamental stone carving, brick making, and self-help home building. All illustrate the creative use of traditional knowledge, available resources, and innovative exchange strategies.

We invite you to talk with the residents of the basin at the Festival this year, who can speak directly to you from their own experience, values, and traditions. After the Festival, we will develop a traveling exhibition that will open at the Smithsonian Institution and then tour to several sites in the basin.

Olivia Cadaval received her Ph.D. in American studies at George Washington University. Cynthia Vidaurri received her masters in sociology at Texas A & I University and has taught Chicano and borderlands studies at Texas A & M University-Kingsville. They are founders of the Latino Cultural Resource Network at the Center for Folklife and Cultural Heritage and are co-curators of the Río Grande/Río Bravo Basin program.

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Proyecto Azteca, a self-help housing organization in San Juan, Texas, offers migrant workers construction training and affordable materials for building their own houses in *colonias* (unplanned neighborhoods) of the Texas Lower Río Grande Valley. The project builds on the traditional knowledge, organizational skills, and self-determination that migrants bring to the region, and it creates partnerships between community-based organizations and governmental and non-governmental agencies. Proyecto Azteca, una organización de auto-gestión en San Juan, Texas, ofrece a los obreros itinerantes capacitación y materiales para la construcción de sus casas en las colonias en el valle de Texas. El proyecto aprovecha conocimientos tradicionales, técnicas de organización y la auto-determinación de los obreros para crear apoyo entre organizaciones de base y agencias gubernamentales y no gubernamentales.

Photo by/foto de Cynthia Vidaurri



El Río:

La cultura y el medio ambiente en la cuenca del Río Bravo/Río Grande

por Olivia Cadaval y Cynthia Vidaurri

Desde las montañas de Colorado y a lo largo de Nuevo México, Texas y el norte de México, el Río Bravo/Río Grande es la médula de los ecosistemas y las culturas de la región. El río siempre ha sido una invitación tanto para asentamientos como para agricultura, industria, comercio y recreación. Es fuente de vida humana pero también un foco de contaminación industrial. Fluye por varias jurisdicciones y regiones geográficas y culturales proporcionando una frontera internacional y una puerta comercial entre los Estados Unidos y México. El río determina la actividad humana y ésta define el río.

El río es la columna vertebral de un gran sistema natural, la cuenca del Río Bravo/Río Grande. Sus principales fuentes vienen de la sierra de San Juan en Colorado y de la Sierra Madre en el norte de México. De la nieve derretida se forman arroyos y riachuelos acabando en ríos. Eventualmente, desembocan en el Río Grande, como es llamado en los Estados Unidos, o Río Bravo, como es conocido en México. El río atraviesa cañones profundos en el norte de Nuevo México y el Parque Nacional Big Bend en Texas. Continúa a través de colinas y planicies antes de llegar a la región semi-tropical en el valle de Texas para desembocar en el Golfo de México. En conjunto, la cuenca es un desierto que sufre cambios bruscos entre periodos de sequía e inundación. Este programa presenta comunidades que residen en la cuenca del río. Las culturas de estas comunidades nos muestran algunas de las formas que



El maestro Arnold Herrera del Pueblo Cochiti talla tambores de álamo que acompañan las danzas en las fiestas Pueblo. Explica su significado: "Las danzas que hacemos durante el año tienen que ver con lo que nos rodea — los animales, las criaturas de la tierra. En la primavera bailamos después de la siembra para que llueva y para prevenir cigarras". Cochiti Pueblo educator Arnold Herrera carves drums from local cottonwood that accompany the dancing in Pueblo fiestas. He explains their meaning: "The dances we do throughout the year have to do with what's around us — animals, creatures within the earth. In the spring, we have dances after the planting, for rain and to prevent locusts."

Foto de/photo by Enrique Lamadrid

la gente ha desarrollado para vivir con esta ecología, como la configuran y como ellos son configurados por ella. La forma en que éstas y otras comunidades tratan el río afecta la tierra y la vida más allá de sus riberas.



En la frontera México-Estados Unidos en Matamoros, Tamaulipas, Rita Morales Alvarez ensambla bandas corredizas en la planta maquiladora Cambridge. On the U.S.-Mexico border in Matamoros, Tamaulipas, Mexico, Rita Morales Alvarez assembles steel belts at the Cambridge *maquiladora* (assembly plant).

Foto de/photo by Olivia Cadaval

El programa propone tres preguntas sobre la interacción dinámica entre la cultura y el medio ambiente en la cuenca: 1)¿Cómo contribuye el conocimiento tradicional en el manejo del agua y tierra como recursos? 2)¿De qué maneras influye el medio ambiente sobre la identidad cultural? 3)¿Cómo contribuyen el conocimiento local y las costumbres en el desarrollo sostenible y que base brindan para el éxito de empresas económicas? Estas preguntas forman la base de las tres áreas del programa.

EL CONOCIMIENTO TRADICIONAL Y EL MANEJO DEL MEDIO AMBIENTE

Los oficios de los camaroneros, rancheros, vaqueros, herreros, cocineros de barbacoa y jarcieros son todos diferentes, pero todos dependen del conocimiento local tradicional y de sus propias experiencias con los frágiles recursos naturales del desierto. A medida que nueva gente ingresa en la región, surgen conflictos entre valores diferentes sobre la definición de las más eficientes tecnologías económicas. Los participantes representarán su manera de combinar el conocimiento y la tecnología de muchas fuentes y la forma en que establecen un diálogo con los recién llegados sobre tradición y calidad de vida en sus comunidades.

LA IDENTIDAD CULTURAL Y EL MEDIO AMBIENTE

Para los Pueblo, los derechos sobre el agua go-biennan las prácticas rituales tanto como la irrigación. Cuando nuevos residentes llegan al área, diferentes conceptos de propiedad amenazan el orden presente. Tiempos atrás, los colonizadores españoles en Nuevo México causaron grandes conflictos y cambios, pero las tradiciones Pueblo persistieron y, en algunos casos, comunidades Pueblo e hispanas han desarrollado formas culturales compartidas, tal como la danza de los matachines.

Algunos Rarámuri, un grupo indígena de Chihuahua y también conocido como Tarahumara, han emigrado recientemente de la sierra a Ciudad Juárez. Sus bailes, artesanía y tradiciones alimenticias les ayudan a mantener su identidad cultural en el ambiente urbano. Otras expresiones representadas en este programa incluyen murales chicanos que ilustran la interconexión entre creencias, historia e identidad cultural, así como música nortea, de conjunto del sur de Texas y ranchera de Nuevo México, que reflejan las mismas conexiones temáticas en su música y letra.

LA CULTURA Y EL DESARROLLO LOCAL SOSTENIBLE

Orientados por valores compartidos en la comunidad, exitosos negocios locales combinan lo tradicional con nuevas prácticas y tecnología. Estas empresas desarrollan redes de colaboración que participan en la economía formal e informal, y venden sus productos en todo tipo de mercados. Las industrias artesanales que serán representadas incluyen una cooperativa de tejido y empresas familiares de piñatas, grabado de vidrio, muebles de mimbre y retablos. En arquitectura y diseño se incluye la construcción de adobe, el tallado de piedra, la producción de ladrillo y la construcción de vivienda por las propias familias. Todo esto ilustra como los conocimientos tradicionales, los recursos disponibles y las inventivas estrategias de mercadeo son utilizados creativamente.

Traducido por Edme Pernia and Ileana C. Adam

Traditional Knowledge in the Río Grande/ Río Bravo Basin

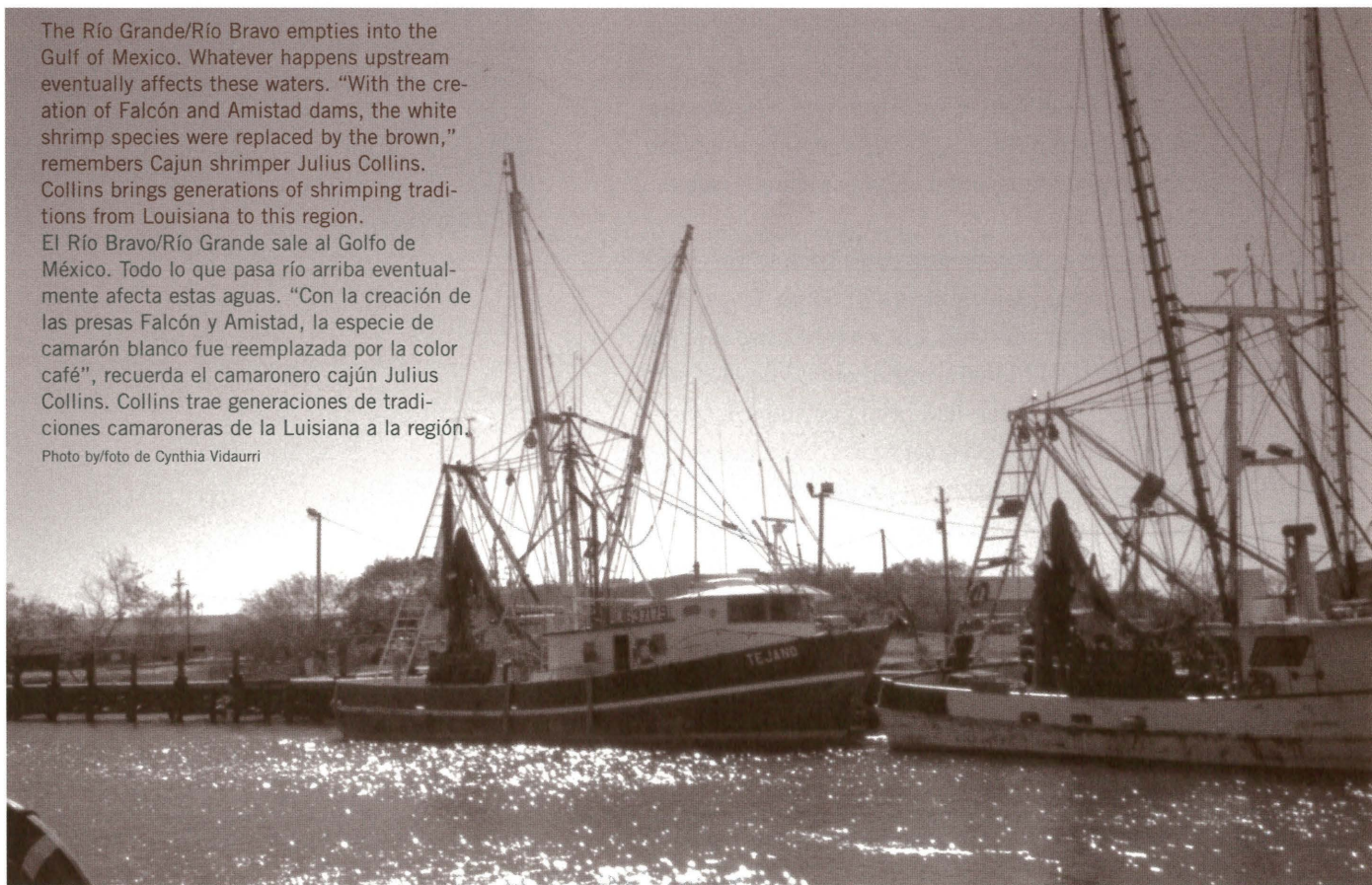
by Victor Hernández

From the headwaters to the mouth of the Río Grande/Río Bravo, the river basin's diverse environmental zones pose unique challenges in land and water management. Long-term experience of, and adaptation to, the river's various habitats have created a traditional

knowledge base with which local people effectively manage and maximize the region's natural resources. Time-tested traditional techniques combine with non-traditional approaches to provide basin residents with an effective water and land management repertoire.

The Río Grande/Río Bravo empties into the Gulf of Mexico. Whatever happens upstream eventually affects these waters. "With the creation of Falcón and Amistad dams, the white shrimp species were replaced by the brown," remembers Cajun shrimper Julius Collins. Collins brings generations of shrimping traditions from Louisiana to this region. El Río Bravo/Río Grande sale al Golfo de México. Todo lo que pasa río arriba eventualmente afecta estas aguas. "Con la creación de las presas Falcón y Amistad, la especie de camarón blanco fue reemplazada por la color café", recuerda el camaronero cajún Julius Collins. Collins trae generaciones de tradiciones camaroneras de la Luisiana a la región.

Photo by/foto de Cynthia Vidaurre



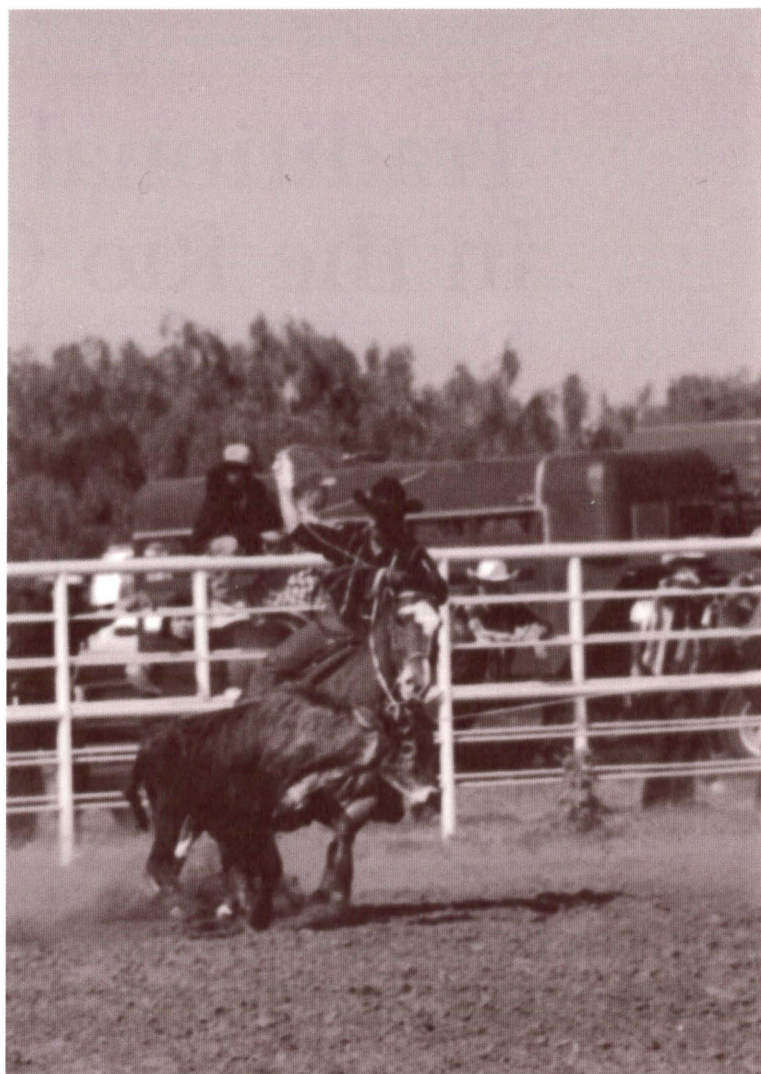


The Embudo Valley of northern New Mexico is home to centenary ranches (land owned by the same family for at least 100 years) created by lands deeded under the Spanish Land Grant ordinances. They are managed in riparian (river-bank) lots, 50 to 500 feet wide and 1 to 20 miles long. Introduced in the mid-1800s, this riparian system is designed to benefit from the different micro-environments of the region. The approach promotes practices which maximize the limited natural resources, and it adapts to what is sustainable in the diverse ecosystems found on any given ranch.

Acequias, or gravity-driven earthen-work irrigation ditches, effectively manage limited water supplies, and, beyond their functional value, they reinforce community identity and community collaboration. The spring cleaning of *acequias* is a functional and social task in which everyone is obligated to participate in order to maintain this resource. In many New Mexico communities, the first water flow of the year is celebrated with a blessing and a procession in honor of San Isidro Labrador, patron saint of agriculture. Today, these centuries-old Native American and Hispano *acequias* are combined with 20th-century irrigation systems to manage the region's precious water supply.

Private cattle ranching dates back to the 1750s on the open-plains ranches of South Texas. This isolated and arid land lent itself to very little else. Early settlers brought with them a knowledge for working cattle that had been evolving in Spain and Mexico for seven centuries. Here *rancheros* utilize land and livestock management knowledge and techniques developed over generations of trial and error, a vernacular form of scientific methodology, as well as strategies taught in universities. During periods of extreme drought, *vaqueros* employ a technique called "*chamusquear*" — burning off needles of the abundant nopal cactus and feeding it to cattle to provide a much-needed source of water and protein.

Rancher Lauro Gutiérrez uses modern watering





Rodeos are an opportunity for South Texas *vaqueros* to hone their ranching skills and to pass them on to the younger generation.

Los rodeos dan a los vaqueros del sur de Texas la oportunidad de perfeccionar sus habilidades con el ganado y de pasárlas a la generación más joven.

Photo by/foto de Javier Salazar

systems in conjunction with a hand-dug, turn-of-the-century *presa* (dam) to water the livestock at Rancho Niño Feliz. *Rancheros* incorporate new technology that eases the work, but not all modern improvements have worked as well as expected. The helicopter allowed for faster, more efficient roundups, but some ranchers have reported that the livestock soon became used to the helicopter and could no longer be herded by it. Consequently, some retired *vaqueros* have been called upon as consultants to work with helicopter pilots in search of wild cattle that evade the roundup. The *vaqueros*' extensive knowledge of the land and of animal psychology could not be replaced by technological advances.

Along the banks of the Río Conchos in communities like Valle de Zaragoza, Chihuahua, *rancheros* maximize the region's ephemeral resources. In addition to raising cattle, they have developed an intermittent, river-bank farming method that takes advantage of seasonal changes in the river's level. When the river recedes, it leaves behind rich sediment that forms natural *labores* (fields) on its banks. These fertile fields are ideal for raising watermelon, chiles, tomatoes, and beans. There is always a risk that the fields may be inundated during heavy rains or flash floods. Over time, *rancheros* have learned to gauge the river's ebbs and flows well enough to decide when to plant along its banks.

In the harsh and delicate environment of the Chihuahuan Desert, cultural knowledge is preserved through local crafts. The Department of Ecology of the State of Coahuila has partnered with local residents in an approach that utilizes the desert's natural resources, rescues a weaving tradition, discourages the use of polluting plastic shopping bags, and provides economic benefits. Traditional artists use the fibrous raw materials provided by desert plants such as the *lechuguilla* and *palma mandioca* to produce shopping bags, scrub brushes, place mats, and other items. Wax from the *candelilla* plant is processed and eventually finds its way to cosmetics and foodstuffs.



The mouth of the river is home to the country's largest shrimping basin, which was developed during the 1950s by Louisiana Cajuns who migrated to South Texas. This occupational group feels the impact of what has been done along the entire length of the river. The damming of the river has caused salinity changes in the Gulf of Mexico that have affected the shrimp living there. Today, shrimpers employ a variety of electronic technology for navigating and for detecting schools of shrimp, but the underlying organizational principles of running a shrimp boat are still those used in the earliest days of this occupation.

Managing the Río Grande/Río Bravo Basin's natural resources involves constantly responding to environmental changes. The lesson is that technological advancements do not necessarily equate with more effective practices or an improved quality of life. Effective management requires that we maintain a variety of options at our disposal; the loss of traditional knowledge means diminished options. As Arnold Herrera of Cochiti Pueblo says, "Traditional people have important lessons to offer industrial and post-industrial societies." There are lifetimes of knowledge out there that can be incorporated into public policy and practice.

Victor Hernández is a Housing Specialist at the Housing Assistance Council in Washington, D.C. A native of South Texas, he has worked in the field of community and economic development at a local, regional, and national level. He is a graduate of Cornell University.

Thirty-six agricultural communities in the state of Coahuila, Mexico, harvest the new growth of the wild *lechuguilla*, an abundant, fibrous desert plant. Mrs. Martínez dries the processed fiber in the patio of her house.

Treinta y seis comunidades agrícolas en el estado de Coahuila, México, cosechan el brote nuevo de la lechuguilla, una planta fibrosa que abunda en el desierto. La Sra. Martínez recoge la fibra de lechuguilla en el patio de secado que tiene en su casa.

Photo by/foto de Imelda Castro Santillán



El Conocimiento tradicional en la cuenca del Río Grande/Río Bravo

por Victor Hernández

De la cabecera a la boca del Río Grande/Río Bravo, la diversidad medio ambiental de la cuenca desafía métodos convencionales de la administración de la tierra y el agua. Años de experiencia y adaptación en cada región del río han creado una base de conocimientos tradicionales que le sirven a la gente local para manejar con eficacia y aprovechar al máximo sus recursos naturales. Combinando técnicas tradicionales con modos de trabajo no-tradicionales, los residentes de la cuenca desarrollan sus propias formas para administrar el agua y la tierra eficazmente.

En el norte de Nuevo México se encuentran los ranchos centenarios creados por las mercedes españolas. Son lotes angostos que se extienden de la ribera del río y pueden llegar a medir hasta 40 kilómetros de largo. Introducido a mitades del siglo XIX, este sistema ribereño aprovecha las diferentes micro-ecologías de la región. Un sistema de acequias abastece eficazmente el agua del río a las diferentes áreas de los ranchos y sirve para reforzar la identidad y colaboración comunal. Durante la limpieza de acequias en la primavera, todos participan. En muchas comunidades, las primeras aguas se celebran con una bendición y una procesión en honor de San Isidro Labrador, santo patrón de la agricultura. Hoy en día, estas acequias de origen indígena e hispano se combinan con sistemas de irrigación contemporáneos para manejar el abastecimiento de la escasa agua de la región.



La ganadería en las llanuras del sur de Texas empieza aproximadamente en 1750. Esta tierra aislada y árida se presta para muy poco más. Los primeros colonizadores trajeron un conocimiento de ganadería que había estado evolucionando en España y México durante siete siglos. Aquí rancheros usan técnicas tradicionales que han sido puestas a prueba a través de los años, un tipo de metodología científica vernacular, y estrategias enseñadas en universidades.

Rancheros incorporan tecnologías nuevas para simplificar el trabajo, pero no todas las mejoras modernas han funcionado como esperado. El helicóptero es mas eficiente que el vaquero para juntar el ganado pero una vez que las vacas se acostumbran al helicóptero lo evaden. Consecuentemente, los rancheros contratan a vaqueros jubilados para acompañar a los pilotos y ayudarlos a encontrar las vacas perdidas. El conocimiento extenso del vaquero de la tierra y de la psicología del ganado no se puede reemplazar con avances tecnológicos.

En la cuenca del río Conchos además de la cría de ganado, los rancheros aprovechan las temporadas de lluvia para cultivar sandía, chile, jitomate entre otros vegetales a las orillas del río. Siempre hay riesgo de inundación, pero con el tiempo los rancheros han aprendido a medir el río para calcular cuando conviene sembrar.

En el frágil Desierto de Chihuahua, el conocimiento tradicional se preserva a través de la artesanía local. La Dirección de Ecología del Estado de Coahuila está colaborando con residentes locales en proyectos que aprovechan los recursos naturales del desierto, rescatando tradiciones de jarcería que protegen el medio ambiente a la vez que proporcionan beneficios económicos.

En la boca del río se encuentra el estanque camaronero más grande del país, desarrollado alrededor de 1950 por los Cajunes de Luisiana que emigraron al sur de Texas. Hoy en día, los camaroneros usan la tecnología electrónica para navegar y para detectar escuelas de camarón, pero los principios básicos de la industria continúan



La acequia, "portadora de agua" en árabe, forma parte de un sistema de irrigación de compuertas y canales que trajeron los españoles a Nuevo México. Los miembros de la comunidad se organizan cada año para limpiarlas. Esta actividad generalmente es acompañada por una ceremonia de la bendición de las aguas.

The *acequia*, or "water carrier" in Arabic, forms part of an irrigation system of locks and canals brought by the Spanish to New Mexico. Community members organize themselves every year to clean out these earth-banked ditches. The activity is often accompanied by a water-blessing ceremony.

Foto de/photo by Charles Weber

siendo aquellos que perduran desde los primeros años de este oficio.

Manejar los recursos naturales de la cuenca del Río Grande/Río Bravo implica una constante respuesta a los cambios del medio ambiente. Los avances tecnológicos no resultan necesariamente en prácticas más eficaces, ni en una mejor calidad de vida. Una administración efectiva requiere que mantengamos una variedad de opciones y la pérdida de conocimientos tradicionales significa su disminución. Arnold Herrera del Pueblo Cochiti observa, "Las personas tradicionales tienen lecciones importantes que ofrecer a las sociedades industrializadas".

Traducido por Edme Pernia and Ileana C. Adam

The Spirit of the Río Grande/Río Bravo: Land, Water, and Cultural Identity

by Enrique R. Lamadrid

In an arid land, home is always by the water. In Colorado, New Mexico, South Texas, and the northern fringe of the Mexican border states of Chihuahua, Coahuila, Nuevo León, and Tamaulipas, home in the most primordial sense is the valley of a bounteous river that cuts an 1,800-

mile course through the largest desert in North America. A dozen cultures and languages over the centuries have named it: Poʼsoge — the “big river”; Río Grande — the “great river”; Río Bravo — the “wild and brave river.” To the most ancient inhabitants of the watershed, the river was a living



New Mexico *matachines* perform for numerous religious events, including the blessing of an *acequia* (irrigation ditch), saints' days, and, occasionally, funerals. Los matachines de Nuevo México se presentan en numerosos eventos religiosos, incluyendo la bendición de la acequia, los días de los santos y, en ocasiones, en funerales.

Photo by/foto de Peter Garcia



being, a life-giving serpent, sometimes quick and transparent, sometimes lethargic and the color of clay.

Since all human beings need to be by the water, the banks of this river are by definition a contested space. The *españoles mexicanos* or Spanish Mexicans, as they called themselves, arrived in the 16th century with all the fury and repressed desire of the Spanish peasant to possess the land. The price of arrogance was paid in blood in 1680 when the Río Grande Pueblo Indians arose and reclaimed their spiritual heritage. Afterwards, in the space of a few generations, the newcomers who sought title to the land were instead possessed by the land. As they mixed culture and blood with the natives, they too became indigent to this place. The boundaries of the Campo Santo, their Sacred Ground, spread past the narrow churchyards and the bones of the dead towards valleys, plains, and mountains beyond. The greatest Native contribution to Mestizo or mixed-culture belief systems is their expansive sense of sacred space, that the earth itself is holy.

In the center of this sacred landscape are the Native and Mestizo peoples who have survived the rigors of the northern desert and the cost of each other's desire. They are dancing. The *matachines'* dance drama portrays the cultural and spiritual struggle between Spanish and Native cultures and is the prime example of Indo-Hispanic cultural synthesis in the entire region. The ritual dance drama is staged on key feast days in all seasons. It is often performed along the river itself and the banks of the *acequias*, or irrigation canals, which carry its life-giving water. In all probability the dance was brought to the northern borderlands by the Tlaxcalan Indians who accompanied the Spanish Mexican colonists on their trip north. It is performed throughout the region today.

From Taos to El Paso, from the mountains of Chihuahua to the plains of Laredo, the *matachines* step in unison to the insistent but gentle music of drums and rattles, guitars and violins. The fluttering ribbons that hang from their crowns and

shoulders are the colors of the rainbow. In proud formation, they do battle against chaos and reenact the terms of their own capitulation. The *toro*, a small boy dressed as a bull, runs wild through their lines. With three-pronged-lightning swords they carve the wind in symmetrical arabesques.

Christian souls or Aztec spirits, they dance in graceful reconciliation, now in crosses, now in lines. In their midst a great king receives the counsel of a little girl. She is Malinche. Elsewhere her name is synonymous with betrayal, but she is no traitor here. At the edges of the fray the *abuelos*, or grotesque grandfathers, guard the dancers, make fun of the people, and ridicule the new order. These old men of the mountains taunt and overpower the *toro*. They kill and castrate the *toro*. They cast its seed to the joyful crowd. Have they vanquished evil, as the people say, or has the savage bull of European empire met its consumption? *Gracias a Dios*, thank God, it is a mystery, we all agree. Legend says that long ago Moctezuma himself flew north in the form of a bird with bad news and good advice. He warned that bearded foreigners were on their way north, but if the people mastered this dance, the strangers would learn to respect them, would join the dance, and come to be just like them. A hard-won cultural tolerance and understanding are the greatest blessings of the people of the Río Grande/Río Bravo.

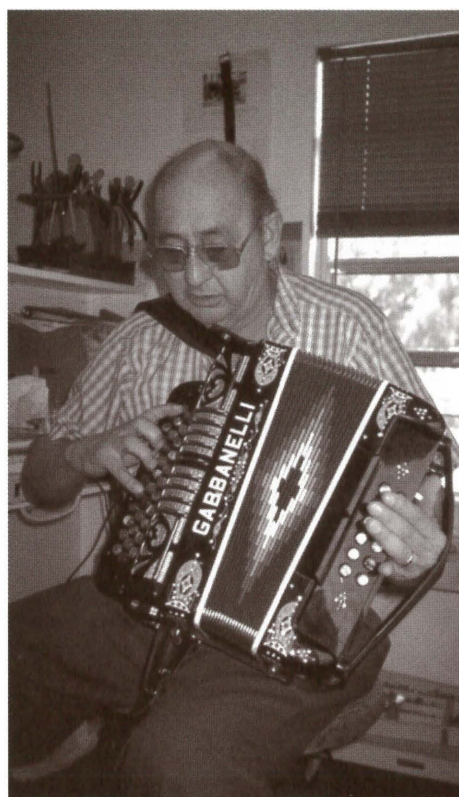
The greatest blessings of the land itself are rain and river water. The desert environment shapes the faith of its inhabitants. In the Pueblo world, clouds are the kachina spirits of ancestors returning and are always welcome since they bring rain and snow. Petitions for rain were prayed and sung to Christian saints like San Isidro (Saint Isidore the Husbandman), San Juan Bautista (Saint John the Baptist), and the Holy Child. Like the makers of kachina images, the *santeros* or saint makers still carve their holy images from the root of the cottonwood, a holy tree revered for its association with water.

When water blessed the fields, another cultural synthesis took place in the valleys. Native American corn, beans, and squash held their ground beside the wheat, legumes, and fruit trees introduced by the Europeans. The chiles and tomatoes of central Mexico found their way north as well to add their piquant flavors to the local diet. The most famous staple of the northlands is as hybrid as its peoples — the fluffy wheat tortilla gives a New World shape and texture to an Old World grain. Of all the elements of human culture, food is the first to be shared across cultural and ethnic boundaries.

By far the greatest changes on the land were wrought by the domestic animals that came north with the colonists. Horses, cows, pigs, goats, and sheep quickly became emblems of European culture, and missionaries used them to upset the power of Native hunting societies and their priests. Besides mobility and meat, the other animal products like wool and weaving technology brought revolutionary change to Native lifestyles.

The horse, which made exploration and trade possible, also upset the political balance in the northlands. When nomadic Native tribes such as Apaches and Comanches acquired horses, their pedestrian hunting and gathering ways changed forever. With horses they mobilized, refined the arts of equestrian warfare, and became a force to be reckoned with.

The lush mesquite forests of the lower Río Grande/Río Bravo were the perfect environment to support large numbers of wild cattle. The first phase of the development of ranching was cattle hunting. Whenever meat was needed, hunters sallied out on horseback with *reatas*, or lariats, and *media lunas*, or pole-mounted hocking blades, to immobilize and slaughter their prey. Only when the population grew did the concept of cattle ownership develop, along with the culture of the *vaquero* or Mexican cowboy, fully equipped with the knowledge and technology of large-scale stock management. The ecosystems of the upper Río



Amadeo Flores, a *conjunto* musician from South Texas, started playing accordion in 1947. "We used to play around the neighborhood," he remembers. German immigrants introduced the accordion to northern Mexico and South Texas sometime in the 1860s or 1870s, and *mexicano* musicians used it to create related but distinctive musics, *conjunto* in South Texas and *norteño* in Mexico.

Amadeo Flores, músico de conjunto del sur de Texas, empezó a tocar el acordeón en 1947. "Acostumbrábamos tocar en el vecindario," recuerda. Inmigrantes alemanes introdujeron el acordeón al norte de México y al sur de Texas entre 1860 y 1870, y los músicos mexicanos lo usaron para crear su propia música, conocida como "norteña" en México y "conjunto" en el sur de Texas. Photo by/Foto de Cynthia Vidaurri

Grande/Río Bravo were more fragile, and four centuries of grazing resulted in desertification, degradation of grasslands, and the loss of several feet of topsoil. Fortunately, the introduction of alfalfa helped offset this damage and fertilize the fields.

There is, in the valleys of the Río Grande/Río Bravo, a highly developed sense of place and cultural identity that the people themselves describe as "*querencia*," a folk term from the Spanish verb *querer*, to want or desire. *Querencia*



is a deep, personal, even spiritual attachment to place which collectively defines a homeland. Although in 1848 a national border was imposed along the lower Río Grande/Río Bravo, the sense of *querencia* is intact. Far from the centers of national power, this bio-region developed its own unique culture. As the pressures of urbanization and international commerce strain the ecological resources of the valley, some important lessons can be learned from the Native and Mestizo communities, who know how to survive in the desert. Their cultural and environmental knowledge can help meet the challenges of the future.

Enrique R. Lamadrid is Professor in the Department of Spanish & Portuguese of the University of New Mexico, and a Research Associate of the Museum of International Folk Art.

The history and environment of the Río Conchos, the main tributary of the Río Grande/Río Bravo, which flows through the desert in the Mexican state of Chihuahua, is captured by muralist Luis Román. The mural illustrates how the spirit of the people who have lived on this frontier has made it bloom. La historia y el medio ambiente del Río Conchos, el tributario principal del Río Bravo/Río Grande que corre a través del desierto de Chihuahua, son captados por el muralista Luis Román. El mural ilustra el espíritu de la gente de esta frontera que la ha echo florecer. Photo by/foto de Olívia Cadaval



El Espíritu del Río Grande/Río Bravo: Tierra, Agua e Identidad Cultural

por Enrique R. Lamadrid

En una tierra árida, el hogar siempre se sitúa cerca del agua. En Colorado, Nuevo México, el sur de Texas y la franja norte de los estados fronterizos de Chihuahua, Coahuila, Nuevo León y Tamaulipas, el hogar en su sentido más primordial es el valle de un caudaloso río que recorre 2.898 kilómetros a través del desierto más grande de Norte América. Para los primeros habitantes de la cuenca, el río era un ser viviente, una serpiente dadora de vida; a veces rápida y transparente, y otras veces letárgica y color de arcilla.

Como todos los seres humanos necesitan estar cerca del agua, las orillas de este río son por definición un espacio disputado. Los españoles mexicanos, como se nombraban ellos mismos, llegaron en el siglo XVI con toda la furia y deseos reprimidos del campesino español de poseer tierras. El precio de su arrogancia fue pagado con sangre en 1680 cuando los indígenas Pueblo se levantaron y reclamaron su herencia espiritual. A medida que su cultura y su sangre se mezclaban con los indígenas, los españoles mexicanos también se convirtieron en nativos en este lugar. La mayor contribución de los indígenas a los mestizos ha sido su sentido expansivo del espacio sagrado; la tierra misma es sagrada.

Al centro de este espacio sagrado están los indígenas y los mestizos que han sobrevivido los rigores del desierto y el precio de sus deseos. Están bailando. La danza ritual de los matachines presenta la batalla cultural y espiritual entre la

cultura española y la indígena, y es el ejemplo principal de la síntesis cultural indo-hispana de la región. De Taos a El Paso, de las montañas de Chihuahua a las planicies de Laredo, los matachines danzan al insistente pero suave compás de tambores y guajes, guitarras y violines. La leyenda cuenta que hace mucho tiempo Moctezuma voló al norte en forma de pájaro con malas noticias y buenos consejos. Advirtió que unos extranjeros barbudos venían en el camino al norte, pero si la gente dominaba esta danza, los extranjeros aprenderían a respetarlos, se unirían al baile y llegarían a ser como ellos. El entendimiento y tolerancia cultural son las mayores bendiciones de la gente del Río Grande/Río Bravo.

Las mayores bendiciones de la tierra misma son la lluvia y el agua del río. El desierto determina la fe de sus habitantes. En el mundo Pueblo, las nubes son los espíritus kachina de los ancestros que regresan y son siempre bienvenidos, ya que traen lluvia y nieve. Se cantaban y recitaban peticiones de lluvia a santos cristianos como San Isidro, San Juan Bautista y el Santo Niño. Como los talladores de kachinas, los santeros también tallan las imágenes sagradas de la raíz del álamo, un árbol sagrado venerado por su asociación con el agua.

En los valles del Río Grande/Río Bravo hay un gran sentido de lugar y de identidad cultural que la gente misma describe como “querencia”. La querencia es una profunda conexión personal y



espiritual con el terruño, el hogar que colectivamente se define como patria chica. Aunque en 1848 una frontera nacional fue impuesta a lo largo de la parte sur del Río Grande/Río Bravo, el sentido de querencia quedó intacto. Lejos de los centros nacionales de poder, esta bio-región desarrolló una cultura propia y única. Mientras las presiones de urbanización y comercio internacional agotan los recursos ecológicos del valle, algunas lecciones importantes se pueden aprender de las comunidades indígenas y mestizas que han aprendido a sobrevivir en el desierto. Su conocimiento cultural y ambiental puede ayudar a enfrentar los desafíos del futuro.

Traducio por el autor

La educación bilingüe rarámuri-español sirve de apoyo a la identidad cultural del los Rarámuri — un grupo indígena del estado de Chihuahua también conocido como Tarahumara — que han migrado del la sierra a Ciudad Juárez. Bilingual Rarámuri-Spanish education helps support the cultural identity of the Rarámuri — a group native to the Mexican state of Chihuahua and also known as Tarahumara — who have migrated from their mountain homes to the border city of Ciudad Juárez. Foto de/photo by Genevieve Mooser



Maclovía Zamora collects many of the herbs she sells in her *hierbería*, or medicinal herb store, in Albuquerque, New Mexico. Maclovía Zamora recolecta ella misma muchas de las hierbas que vende en su hierbería en Albuquerque, Nuevo México.

Photo by/foto de Molly Timko

Marta Cruz Moreno embroiders kitchen towels with Rarámuri designs for the tourist trade in Ciudad Juárez, Chihuahua. The Rarámuri are a native group in Chihuahua living in the Sierra Madre Mountains. Many have been forced to migrate to urban areas in order to earn a living. Marta Cruz Moreno borda unos paños de cocina con diseños rarámuri para vender a los turistas en Ciudad Juárez, Chihuahua. Los Rarámuri son un grupo indígena en Chihuahua que vive en la Sierra Madre. Muchos han sido obligados a emigrar a zonas urbanas para ganarse la vida.

Photo by/foto de Cynthia Vidaurri





Making a Living in the Río Grande/Río Bravo Basin

by Erin Martin Ross

From street-food vendors to international collaboratives, border businesses often succeed by incorporating elements of their regional culture into the commercial process. Juan Caudillo, who comes from generations of piñata makers, runs his business from his home in Nuevo Laredo, Tamaulipas; Jesusita Valenzuela Ramírez de Jiménez builds homes with adobe in the Big Bend region of Texas; while the Tierra Wools weaving cooperative uses wool from the *churro* sheep originally brought to New Mexico by the Spanish settlers. All of these enterprises rely on regional traditions, knowledge, and experience. They incorporate regional culture into the processes, materials, and forms of organization, which work well for their businesses and fit comfortably within their communities. The strong sense of confidence and self-reliance in these communities enables local small businesses to integrate new materials and technologies without losing their sense of place and value. Many of these enterprises are “sustainable,” showing promise that they can be maintained over a long period of time without degrading the social and natural environments. The family-owned brick-making businesses of Ciudad Juárez, Chihuahua, are an interesting example of this kind of local business, especially as they manage their collaboration with the Southwest Center for Environmental Research and Policy, a binational research organization trying to develop and maintain environmentally friendly economic enterprises.

On any given day in Ciudad Juárez you can see

dark clouds rising like steam from the city’s dirt-encrusted brickyards. These are the clouds of smoke that billow upward from the tops of more than 400 family-owned kilns, the sooty manifestation of an age-old craft that today maintains the industrial momentum of a modern border city. Ciudad Juárez, a metropolis of 1.7 million people, is known for its bustling *maquiladoras*, the enormous manufacturing plants that employ more than 550,000 people in labor-intensive assembly operations. The *maquiladora* industry has grown in Juárez and with it, the need for commercial bricks.

By most standards, Juárez bricks are light in color and porous to moisture. Their touch is coarse and sandy. A Juárez brick is not like the smooth red bricks of the Northeast, the yellow bricks of the Rocky Mountains, or even the unfired adobes of the American Southwest. A Juárez brick is produced expressly for the climate and building conditions of the U.S.-Mexican border.

For obvious reasons, the thermal properties of border bricks must meet the practical needs of a border lifestyle. A good brick must be porous enough to slow the transfer of heat during the intensely hot summer months yet capture and retain internal heat during the winter. A good brick must be heavy, but need not support more than a two-story structure, as tall buildings are incompatible with the warm border climate. Ideally, a good brick represents a perfect adaptation for a sustainable border lifestyle. It is an ideal



material for both the long, low walls of manufacturing plants and the shady patios and heat-resistant walls of Juárez homes.

As a rule, Juárez bricks are used to build walls — long or short in length, tall or short in height. Bricks are rarely used for corner support or for structural foundations, where other materials are believed to be better suited. The brick walls of Juárez are often erected using a mixture of mortar and sand. Typically, a coat of stucco is applied to brick work for aesthetic reasons.

Brick makers, or *ladrilleros* as they are known in the border region, produce bricks chiefly in two sizes: *tabiques*, or large ten-pound bricks, are produced for larger, commercial structures; *ladrillos*, or small five-pound bricks, are designed for constructing smaller structures.

Juárez bricks come in varying shades of color —

Founded as a cooperative in 1983 with a philosophy of local control of land and resources, Tierra Wools has revived the region's weaving traditions, rescued the almost extinct *churro* sheep, and provided jobs to local residents.

Fundada en 1983, con la filosofía de control local de tierras y recursos, Tierra Wools ha revivido la tradición de tejido de la región, ha rescatado la casi extinta oveja churro y proporcionado trabajo para residentes locales.

Photo by/foto de Olivia Cadaval

often a light pink or pale yellow — according to the sand and clay used in their manufacture.

Although these bricks have slightly different structural properties, the color of the brick chosen for a particular building is more often than not determined by the aesthetic preference of the brick buyer.

Brick making is a significant cultural and economic activity in the border region of the Río Grande/Río Bravo Basin. In Juárez alone, munici-



In the border city of Juárez, over 450 family-owned kilns fire bricks commercially. A typical family-owned brickyard contains a small family home, a kiln, and a large open area for drying bricks in the sun.

En Ciudad Juárez, más de 450 familias tienen hornos para cocer ladrillos comerciales. Una ladrillera típica de una familia consiste en una pequeña casa, un horno y un espacio grande para secar los ladrillos al sol.

Photo by/foto de Michael Kiernan/MKimages, courtesy Southwest Center for Environmental Research and Policy

pal officials estimate that more than 450 families own and operate commercial kilns, each producing an average of 10,000 bricks per week.

As with many commercial operations, there is an art to the process. Determining the temperature of the flames, assessing the moisture content of the bricks, discovering the length of time for drying a pile of bricks — all these require a sensitivity to process, place, and aesthetics. Underlying the art is the economics of brick making: cracked and ugly bricks don't sell.

When you enter a Juárez brickyard, the smoke may appear dirty and the brick makers sooty or covered in dust. But make no mistake; there is pride and satisfaction among those who practice this craft. The regional business of firing a mixture

of sand, clay, and water to produce a useful and sound construction material for sale is gratifying to the brick maker and his family.

The ancient craft of brick making precedes written history, and today, it supports many families of the Third World. In the U.S.-Mexican border region brick making is a revealing “way-in” to the regional culture, in which we see evidence of the dynamism, spirit, and pragmatism of the people of the Río Grande/Río Bravo Basin. Making bricks is a lesson in regional culture and economics.

Erin Martin Ross is Chairwoman of the Southwest Center for Environmental Research and Policy.

Ganándose la vida en la cuenca del Río Bravo/Río Grande

por Erin Martin Ross

De vendedores ambulantes de comida a cooperativas internacionales, las empresas de la frontera generalmente tienen éxito cuando incorporan elementos de su cultura regional al proceso comercial. Juan Caudillo, que viene de generaciones de piñateros, maneja su negocio desde su casa en Nuevo Laredo, Tamaulipas; Jesusita Valenzuela Ramírez de Jiménez construye casas de adobe en la región de Big Bend en Texas; mientras que la cooperativa Tierra Wools usa la lana del borrego churro que llegó a Nuevo México traído por los españoles. Cada una de estas empresas depende de las tradiciones, conocimientos y experiencias regionales. Incorporan la cultura regional al proceso de trabajo, a los materiales y a las formas de organización de tal manera que benefician sus negocios y armonizan con sus comunidades. El sentido de confianza y auto-dependencia en estas comunidades hacen posible que los pequeños negocios integren nuevos materiales y tecnologías sin

perder su sentido de lugar y ética. Muchas de estas empresas se pueden considerar “sostenibles” o sea que prometen mantenerse a través del tiempo sin degradar el medio ambiente social y natural. Las ladrilleras de Ciudad Juárez, Chihuahua, negocio de familia, son un ejemplo de este tipo de empresa local, particularmente por la manera en que colaboran con el Centro del Suroeste para Política e Investigación Ambiental, una organi-

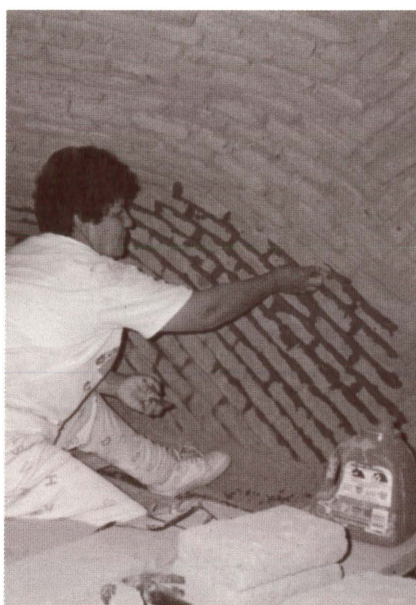
Angel Medina Tobías tiene su propio negocio de vidrio grabado a mano en Bustamante, Nuevo León, en México.

A pesar de varios tropiezos económicos, ha persistido en su propio negocio. Nos explica que “a uno se le hace fácil pero sobre la marcha se va aprendiendo”.

Angel Medina Tobías runs his small, hand-etched glass business in Bustamante, Nuevo León, Mexico. He has persisted through many economic setbacks and explains that although one may think owning one's own business is easy, “you learn by doing it.”

Foto de/photo by Héctor Guerrero





En Presidio, Texas, y alrededores, Jesusita Valenzuela Ramírez construye casas de adobe. Ha aprendido la técnica del maestro arquitecto egipcio Hassan Fathy para hacer techos abovedados que no requieren vigas de madera.

Adobe maker Jesusita Valenzuela Ramírez builds houses in Presidio, Texas, and in the surrounding communities. She has learned to build with the domed-roof techniques of the Egyptian adobe master architect Hassan Fathy, which require no wooden beams.

Foto cortesía/photo courtesy Jesusita Valenzuela Ramírez

zación binacional de investigación que está tratando de desarrollar y mantener industrias favorables al medio ambiente.

Cualquier día en Ciudad Juárez uno puede ver nubes oscuras que surgen como vapor sobre los polvosos patios ladrilleros. Estas son las nubes de humo que flotan sobre más de 400 chimeneas de las empresas ladrilleras pertenecientes a familias y que con su hollín manifiestan un oficio centenario que hoy en día mantiene el

ímpetu industrial de una ciudad moderna en la frontera. Ciudad Juárez, una metrópolis de 1.7 millón de gente, se conoce por sus maquiladoras, enormes fábricas que emplean más de 555.000 gente en trabajo intensivo de ensamblaje de piezas. La industria maquiladora ha crecido en Juárez y con ella la demanda de ladrillo comercial.

Las propiedades térmicas del ladrillo en la frontera responden a las necesidades prácticas de vida de la región. Un buen ladrillo tiene que ser lo suficientemente poroso para transferir el calor durante los meses intensamente calurosos del verano pero también poder absorber y mantener el calor durante el invierno. Un buen ladrillo debe ser pesado pero sin tener que aguantar una estructura de más de dos pisos ya que los edificios altos

no son compatibles con el clima caliente de la frontera. Un buen ladrillo representa la adaptación perfecta a un estilo de vida sostenible en la frontera. Es un material ideal tanto para los extensos muros bajos de las fabricas como para los patios sombreados y muros resistentes al calor de las casas de Juárez.

Las ladrilleras representan un importante oficio cultural y económico en la región fronteriza de la cuenca del Río Bravo/Río Grande. Solamente en Juárez, el municipio calcula que hay más de 450 familias que son dueñas de y operan hornos comerciales, cada uno produciendo un promedio de 10.000 ladrillos a la semana.

Como en muchas operaciones comerciales, el proceso es un arte. Hay que determinar la temperatura de la flama, asesorar el contenido de humedad del ladrillo, descubrir el tiempo para secar una cantidad de ladrillo — todo esto requiere sensibilidad al proceso, al espacio y a la estética. Dentro del arte se encuentra la economía del oficio ya que ladrillos cuarteados y de aspecto feo no se venden.

Cuando uno entra a una ladrillera en Juárez el humo puede parecer sucio y los ladrilleros polvosos y cubiertos de hollín. Pero hay un gran orgullo y satisfacción para los que practican este oficio. En esta región, el trabajo consiste en el horneado de arena, lodo y agua y la producción de materiales de construcción de calidad para la venta que son de gran satisfacción para el ladrillero y su familia.

La fabricación de ladrillo es un oficio antiguo. Su practica precede la historia escrita. Hoy en día, se practica en casi todos los rincones del mundo y provee una fuente económica a muchas familias del tercer mundo. Las ladrilleras ofrecen un puente de entrada a la cultura regional donde se ve la evidencia del dinamismo, del espíritu y del pragmatismo de la gente de la cuenca del Río Bravo/Río Grande. El proceso de hacer ladrillos es una lección en la cultura regional y económica.

Traducido por Edme Pernia and Ileana C. Adam



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For many South Texans, ranching is both an economic enterprise and a valued lifestyle. *Rancheros* blend traditional and modern knowledge, techniques, and equipment as they strive to keep a balance between financial profit and ways of life that have satisfied human needs for centuries.

Para muchos del sur de Texas, el rancho es una empresa económica y también un estilo de vida. Los *rancheros* combinan el conocimiento tradicional y moderno, técnicas y equipo para lograr un equilibrio entre la ganancia y un modo de vida que ha satisfecho las necesidades humanas por siglos. Photo by/foto de Javier Salazar

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Sixth Annual Ralph Rinzler Memorial Concert

Ralph Rinzler (1934–94), founding director of the Smithsonian Folklife Festival, worked over the years with many gifted musicians and folk artists, doing fieldwork, issuing recordings, and producing concerts. This concert series honors the work of Ralph and his colleagues in conserving, and extending the audience for, traditional expressive culture.

This year's concert is curated by Peggy Seeger. In the essay that follows, Peggy offers a brief autobiographical sketch and a description of how she conceives of the concert.

Ralph first met Peggy at the Swarthmore College Folk Festival in 1954 when he was a freshman at the college. Simultaneously, he heard Peggy's older brother Pete in concert. Ralph was electrified by Pete's banjo playing and by his spirited editorializing. But his imagination was truly captivated by Peggy and her older brother Mike, who played at informal hootenannies. Here were peers, one year his junior and one year his senior, whose vocal and instrumental artistry greatly impressed him. Peggy soon sent Ralph Pete's banjo manual, and he was launched, learning songs and copying banjo styling from Harry Smith's recently released *Anthology of American Folk Music*. In the ensuing years, Ralph and Peggy were frequent companions, and Ralph was profoundly influenced by her, by the people he met



Mike, Peggy, and Pete Seeger, 1993. Photo by Dave Gahr

through her — Peggy's father Charles Seeger, A.L. (Burt) Lloyd, Ewan MacColl, Alan Lomax, and others — and by the British folk revival. Peggy's work as a singer-songwriter was distinctively different from Ralph's work. Ralph never wrote a single song and gravitated from the life of a professional musician towards one in which he built a wider intellectual base for traditional music. And yet I believe much of his practice was inspired by the passion of the folk revivals.

— Kate Rinzler

Kate Rinzler is a Research Associate at the Center for Folklife and Cultural Heritage and coordinates the annual concerts held in honor of her late husband.

A Singer for My Time

by Peggy Seeger

Biography

PREFACE

I could lay out the chronological bones of my life here, but I won't. I would get too literal and probably begin way before my beginning (1935), include everything, and proceed à la Proust through the years with the speed of geological time. Instead, I'll offer a few isolated anecdotes and snippets offered up by Memory, that wonderful fishing line with which we troll the past, catching and feeding upon the events that are insistent or foolish enough to be caught.

CHAPTER ONE

I was lucky right from the start. My mother and father (both musicians) came together in love, stayed in love, and had enough money and parenting skills to bring up four children in a loving musical home. As a girl who was encouraged (in 1950s suburban Washington, D.C.) to wear jeans, climb trees, improvise on the Bach Inventions, take a paper route, play the banjo while stamping her feet — I could have gone wild but didn't. I was a good girl, most of the time. I did well in

school and went off to Radcliffe College where I spent most of my time singing and playing and dancing and socializing. I was part of a roving crowd of lively insomniacs who on weekends darted down to Yale or whizzed out to Cape Cod. In the spring of 1954, a gang of us traveled to Philadelphia in a souped-up hearse to the Swarthmore Folk Festival, where I met the first (and best) man-friend of my life, Ralph Rinzler. We hung out together, and with my brother Mike, for most of the festival. We kept in touch and met often. Ralph was cheerful, enthusiastic, caring, and (very important) non-predatory. We played music together and took occasional trips looking for more music. In the autumn of 1955, I went to live in Holland with my older brother Charles and his family. At the University of Leiden, in Dutch, I studied Russian. I joined a coven of young female Dutch students who stayed up all night over weekends drinking milky coffee and philosophizing. I hitchhiked throughout the Netherlands and behaved irresponsibly. This was the first year of a lifetime sabbatical.

CHAPTER TWO

From 1955 to 1959, I was foot-loose, mostly in the United States, Europe, Russia, and China. It wasn't easy travelling with a knapsack, a guitar, and a long-necked banjo. I kept personal care and wardrobe to such a minimum that when Alan Lomax summoned me from a Copenhagen youth hostel to take part in a London television play, his partner — fashion model Susan



Ruth Crawford Seeger, Mike, Peggy, and Charles Seeger, 1937. Photo courtesy Peggy Seeger

Mills — took one look and one sniff, then stripped me to the buff and shoved me into the shower. She subjected me to a complete makeover. I mean *subjected*, and I mean *complete*, from head to toe and from just under my skin outwards. She scrubbed me clean, gave me the first manicure of my life, and decorated me like a Christmas tree with earrings, bracelets, and necklace. She washed, untangled, trimmed, and back-combed my long, long hair, putting it up into one of those 1950s bouffant concoctions. At her dressing table she sat me down and expertly slapped on me one of those faces that cosmetic companies use to prove that all their products can be used at once. Saying, “Breathe in and hold your breath,” she zipped me into a low-necked, wasp-waisted, 1956-feminine creation, then perched me on three-inch heels and nudged me compassionately into the little room where the audition committee was waiting. Their attention followed me like a spotlight as I wobbled to the high stool that seems to be forever *de rigueur* for folk singers. Battling cigarette smoke and the wasp-waist in a search for oxygen, I launched into my comfort song, “The House Carpenter” (à la Texas Gladden) with a fast banjo accompaniment (à la Hobart Smith). The music plus the appearance? An audio-visual oxymoron. But Ewan MacColl — dramatist, singer, songwriter, author, and 20 years my senior — sat there transfixed, a cigarette burning his fingers,



Above: Peggy, son Neill, and husband Ewan MacColl, 1959.

Photo by Bill Cunningham

Right: Irene Scott, 1999.

Photo by Peggy Seeger

irretrievably plunged into the first stages of the love that would lead him to write “The First Time Ever I Saw Your Face” for me a year later. (Ah, but his face was a picture when I appeared in my jeans and sneakers the next day at rehearsal....) Ewan was married. I went on the road again.

Ralph and I had kept in touch. He turned up occasionally in England during those kaleidoscope days. We played together in clubs and on recordings and horsed around as was our wont. At one point we drove a glorious Bentley from London to Florence, delivering it to its rich American owner in what we thought was perfect condition. We took our time: ten days, three of which were spent playing music for money at the Domodossola tourist trap. England kept calling me back.

CHAPTER THREE, ABOUT 30 YEARS LONG

I stayed in England, where I gained a European perspective on politics, music, language, and humor. Ewan and I came together in love, stayed in love, and brought up three children in a loving musical

home. He was the third of the four people who were most instrumental in making me want to sing and keep singing, my mother Ruth Crawford Seeger, the Composer, and my brother Pete, the Folk Singer, being the first two. I cannot thank them enough. Nothing will ever be enough. Lucky, lucky, lucky. I bless them every day for their care and patience and consider it a labor of love and duty to carry forth what they have taught me into the next generation. Ruth, Pete, and Ewan — so different from one another but all natural teachers and all bound to me by love and music.



CHAPTER FOUR

Ewan died in 1989. Irene Scott, who had been my friend since 1965, fished me out of a maelstrom of terminal grief, hugged me, dusted me off, kissed me, planted an earthquake in my head and heart, and sent me off in a new direction. She is a natural mover-and-shaker, and I was moved and shaken. Irene: the fourth “wind beneath my wings.” We love each other.

CODA

Time marched on with hobnailed boots, and I tiptoed into my sixties hoping that Mother Nature wouldn't notice. I moved back to the States, to Asheville, North Carolina. Once again, as in 1959, I am a cultural misfit. I fulfill my grandmothering duty by taking one English grandchild out at a time (I have seven) into the North American summer for a fortnight in my small motor home. I can get up and go when I wish. I behave irresponsibly, and I love it. I've never shaken off that touring bug — musical workaholicism has invaded every pore of my body, despite Irene's attempts to slow me down. I'll shift into under-drive one of these days, yes I will. But not tonight and probably not tomorrow or the next day. Too many songs to sing, friendships to tend, places to go, people to meet, days to enjoy, problems to solve, pleasures to indulge. As the song says, “I'll stick around to see what happens next.” That's the trouble with life and love and music. You get attached to them, and you stick around out of curiosity and habit. These are my lucky-me days.

The Concert Program

Comments from the Gallery:

“Why do you write new songs? Aren't the old ones good enough?”

“I don't like that song. It's like a political speech set to music.”



Peggy Seeger and Ralph Rinzler, 1957. Photo by Toshi Seeger

“I get an idea for a song and then can't go any further.”

“Which do you write first, the words or the tune?”

“I'd love to write songs but I'm hopeless.”

“I'd write songs if I had the time.”

“Where do you get your ideas?”

The ways in which songs are written are almost as varied as the songs themselves. All song makers hope we can find a way to make our song catch on — and the catch is to make a song that other people want to sing. If enough people sing it, then it starts its journey through succeeding generations, and, if we're lucky, our great-great-grandchildren will be singing it without even knowing that we created it. It will have become a folk song or an old favorite. What an honor to create such a piece! Only one of my songs has

achieved this status, “The Ballad of Springhill.” But my role in the making of “Gonna Be an Engineer” is well on its way to being forgotten, too.

I was brought up on a healthy mixture of classical and Anglo-American folk music. The songs I make reflect both disciplines. Folk songs have lasted a long time. It seems to me that one way to ensure your new song endures is to use some of the features found in traditional songs. Many North American songwriters have done this. Woody Guthrie is a prime example, as are many of the protest song makers of the 1930s and 1940s. Ewan MacColl often wrote this way — his “Shoals of Herring” is so well known that it is often credited as traditional and has been reported in Ireland as “The Shores of Erin.” Other songs of his have been retitled and recorded as traditional pieces.

Writing “like” the folk song makers doesn’t mean just putting new words to an old tune or parodying the old words — making “fakesongs,” as Gershon Legman wrote in the 1960s. It means noticing the tune styles, the kinds of words, the rhyming schemes, the relationship between words and melody. It means careful choice of style of singing and accompaniment. It involves the maker’s intent, choice of subject, and attitude towards that subject. It correlates with the ways in which the maker seeks the attention and involvement of the listener, often limiting, defining, and identifying oneself musically, textually, politically, and socially. So many variables go into creating a new song! And there are so many good song makers: Aunt Molly Jackson, Sara Ogan Gunning, T-Bone Slim, Hazel Dickens, Si Kahn, Don Lange, Pete Seeger, Tom Paxton, Larry Penn — to name but a few.

I’ve heard it said that one test of a good song is that it can be sung in different styles. I would add that if your song can be sung by many different people, it probably has a better chance of survival. These premises inform my choice of comrade singers for this Festival program. I have asked each to choose one of my songs and sing it in his or her own style. I am most interested to



Peggy Seeger, clay digger, 1993. Photo courtesy *Kentish Times*

hear what they do.

The evening will be divided into three sections, with an intermission halfway through the second.

I. 1940s and 1950s: family and traditional music

We made music all through my childhood. We had weekly family singsongs. My brother Mike and I sang in concerts as teenagers. My brother Pete visited often, bringing new songs and instrumental styles. My children Neill, Calum, and Kitty sang with Ewan and me at home and in concert. My sister Penny’s daughter Sonya sang with her parents and continues with her daughter. My partner Irene sang traditional Irish songs with friends and comrades right through her teenage years. Ralph should have been here tonight as part of this gathering, for this is the music he loved best and spent so much of his life playing and promoting.

II. 1959–89: political and agitational music with a principal focus on left-wing politics

The issues of the Movement have traditionally been homocentric, concerned with the welfare of mankind and our attempts to smooth the flawed facets of the human diamond: human rights, jobs, wages, class antagonism, racism, war and peace,

and gender struggles. My partner, both in work and play, was Ewan MacColl, and this era was dominated by making a family, creating the Radio Ballads, running the Critics Group and the recording projects, and exploring songwriting as a musical, dramatic, and socially responsible discipline. Many of the songs were dogmatic and, with hindsight, somewhat tunnel-visioned, but this was a very exciting era. It gave rise to many of the Old Greats in singing and song making. Our work in left-wing politics and my work with the *New City Songster* brought us into contact with many of the singers and song makers throughout the English-speaking world. That's how I came in contact with Larry Penn, several of whose songs were published in the *Songster*.

Irene Scott and I met for the first time in the mid-1960s in Belfast at a benefit concert for Dave Kitson, who was imprisoned for political activity in South Africa. My sons accompanied Ewan and me to strike meetings and benefit concerts, and on all those demonstrations against Margaret Thatcher's government, the poll tax, the rise of fascism, and violence against women. I sang and wrote songs for the Movement. I am not a prolific songwriter — my songbook only has 150 songs in it — but I was part of the groundswell of song making that became a tidal wave.

III. 1990 to the present: feminism and ecology

— a two-pronged attempt to move the human race into a world perspective in which the welfare and future of ALL of earth's flora and fauna are major concerns.

We are on the brink of a monumental change in the way humanity perceives itself. To the dignity of man has been added the dignity of woman, along with the dignity of those whose nationality, color, religion, age, and mental and physical ability have meant multiple disadvantages. I had written "Gonna Be an Engineer" in 1971 and followed it with many feminist songs in the ensuing two decades. But my work and partnership with Irene made me see the similarity between the way

human females are treated and the way nature is treated. In the 1990s I established and re-established many friendships with women, among them Ethel Raim and Catherine Foster. I am now aware of the power and companionship of older women. I am ever impressed with the number and variety of new songs that are pouring out.

These are heady days for music makers and songwriters. The new technologies are creating new types of musicians, people who can sculpt a song, mix sounds as a painter mixes colors. At home we can burn our own CDs, create and print the sleeves and covers, advertise and sell on the Web — in short, set up an entire recording operation ourselves (as, for instance, Ani di Franco has done).

And yet ... and yet, we still hanker to sit down with a guitar, a drum, a banjo, a friend and make hands-on, spontaneous music. It's not that we have come back to the fireside — we never really left it. That's where music started, that's where it lives, and that's where it will end up if/when the lights go out. We are born with a desire to sing and make music, and we may not realize it, but part of us starves when we don't. Music makes us vibrate with the rest of the world. When I don't play my guitar for a week or two, it doesn't respond when I first pick it up again. It needs to vibrate constantly. It needs to know that it exists. Our new songs are a declaration of existence. They say, "We were here during our time, and this is how we felt about it."

So:

"Why do you write *new* songs? Aren't the old ones good enough?"

I am trying to speak for my time as the old songs spoke for theirs.

"I don't like that song. It's like a political speech set to music."

It's just one type of song. I'll have another soon. Think about its effectiveness.

"I get an idea for a song and then can't go any further."

Try making a very short song to start with,
just one verse that pleases you.

"Which do you write first, the words or the tune?"

Sometimes the words, sometimes the tune.
Sometimes both together.

"I'd love to write songs but I'm hopeless."

Try working with friends. Don't take it too seriously. Have fun.

"I'd write songs but I don't have the time."

If you really want to, you will find the time.

"Where do you get your ideas?"

I just got one — from talking with you.

Suggested Listening

The Folkways Years (CD only)

A comprehensive look at 40 years of recording contains traditional songs, her own compositions, and a few songs by other writers; accompanied on banjo, guitar, autoharp, and Appalachian dulcimer, with occasional vocal and instrumental support by family and friends. (21 songs, Folkways SF 40048)

Almost Commercially Viable (cassette and CD)

One of Peggy's favorites — love songs (lots) and political songs (a few). It is easy listening, with accompaniments by her sons and many other excellent musicians. Peggy is joined by singer Irene Scott, who produced the album and helped write some of the songs. Together they form the duo No Spring Chickens. (17 songs, Sliced Bread SB71204 and Fellside FECD 130)

An Odd Collection (CD only)

An intriguing collection, all written by Peggy (sometimes solo and sometimes with her friend Irene Scott). Songs about love, loss, violence against women, hormones, housework, unions, smoking, abortion, ecology, old friends, weddings, nuclear pollution, women in the pulpit, bodily dimensions, and the female vote. Instrumentation is simple and effective — arrange-

ments have been done in conjunction with Peggy's son Calum, who also produced the recordings in the studio. (19 songs, Rounder 4031)

Period Pieces (CD only)

An unusual personal selection of women's songs from 1963 to 1994. Songs about violence, marriage, children, unions, the penis, love, rape, birth control, war and peace, women in the pulpit, women at work, women in wheelchairs, and so on. (17 songs, Tradition TCD 1078)

Love Will Linger On (CD only)

Romantic love songs with romantic accompaniments. Produced and directed chiefly by Peggy's son Calum, with her son Neill as second-in-command. Breaking new ground here in instrumentation and composition. (Appleseed APR1039)

Parsley, Sage and Politics (boxed set of three cassettes with notes)

The lives and music of Peggy Seeger and Ewan MacColl. Made up of interviews and music, this unusual project was conceived in the Radio Ballad style and produced in the 1980s by Mary Orr and Michael O'Rourke. A unique production, unavailable except from its producers and from Peggy.

Suggested Reading

The Peggy Seeger Songbook — Warts and All

The definitive collection of Peggy's songs, complete with extensive biography, two chapters on song making, music notations and notes for each song, glossary, discography, and the usual indexes. Charmingly illustrated by Jackie Fleming. A must for anyone interested in feminism, songwriting, or Peggy's work. (Oak Publications, New York, 1998)

The Essential Ewan MacColl Songbook

Still in production at time of writing. Two hundred of MacColl's songs with notes, musical notations, discography, bibliography, introduction, and photographs. (Oak Publications, New York, autumn 2000)

For information: www.pegseeger.com

THIS PROGRAM IS SUPPORTED BY THE RECORDING INDUSTRIES MUSIC PERFORMANCE TRUST FUNDS.

Piano Traditions

by Howard Bass

The invention of the piano was first documented in the court of the Medici family in Florence in the year 1700.

Bartolomeo Cristofori, a native of Padua, invented a new type of action using hammers that struck the strings (rather than plucking them, as the harpsichord did) and was capable of playing soft and loud (*piano e forte*). Throughout the first century and a half of its existence the piano was used primarily for chamber and orchestral music. In time the piano overtook the harpsichord in popularity; pianos became larger, more durable, and louder, with a range of expressiveness and power perfectly suited for Classical- and Romantic-era sensibilities. Piano virtuosos, from Mozart to Liszt, were the heroes of the concert hall.

By the mid-19th century, the adaptability of the piano and the development of smaller square grands and especially the upright piano, which were more portable and eventually less expensive, broadened the instrument's appeal. By the end of the century, pianos had become standard fixtures in venues as diverse as the barroom, the brothel, the church, and the parlor.

As pianos became more accessible and affordable, they increasingly began to appear in solo and supporting roles in American music of all kinds. Scott Joplin's rags, Jelly Roll Morton's stride and boogie style, and the gospel of Thomas A. Dorsey testify to the piano's importance in African-American traditions. In dance music imported from the British Isles, the importance of the piano has grown exponentially since the early 20th century, providing a steady, percussive, and harmonic backup to the fiddle and flutes that customarily carry the tunes. Today, the piano is a mainstay at contra dances throughout the United States. Likewise, in rock, blues, and Latin music, to

name but a few genres, the piano, both acoustic and electric, vies with the guitar as the instrument of choice for accompaniment and solo performance.

All these styles — gospel, Irish, blues, Latino, American traditional, roots rock, and boogie — will be on display in "Piano Traditions." The program also includes a set featuring the piano's precursor, the hammered dulcimer, which remains popular in cultures throughout the world. The performers on this program demonstrate the strength and diversity of the piano's role in community-based musics: gospel by Ethel Caffie-Austin; Irish jigs, reels, and airs by Donna Long, of Cherish the Ladies, with fiddler James Kelly; blues, honky-tonk, and more with BluesWorks; the hammered dulcimer playing of Scott Reiss, with Hesperus; American contra dance tunes from Laura and the Lava Lamps, featuring Dave Wiesler on piano; traditional and original Latino music from Rémy Rodriguez; and the roots rock, boogie, and blues of Johnnie Johnson, called by some the "father of rock and roll piano."

This concert is being held in conjunction with the exhibition *Piano 300: Celebrating Three Hundred Years of People and Pianos*, organized by the National Museum of American History and presented at the Smithsonian International Gallery, S. Dillon Ripley Center, through March 4, 2001.

THIS PROGRAM IS SUPPORTED BY A GRANT FROM THE EDUCATIONAL OUTREACH FUND, ADMINISTERED BY THE SMITHSONIAN OFFICE OF EDUCATION, AND BY THE JOHN HAMMOND FUND FOR THE PERFORMANCE OF AMERICAN MUSIC, WITH ADDITIONAL SUPPORT FROM THE YAMAHA CORPORATION OF AMERICA.

Howard Bass is Program Producer, Division of Cultural History, National Museum of American History.

Ear to the Ground:

A Centenary Tribute to Malvina Reynolds

by Anthony Seeger

Folkways Records, founded by Moses Asch in 1948 and acquired by the Smithsonian in 1987, published more songs about current events than any other record label in the world. Even though their ideas might be radical, their songs angry, and their music quite different from the popular music of the day, Asch thought the artists on Folkways should have something to say — and they did, from Woody Guthrie, Lead Belly, and Pete Seeger in the 1940s to Pete LaFarge, Bernice Johnson Reagon, Malvina Reynolds, Peggy Seeger, Ewan MacColl, and the *Broadside* recordings in the 1960s, to Barry O'Brien, Toshi Reagon, and Larry Long today.

In this Folkways concert a group of artists who first appeared on Folkways Records gather to celebrate one of the great songwriters of the 20th century, Malvina Reynolds, whose first recording appeared on Folkways in 1960. Tom Paxton's songs for the *Broadside Records* series, Bernice Johnson Reagon's first recordings of Freedom Songs, Peggy Seeger's first recordings of Christmas and animal songs with her father and sister, and Rosalie Sorrells's songs from her native Idaho all appeared on Folkways. The performers share not only a history with Folkways, but also an admiration for Malvina's songs and a devotion to many of the causes she held dear. They carry them on into the new century.

Born Malvina Midler in 1900 in San Francisco, of Jewish socialist immigrant parents, Malvina was refused her high school diploma because her parents were opposed to U.S. participation in World War I. In spite of this she later obtained a Ph.D.

from the University of California at Berkeley. But it was the middle of the Depression, and as a Jew, a socialist, and a woman, Malvina never found a teaching position. In 1935 she married William "Bud" Reynolds, a carpenter and labor organizer, and they had one daughter, Nancy. She met Early Robinson, Pete Seeger, and other songwriters in the 1940s and began writing songs herself. She was supportive of many younger songwriters, helped found the underground topical song magazine *Broadside* in 1963, and moved audiences at hundreds of concerts. Malvina brought to her songwriting a keen mind, a socialist, feminist, and environmentalist perspective, a deep sympathy for youth, a sense of humor, and a keen appreciation of the way individual actions and global processes are interrelated. She used these to turn contemporary events into a wonderful array of memorable songs, among them "Little Boxes," "What Have They Done to the Rain," and "We Don't Need the Men." Her songs were admired and sung by performers as diverse as Joan Baez, Judy Collins, Harry Belafonte, Pete Seeger, and the performers at this Folkways concert. She died in 1978.

Smithsonian Folkways has just released *Malvina Reynolds, Ear to the Ground* (SFW 40124) and will release a five-CD boxed set, *Best of Broadside: Anthems of the American Underground from the Pages of Broadside Magazine*, in August. A complete catalog is available at the Marketplace tent, and also on line at <http://www.si.edu/folkways>.

Anthony Seeger is Curator and Director of Smithsonian Folkways Recordings.

Woody Guthrie's Songs for Children

by Howard Bass and Anthony Seeger

“I want to see you join right in, do what your kids do. Let your kids teach you how to play and how to act these songs out... Get your whole family into the fun. You'll be healthier. You'll feel wealthier. You'll talk wiser. You'll go higher, do better, and live longer here amongst us if you'll jus...do like the kids do. I don't want kids to be grownup, I want to see the grown folks be kids.”

— Woody Guthrie, 1956
(from liner notes to SFW 45035 and SFW 45036)

Woody Guthrie (1912–67) is best known as the author of hundreds of topical songs, and for “This Land Is Your Land.” But he was also an enthusiastic father who wrote songs for children. They are singable, danceable, and memorable. Songs like “Put Your Finger in the Air,” “Car Song,” “Don't Push Me Down,” and “Why Oh Why?” touch on shared experiences in children's lives and have become part of the repertoire of children's singers everywhere. Guthrie's children's recordings were originally issued on Folkways Records, and have been reissued on Smithsonian Folkways Recordings.

This concert, sponsored by the National Museum of American History and Smithsonian Folkways Recordings, features contemporary performers who have for years known and sung some of Woody Guthrie's children's songs. Ella Jenkins, a leading recording artist for Folkways for over 40 years, is one of the best-known and best-loved children's performers in the country. She has been teaching and inspiring children with songs from

the world over. Tom Paxton has been an integral part of the folk music and songwriting scene since the early 1960s, with many contemporary folk classics to his credit. His adolescence in Oklahoma gives him a special affinity for Woody's songs, and like Woody he has been devoted to getting children to sing. Recently, he has written a number of books for children.

Cathy Fink and Marcy Marxer have performed over 10,000 concerts in their career together since 1984. Prolific recording artists, they have also produced many albums by leading folk musicians, and this year were nominated for a Grammy Award in the Children's Recordings category for producing *Dinorock*. Magpie, the duo of Terry Leonino and Greg Artzner, is now in its 27th year and going strong. They are committed to children's and family programs and to environmental causes, which they promote in their concerts and recordings.

The concert is part of a series of events celebrating the remarkable singer, songwriter, and book author, whose life is featured in a traveling exhibition at the National Museum of American History through August 13, 2000. The exhibition was organized by the Smithsonian Institution Traveling Exhibition Service and the Woody Guthrie Archives in association with the Smithsonian Center for Folklife and Cultural Heritage, and made possible through the generous support of Nissan North America.

THIS PROGRAM IS SUPPORTED BY THE FOLKLORE SOCIETY OF GREATER WASHINGTON AND SMITHSONIAN FOLKWAYS RECORDINGS.

GENERAL FESTIVAL INFORMATION



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Services and Hours

FESTIVAL HOURS

The Opening Ceremony for the Festival takes place at the Washington, D.C., program Sacred Music Stage at 11 a.m., Friday, June 23.

Thereafter, Festival hours are 11 a.m. to 5:30 p.m. daily, with evening events to 9 p.m. (8 p.m. on July 4).

FESTIVAL SALES

Traditional D.C., Tibetan, and Río food is sold. See the site map on page 144 for locations.

A variety of crafts, books, and Smithsonian Folkways recordings related to the 2000 Festival are sold in the Festival Marketplace on the Mall-side lawn of the National Museum of American History.

PRESS

Visiting members of the press should register at the Press Tent on the Mall near Madison Drive and 12th Street.

FIRST AID

A first aid station is located near the Administration area on the Mall at Madison Drive and 12th Street.

RESTROOMS & TELEPHONES

There are outdoor facilities for the public and visitors with disabilities located near all of the program areas on the Mall. Additional restroom facilities are available in each of the museum buildings during visiting hours.

Public telephones are available on the site, opposite the National Museums of American History and Natural History, and inside the museums.

LOST & FOUND/LOST PEOPLE

Lost items may be turned in or retrieved at the Volunteer Tent near the Administration area at 12th Street near Madison Drive. Lost family members may be claimed at the Volunteer Tent.

METRO STATIONS

Metro trains will be running every day of the Festival. The Festival site is easily accessible from the Smithsonian and Federal Triangle stations on the Blue and Orange Lines.

SERVICES FOR VISITORS WITH DISABILITIES

To make the Festival more accessible to visitors who are deaf or hard of hearing, audio loops are installed in the main music tent in each program area. Sign-language interpreters are on site every day of the Festival. Check the printed schedule and signs for interpreted programs. Special requests for interpreters should be made at the Volunteer Tent. Service animals are welcome. Oral interpreters are available for individuals if a request is made three full days in advance. Call 202.287.1729 (TTY) or 202.287.3449 (voice).

Large-print copies of the daily schedule and audio-cassette versions of the program book are available at Festival information kiosks and the Volunteer Tent.

A limited number of wheelchairs are available at the Volunteer Tent. Volunteers are on call to assist wheelchair users and to guide visitors with visual impairments. There are a few designated parking spaces for visitors with disabilities along both Mall drives. These spaces have three-hour time restrictions.

Festival Participants

Washington, D.C.: It's Our Home

CRAFT TRADITIONS
James Brown, fiber artist

Daughters of Dorcas
Viola Canady, quilter
Raymond Dobard, quilter

Veronica DeNegri,
arpilleras maker
Videlbina Flores-Fitch,
piñata maker
Carlos Gomez,
berimbau maker
Iola Hall, basket weaver
Brian Hamilton, stained
glass maker
Alfredo Herrera, woodcarver

Lafayette Elementary
School Quilters
Jory Barone
Kathy Byrd
Edith Jickling
Jane McIntyre

Patrick Plunkett, stone carver
Vilma Quintanilla,
quinceñera dress maker
Francisco Rigores,
drum maker
Andy Seferlis, stone carver
Constantine Seferlis,
stone carver
Mamo Tessema, potter
Rome Yetbarek,
basket weaver

DANCE TRADITONS
African Heritage
Drummers and Dancers

Andrew Cacho African
Drummers and Dancers

International Capoeira
Angola Foundation
Sheryll Aldred
Chandra Brown
Skher Brown
Hahnhuynh Armando Drake
Carlos Gomez
Kojo Johnson
Gabriela Mandolesi
Cobra Mansa

Saadika Moore
Francisco Bermudez Morales
Gege Poggi
Sylvia Robinson
Amina Malik Santemu
Kevin Wilson
Ayende Youmans

Poetry in Motion
Larry Barron
Charles Brown
Levet Brown, Jr.
Antonio F. Bruton
Sarah L. Crawley
Renee Finkley
Gloria Goode
Clinton J. Green
Gary Holmes
Mary D. Hopkins
Grace Little, vocals
James Onque
Crystal P. Thompson
Mell L. Walker
Warren E. Washington
Anthony Yancey

KanKouran
West African
Dance Company

Smooth & E-Z
Hand Dancing
Michael Ashton
Kermit Banks
Lawrence Bradford
Larry Brown
Novella Campbell
Kathi Davis
Victor Howard
Joy Hunter
Virginia Irby
Mary Johnson
B.J. Jones
Lawrence Lindsey
Delores Mavritte
Ronald Moore
Joseph Nelson
Gregory Owens
Carlyle Prince
Cynthia Spigner
Gerald Woodfork

Step Afrika!
Darius Gouridine
Genia Morgan
David Myers
Kirsten Smith
Brian Williams
Paul Woodruff

SECULAR MUSIC
TRADITONS
Archie Edwards Blues
Heritage Foundation
Michael E. Baytop,
guitar/harmonica/vocals
Napoleon Brundage,
harmonica
Eleanor Ellis, guitar/vocals
Resa Gibbs, vocals
Jeff Glassey, harmonica
Neal Harpe, guitar/vocals
David Jackson,
guitar/bass/vocals
Neal Johnson, guitar/vocals
Steve Levine, harmonica
Thorin O'Neil, guitar
Jesse Palidofsky, keyboard
Miles Spicer,
guitar/drums/vocals
Richard "Mr. Bones"
Thomas, bones
Dion Thompson, guitar
Joe Wabon, guitar/vocals
N.J. Warren, guitar/vocals

Michelle Banks, Quique
Aviles, and Friends

the blueshounds
Chris Dean, bass
Barbara Jackson, lead vocals
Nick Martin, keyboards
Tony Rakusin, guitar
Barry Turner, drums

Big Hillbilly Bluegrass
Mike Marceau, bass
Tad Marks, fiddle
Bob Perilla, guitar/vocals
Dick Smith, banjo/mandolin

Chuck Brown and the
Soul Searchers
Chuck Brown, guitar/vocals
Brad Clement, trumpet
Glen Ellis, bass
Robert Green, congas
JuJu House, drums
Brian Mills, saxophone
Sherrie Mitchell, keyboard

D.C.'s Finest
Avon Barbour, vocals
Richard Collins, vocals
Joe Herndon, vocals
Deane Larkins, vocals
Reamer Shedrick, vocals

Davey Yarborough Band

Fugazi
Brendan Canty, drums
Joe Lally, bass
Ian MacKaye, guitar/vocals
Guy Picciotto, guitar/vocals

Nicki Gonzalez Band
Marc Capponi, piano
Ira Gonzalez, bass
Nicki Gonzalez, vocals
Srdjan Kolacevich, guitar
Jay Tobey, drums

Image Band
Peter Aimable, trombone
John Georges, trumpet
Eric Hamm, lead vocals
Darryle Jones, saxophone
Adrian Laldee, bass
Marge Lawrence, lead vocals
Joe Louis, guitar
Claude Richards, trumpet
Loughton Sargeant,
keyboard/vocals

In Process...
Tia Ade, vocals
Nketia Agyeman, vocals
Paula Pree, vocals
Pamela Rogers, vocals

LaJazz
Bob Balthis, trombone
Bhagwan, bass
Cliff Bigoney, trumpet
Paul Hawkins, percussion
Don Junker, trumpet
Tom Monroe, alto and tenor
saxophone/flute
Rudy Morales, bongos
Darius Scott, piano
Sam Turner, percussion

Lesbian and Gay Chorus
of Washington, D.C.
Ray Killian, music director
Jill Strachan,
general manager

Luci Murphy and Friends
Darnell Bell, percussion
Steve Jones, guitar/piano
Luci Murphy, vocals
Roger St. Vincent,
electric bass/vocals

Memphis Gold

Tony Fraizo, rhythm guitar
Morris Freeman, drums
Memphis Gold, guitar/vocals
Lorenzo Johnson, congas
Charlie Sayles, harmonica
Robert Seymore, keyboard
Charles Soleman, bass

Rare Essence

Michael Baker, bass
Eric Butcher, percussion
Donnell G. Floyd, Sr.,
rap/saxophone
Adebayo A. Folarin, vocals
Darrin Frazier, keyboard
Milton Freeman, percussion
Kimberly Graham, vocals
Byron Jackson, keyboard
Anthony Johnson, lead guitar
Derek Paige, trumpet
Michael Smith, drums
Kent Wood, keyboard

Rumisonko

Carlos Arrien, *kenal/zampoñal*
charango/vocals
Mariano Arrien,
kenal/zampoña
Rene Dehega, guitar/vocals
Alberto Lora, *kenal/zampoña*

Sin Miedo

Anna Mercedes Castrello,
lead vocals
Brad Clements, trumpet
Ralph Eskenazi, *timbales*
Samuel Mungia, bass
Patrick Noel, bongos
Didier Prossaird, piano
Gary Sosias, congas

Sweet Honey In

The Rock
Ysaye Maria Barnwell, vocals
Nitanju Bolade Casel, vocals
Aisha Kahlil, vocals
Carol Maillard, vocals
Bernice Johnson Reagon,
vocals
Shirley Childress Saxton,
ASL interpreter

Nap Turner

Youth Steel Band

D.C. Divas

Julia Nixon
Julia Nixon, vocals
David Ylvisaker, piano

Bernice and

Toshi Reagon
Michelle Lanchester, vocals
Bernice Reagon, vocals
Toshi Reagon, vocals/guitar
Yasmeen, vocals

SACRED MUSIC
TRADITIONS

Barbara Gaskins
Royce Bouknight, bass
Deborah Delgado, vocals
Barbara Roy Gaskins,
vocals/lead and
rhythm guitar
Charles Marvary, drums
Kim Watson, vocals

B'nai Shalom Adult and
Youth Choir

Cambodian Network
Council —
Cambodian Arts Project
Natalie Chhuan,
cymbals/dancer
Phavann Chhuan
Rithy Chhuan, dancer
Thyda Chhuan, dancer
Bonnary Lek, dancer
Amarind Sam, dancer
Chanmoly Sam, dancer
Laksmi Sam, dancer
Malene Sam, dancer

Cardozo High School
Concert Choir

Carlton Burgess &
Friends

Complete Praise

Rev. James Flowers
and the Flowers Family
Singers
Tommy Crosby, guitar
Reverend James N. Flowers,
Jr., vocals
Lizzy Flowers, vocals
Margaret L. Flowers, vocals
Yolanda Flowers, vocals
Marie Hickson, vocals
Dorothy McDowell, vocals
Jerry Parker, keyboards
Margie Pickett, vocals
Erma Reed-Flowers, vocals
Mildred Scruggs, vocals
George White, drums
Tommy White, bass

Foundation Khadimou

Rossoul, North America
Pape Dieng
Cheikh Kèbè
Massaer Samb
Khidim Seck
Pape Seck
Abdoulaye Tamba
El Hadj Thiam
Mourtala Thiam

The Four Echoes

George G. Blake, tenor
William Evans, lead vocals
James Stein, baritone
Glen Taylor, lead
guitar/vocals

Holy Comforter —
St. Cyprian Catholic
Church Gospel Choir
Kenneth Louis,
music director

Kings of Harmony —
United House of Prayer
for All Peoples

Keshet Chorale
of the D.C. Jewish
Community Center

Cantor Aaron Marcus

Reverb

Mike Brisco, vocals
Christopher Hunter, vocals
Russell Jeter III, vocals
Steve Langley, vocals
R. Bruce O'Neal, vocals
Victor Pinkney, vocals

Seven Sons

Jenny Andrews, vocals
Lee Haley, drums
Rev. James Hardy, vocals
Nathan Jones, vocals
Thomas Peterson, vocals
Wardell Rogers, lead guitar
Gregory Young, bass

Washington Toho Koto
Society

Claudia Clark, *koto*
Yuriko Gandol, *koto*
Shuho Ishii, *shakuhachi*
Vera Land, *koto*
Kyoko Okamoto, *koto*
Robert Preston, *shakuhachi*
Sachiko Smith,
shamisen/koto
John Welsh, *shakuhachi*

The Wright Singers

Patricia Bryant, vocals
Elizabeth Hunter-Williams,
vocals
LaShawn Rembert, vocals
Jaqueline Richardson, vocals
Eureka Robinson, vocals
Fannie White, vocals
Leavia Wright, vocals

FOODWAYS TRADITIONS

Roberta Baietti,
Northern Italian cooking
Edith Ballou,
African-American cooking
Diana Celarosi,
Central/Southern
Italian cooking
Liberata Himba,
Senegalese cooking
Patricia Giles,
African-American cooking
Rabbi Hayyim,
Sephardic cooking
Columbus Jones, fish fry
Jodie Kassorla,
Sephardic cooking
Lillia Knight,
Panamanian cooking
Henry Lieu, Chinese cooking
Hala Maksoud,
Arab-American cooking
Alpheus Mathis,
African-American cooking
Ester Muhammad,
African-American cooking
Rashida Muhammad,
African-American cooking
Joan Nathan, Jewish cooking
Hai Nguyen,
Vietnamese cooking
Mildred Palm,
African-American cooking
Charles Reindorf,
Ghanaian cooking
Dwane Ricketts,
Jamaican cooking
Yvonne St. Hill,
Panamanian cooking
Maria Luisa Sylos-Labini,
Northern Italian cooking
Sing Tam, Chinese cooking
Ester Treviño,
Salvadoran cooking
Taye Wogederes,
Ethiopian cooking
Dorothy Young,
African-American cooking
Bruno Zara,
Central Italian cooking
Christina Zara,
Central Italian cooking

GARDENING TRADITIONS

Diane Dale
Patricia Giles
Pride Heitt
Columbus Jones
Frieda Murray
Judy Tiger

SOCIAL JUSTICE TRADITIONS

Judith Bauer
Dorothy Brizill
Carl Cole
Sandy Dang
Lori Dodson
Alfred Dudley
Bernice Fonteneau
Pat Hawkins
George LaRoche
Julius Lofton
Ignatius Mason
Phil Ogilvie
Mark Richards
Maurice Shorter
Kathryn Sinzinger
Larry Smith
John C. Snipes
Ivan Walk
Karen Zachary

SPOKEN/WRITTEN/ RHYTHMIC WORD TRADITIONS

D.C. National Teen Slam
Team
Henry Arango
Kenneth Carroll
Isaac Colon
Jabari Exum
Okechukwu Iweala
Larry Robertson
Lauren Wyatt

Jane Alberdeston
Quique Avilés
Racquel Brown
Grace Cavalieri
Kyra Garrett

Infinite Loop
Chi Garden

Heady
Brandon Johnson
Kamayla
Ernesto Mercer
E. Ethelbert Miller
Terrance Nicholson

Opus Akoben
Black Indian
Kokayi
Sub-Z

Orphyx
Lisa Pegram
Tiffany Thompson

Po-Emcees
Darrell Perry
Patrick Washington

DJ Renegade

Rhyme Deferred
Psalmayene 24

Silvana Straw
Henry Taylor
Eleanor Traylor
Laurie Tsang
Fong Sai U

Unspoken Heard
Michael Abbott
Asheru
Blue Black
Rahman Branch

SPORT AND GAME TRADITIONS

Joe Lewis Abney
Wil Atkins
Jim "Bad News" Barnes
Bobby Bennett
Theo Brooks
Phil Chenier
Mark Chisolm
Betty Cleeg
Andrew Dyer
Richard Evans
Steve Francis
Barbara Garcia
Sonny Hill
Saleem Hyllton
Brenda Jackson
Roy Jefferson
Andrew Johnson
George Johnson
Sam Jones
Andre Jordan
Lamont Jordan
Carver Leech
Dr. George Logan-El
Butch McAdams
Bill McCaffrey
Jimmy McLain
Thurston McLain
Mike McLeese
Lenny Moore
George Nock
Wanda Oates
Soya Proctor
Michael Smith
Betsy Stockard
Marty Tapscott
Tony Watkins
Christie Winters

Willie Wood
Jimmy Wright

WATERWAYS TRADITIONS

Anacostia Watershed Society
Sheila Brennan
Roger Legerwood,
boatbuilder
Bob Martin, boatbuilder

Tibetan Culture Beyond the Land of Snows

CRAFT TRADITIONS

Mohammed Yusuf Bhutia,
traditional hat maker;
Kalimpong, India
Tashi Dolma,
traditional apron weaver;
Dharamsala, India
Samdup Dhargyal, carpet
weaver; New York
Awang Dorjee, stone carver;
Dharamsala, India
Kelsang Dorjee,
sculptor/mask
maker/painter;
Dharamsala, India
Penpa Dorjee,
sculptor/metal worker;
Dharamsala, India
Ven. Yeshi Dorjee,
thangka painter;
Rowland Heights, CA
Ven. Sangey Hishey,
thangka painter;
Dharamsala, India
Ven. Samten Jigme, doll
maker; Dharamsala, India
Samten Lama, paper maker;
Kathmandu, Nepal
Chhiring Yuden Lamini,
traditional weaver;
Kathmandu, Nepal
Norbu, woodcarver;
Dharamsala, India
Tsering Norbu, incense
maker; Panipat, India
Pekar, sculptor/painter;
Dharamsala, India
Choe Phuntsok,
sculptor/woodcarver;
Dharamsala, India
Nimto Sherpa, paper maker;
Kathmandu, Nepal
Soga, craftsman/religious
implements; Dehra Dun,
India
Thanley, tailor; Dharamsala,
India

Ven. Hishey Thomey, tailor;
Dharamsala, India
Topey, nomadic
skills/craftsperson;
Ladakh, India
Lekshek Tsering,
printer/wood-block
carver; Tashijong, India
Penpa Tsering, sculptor/
metal worker;
Dharamsala, India
Ven. Phuntsok Tsering,
appliqué *thangka* tailor;
Dharamsala, India
Tsering Tsomo, nomadic
skills/craftsperson;
Ladakh, India
Lobsang Yarphe, carpet
weaver/yarn maker;
Kathmandu, Nepal

FOODWAYS TRADITIONS
Pema Rabgey, traditional
Tibetan cook; Seattle, WA

OCCUPATIONAL TRADITIONS

Dawa Dolma, Doctor of
Tibetan Medicine,
Dharamsala, India
Jhurme, religious storyteller;
Dehra Dun, India
Tashi Lhamo, Doctor of
Tibetan Medicine;
Dharamsala, India
Phurba Tsering, traditional
Tibetan astrologer;
Dharamsala, India
Ngawang Choedak Zingshuk,
calligrapher; Bylakuppe
Tibetan Settlement, India

PERFORMING ARTS TRADITIONS

Loten Namling, musician/
singer; Utzigen,
Switzerland

Bylakuppe Lhamo
(Opera) Troupe,
Bylakuppe Tibetan
Settlement, India
Thinlay Gonpo
Namgyal Chonzom
Lobsang Gyatso
Lhagoe
Namdol
Ngudup
Thupten Pema
Lhakpa Sichoe
Sonam Tenzin
Thupten
Sonam Topgyal
Dawa Tsamchoe

Namgyal Tseten
Namgyal Yangzom
Pema Chodon Zomkey

Chaksampa

Tashi Dhondup; Pacifica, CA
Tenzin Gonpo; Paris, France
Nyima Gyalpo; Berkeley, CA
Tsering Topgyal;
Dharamsala, India
Tenzin Wangdak;
Brooklyn, NY

Tibetan Institute of Performing Arts, Dharmasala, India

Tenzin Choedon
Lobsang Choephel
Tashi Dhargyal
Samten Dhondup
Tashi Dhondup
Tseten Dolker
Namgyal Dolma
Phuntsok Dolma
Gombo Dorjee
Tsering Dorjee
Passang Lhamo
Tseten Lhundup
Tsering Lodoe
Tenzin Ngedhen
Tenzin Ngawang
Tsering Paldon
Ngodup Paljor
Lobsang Samten
Tsewang

RITUAL ART TRADITIONS

H.H. Ganden Tri Rinpoche,
Lobsang Nyima, Buddhist
teacher; Drepung
Monastery, India
Ven. Khenpo Konchog
Gyaltsen, Buddhist
teacher; Frederick, MD
Sogyal Rinpoche, Buddhist
teacher; France
Ven. Lama Pema Wangdak,
Buddhist teacher;
Cresskill, NJ

Namgyal Monastery,
Dharamsala, India
Ven. Tenzin Kalsang
Ven. Tenzin Kunchok
Ven. Tenzin Legmon
Ven. Tenzin Norbu
Ven. Tenzin Norgyal
Ven. Tenzin Phuntsok
Ven. Tenzin Samten
Ven. Ngawang Tashi
Ven. Tenzin Thapkhey
Ven. Ngawang Tsundu
Ven. Tenzin Wangchuk

Ven. Thupten Woesar

Drepung Loseling Monastery, Atlanta, GA and Mungod, India

Ven. Zangra Tulku
Ven. Lathing Tulku
Ven. Gangkar Tulku
Ven. Geshe Tsepa Dorje
Ven. Geshe Pema Norbu
Ven. Geshe Sonam Dhondup
Ven. Geshe Yeshe Chodup
Ven. Geshe Dakpa Kelsang
Ven. Geshe Thubten Wangyal
Ven. Ngawang Tashi Bapu
Ven. Geshe Thubten Dorje
Ven. Yeshe Sherab
Ven. Geshe Dakpa Tenzin
Ven. Geshe Thubten
Jamyang
Ven. Geshe Takpa Jigmed
Ven. Geshe Thupten Choejor
Ven. Agha Tenzin Legdup
Ven. Lobsang Tsultrim
Ven. Tenzin Legden
Ven. Lobsang Tenzin
Ven. Phuntsok Tsundu
Ven. Ngawang Tsultrim
Ven. Thupten Lobsang
Ven. Pema Wangden
Ven. Wangden Tashi
Ven. Dondup Tenzin
Ven. Kelsang Dorje
Ven. Lobsang Phurbu
Ven. Passang Gelek

Pal Shenten Menri Ling Bon Monastery

Ven. Samdrup Dorji;
Solon, India
Chongtul Rinpoche;
Solon, India

Tibetan Nuns Project/ Shugsep Nunnery

Ven. Ogyen Tsundu;
Dharamsala, India
Ven. Ogyen Dolma;
Dharamsala, India

El Río

TRADITIONAL
KNOWLEDGE AND
MANAGEMENT OF THE
ENVIRONMENT
Occupational Traditions
Julius Collins, shrimper;
Brownsville, TX
Hildebrando López,
metalsmith;
San Isidro, TX

Ruben Hinojosa, *vaquero*/
leather worker;
Edinburg, TX

Juan Luis Longoria, *vaquero*/
caporal; San Isidro, TX
Melecio Longoria, *vaquero*;
San Isidro, TX

Guillermo "Willie" Mancha,
Sr., barbecue cook;
Eagle Pass, TX

Guillermo "Willie" Mancha,
Jr., barbecue cook;
Eagle Pass, TX

Antonio Manzanares,
co-founder Ganados del
Valle/sheep rancher;
Los Ojos, NM

Reynaldo Marrufo Franco,
vaquero; Alvaro Obregón,
Chihuahua, México

Carlos Leonel Ornelas
Miranda, *vaquero*; Ejido
Benito Juárez, Municipio
Naniquipa, Chihuahua,
México

Joaquín Peña, *vaquero*/
horseshoe artisan;
McAllen, TX

Clemente Zamarripa,
vaquero/horsethair braider;
Santa Elena, TX

Craft Traditions

Lorenza Márquez de Quiroz,
ixtle weaver; Saltillo,
Coahuila, México

Antonio Cortés Quiroz, *ixtle*
weaver/hammock maker;
Saltillo, Coahuila, México

José Isabel Quiroz,
lechuguilla processor/
ixtle weaver; Saltillo,
Coahuila, México

José Isaac Quiroz,
lechuguilla processor/
ixtle weaver; Saltillo,
Coahuila, México

LANDSCAPE AND CULTURAL IDENTITY

Cochiti Pueblo,
New Mexico

Arnold Herrera,
drum maker/drummer/
silversmith/educator

Carlos R. Herrera,
drum maker/dancer/singer

Thomas Herrera,
bead worker/drum
maker/dancer/singer/
silversmith/beadworker

Tim A. Herrera, drum maker/
dancer/singer/costume
and moccasin maker

Mary Martin, elder/
potter/dancer
Antoinette Suina,
potter/dancer
Samuel Suina, dancer/
composer/singer

Bernalillo, New Mexico
Felipe López, *santo* carver

Los Matachines de
San Lorenzo, Bernalillo,
New Mexico

Charles Aguilar, musician/
farmer/fiesta organizer
James Baca,

matachín dancer

Bryan Domínguez,

matachín dancer

Samantha Domínguez,
matachín Malinche

Candy López,

matachín guitar player

Gilbert Sánchez,
matachín Monarca

Rarámuri in Ciudad
Juárez, Chihuahua,
México

José Guadalupe A. Bautista,
musician/dancer/
woodcarver/bilingual
teacher/runner

Lorena Cano, dancer/
seamstress

José Indalecio Castillo,
dancer

Raúl Cornelio, dancer
Marta Cruz Moreno, dancer/
basket weaver/seamstress
Marcelina Refugia Rayo
Ortiz, dancer/basket
weaver

Edcouch-Elsa High
School *Conjunto*, Texas
Javier del Toro,

bajo sexto player

Javier González,

accordion player

Selvín Guevara,

bass guitar player

Paul Anthony Layton,
drummer

Los Fantasmas del Valle
Hector Barron, bass guitar
player; Mercedes, TX
Julio Figueroa, *bajo sexto*
player; Mercedes, TX
Cruz Gonzalez, drummer;
Mercedes, TX

Rodney Rodríguez,
accordion player;
Rio Grande City, TX

Los Canarios
Cirilo Gauna Saucedo,
accordion player/string
instrument maker;
Santa Catarina,
Nuevo León, México
Ramón González
Mandujano, accordion
and *bajo sexto* player;
Santa Catarina,
Nuevo León, México

Trío Tamaulipeco, Ciudad
Victoria, Tamaulipas,
México
Alvaro Cardona Pérez,
accordion player
Pedro Rodríguez Torres,
tololoche player
Constancio Ruiz Cardona,
bajo sexto player

Los Folklóristas de Nuevo
México
Lorenzo González, guitar and
requinto player; Abiquiú,
NM
Cipriano F. Vigil, violin
player/composer;
El Rito, NM
Cipriano P. Vigil, Jr., guitar
and *requinto* player;
El Rito, NM
Felcita Vigil, guitar and
requinto player; El Rito,
NM

LOCAL CULTURE AND
SUSTAINABLE
DEVELOPMENT
Tierra Wools,
Los Ojos, New Mexico
Helen Manzanares, weaver
Lara Manzanares, weaver
Molly Manzanares, weaver

Cambridge *Maquiladora*
Juan Diego Domínguez,
maquiladora worker;
Matamoros, Tamaulipas,
México
Rita Morales Alvarez,
maquiladora worker/cook;
Matamoros, Tamaulipas,
México

Family Enterprises
Amalia Castillo González,
palmito fiber artisan;
Bustamante,
Nuevo León, México
Rosa María Castillo
González, *palmito* fiber
artisan; Bustamante,
Nuevo León, México
Angela Caudillo, piñata
maker; Nuevo Laredo,
Tamaulipas, México
Juan Caudillo, piñata maker;
Nuevo Laredo,
Tamaulipas, México
Leopoldo Marín Leal,
tambora maker/clarinet
player; Linares, Nuevo
León, México

Building Arts
María Jesús Jiménez, adobe
builder; Presidio, TX
Alejandro Jiménez, adobe
builder; Presidio, TX
Gerardo Luis Caballero
Realivásquez, brick
maker; Ciudad Juárez,
Chihuahua, México
Enrique Chávez Ramírez,
brick maker;
Ciudad Juárez,
Chihuahua, México
Raul Ramírez-Sandoval,
brick maker;
Ciudad Juárez,
Chihuahua, México
Martín Villa Guevara,
stonecutter; Ojinaga,
Chihuahua, México
Francisco Javier Villa Reyes,
stonecutter; Ojinaga,
Chihuahua, México

Proyecto Azteca/
United Farm Workers
Maricela Castillo, house
builder; San Juan, TX
María Gómez, United Farm
Workers/house builder;
San Juan, TX
Jaime Morales, house
builder; San Juan, TX
Aristeo Orta, house builder;
San Juan, TX
Juan Salinas,
construction supervisor;
San Juan, TX

Special Concerts

RALPH RINZLER MEMORIAL CONCERT

Sonya Cohen,
vocals/instrumentalist;
Takoma Park, MD
Catherine Foster,
vocals/instrumentalist;
New York, NY
Calum MacColl,
vocals/instrumentalist;
Surrey, England
Neill MacColl,
vocals/instrumentalist;
London, England
Larry Penn,
vocals/instrumentalist;
Milwaukee, WI
Ethel Raim, vocals;
New York, NY
Irene Scott, vocals/
instrumentalist;
Asheville, NC
Mike Seeger, vocals/
instrumentalist;
Lexington, VA
Peggy Seeger, vocals/
instrumentalist;
Asheville, NC

PIANO TRADITIONS CONCERT

Ethel Caffie-Austin,
piano/vocals;
Rockville, MD
Dave Chappel, electric
guitar; Columbia, MD
Ralph Gordon, bass;
Charles Town, WV
Johnnie Johnson, piano/
vocals; St. Louis, MO
James Kelly, fiddle;
Miami Springs, FL
Donna Long, piano;
Baltimore, MD
Adolph Wright, drums;
Silver Spring, MD

BluesWorks;
Hyattsville, Maryland
Judy Luis-Watson,
keyboard/vocals
Mark Puryear, guitar/vocals
Paul Watson, mandolin/
harmonica/vocals

Hesperus,
Arlington, Virginia
Tina Chancey, bowed strings
Bruce Hutton,
plucked strings
Bruce Molsky, fiddle
Scott Reiss,
hammered dulcimer

Rémy Rodriguez y Azúcar
Liza Albright, bass
Jeanie Dawson,
saxophone/flute
Alfredo Mojica, percussion
Rémy Rodriguez, keyboard

David Wiesler/Laura and
the Lava Lamps,
Charlottesville, Virginia
Ralph Gordon, bass
Laura Lengnick, fiddle
David Wiesler, piano

EAR TO THE GROUND: A CENTENARY TRIBUTE TO MALVINA REYNOLDS

Tom Paxton, vocals/
instrumentalist;
Alexandria, VA
Bernice Johnson Reagon,
vocals/instrumentalist;
Washington, DC
Peggy Seeger, vocals/
instrumentalist;
Asheville, NC
Rosalie Sorrels, vocals/
instrumentalist; Boise, ID

WOODY GUTHRIE'S SONGS FOR CHILDREN

Cathy Fink and Marcy
Marxer, vocals/
instrumentalists;
Takoma Park, MD
Ella Jenkins, vocals/
instrumentalist;
Chicago, IL
Tom Paxton, vocals/
instrumentalist;
Alexandria, VA
Magpie,
Takoma Park, Maryland
Greg Artzner,
vocals/instrumentalist
Terry Leonino,
vocals/instrumentalist

Evening Programs and Special Events

FRIDAY, JUNE 23

D.C. Jazz, 5:30–7 p.m., concert featuring D.C. jazz musicians.

Sin Miedo, 7–9 p.m., concert and dance party featuring Latin music.

SATURDAY, JUNE 24

El Río Dance Party, 5:30–9 p.m.

SUNDAY, JUNE 25

D.C. Concert, 5:30–7 p.m.

Blue D.C., 7:30–9 p.m., concert featuring blues performers Memphis Gold and the blueshound.

MONDAY, JUNE 26

Back in the Day, 5:30–7 p.m., oldies dance party hosted by DJ Captain Fly, moderated by Beverly Lindsay.

It Started Right Here!, 7–9 p.m., go-go concert with Chuck Brown and the Soul Searchers, and Rare Essence.

TUESDAY, JUNE 27

Fugazi, 5:30–7:30 p.m. This local band brings their talent home to the National Mall.

Image Band, 7:30–9 p.m., performing Caribbean music.

FRIDAY, JUNE 30

Piano Traditions, 5:30–9 p.m., featuring gospel, Irish, blues, Latino, American traditional, and boogie piano styles. This program is held in conjunction with the exhibition *Piano 300*, at the Smithsonian International Gallery, S. Dillon Ripley Center, through March 4, 2001, and is organized by the National Museum of American History.

SATURDAY, JULY 1

Ralph Rinzler Memorial Concert: A Singer for Her Time, 5:30–9 p.m. This sixth annual Ralph

Rinzler Memorial Concert, honoring the achievements of the longtime Festival director Ralph Rinzler, features the life and work of Peggy Seeger. Close friend of Ralph's, Peggy blended a career in music with social activism, performing protest, political, feminist, and environmental songs. Family, friends, and collaborators join Peggy.

Tibetan-American Day Celebration, 5:30–9 p.m.

Celebrate Tibetan-American Day with Tibetan Americans from across the United States.

SUNDAY, JULY 2

Ear to the Ground: A Centenary Tribute to Malvina Reynolds, 5:30–9 p.m. This concert celebrates

the release of a new Smithsonian Folkways recording, *Ear to the Ground*, which features studio and live performances from the 1960s and 1970s by Malvina Reynolds. Songs written by the late Malvina Reynolds, with lyrics reflecting the social justice and environmental issues of her day, are performed by Rosalie Sorrels, Tom Paxton, Bernice Johnson Reagon, and Peggy Seeger.

MONDAY, JULY 3

Woody Guthrie's Songs for Children, 5:30–7:30 p.m.

Ella Jenkins, Tom Paxton, Cathy Fink, Marcy Marxer, and Magpie join together to perform Woody Guthrie's songs for children. This program is presented in conjunction with the exhibition *This Land Is Your Land: The Life and Legacy of Woody Guthrie*, which is on view at the National Museum of American History to November 19, 2000. The exhibition was organized by the Smithsonian Institution Traveling Exhibition Service and the Woody Guthrie Archives in association with the Center for Folklife and Cultural Heritage.

D.C. Divas, 7:30–9:30 p.m.

This concert celebrates some of the hardest-working and best female vocal performers from the D.C. area: Julia Nixon, Bernice Johnson Reagon, Toshi Reagon, Michelle Lanchester, and Yasmeen.

TUESDAY, JULY 4

Faithful Fourth, noon–8 p.m.

This all-day sacred music celebration provides a cross-cultural forum where Festival visitors can listen to gospel and community-based song from Washington, D.C., alongside sacred song from Tibetan culture and the Río Grande/Río Bravo Basin.

All Evening Programs are Sign Interpreted.

**Friday
June
23**

Washington, D.C.

D.C. Music Stage	Sacred Music Stage	D.C. Foodways	Front Porch	D.C. Café
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11:00

Opening Ceremony

11:00 a.m.

D.C. Sacred Music Stage

12:00

African Heritage Drummers and Dancers



Youth Steel Band

Jubilee: The Four Echoes

Sacred Sounds

Fish Fry: Columbus Jones

Neighborhood Activism in D.C.: Kathryn Sinzinger

Poetry Slam: D.C. National Teen Slam Team

1:00

Stepping: Step Afrika!

Sacred Sounds of D.C.

Southern Italian Foods/Briscola Card Game: Diana Celarosi

It's All in the Game: Theo Brooks, Sam Jones, Butch McAdams, Betsy Stockard

Andean Music: Rumisonko

2:00

Latin-Jazz: Nicki Gonzalez Band

Sacred Music

Southern Italian Foods/Briscola Card Game: Diana Celarosi

Neighborhood Memories

D.C. Life

3:00

Stepping: Step Afrika!

Gospel Sounds

Panamanian Snacks: Lillia Knight

Dance Workshop

Poetry Slam: D.C. National Teen Slam Team

4:00

Hand Dancing: Poetry in Motion

Sacred Music of D.C.

Garden Cooking: Patricia Giles, Columbus Jones

Evolution of Carnival in D.C.

Blues: Nap Turner

5:00

Blues: Nap Turner

Gospel: Holy Comforter – St. Cyprian Gospel Choir

Panamanian Foods: Lillia Knight

Workshop

D.C. Style from Head to Toe

Evening Events:

D.C. Jazz, 5:30–7 p.m., concert featuring D.C. jazz musicians.





Sin Miedo, 7–9 p.m., concert and dance party featuring Latin music.



Ongoing demonstrations in the craft areas include boat building, stone carving, pottery, drum making, and stained-glass cutting and designing, quilting, *quinceñera* dress weaving, piñata making, Caribbean costume designing, Cambodian crown making, basket weaving, and fiber arts traditions. Workshops on gardening will be held throughout the day in the Community Gardens area. Various basketball demonstrations, pick-up games, and soccer clinics will be held. Sports workshops and panel discussions will also be held daily at the Front Porch.

Tibetan Culture

Lhamo Stage	Gönpa Monastery	Tsok Khang Gathering House
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Tibetan Opera: Bylakuppe Lhamo Troupe	Chant: Namgyal Monks	Religious Storytelling: Jhurme
		Weaving Traditions
Traditional Song and Dance: Tibetan Institute of Performing Arts	Ritual Chant and Debate: Shugsep Nuns	
		Tibetan Folk Songs: Loten Namling
Traditional and Contemporary Song and Dance: Chaksampa	Religious Storytelling: Jhurme	Refugee Stories
		
Tibetan Opera: Bylakuppe Lhamo Troupe	Buddhist Symbols and Iconography	Marketing Tibetan Merchandise
		
Tibetan Folk Songs: Loten Namling	Ritual Chant, Debate, and Dance: Namgyal Monks	Bön Traditions
Traditional Song and Dance: Tibetan Institute of Performing Arts		Stone and Wood-Block Carving
		

Gönpa (monastery) area: ongoing demonstrations of sand mandala construction; string and butter sculpture; *thangka* (religious scroll) painting and appliqué; incense and religious implement making.

Crafts areas: ongoing demonstrations of Tibetan medical and astrological systems; clay and metal sculpture; calligraphy and paper making; stone carving; furniture and musical instrument carving; mask and doll construction; carpet and textile weaving; Muslim embroidery; and Tibetan nomadic traditions including weaving and care of yaks.

El Río

La tiendita	La plaza	Sonidos del río
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Regional Culture	Los Matachines de San Lorenzo	Los Fantasma
Family Enterprises	Pueblo Corn Dance	Los Canarios
		
Crafts and Access to Resources	Rarámuri <i>Matachin</i> Dance	Los Folkloristas de Nuevo México
Traditional Knowledge and Management of Environment	Los Matachines de San Lorenzo	Trío Tamaulipeco
		
Basin Identities	Los Canarios	Edcouch-Elsa High School <i>Conjunto</i>
Natural Resources and Built Environment	Migration Experiences	Los Fantasma
		
Music, Water and Land Rights	Pueblo Eagle Dance	Trío Tamaulipeco
Río Conversations 	Río Conversations	

Ongoing demonstrations: *El Río* foodways to include pit barbecue cooking; roping, and other *vaquero* skills in *El corral*; and informal regional dance and instrument-playing workshops in the Music Workshop.

Saturday June 24

Washington, D.C.





	D.C. Music Stage	Sacred Music Stage	D.C. Foodways	Front Porch	D.C. Café
11:00	D.C. Music	Sacred Music	Sweet and Sour Chicken: Alpheus Mathis	Immigrant Experience in D.C.: Sandy Dang	Poetry Slam: Jabari Exum, Chi Garden, Terrance Nicholson, Fong Sai U
12:00	Lesbian and Gay Chorus of Washington, D.C.	Jubilee: The Four Echoes	Strawberry Shortcake: Alpheus Mathis	Workshop	Café Notes
1:00	Hand Dancing: Poetry in Motion	Sacred Music	Northern Italian Foods/ <i>Briscola</i> Card Game: Roberta Baietti, Maria Luisa Sylos-Labini	It's All in the Game: Joe Lewis Abney, Brenda Jackson, Lamont Jordan, Wanda Oates	Café Workshop
2:00	Latin-Jazz: Nicki Gonzalez Band	Jubilee: The Four Echoes	Northern Italian Foods/ <i>Briscola</i> Card Game: Roberta Baietti, Maria Luisa Sylos-Labini	Lesbian and Gay Choral Movement in U.S.	In the Café
3:00	Stepping: Step Afrika!	Traditional Gospel/Praise: Wright Singers	Vietnamese Cooking — Spring Rolls: Hai Nguyen	Workshop	Go-go: D.C.'s Homegrown Music
4:00	Blues: Nap Turner	Gospel: Holy Comforter — St. Cyprian Gospel Choir	Fried Turkey: Columbus Jones	Neighborhood Memories	Andean Music: Rumisonko
5:00	Reunion Days	Traditional Gospel/Praise: Wright Singers	Vietnamese Cooking: Hai Nguyen	Fraternity and Sorority Life: Step Afrika!	Poetry Slam: Jabari Exum, Chi Garden, Terrance Nicholson, Fong Sai U
		African Belief Traditions		Holy Comforter — St. Cyprian Gospel Choir Workshop	Andean Music: Rumisonko

Evening Events:

El Río Dance Party, 5:30–9 p.m.

Ongoing demonstrations in the craft areas include boat building, stone carving, pottery, drum making, and stained-glass cutting and designing, quilting, *quinceñera* dress weaving, piñata making, Caribbean costume designing, Cambodian crown making, basket weaving, and fiber arts traditions. Workshops on gardening will be held throughout the day in the Community Gardens area. Various basketball demonstrations, pick-up games, and soccer clinics will be held. Sports workshops and panel discussions will also be held daily at the Front Porch.

Tibetan Culture

Lhamo Stage	Gönpa Monastery	Tsok Khang Gathering House
Traditional Song and Dance: Tibetan Institute of Performing Arts 	Chant: Namgyal Monks	Traditional Folk Songs: Loten Namling Refugee Stories
Traditional and Contemporary Song and Dance: Chaksampa	Consecration: Namgyal Monks	Tibetan Dress and Attire 
Tibetan Opera: Bylakuppe Lhamo Troupe	Religious Storytelling: Jhurme	Tibetan Medicine
Tibetan Folk Songs: Loten Namling	Ritual Chant and Debate: Shugsep Nuns	Tibetan Architecture 
Traditional Song and Dance: Tibetan Institute of Performing Arts	Discussion of Chanting Techniques	Tibetan Opera and Mask Making
Traditional and Contemporary Songs and Dance: Chaksampa	Debate: Namgyal Monks	Nuns: Maintaining Traditions in Exile
Tibetan Opera: Bylakuppe Lhamo Troupe	Ritual Chant and Dance: Namgyal Monks	Tibetan Crafts 
		Religious Storytelling: Jhurme

Gönpa (monastery) area: ongoing demonstrations of sand mandala construction; string and butter sculpture; *thangka* (religious scroll) painting and appliqué; incense and religious implement making.

Crafts areas: ongoing demonstrations of Tibetan medical and astrological systems; clay and metal sculpture; calligraphy and paper making; stone carving; furniture and musical instrument carving; mask and doll construction; carpet and textile weaving; Muslim embroidery; and Tibetan nomadic traditions including weaving and care of yaks.




El Río

La tiendita	La plaza	Sonidos del río
Art Traditions	Land, Faith, and Water 	Edcouch-Elsa High School <i>Conjunto</i>
Community Organizing	Rarámuri <i>Matachín</i> Dance	Trío Tamaulipeco
Music, Water, and Land Rights	Pueblo Buffalo Dance 	Los Fantasmas
Cross-Program: Piñata Making 	Los Matachines de San Lorenzo	Edcouch-Elsa High School <i>Conjunto</i>
Weaving Traditions	Rarámuri <i>Matachín</i> Dance	Los Canarios
Building Traditions	Pueblo Corn Dance	Trío Tamaulipeco
Crafts and Access to Resources	Los Matachines de San Lorenzo	Los Fantasmas
Regional Foodways	Los Canarios	Los Folkloristas de Nuevo México
Río Conversations 	Río Conversations	

Ongoing demonstrations: *El Río* foodways to include pit barbecue cooking; roping, and other *vaquero* skills in *El corral*; and informal regional dance and instrument-playing workshops in the Music Workshop. *Barbacoa* demonstration at 2:45 will be interpreted for deaf visitors.

**Sunday
June
25**

Washington, D.C.

	D.C. Music Stage	Sacred Music Stage	D.C. Foodways	Front Porch	D.C. Café
11:00	Afro-Brazilian Music: Origem	Gospel: Carlton Burgess & Friends	Salvadoran Cooking – <i>Empañadas</i> and <i>Papasas</i> : Ester Treviño	U Street: Home of Leaders 	Soul to Page: Orphyx
12:00	Andean Music: Rumisonko	Jubilee: The Four Echoes	Roast Chicken: Ester Treviño	Lesbian and Gay Choral Movement in U.S.	Café Conversation
1:00	A Cappella: Sweet Honey In The Rock 	Jewish Sacred Songs: Keshet Chorale and B'nai Shalom Youth/Adult Choir	Central Italian Foods/ <i>Briscola</i> Card Game: Bruno and Christina Zara	Gospel Music Journey: Carlton Burgess	Poetry and Music: Michelle Banks, Quique Aviles, and Friends
	Lesbian and Gay Chorus of Washington, D.C. 	Jubilee: The Four Echoes		Cross-Program: Sacred Singing	Song Workshop: Sweet Honey In The Rock 
2:00	Blues: Nap Turner	Coranic Chant: Foundation Khadimou Rossoul, North America	Central Italian Foods/ <i>Briscola</i> Card Game: Bruno and Christina Zara	It's All in the Game: Jim "Bad News" Barnes, Andrew Dyer, Jimmy McLain, George Nock	Andean Music: Rumisonko
3:00	Hand Dancing: Poetry in Motion	Traditional Gospel/Praise: Wright Singers	Bean Pie: Ester Muhammad	Blues: Nap Turner 	Michelle Banks, Quique Aviles, and Friends
	Latin-Jazz: Nicki Gonzalez Band	Cantorial Song: Cantors in Concert		Talkin' About Steppin': Step Afrika!	Soul to Page: Orphyx
4:00	Stepping: Step Afrika!	Traditional Gospel/Praise: Wright Singers	Vietnamese Cooking – Grilled Beef and Pork: Hai Nguyen 	Poetry in Motion	Acoustic Workshop: Nicki Gonzalez Band
5:00			Vietnamese Cooking: Hai Nguyen		

Evening Events:





D.C. Concert, 5:30–7 p.m.

Blue D.C., 7:30–9 p.m., concert featuring blues performers Memphis Gold and the blueshound.



Ongoing demonstrations in the craft areas include boat building, stone carving, pottery, drum making, and stained-glass cutting and designing, quilting, *quinceñera* dress weaving, piñata making, Caribbean costume designing, Cambodian crown making, basket weaving, and fiber arts traditions. Workshops on gardening will be held throughout the day in the Community Gardens area. Various basketball demonstrations, pick-up games, and soccer clinics will be held. Sports workshops and panel discussions will also be held daily at the Front Porch.

Tibetan Culture

Lhamo Stage	Gönpa Monastery	Tsok Khang Gathering House
Tibetan Folk Songs: Loten Namling	Chant: Namgyal Monks	Tibetan Doll Making 
Tibetan Opera: Bylakuppe Lhamo Troupe	Buddhist Discourse: Lama Pema Wangdak	Tibetan Medicine: Men-Tsee Khang, Tibetan Medical and Astro Institute
Traditional and Contemporary Song and Dance: Chaksampa	Ritual Dance and Chant: Namgyal Monks	Marketing Tibetan Merchandise 
Shoton Festival Performances of Tibetan Opera: Tibetan Institute of Performing Arts 	Religious Storytelling: Jhurme	Tibetan Government-In-Exile
	Debate: Namgyal Monks	Refugee Stories
	Ritual Chant and Debate: Shugsep Nuns	Buddhist Iconography
	Buddhist Discourse: Lama Pema Wangdak	Tibetan Music in the West
		Traditional Folk Songs: Loten Namling
		Religious Storytelling: Jhurme 

Gönpa (monastery) area: ongoing demonstrations of sand mandala construction; string and butter sculpture; *thangka* (religious scroll) painting and appliqué; incense and religious implement making.

Crafts areas: ongoing demonstrations of Tibetan medical and astrological systems; clay and metal sculpture; calligraphy and paper making; stone carving; furniture and musical instrument carving; mask and doll construction; carpet and textile weaving; Muslim embroidery; and Tibetan nomadic traditions including weaving and care of yaks.

El Río

La tiendita	La plaza	Sonidos del río
Craft Traditions 	Fiesta Traditions	Los Folkloristas de Nuevo México
Regional Identity	Pueblo Eagle Dance	Trío Tamaulipas
Regional Culture	Rarámuri <i>Matachín</i> Dance 	Edcouch-Elsa High School <i>Conjunto</i>
Vaquero Culture	Bernalillo <i>Matachín</i> Dance	Los Fantasmas
Weaving Traditions 	Los Folkloristas de Nuevo México	Los Canarios
Building Arts	Pueblo Corn Dance	Trío Tamaulipas
Traditional Culture and Managing the Environment	Bernalillo <i>Matachín</i> Dance 	Los Fantasmas
Music, Water and Land Rights	Los Canarios	Edcouch-Elsa High School <i>Conjunto</i>
Río Conversations	Río Conversations	

Ongoing demonstrations: *El Río* foodways to include pit barbecue cooking; roping, and other *vaquero* skills in *El corral*; and informal regional dance and instrument-playing workshops in the Music Workshop.

**Monday
June
26**

Washington, D.C.

11:00

Stepping: Step Afrika!

Sacred Sounds

Ghanaian Cooking – Spinach with Egusi and Vegetables: Charles Reindorf

Health and Healing: Ivan Walk

Youth Poets

12:00

Afro-Latin Jazz: LaJazz

Jubilee: The Four Echoes

 Smothered Pork Chops, Rice, and Gravy: Columbus Jones

Front Porch Chat Workshop

Café Workshop

A Cappella: Sweet Honey In The Rock

Sacred Music Traditions

Workshop

Café Conversations

1:00

 Blues: Archie Edwards Blues Heritage Foundation

Jubilee: The Four Echoes

Senegalese Foods – Cebujen (Fish and Rice): Liberata Ehimba

Song Workshop: Sweet Honey In The Rock

Café Conversations

2:00

Hand Dancing: Poetry in Motion

Sacred Sounds

Ghanaian Cooking – Pepper Soup with Goat Meat over Fufu: Charles Reindorf

Neighborhood Memories

Music Memories: Michael E. Baytop, Paul Hawkins, Richard "Mr. Bones" Thomas, Nap Turner

A Cappella: Reverb

Sacred Music Traditions

Workshop

Café Workshop

3:00

Hand Dancing: Poetry in Motion

Sacred Music Traditions

Barbecue: Columbus Jones

It's All in the Game: Richard Evans, Mike McLeese, Michael Smith, James Wright 

Youth Poets

4:00

Blues: Nap Turner

Sacred Sounds

Senegalese Foods – Accara Ginger Drink: Liberata Ehimba

Song Workshop: Reverb

Café Workshop

5:00

Squash Muffins: Patricia Giles 

Evening Events:

Back in the Day, 5:30–7 p.m., oldies dance party hosted by DJ Captain Fly, moderated by Beverly Lindsay.

It Started Right Here!, 7–9 p.m., go-go concert with Chuck Brown and the Soul Searchers, and Rare Essence.



Ongoing demonstrations in the craft areas include boat building, stone carving, pottery, drum making, and stained-glass cutting and designing, quilting, *quinceñera* dress weaving, piñata making, Caribbean costume designing, Cambodian crown making, basket weaving, and fiber arts traditions. Workshops on gardening will be held throughout the day in the Community Gardens area. Various basketball demonstrations, pick-up games, and soccer clinics will be held. Sports workshops and panel discussions will also be held daily at the Front Porch.

Tibetan Culture

Lhamo Stage	Gönpa Monastery	Tsok Khang Gathering House
Tibetan Opera: Bylakuppe Lhamo Troupe	Chant: Namgyal Monks	Religious Storytelling: Jhurme
Traditional and Contemporary Song and Dance: Chaksampa	Buddhist Discourse: Khenpo Khonchog Gyaltsen	Wood Furniture Carving
Traditional Song and Dance: Tibetan Institute of Performing Arts	Ritual Dance: Namgyal Monks	Thangka (Religious Scroll) Painting
Tibetan Folk Songs: Loten Namling	Sand Mandala Construction: Namgyal Monks	Cross-Program: Religious Icons
Tibetan Opera: Bylakuppe Lhamo Troupe	Debate: Namgyal Monks	Bön String Sculpture and Iconography
Traditional and Contemporary Song and Dance: Chaksampa	Ritual Chant and Debate: Shugsep Nuns	Tibetans in the West
Traditional Song and Dance: Tibetan Institute of Performing Arts	Buddhist Discourse: Khenpo Khonchog Gyaltsen	Traditional Folk Songs: Loten Namling

Gönpa (monastery) area: ongoing demonstrations of sand mandala construction; string and butter sculpture; *thangka* (religious scroll) painting and appliqué; incense and religious implement making.

Crafts areas: ongoing demonstrations of Tibetan medical and astrological systems; clay and metal sculpture; calligraphy and paper making; stone carving; furniture and musical instrument carving; mask and doll construction; carpet and textile weaving; Muslim embroidery; and Tibetan nomadic traditions including weaving and care of yaks.





El Río

La tiendita	La plaza	Sonidos del río
Living on the River	Traditional Culture and Education	Trío Tamaulipeco
Building Arts	Los Matachines de San Lorenzo	Edcouch-Elsa High School <i>Conjunto</i>
Traditional Crafts	Los Canarios	Los Folkloristas de Nuevo México
Women and Sustainable Development	Pueblo Corn Dance	Los Fantasmas
Vaquero Culture	Rarámuri <i>Matachín</i> Dance	Trío Tamaulipeco
Occupations and Sustainable Development	Los Matachines de San Lorenzo	Edcouch-Elsa High School <i>Conjunto</i>
Music, Land, and Water Rights	Pueblo Buffalo Dance	Los Canarios
Regional Foodways	Fiesta Traditions	Los Fantasmas
Río Conversations	Río Conversations	

Ongoing demonstrations: *El Río* foodways to include pit barbecue cooking; roping, and other *vaquero* skills in *El corral*; and informal regional dance and instrument-playing workshops in the Music Workshop.

Tuesday
June
27

Washington, D.C.

	D.C. Music Stage	Sacred Music Stage	D.C. Foodways	Front Porch	D.C. Café
11:00	Stepping: Step Afrika!	Sacred Music of D.C.	Senegalese Cooking – <i>Soupa Kandja</i> (Gumbo): Liberata Ehimba	The Last Colony – Home Rule in D.C.: Mark Richards	Power of the Word: Kyra Garrett, E. Ethelbert Miller, Eleanor Traylor 
12:00	Afro-Latin Jazz: LaJazz	Jubilee: The Four Echoes	Fruit Cobbler: Dorothy Young	Front Porch Conversation	Poetry and Music: Michelle Banks, Quique Aviles, and Friends
1:00	African Drummers and Dancers	Sacred Music of D.C.	Ghanaian Cooking – Okra with Garden Eggs: Charles Reindorf	Workshop	Archie's Music: Archie Edwards Blues Heritage Foundation
2:00	Music of D.C.	Jubilee: The Four Echoes	Senegalese Foods – <i>Pastel</i> and <i>Chagri</i> : Liberata Ehimba	Cross-Program: Carving in Stone 	Music Memories: Michael E. Baytop, Paul Hawkins, Richard "Mr. Bones" Thomas, Nap Turner
3:00	Blues: Archie Edwards Blues Heritage Foundation	Sacred Music of D.C.	Pound Cake: Dorothy Young	Poetry in Motion	African Drummers and Dancers
4:00	Music of D.C.	Sacred Music of D.C. 	Ghanaian Cooking – <i>Jollof</i> Rice with Meat Sauce: Charles Reindorf	Neighborhood Memories	Poetry and Music: Michelle Banks, Quique Aviles, and Friends
5:00	Hand Dancing: Poetry in Motion	Sacred Music of D.C.	Garden Cooking: Patricia Giles, Columbus Jones	Front Porch Workshop	Purpose of the Word: Quique Aviles, Racquel Brown, Psalmayene 24
	Blues: Nap Turner	Sacred Music of D.C.		It's All in the Game: Steve Francis, Roy Jefferson, George Johnson, Thurston McLain	Café Workshop 

Evening Events:





Fugazi, 5:30–7:30 p.m. This nationally known band brings their talent back home to the National Mall.

Image Band, 7:30–9 p.m., performing Caribbean music.



Ongoing demonstrations in the craft areas include boat building, stone carving, pottery, drum making, and stained-glass cutting and designing, quilting, *quinceñera* dress weaving, piñata making, Caribbean costume designing, Cambodian crown making, basket weaving, and fiber arts traditions. Workshops on gardening will be held throughout the day in the Community Gardens area. Various basketball demonstrations, pick-up games, and soccer clinics will be held. Sports workshops and panel discussions will also be held daily at the Front Porch.






Tibetan Culture

Lhamo Stage	Gönpa Monastery	Tsok Khang Gathering House
Traditional and Contemporary Song and Dance: Chaksampa 	Chant: Namgyal Monks	Traditional Folk Songs: Loten Namling
Tibetan Opera: Bylakuppe Lhamo Troupe	Bön Discourse: Chongtul Rinpoche	Traditional Field and Work Songs
Traditional Song and Dance: Tibetan Institute of Performing Arts	Religious Storytelling: Jhurme	Religious Implements: Incense, Metal, and Mani Stone Carving 
Tibetan Folk Songs: Loten Namling	Ritual Chant and Debate: Shugsep Nuns	Paper Making
Traditional and Contemporary Song and Dance: Chaksampa	Bön Discourse: Chongtul Rinpoche	Opera Vocal Traditions
Traditional Song and Dance: Tibetan Institute of Performing Arts	Ritual Chant and Dance: Namgyal Monks	Refugee Stories
Tibetan Opera: Bylakuppe Lhamo Troupe	Debate: Namgyal Monks	Tibetan Language and Calligraphy 
		Religious Storytelling: Jhurme
		Tibetan Muslims 

Gönpa (monastery) area: ongoing demonstrations of sand mandala construction; string and butter sculpture; *thangka* (religious scroll) painting and appliqué; incense and religious implement making.

Crafts areas: ongoing demonstrations of Tibetan medical and astrological systems; clay and metal sculpture; calligraphy and paper making; stone carving; furniture and musical instrument carving; mask and doll construction; carpet and textile weaving; Muslim embroidery; and Tibetan nomadic traditions including weaving and care of yaks.





El Río

La tiendita	La plaza	Sonidos del río
Building Arts	Shared Traditions 	Los Canarios
Weaving Traditions	Rarámuri <i>Matachín</i> Dance	Los Fantasmas
Music, Land, and Water Rights	Los Matachines de San Lorenzo	Edcouch-Elsa High School <i>Conjunto</i>
Migration Experiences	Los Canarios	Trío Tamaulipeco 
Regional Culture	Pueblo Eagle Dance 	Los Folkloristas de Nuevo México
<i>Vaquero</i> Culture	Los Matachines de San Lorenzo	Los Fantasmas
Tourist Crafts	Rarámuri <i>Matachín</i> Dance 	Edcouch-Elsa High School <i>Conjunto</i>
Crafts and Access to Resources	Pueblo Corn Dance	Trío Tamaulipeco
Río Conversations 	Río Conversations	

Ongoing demonstrations: *El Río* foodways to include pit barbecue cooking; roping, and other *vaquero* skills in *El corral*; and informal regional dance and instrument-playing workshops in the Music Workshop.

**Friday
June
30**

Washington, D.C.

	D.C. Music Stage	Sacred Music Stage	D.C. Foodways	Front Porch	D.C. Café
11:00	Folk: Luci Murphy and Friends	Sacred Music	Jewish Traditions – Matzoh Balls: Joan Nathan	Tale of Two Rivers – The Anacostia and Potomac: Phil Ogilvie 	Poetry – the M.C.: Opus Akoben
12:00	Doo-wop: DC's Finest	Quartet-Style Gospel: Seven Sons	Ethiopian Foods: Taye Wogederes	It's All in the Game: Phil Chenier, Sonny Hill, Lenny Moore, Soya Proctor	Café Conversation
	D.C. Music	Sacred Music		Children's Song Workshop: Luci Murphy	Café Workshop
1:00	Big Hillbilly Bluegrass	Traditional Japanese Music: Washington Toho Koto Society	Panamanian Cooking: Lillia Knight 	Quartet-Style Gospel: Seven Sons	Café Conversation
2:00	Smooth & E-Z Hand Dancing	Sacred Music	Jewish Traditions – Gefilte Fish: Joan Nathan	Neighborhood Memories	Blues: Nap Turner
3:00	D.C. Music	A Cappella: Reverb	Ethiopian Foods – Collards and Lentils: Taye Wogederes	Traditional Japanese Music Workshop: Washington Toho Koto Society	Poetry – the M.C.: Opus Akoben 
	A Cappella: In Process...	Sacred Bluegrass: Big Hillbilly Bluegrass		Memories and Songs: Barbara Gaskins	Smooth & E-Z Hand Dancing
4:00	Blues: Nap Turner	Traditional/Contemporary Gospel: Barbara Gaskins	Panamanian Cooking: Lillia Knight	Workshop	Song Slam: Reverb, In Process...
5:00					


Evening Event:

Piano Traditions, 5:30–9 p.m. This concert will feature gospel, Irish, blues, Latino, American traditional, and boogie piano styles.



Ongoing demonstrations in the craft areas include boat building, stone carving, pottery, drum making, and stained-glass cutting and designing, quilting, *quinceñera* dress weaving, piñata making, Caribbean costume designing, Cambodian crown making, basket weaving, and fiber arts traditions. Workshops on gardening will be held throughout the day in the Community Gardens area. Various basketball demonstrations, pick-up games, and soccer clinics will be held. Sports workshops and panel discussions will also be held daily at the Front Porch.

Tibetan Culture

<i>Lhamo Stage</i>	<i>Gönpa Monastery</i>	<i>Tsok Khang Gathering House</i>
Traditional Song and Dance: Tibetan Institute of Performing Arts	Chant: Namgyal Monks	Appliqué and Embroidery 
Tibetan Opera: Bylakuppe <i>Lhamo</i> Troupe	Buddhist Discourse: Sogyal Rinpoche	Religious Storytelling: Jhurme
Traditional and Contemporary Song and Dance: Chaksampa	Ritual Chant and Debate: Shugsep Nuns	Revival of Tibetan Crafts: Norbulingka Institute
Tibetan Folk Songs: Loten Namling	Buddhist Discourse: Sogyal Rinpoche	Tibetan Cooking 
Traditional Song and Dance: Tibetan Institute of Performing Arts	Religious Storytelling: Jhurme	Nomadic Traditions
Tibetan Opera: Bylakuppe <i>Lhamo</i> Troupe	Debate: Namgyal Monks	Tibetan Medicine
Traditional and Contemporary Song and Dance: Chaksampa 	Ritual Chant and Dance: Namgyal Monks	Traditional Folk Songs: Loten Namling
		Tibetan Cooking

Gönpa (monastery) area: ongoing demonstrations of sand mandala construction; string and butter sculpture; *thangka* (religious scroll) painting and appliqué; incense and religious implement making.

Crafts areas: ongoing demonstrations of Tibetan medical and astrological systems; clay and metal sculpture; calligraphy and paper making; stone carving; furniture and musical instrument carving; mask and doll construction; carpet and textile weaving; Muslim embroidery; and Tibetan nomadic traditions including weaving and care of yaks.

El Río

<i>La tiendita</i>	<i>La plaza</i>	<i>Sonidos del río</i>
Art Traditions	Land, Faith, and Water 	Edcouch-Elsa High School <i>Conjunto</i>
Community Organizing	Rarámuri <i>Matachín</i> Dance	Trio Tamaulipeco
Music, Water and Land Rights	Pueblo Buffalo Dance	Los Fantasma
Cross-Program: Craft Traditions	Los Matachines de San Lorenzo	Edcouch-Elsa High School <i>Conjunto</i>
Weaving Traditions	Rarámuri <i>Matachín</i> Dance	Los Canarios
Building Traditions 	Pueblo Corn Dance	Los Folkloristas de Nuevo México
Crafts and Access to Resources	Los Matachines de San Lorenzo	Trio Tamaulipeco
Regional Foodways	Los Canarios	Los Fantasma
<i>Río</i> Conversations 	<i>Río</i> Conversations	

Ongoing demonstrations: *El Río* foodways to include pit barbecue cooking; roping, and other *vaquero* skills in *El corral*; and informal regional dance and instrument-playing workshops in the Music Workshop. Cooking with corn, 1:15–2, will be interpreted for deaf visitors.

Saturday July 1

Washington, D.C.

11:00

Doo-wop:
DC's Finest



Sacred Bluegrass:
Big Hillbilly
Bluegrass

Smoked Turkey
Breast:
Alpheus Mathis

Social Justice
Dialogue

Poetry: Unspoken
Heard

12:00

Calypso
Competition

Quartet-Style
Gospel: Seven Sons

Dutchess Potatoes:
Alpheus Mathis

International
Capoeira Angola
Foundation

Café Conversation

1:00

Big Hillbilly
Bluegrass

Cambodian
Network Council –
Cambodian Arts
Project

Jamaican Foods:
Dwane Ricketts

It's All in the Game:
Saleem Hylton,
Andrew Johnson,
Christie Winters,
Willie Wood

Café Conversation

Smooth & E-Z
Hand Dancing

Quartet-Style
Gospel: Seven Sons

Neighborhood
Memories

A Cappella: In
Process...

2:00

Calypso
Competition

Traditional Japanese
Music: Washington
Toho Koto Society

Candied
Yams/Homemade
Biscuits: Mildred
Palm

Keeping Traditions
Alive: Cambodian
Arts Project

Michelle Banks,
Quique Aviles, and
Friends

3:00

Blues: Nap Turner

Traditional/
Contemporary
Gospel: Complete
Praise

Arab-American
Cuisine:
Hala Maksoud

Reunion
Workshop:
In Process...

Café Workshop

Reunion Days

Traditional/
Contemporary
Gospel: Barbara
Gaskins

Carnival in D.C.
2000

Poetry: Unspoken
Heard

4:00

African Belief
Traditions

Jamaican Foods:
Dwane Ricketts

Traditional Japanese
Music Workshop:
Washington Toho
Koto Society

Michelle Banks,
Quique Aviles, and
Friends

5:00

Fried Chicken:
Mildred Palm



Evening Events:

Ralph Rinzler Memorial Concert: A Singer for Her Time, 5:30–9 p.m. This year's concert will feature the life and work of Peggy Seeger. Family, friends, and collaborators will join Peggy.

Tibetan-American Day Celebration, 5:30–9 p.m. Celebrate Tibetan-American Day with Tibetan Americans from across the United States.



Ongoing demonstrations in the craft areas include boat building, stone carving, pottery, drum making, and stained-glass cutting and designing, quilting, *quinceñera* dress weaving, piñata making, Caribbean costume designing, Cambodian crown making, basket weaving, and fiber arts traditions. Workshops on gardening will be held throughout the day in the Community Gardens area. Various basketball demonstrations, pick-up games, and soccer clinics will be held. Sports workshops and panel discussions will also be held daily at the Front Porch.

Tibetan Culture

Lhamo Stage	Gönpa Monastery	Tsok Khang Gathering House
Tibetan Folk Songs: Loten Namling	Chant: Namgyal Monks	Dharma Centers in the West
Traditional Song and Dance: Tibetan Institute of Performing Arts	Buddhist Discourse: Ganden Tri Rinpoche	Tibetan Cooking
Traditional and Contemporary Song and Dance: Chaksampa	Religious Storytelling: Jhurme	Traditional Artists in the West
Tibetan Opera: Bylakuppe Lhamo Troupe	Great Prayer Festival (Monlam Chenmo), Ritual Chanting and Debate: Drepung Loseling Monks	Tibetan Buddhist Mandalas
Traditional Song and Dance: Tibetan Institute of Performing Arts		Refugee Stories: First Tibetans in America
Traditional and Contemporary Song and Dance: Chaksampa		Tibetan Cooking
Tibetan Opera: Bylakuppe Lhamo Troupe		Cross-Program: Tibetans in Washington, D.C., and America
		Contemporary Arts

Gönpa (monastery) area: ongoing demonstrations of sand mandala construction; string and butter sculpture; *thangka* (religious scroll) painting and appliqué; incense and religious implement making.

Crafts areas: ongoing demonstrations of Tibetan medical and astrological systems; clay and metal sculpture; calligraphy and paper making; stone carving; furniture and musical instrument carving; mask and doll construction; carpet and textile weaving; Muslim embroidery; and Tibetan nomadic traditions including weaving and care of yaks.

El Río

La tiendita	La plaza	Sonidos del río
Craft Traditions	Fiesta Traditions	Los Folkloristas de Nuevo México
Regional Identity	Pueblo Eagle Dance	Trío Tamaulipeco
Regional Culture	Rarámuri <i>Matachín</i> Dance	Edcouch-Elsa High School <i>Conjunto</i>
Vaquero Culture	Los Matachines de San Lorenzo	Los Fantasmas
Weaving Traditions	Los Folkloristas de Nuevo México	Los Canarios
Building Arts	Pueblo Corn Dance	Trío Tamaulipeco
Traditional Culture and Managing the Environment	Los Matachines de San Lorenzo	Los Fantasmas
Music, Water, and Land Rights	Los Canarios	Edcouch-Elsa High School <i>Conjunto</i>
Río Conversations	Río Conversations	

Ongoing demonstrations: *El Río* foodways to include pit barbecue cooking; roping, and other *vaquero* skills in *El corral*; and informal regional dance and instrument-playing workshops in the Music Workshop.

Sunday July 2

Washington, D.C.

11:00

12:00





1:00

2:00

3:00

4:00

5:00

D.C. Music Stage	Sacred Music Stage	D.C. Foodways	Front Porch	D.C. Café
Blues: Archie Edwards Blues Heritage Foundation	Cambodian Network Council – Cambodian Arts Project	Jewish Traditions – Brisket: Joan Nathan	Youth and Elder Activism in D.C.: Bernice Fonteneau	Poetry: Infinite Loop
Doo-wop: D.C.'s Finest	Quartet-Style Gospel: Seven Sons	 Muslim Brownd Rice (Vegetarian Cooking): Rashida Muhammad	International Capoeira Angola Foundation	Café Conversation
Big Hillbilly Bluegrass	Coranic Chant: Foundation Khadimou Rossoul, North America	Jewish Traditions – Challah: Joan Nathan	Neighborhood Memories	Cross-Program: Poetry and Improvisation
D.C. Music	Quartet-Style Gospel: Seven Sons	It's All in the Game: Wil Atkins, Barbara Garcia, George Logan-el, Tony Watkins	 Smooth & E-Z Hand Dancing	
Blues: Nap Turner	Traditional/Contemporary Gospel: Barbara Gaskins	Piscataway Traditions 	Archie's Music: Archie Edwards Blues Heritage Foundation	
Reunion Days	Sacred Bluegrass: Big Hillbilly Bluegrass	Blues: Nap Turner	Poetry: Infinite Loop	
	Gospel Brass: Kings of Harmony	Memories and Songs: Barbara Gaskins	Memories of Marvin Gaye	
		Sephardic Jewish Traditions: Rabbi Hayyim, Jodie Kassorla		

Evening Event:

Ear to the Ground: A Centenary Tribute to Malvina Reynolds, 5:30–9 p.m. Songs written by the late Malvina Reynolds, with lyrics reflecting the social justice and environmental issues of her day, will be performed by Rosalie Sorrels, Tom Paxton, Bernice Johnson Reagon, and Peggy Seeger.



Ongoing demonstrations in the craft areas include boat building, stone carving, pottery, drum making, and stained-glass cutting and designing, quilting, *quinceñera* dress weaving, piñata making, Caribbean costume designing, Cambodian crown making, basket weaving, and fiber arts traditions. Workshops on gardening will be held throughout the day in the Community Gardens area. Various basketball demonstrations, pick-up games, and soccer clinics will be held. Sports workshops and panel discussions will also be held daily at the Front Porch.

Tibetan Culture

<i>Lhamo Stage</i>	<i>Gönpa Monastery</i>	<i>Tsok Khang Gathering House</i>
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<p>His Holiness the Dalai Lama and monks from Drepung Loseling and Namgyal Monastery Monlam Chenmo (Great Prayer Festival) and Public Talk, 8:30 –12 noon. Lawn seating. Enter near 7th Street and Madison Drive.</p>		
Traditional Song and Dance: Tibetan Institute of Performing Arts	Chant: Namgyal Monks	Traditional Folk Music and Dance: Chaksampa
Shoton Festival Performances of Tibetan Opera: Bylakuppe <i>Lhamo</i> Troupe	Ritual Chant and Debate: Shugsep Nuns	Religious Storytelling: Jhurme
	Sacred Music and Instruments Discussion	Tibetan Buddhism in the West
	Religious Storytelling: Jhurme	The Institution of the Dalai Lama of Tibet
	Ritual Chant and Dance: Namgyal Monks	Traditional Folk Songs: Loten Namling
		Tibetan Cooking

Gönpa (monastery) area: ongoing demonstrations of sand mandala construction; string and butter sculpture; *thangka* (religious scroll) painting and appliqué; incense and religious implement making.

Crafts areas: ongoing demonstrations of Tibetan medical and astrological systems; clay and metal sculpture; calligraphy and paper making; stone carving; furniture and musical instrument carving; mask and doll construction; carpet and textile weaving; Muslim embroidery; and Tibetan nomadic traditions including weaving and care of yaks.

El Río

<i>La tiendita</i>	<i>La plaza</i>	<i>Sonidos del río</i>
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Regional Culture	Los Matachines de San Lorenzo	Los Fantasma
Family Enterprises	Pueblo Corn Dance	Los Canarios
Crafts and Access to Resources	Rarámuri <i>Matachín</i> Dance	Los Folkloristas de Nuevo México
Traditional Knowledge and Management of Environment	Los Matachines de San Lorenzo	Trío Tamaulipeco
Basin Identities	Los Canarios	Edcouch-Elsa High School <i>Conjunto</i>
Natural Resources and Built Environment	Migration Experiences	Los Fantasma
Music, Water, and Land Rights	Pueblo Eagle Dance	Trío Tamaulipeco
Río Conversations	Río Conversations	

Ongoing demonstrations: *El Río* foodways to include pit barbecue cooking; roping, and other *vaquero* skills in *El corral*; and informal regional dance and instrument-playing workshops in the Music Workshop.

**Monday
July
3**

Washington, D.C.

	D.C. Music Stage	Sacred Music Stage	D.C. Foodways	Front Porch	D.C. Café
11:00	Doo-wop: DC's Finest	D.C. Sacred Music	Homemade Rolls: Edith Ballou	Social Justice Workshop: House of Worship – Home of Justice	Poetry: Po-Emcees
12:00	African Drummers and Dancers	Cambodian Network Council – Cambodian Arts Project	 Hunan and Szechuan Cooking – Egg Roll, Fried Rice, and Kung Pao Chicken: Sing Tam	It's All in the Game: Joe Louis Abney, Betty Cleeg, Andre Jordan, Bill McCaffrey	Café Workshop
1:00	Folk: Luci Murphy and Friends	Quartet-Style Gospel: Seven Sons	Crab Cakes: Dorothy Young	Front Porch Conversation	Poetry and Song: Michelle Banks, Quique Aviles, and Friends
2:00	Blues: Archie Edwards Blues Heritage Foundation	Sacred Bluegrass: Big Hillbilly Bluegrass		Song Workshop for Children: Luci Murphy	 Workshop: African Drummers and Dancers
3:00	Caribbean Carnival in D.C.	D.C. Sacred Music	Dump Cake: Edith Ballou	Neighborhood Memories	Blues: Nap Turner
4:00	Big Hillbilly Bluegrass	Quartet-Style Gospel: Seven Sons	Hunan and Szechuan Cooking: Sing Tam	Workshop: Carnival Here and There	Michelle Banks, Quique Aviles, and Friends
5:00	Smooth & E-Z Hand Dancing	D.C. Sacred Music		Workshop: Archie Edwards Blues Heritage Foundation	Poetry: Po-Emcees
	Blues: Nap Turner	Traditional/ Contemporary Gospel: Barbara Gaskins	Flounder and Shrimp Stuffed with Crabmeat: Dorothy Young	Smooth & EZ Hand Dancing	Café Workshop
					

Evening Events:

Woody Guthrie's Songs for Children,
5:30–7:30 p.m., with Ella Jenkins, Tom Paxton,
Cathy Fink, Marcy Marxer, and Magpie.

D.C. Divas, 7:30–9:30 p.m. This concert
celebrates some of the best female vocal
performers from the D.C. area: Julia Nixon,
Bernice Johnson Reagon, Toshi Reagon,
Michelle Lanchester, and Yasmeen.



Ongoing demonstrations in the craft areas include boat building, stone carving, pottery, drum making, and stained-glass cutting and designing, quilting, *quinceñera* dress weaving, piñata making, Caribbean costume designing, Cambodian crown making, basket weaving, and fiber arts traditions. Workshops on gardening will be held throughout the day in the Community Gardens area. Various basketball demonstrations, pick-up games, and soccer clinics will be held. Sports workshops and panel discussions will also be held daily at the Front Porch.

Tibetan Culture

Lhamo Stage	Gönpa Monastery	Tsok Khang Gathering House
Tibetan Opera: Bylakuppe Lhamo Troupe	Chant: Namgyal Monks	Tibetan Cooking
Traditional Song and Dance: Tibetan Institute of Performing Arts	Ritual Dance: Namgyal Monks	Teaching Buddhism in the West
Tibetan Folk Songs: Loten Namling	Religious Storytelling: Jhurme	Refugee Stories
Traditional and Contemporary Song and Dance: Chaksampa	Nuns: Ritual Chant	Tibetan Astrology and Astronomy
Tibetan Opera: Bylakuppe Lhamo Troupe	Great Prayer Festival (Monlam Chenmo), Ritual Chanting and Debate: Drepung Loseling Monks	Tibetan Language and Calligraphy
Traditional and Contemporary Song and Dance: Chaksampa		Religious Storytelling: Jhurme
		Tibetan Cooking
		Traditional Folk Songs: Loten Namling

Gönpa (monastery) area: ongoing demonstrations of sand mandala construction; string and butter sculpture; *thangka* (religious scroll) painting and appliqué; incense and religious implement making.

Crafts areas: ongoing demonstrations of Tibetan medical and astrological systems; clay and metal sculpture; calligraphy and paper making; stone carving; furniture and musical instrument carving; mask and doll construction; carpet and textile weaving; Muslim embroidery; and Tibetan nomadic traditions including weaving and care of yaks.

El Río

La tiendita	La plaza	Sonidos del río
Living on the River	Traditional Culture and Education	Edcouch-Elsa High School <i>Conjunto</i>
Building Arts	Los Canarios	Trío Tamaulipeco
Traditional Crafts	Los Matachines de San Lorenzo	Los Folkloristas de Nuevo México
Cross-Program: Making Stringed Instruments	Pueblo Corn Dance	Los Fantasmas
Women and Sustainable Development	Rarámuri <i>Matachín</i> Dance	Trío Tamaulipeco
Occupations and Sustainable Development	Los Matachines de San Lorenzo	Edcouch-Elsa High School <i>Conjunto</i>
Music, Land, and Water Rights	Pueblo Buffalo Dance	Los Canarios
Regional Foodways	Fiesta Traditions	Los Fantasmas
Río Conversations	Río Conversations	

Ongoing demonstrations: *El Río* foodways to include pit barbecue cooking; roping, and other *vaquero* skills in *El corral*; and informal regional dance and instrument-playing workshops in the Music Workshop.

**Tuesday
July
4**

Washington, D.C.

11:00

African Drummers and Dancers



D.C. Sacred Sounds

Panamanian Cuisine – Souse: Yvonne St. Hill

D.C. Statehood Movement

Poetry: A Rhyme Deferred

12:00

Blues: Archie Edwards Blues Heritage Foundation

D.C. Sacred Sounds

Ethiopian Foods – Lamb: Taye Wogedere

Smooth & E-Z Hand Dancing

Poetry and Song: Michelle Banks, Quique Aviles, and Friends

1:00

Smooth & E-Z Hand Dancing

Traditional/Contemporary Gospel: Barbara Gaskins

Panamanian Cuisine – *Pilau* and Fried Plantain: Yvonne St. Hill

Workshop

African Drummers and Dancers

Doo-wop: DC's Finest

Cardozo High School Concert Choir

Memories and Songs: Barbara Gaskins

Poetry: A Rhyme Deferred

2:00

Blues: Nap Turner

Sacred Bluegrass: Big Hillbilly Bluegrass

Hunan and Szechuan Cooking – Hunan Wonton, General Tsao's Chicken: Henry Lieu

It's All in the Game: Bobby Bennett, Mark Chisolm, Carver Leech, Marty Tapscott

Archie's Music: Archie Edwards Blues Heritage Foundation

3:00

Doo-wop: DC's Finest

Quartet-Style Gospel: Seven Sons

Ethiopian Foods – *Doro Wat*: Taye Wogederes

Neighborhood Memories

I Remember "Duke"

Big Hillbilly Bluegrass

D.C. Sacred Sounds

Blues: Nap Turner

Poetry and Song: Michelle Banks, Quique Aviles, and Friends

4:00

Jazz: Davey Yarborough Band

African Heritage Drummers and Dancers

Hunan and Szechuan Cooking – *Lo Mein*, Eggplant: Henry Lieu

Quartet-Style Gospel: Seven Sons

Café Workshop

5:00

Special Event:





Faithful Fourth, 12–8 p.m. This all-day sacred music celebration provides a cross-cultural forum where Festival visitors can listen to gospel and community-based song from Washington, D.C., alongside sacred song from Tibetan culture and *El Río*.

A sign-language interpreter will be present 4:30–5:15.



Ongoing demonstrations in the craft areas include boat building, stone carving, pottery, drum making, and stained-glass cutting and designing, quilting, *quinceñera* dress weaving, piñata making, Caribbean costume designing, Cambodian crown making, basket weaving, and fiber arts traditions. Workshops on gardening will be held throughout the day in the Community Gardens area. Various basketball demonstrations, pick-up games, and soccer clinics will be held. Sports workshops and panel discussions will also be held daily at the Front Porch.




Tibetan Culture

Lhamo Stage	Gönpa Monastery	Tsok Khang Gathering House
Traditional and Contemporary Song and Dance: Chaksampa	Ritual Chant: Shugsep Nuns	Religious Storytelling: Jhurme 
Tibetan Folk Songs: Loten Namling	Fire <i>Puja</i> at <i>Chöten</i> : Namgyal Monks	Tibetan Cooking
Tibetan Opera: Bylakuppe Lhamo Troupe		Tibetan Government-in-Exile 
Traditional Song and Dance: Tibetan Institute of Performing Arts	Sand Mandala Dismantling: Namgyal Monks	Refugee Stories
Traditional and Contemporary Song and Dance: Chaksampa		Tibetan Cooking
Tibetan Opera: Bylakuppe Lhamo Troupe	Religious Storytelling: Jhurme	Traditional Folk Songs: Loten Namling
Traditional Song and Dance: Tibetan Institute of Performing Arts	Ritual Chant: Namgyal Monks	
		

Gönpa (monastery) area: ongoing demonstrations of sand mandala construction; string and butter sculpture; *thangka* (religious scroll) painting and appliqué; incense and religious implement making.

Crafts areas: ongoing demonstrations of Tibetan medical and astrological systems; clay and metal sculpture; calligraphy and paper making; stone carving; furniture and musical instrument carving; mask and doll construction; carpet and textile weaving; Muslim embroidery; and Tibetan nomadic traditions including weaving and care of yaks.

El Río

La tiendita	La plaza	Sonidos del río
Building Arts	Shared Traditions 	Los Canarios
Weaving Traditions	Rarámuri <i>Matachín</i> Dance	Los Fantasmas
Music, Land, and Water Rights	Los Matachines de San Lorenzo 	Edcouch-Elsa High School <i>Conjunto</i>
Migration Experiences	Los Canarios	Trío Tamaulipeco
Regional Culture	Pueblo Eagle Dance 	Los Folkloristas de Nuevo México
Vaquero culture	Los Matachines de San Lorenzo	Los Fantasmas
Tourist Crafts	Rarámuri <i>Matachín</i> Dance	Edcouch-Elsa High School <i>Conjunto</i>
Crafts and Access to Resources	Agricultural and House-Blessings Ceremonies 	Trío Tamaulipeco
Río Conversations	Río Conversations	

Ongoing demonstrations: *El Río* foodways to include pit barbecue cooking; roping, and other *vaquero* skills in *El corral*; and informal regional dance and instrument-playing workshops in the Music Workshop.

Related Events

This Land Is Your Land: The Life and Legacy of Woody Guthrie

MAY 27 – AUGUST 13, 2000

National Museum of American History

This exhibition follows folk singer Woody Guthrie's (1912–1967) life through his personal history and artistic development. The exhibition also explores how he infused in his music the tragedies and hard times of the common man, which gave his music purpose and sparked a life-long dedication to social activism. The conclusion features such contemporary artists as Bob Dylan, Bruce Springsteen, and Billy Bragg, who have been influenced by his work.

Organized by the Smithsonian Institution Traveling Exhibition Service and the Woody Guthrie Archives in association with the Center for Folklife and Cultural Heritage.

Piano 300: Celebrating Three Centuries of People and Pianos

MARCH 9, 2000 – MARCH 4, 2001

S. Dillon Ripley Center, International Gallery

This exhibition commemorates the 300th anniversary of the piano, invented *circa* 1700 by Bartolomeo Cristofori. On view are almost two dozen instruments from the National Museum of American History's collection; manuscripts by such composers as Mozart, Chopin, Liszt, Gershwin, and Ellington; tools; photographs; play bills; sheet music; and other memorabilia.

Organized by the National Museum of American History.

Artifacts from the Silk Road

Artifacts from the Silk Road, an exhibition organized by Paper Road/Tibet, will be on display June 22–July 16 at the Smithsonian Arts and Industries Building. The exhibition consists of over 40 objects — book covers, printing blocks, printed book pages, calligraphy, and prayer flags. The unique Tibetan/Himalayan method of paper making which leaves the paper to dry on a mould, can be seen at the Folklife Festival.

The Spirit of Tibet: Portrait of a Culture in Exile

"The Spirit of Tibet: Portrait of a Culture in Exile," a slide show organized by documentary photographer Alison Wright, will be presented at the Meyer Auditorium of the Freer Gallery at 1 p.m., July 2.

D.C. Neighborhood Events

SUNDAY, JUNE 25 6–7 p.m.

Origem

Kennedy Center, Millennium Stage

Concert featuring Brazilian jazz.

WEDNESDAY, JUNE 28 7–9 p.m.

Dance Journey: Exploring Dance in DC

Lisner Auditorium at George Washington University

Featuring Maru Montero Dance Company, Moving Forward Contemporary Asian Dance Company, Smooth & E-Z Hand Dance Troupe, The Dance Troupe of the Cambodian Network Council, Andrew Cacho African Drummers & Dancers, Step Afrika!, Devi Dance Theater, The Washington Ballet, and KanKouran West African Dance Company.

WEDNESDAY, JUNE 28 6 p.m.

Premiere of "Symphony of DC Citypiece"

Kennedy Center, Millennium Stage

Presented by The Kreeger Museum in collaboration with the National Symphony Orchestra, National Public Radio, and the Kennedy Center.

FRIDAY, JUNE 30 6:30–9:30 p.m.

DC Swings!

Washington Harbor Place (location unconfirmed)

Outdoor event featuring swing dance and music.

FRIDAY, JUNE 30 6–9 p.m.

Southwest Jazz Jam

Westminister Presbyterian Church, 400 I Street S.W.

Fish fry and concert featuring jazz performances by Antonio Parker, Zach Graddy, Michael Thomas, Wes Biles, Bill Washburn, Cheryl Alleyne, and Arnold Sterling.

SATURDAY, JULY 1 6–9 p.m.

Caliente!

Marie H. Reed Community Center,

2200 Champlain Street N.W.

Outdoor Latin music and dance concert featuring Los Funcionarios, Havana Select, Ceniza and Peligro.

SUNDAY, JULY 2 7–9 p.m.

Joyful DC! A Gospel Celebration

Lincoln Theater, 1215 U Street N.W.

Performances by The Union Temple Youth Choir, The Four Echoes, Nolan Williams, Jr. & The Psalmists, Reverb, Rev. James N. Flowers, Jr. & The Flower Family Singers, Sounds of Symmetry, Kings of Harmony, The Curenton Family, Washington Performing Arts Societys Men & Women of the Gospel Mass Choir, and more.

All events are free and open to the public. For further information call the D.C. Commission on the Arts and Humanities at 202.724.5614.



His Holiness the Dalai Lama **Monlam Chenmo**

(Great Prayer Festival)
& Public Address

SUNDAY, JULY 2
ON THE NATIONAL MALL

The Monlam Chenmo (Great Prayer Festival) commemorates the Buddha's enlightenment. It was first celebrated in Tibet in the 15th century and was to be held in the Jokhang, the central cathedral in Lhasa. Over a period of 21 days, 20,000–30,000 monks would participate in sessions of chanting, religious teachings, and philosophical debate. Today, among Tibetan refugees, the Monlam Chenmo begins a few days after Losar (Tibetan New Year) and normally lasts five days. On the final day of the celebration in Dharamsala, India, seat of the government-in-exile, the Dalai Lama presides over the ceremony and gives religious teachings. In the evening large butter sculptures are displayed amidst tens of thousands of butter lamps offered and lit by the pilgrims.

Monlam Chenmo Schedule

8:30–11 a.m. Tibetan Buddhist ceremony with the Dalai Lama and monks from Drepung Loseling and Namgyal Monastery

11 a.m.–NOON A free outdoor public address by the Dalai Lama

LAWN SEATING. ENTER NEAR 7TH STREET AND MADISON DRIVE.

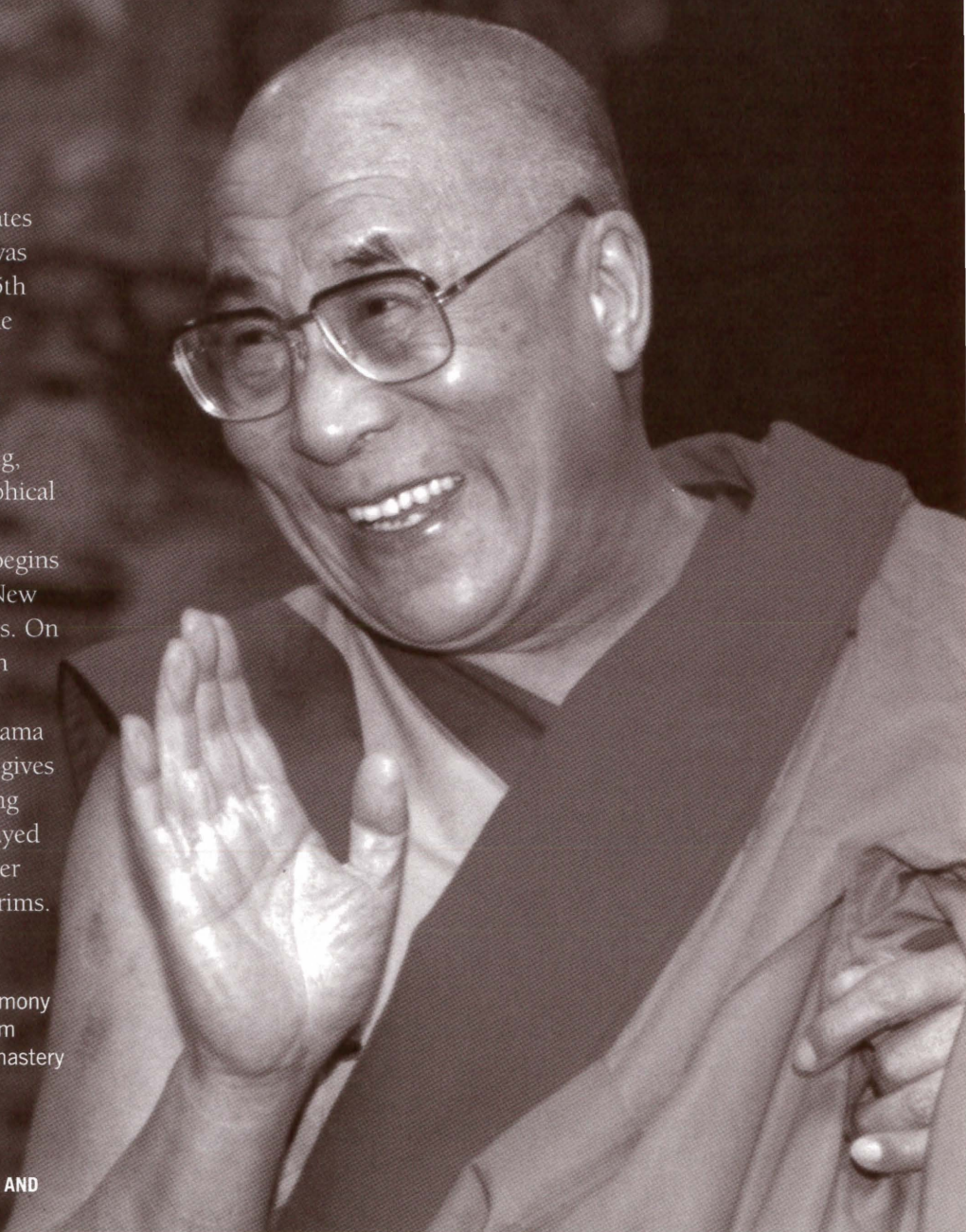


Photo courtesy Conservancy for Tibetan Art and Culture



Festival Sponsors and Special Thanks

FESTIVAL SUPPORT

SMITHSONIAN OFFICE AND BUREAU SUPPORT

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SMITHSONIAN BUSINESS VENTURES
Smithsonian Magazine

WASHINGTON, D.C.: IT'S OUR HOME

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Delia Máynes Hernández, Heidi H.
McKinnon, Gildardo Montaño
Chávez, Mario Montaño, Genevieve
Mooser, Jaime Morales Gutiérrez,
Marisa Oliva, Francis Ortega,
Beverly Ann Ortiz, Cirila Quintero,
Marcos Rodríguez, Rose Rodríguez-
Rabin, Héctor Romero Lecanda,
Erin Ross, Ken Rubin, Joanna
Stewart, John Stockley, Socorro
Tabuenca, Bob Tenequer, Elaine
Thatcher, Molly Timko, Curtis
Tunnell, Ethel Warrior, William
Warrior

RALPH RINZLER

MEMORIAL CONCERT

Curator: Peggy Seeger

Program Coordinator:

Kate Rinzler

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Director, National Park Service:

Robert Stanton

Director, National Capital

Region: Terry R. Carlstrom

Chief, United States Park Police:

Robert E. Langston

Special Events, United States

Park Police:

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Superintendent,

National Capital Region-Central:

Arnold M. Goldstein

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Chief, Division of Park Programs:

Rick Merriman

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Chief, Division of Visitor

Services: Donna Donaldson

Associate Superintendent of **Maintenance:**

William Newman, Jr.

Special Assistant for

Partnerships: Lisa Mendelson

Employees of the National Capital
Area and the United States Park
Police

Educational Offerings

Festival Teacher's Seminar

BRINGING FOLKLIFE INTO THE CLASSROOM

As in previous years, the Center is offering a seminar for teachers during the Festival. "Bringing Folklife into the Classroom" is co-sponsored by the Smithsonian Office of Education. This popular seminar, now in its fifth year, attracts Washington-area teachers who obtain hands-on experience in the folklorist's methods of learning about culture: observing, documenting, interviewing, and interpreting. Instructors for the course, which meets June 23–27, are Drs. Diana Baird N'Diaye and Marjorie Hunt of the Center for Folklife and Cultural Heritage.

Festival Teacher's Workshop

COMPASSION AND CULTURAL SURVIVAL

The Tibet Education Network of Global Source Education is sponsoring a five-day teacher's workshop on Tibetan Culture. "Compassion and Cultural Survival," organized for 30 K–12 teachers from across the country June 28–July 2, will focus on providing teachers with an understanding of Tibetan culture, history, civilization, Buddhism, and arts, through the diaspora experience.

Global Source Education can be contacted in Seattle at 206.706.6204, at info@GlobalSourceNetwork.org, or at www.GlobalSourceNetwork.org

Current Educational Offerings from the Center for Folklife and Cultural Heritage

EARL'S CANOE

In a step-by-step construction of the traditional Ojibwe birch-bark canoe, Earl Nyholm and his relatives provide a social context for this nearly extinct craft in this prize-winning video. Suitable for all ages.

HOSAY TINIDAD

This 45-minute video explores the complex transformation of the Muslim observance of Muharram from the Middle East to Trinidad.

Available from Documentary Educational Resources, 101 Morse St., Watertown, MA 02472, tel. 617.926.0491, fax 617.926.9519, e-mail docued@der.org, <http://der.org.docued>

WORKERS AT THE WHITE HOUSE

This half-hour video documentary features the occupational folklife and oral histories of a broad range of White House workers — butlers, maids, doormen, chefs, plumbers, and others. Includes 24-page educational booklet. Produced in cooperation with the White House Historical Association and the National Archives. Grades 6–12. Catalog #SFW48003

BORDERS AND IDENTITY

This bilingual education kit explores the complex notion of identity along the United States/Mexico border through segments on history, belief, expressive arts, and occupational traditions. Includes a four-part video, a poster-size cultural map, and a teacher/student guide with exercises for classroom use. Grades 6–12. Cultural map sold separately. Catalog #SFW90010

LAND AND NATIVE AMERICAN CULTURES

This education kit introduces students to the use of land in Native American communities through three case studies: the Hopi of Arizona; the Tlingit, Haida, and Tsimshian of Alaska; and the Aymara and Quechua of Bolivia and Peru. Includes an extensive teacher/student guide with narrative, photographs, resource listing, activity questions, and slide set. Grades 9–12. Catalog #SFW90011

WISCONSIN POWWOW/NAAMIKAAAGED: DANCER FOR THE PEOPLE

This two-video set shows how powwows incorporate historical traditions and modern innovations, focusing on the Ojibwe people in northern Wisconsin. Includes 40-page booklet with historical background, classroom questions, and suggestions for further reading and listening. Grades 6–12. Catalog #SFW48004

LEARNING ABOUT FOLKLIFE:

THE U.S. VIRGIN ISLANDS & SENEGAL

This kit concentrates on the rich folklife of the U.S. Virgin Islands and Senegal through a focus on foodways, music and storytelling, and celebrations. Includes a four-part video cassette, two audio cassettes, and a teacher's guide with maps, photographs, and line illustrations. Grades 6–12. Catalog #SFW90012

Available from Smithsonian Folkways Mail Order, 955 L'Enfant Plaza, SW, Suite 7300, Washington, DC 20560-0953, tel. 202.287.7298, fax 202.287.7299. Orders only 800.410.9815

All prices include shipping and handling.

Visit the Smithsonian Center for Folklife and Cultural Heritage on the Web at <http://www.si.edu/folklife>.

SMITHSONIAN FOLKWAYS RECORDINGS

Why should the Smithsonian have a record company? Sound is an essential part of human experience. It moves people in many ways and is part of a lot of what we do and are. Yet sounds, like aromas, are absent from most museums. The Smithsonian has unparalleled collections of insects, of gems, of paintings, and many other things, so why not a wonderful collection of sound? —Anthony Seeger, *Smithsonian Folkways Recordings*



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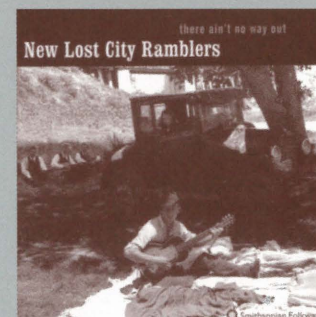
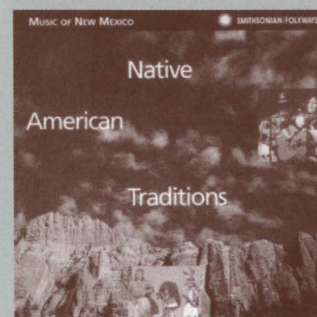
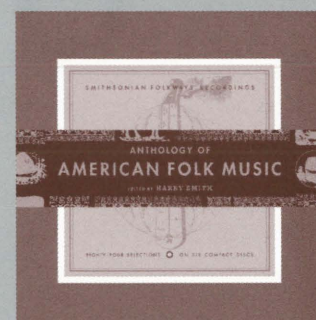
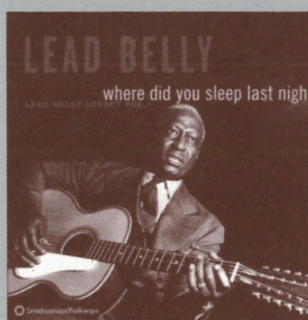
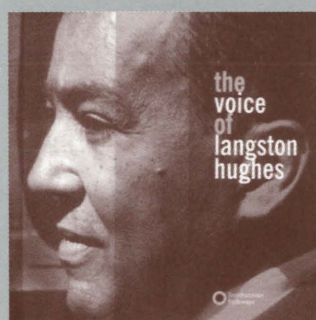
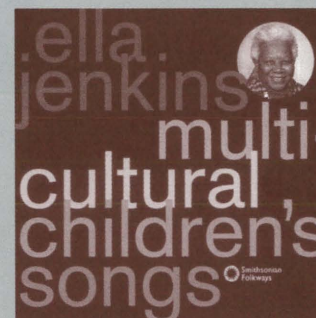
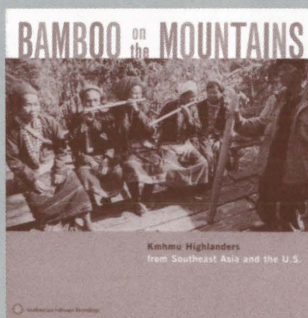
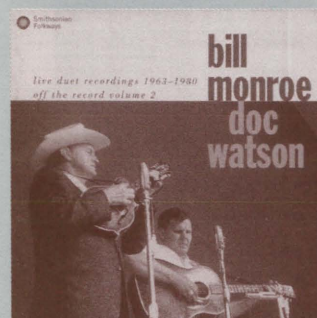
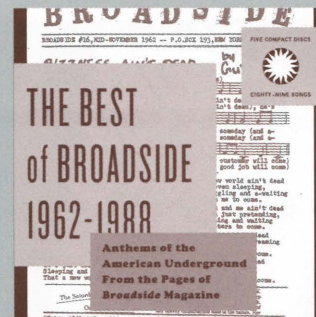
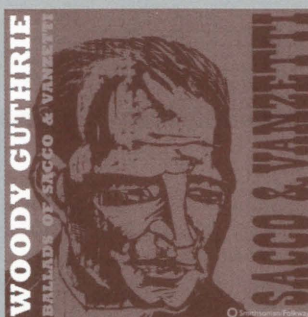
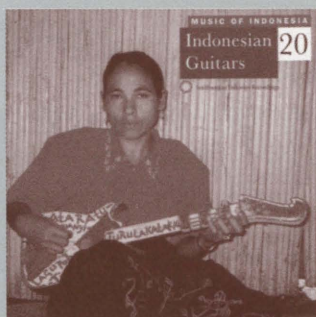
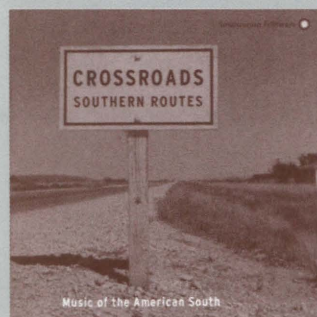
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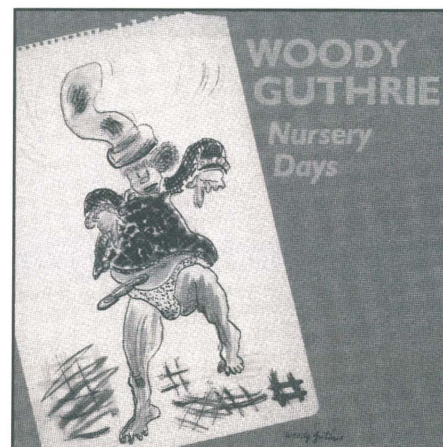
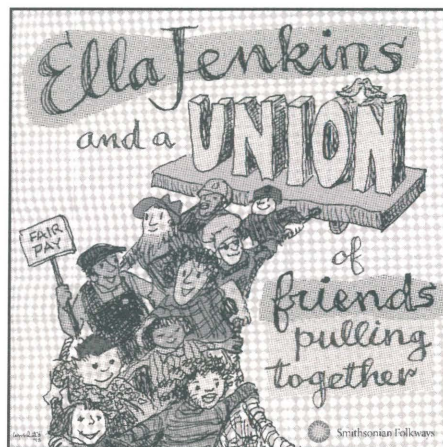
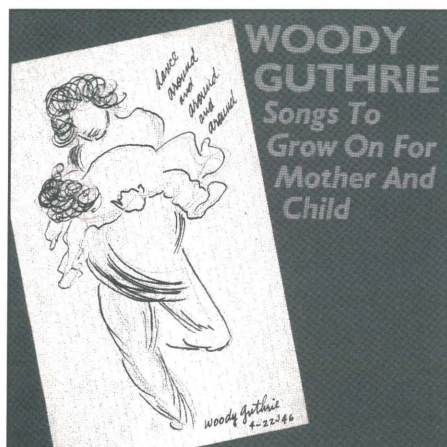
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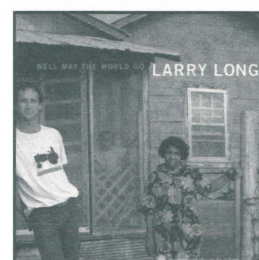
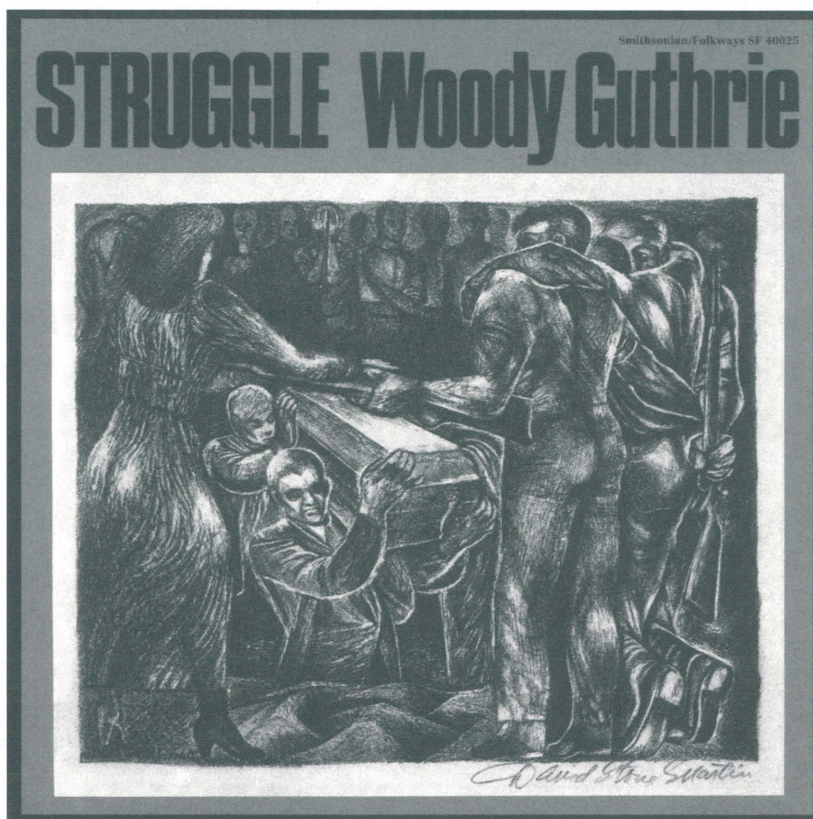
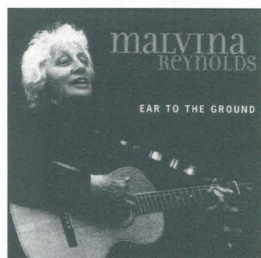
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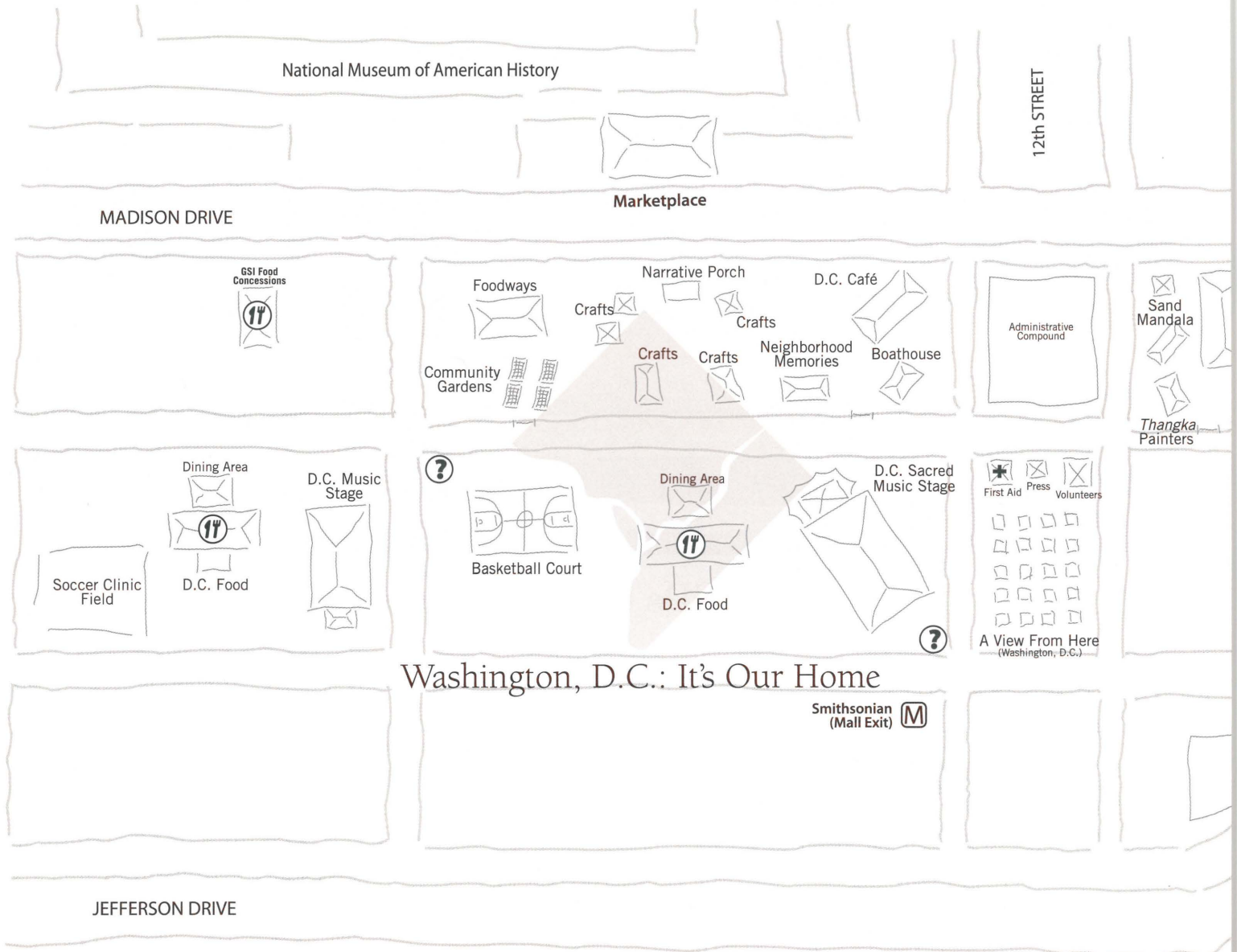
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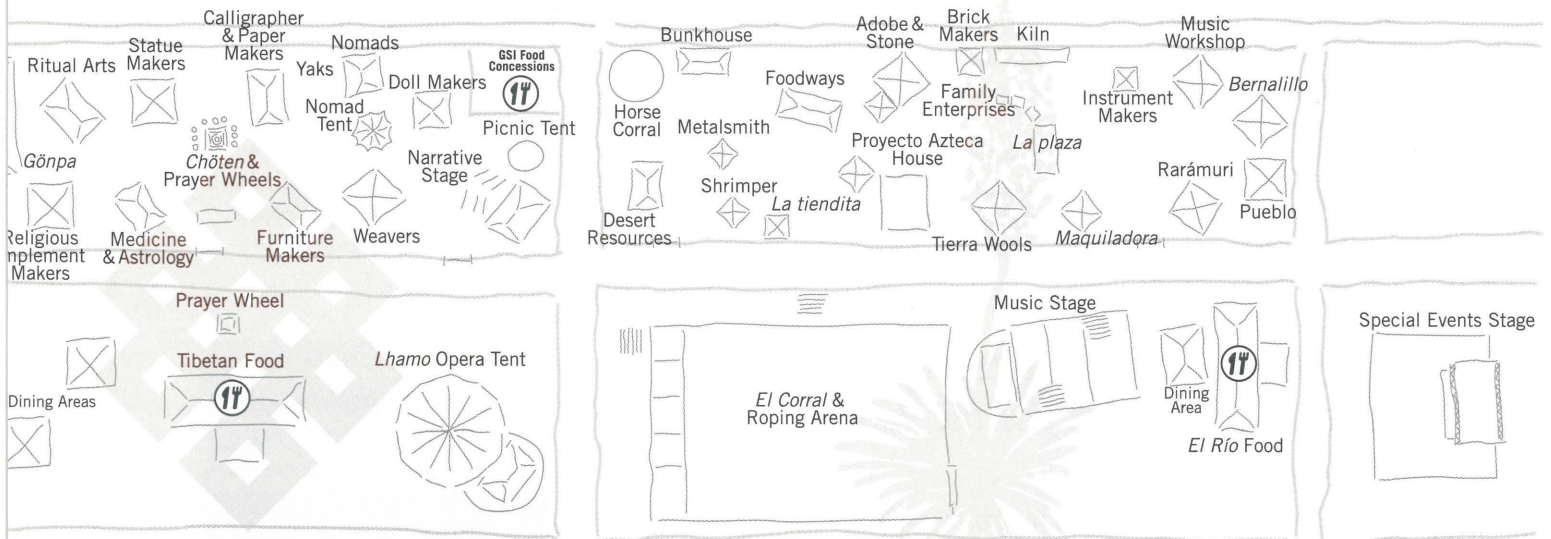
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The Smithsonian Folklife Festival

on the National Mall, Washington, D.C.



National Museum of Natural History



Tibetan Culture
Beyond the Land of Snows

El Río

Smithsonian Castle

 Food/Beverages

 Information

 First Aid

Festival/Folkways Books and Collections

The Lily Spandorf Festival Collection

Lily Spandorf, a Washington artist who painted cityscapes and documented the Festival through her pen and ink drawings for over three decades, passed away on February 19 at the age of 85.

Every summer she came down to the Mall to draw people, performances, settings, and activities at the Festival. She would pull her cart of materials and supplies around the Festival site and produce sometimes several drawings a day, despite the heat, dust, and humidity; in all, she completed some 700 works.

Lily loved the idea of her Festival drawings coming to the Smithsonian, realizing that they both documented and interpreted this summer rite. For her, the drawings were more collaboration than just her work



— she often got Festival participants to sign her pieces and comment on them.

The Smithsonian and Lily had agreed on the basic terms of the acquisition and embarked on a campaign to raise some \$50,000 to support preservation, acquisition, and catalog publication costs. On the day of her memorial service,

the Smithsonian Women's Committee sent word that they had granted \$18,000. Other contributions and commitments bring the total up to about \$35,000. We are still seeking donations from friends of the Festival, to preserve the work of an artful Washingtonian who will leave something of her spirit and work with us. If you'd like information on how you can help, please contact us at 202.287.3210.

Smithsonian Folklife Festival: Culture Of, By, and For the People

by Richard Kurin

This book provides a Festival history, an explanation of how the Festival is produced, analysis of various programs, and some of the best images and quotes about the Festival over the past three decades.

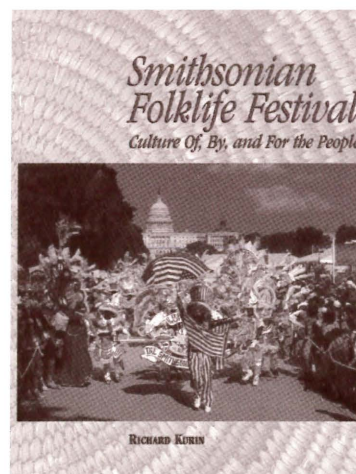
184 pages, full color, over 200 photos

ISBN 0-9665520-0-8

Price: \$10.00

Available at the Festival Marketplace and through mail order: 202.287.7297 or 800.410.9815.

Add \$1 for shipping and handling for mail order.



OTHER RELATED BOOKS OF INTEREST:

Making People's Music: Moe Asch and Folkways Records

by Peter D. Goldsmith (Smithsonian Institution Press)

The Stone Carvers: Master Craftsmen of Washington National Cathedral

by Marjorie Hunt (Smithsonian Institution Press)

The Trial Lawyer's Art

by Sam Schrager (Temple University Press)

Reflections of a Culture Broker: A View from the Smithsonian

by Richard Kurin (Smithsonian Institution Press)



