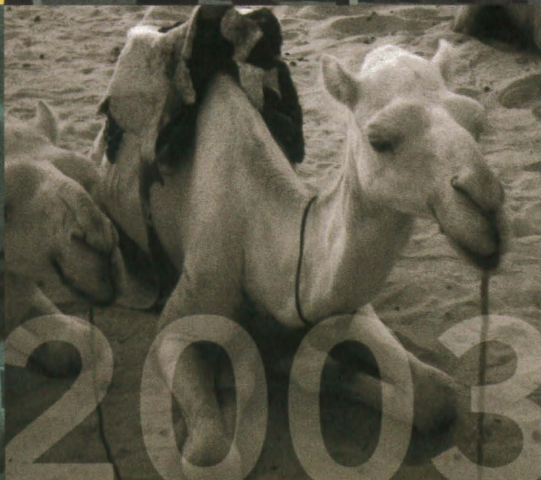
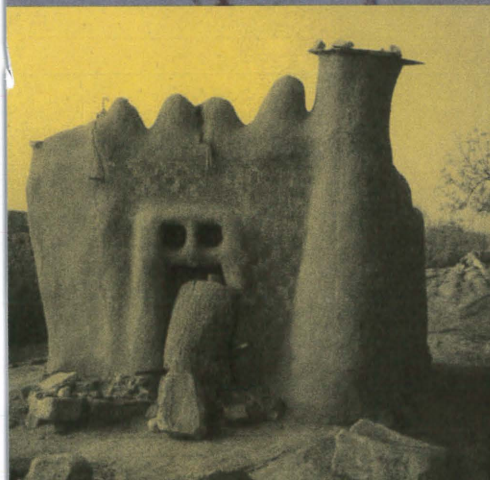
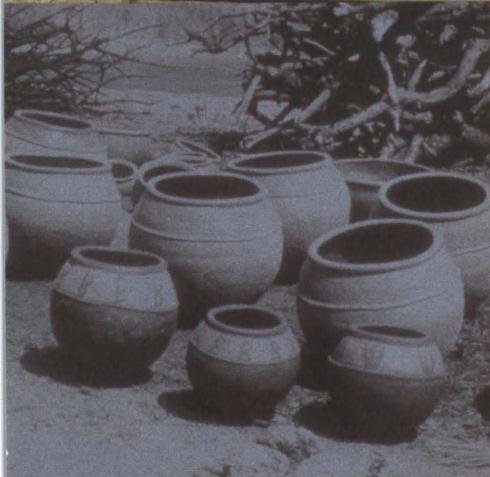
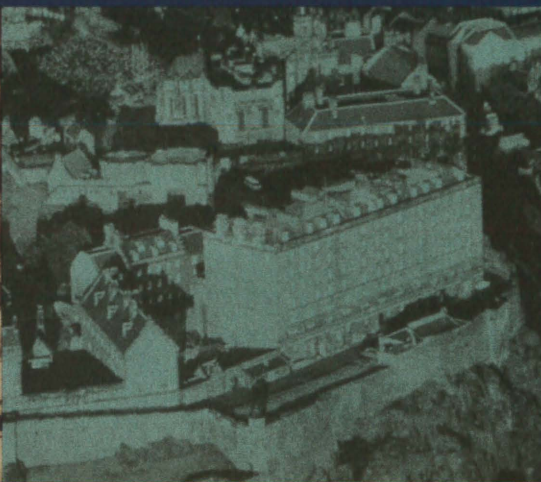


SMITHSONIAN FOLKLIFE FESTIVAL



APPALACHIA MALI SCOTLAND

**37TH ANNUAL
SMITHSONIAN
FOLKLIFE
FESTIVAL**

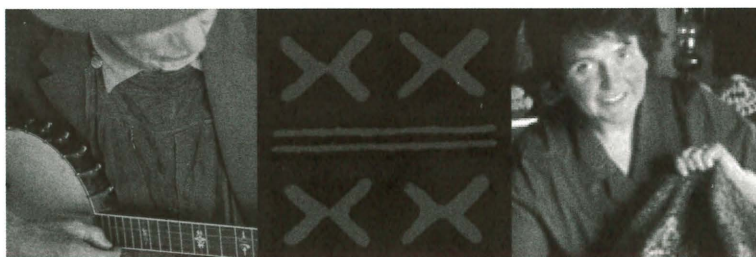
APPALACHIA Heritage and Harmony

MALI From Timbuktu to Washington

SCOTLAND at the Smithsonian

June 25–July 6, 2003

Washington, D.C.



The annual Smithsonian Folklife Festival brings together exemplary keepers of diverse traditions, both old and new, from communities across the United States and around the world. The goal of the Festival is to strengthen and preserve these traditions by presenting them on the National Mall, so that the tradition-bearers and the public can connect with and learn from one another, and understand cultural differences in a respectful way.

SMITHSONIAN INSTITUTION
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APPALACHIA: HERITAGE AND HARMONY

This program is produced in collaboration with the Birthplace of Country Music Alliance and the Center for Appalachian Studies at East Tennessee State University.

Major contributions are provided by the Recording Industries Music Performance Trust Funds, the National Endowment for the Arts, King Pharmaceuticals, the Norfolk Southern Foundation, Tennessee Tourism, and West Virginia Division of Tourism. Additional support is provided by the Appalachian Regional Commission, the Virginia Foundation for Humanities, Eastman Chemical, and The United Company.

MALI: FROM TIMBUKTU TO WASHINGTON

This program is made possible by a partnership with the Government of Mali (Office of the President; Office of the Prime Minister; Malian National Folklife Festival Commission; Ministry of Tourism and Crafts; Ministry of Culture; Ministry of Women, Family, and Youth Affairs; and Ministry of Education), the World Bank, and the U.S. Agency for International Development. Additional supporting organizations include the U.S. Department of State, the Africa Society, Corporate Council on Africa, Friends of Mali, Association of Malians in Washington, and the Peace Corps.

SCOTLAND AT THE SMITHSONIAN

This program is produced in partnership with the Scottish Executive, with the collaboration of the Scottish Arts Council, and a donation from VisitScotland. The Leadership Committee is chaired by the Rt. Hon. Jack McConnell, MSP.

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For 37 years the Smithsonian Folklife Festival has been able to present the best traditional music from around the world without charge to the public. For 33 of those years, the Recording Industries Music Performance Trust Funds has been instrumental in making that possible. We are deeply grateful.

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The Festival: Doing the Public Good

LAWRENCE M. SMALL

SECRETARY, SMITHSONIAN INSTITUTION

7

THE SMITHSONIAN HAS LONG BEEN a force for good in our society by encouraging public knowledge of our historical, scientific, and cultural heritage. Given recent world events, the role the Institution plays is even more important. We need places where people of diverse backgrounds can gather together, learn from one another, and share in inspiring educational experiences. No better place exists than the Smithsonian Folklife Festival.

Each year, more than one million visitors come to the National Mall to learn about the art, knowledge, skill, and wisdom of the American people and those of other nations around the world. Visitors interact directly with musicians, craftspeople, cooks, storytellers, workers, and other cultural exemplars. They leave the Festival with a better understanding and appreciation of a broad range of cultural accomplishments and the people who achieve them—today, more than ever, this is a significant benefit.

At the same time that cultural differences reinforce divisions among some nations, religions, and ethnic groups, the digital communications revolution has reduced the distances between all nations. As the interactions among culturally diverse people increase, to be productive they should be based upon fact, not fiction, reality, not myth.

In its own marvelous way, the Festival fosters respect for, and understanding of, cultural differences. This year, tradition-bearers from Mali, Scotland, and Appalachia have gathered on the Mall, in what might first appear to be a puzzling juxtaposition. But a visit to the Festival will quickly reveal all sorts of cultural connections and relationships among them. Consider “old-time” and bluegrass music from Appalachia. Although often viewed as quintessentially American, many of our American ballads came from Scotland, carried by settlers in the late 1700s. And the banjo, vital to both traditions, came from West Africa, from lands traditionally part of the Malian empire. The instrument was crafted and re-crafted by African Americans and became a central part of our musical heritage. In bluegrass bands you can hear a unique American story, the melding together of an African and European heritage.

The connections do not stop in America. Scots back home, reflecting upon their emigrant experience, invented dances and called one “America.” Malian balladeers, strumming their lutes and singing of their brethren, incorporated the enslavement experience into their repertoire of historical tales. Cultural connections go well beyond home. The bluegrass band from East Tennessee State University includes students from around the world and performs for fans in Japan. Pipe bands play Scottish music all over the world—from official functions in Bermuda to weddings in India.

Culture—creative, adaptive, enjoyable, and educational—has the power to unite disparate people the world over. The Festival, made possible by the gracious participation of our invited friends from Mali, Scotland, and Appalachia, and of visitors to the Mall, is a wonderful demonstration of this power. We at the Smithsonian are proud to take up this role and invite you to share in it. □

The Cultural Edge

RICHARD KURIN, DIRECTOR, SMITHSONIAN CENTER
FOR FOLKLIFE AND CULTURAL HERITAGE

9

THIS SUMMER, THE FESTIVAL features programs on the cultures of Mali, Scotland, and Appalachia. Each, obviously, could stand on its own. Yet their juxtaposition on the National Mall, while largely arbitrary, nonetheless suggests a broader conceptualization. The Festival's participants—creative musicians and artisans who will sit together on shuttle buses, live and eat at the same hotel, and jam together in the evening—will surely make something of sharing a common moment. So what to say about this mix?

Mali, Scotland, and Appalachia are different types of entities. Mali is an independent nation; Scotland is part of a larger United Kingdom; Appalachia is a region of the United States. They represent three different continents, and sub-regions of those continents at that. But there are similarities. All are relatively sparsely populated compared to nearby population centers. All are possessed of a rugged natural environment that posed historical challenges for economies, communication, and transportation. Their populations have also reflected upon and struggled over issues of representation—basic ways of having their voices heard. All are democracies. Mali was home to a series of historic empires and then part of France's colonial regime before winning independence in 1960. Scotland was long an independent kingdom, fighting and later united with England, and now gaining a measure of autonomy. Appalachia has always been part of larger colonies and states but lacking in enough political weight to have a strong voice across their boundaries. Most interestingly, all have been centers of immense cultural creativity. The Festival programs this year thus provide a good case for thinking about culture in a more general way.

During various periods of human history, it has been commonplace for rulers and even the ruled to think in terms of center and periphery. There is the imperial capital and the hinterland, the metropole and the distant colony. Such thinking has a contemporary dimension. Politically, is the world to be increasingly dominated by one superpower, or is it moving toward a more multipolar, multisectoral world with varied and numerous power centers? Economists in this era of unprecedented globalization see the United States as the engine of worldwide growth, but also find multiple centers of strong commercial activity in Europe and East Asia. With culture—as with politics and economics—can we also speak of cultural centers and hinterlands?

Folklorist Alan Lomax, who had a profound influence on the Festival and who passed away last year, had argued for decades that cultural centers were to be found all over the planet. He warned that the diversity of local, regional, ethnic, and national cultures was in increasing danger from the spread of a powerful, central homogenizing force—

a singular, global, mass commercial culture. The diverse cultures would “gray out,” he predicted, unless there was countervailing action to keep such cultures vital. The potential loss of thousands of languages, belief systems, songs, oral histories, and poetries would be profound and harmful to the species.

An assessment of the cultural situation today in this regard is surely mixed. On one hand, there has been an expansion of a singular mass culture across the globe. Billions of people have been exposed to similar products, ideas, technologies, musics, and other cultural expressions. There is a greater commonality among all humans than ever before—more people are listening to the same musics, speaking the same handful of languages, eating the same foods, watching the same movies and television programs than ever before. There are unprecedented opportunities for people to communicate, share with, and learn from one another. In many cases, that expansion of a largely commercial mass culture has detracted from more localized traditions. Some languages have withered as they have been devalued in schools and the workplace. Songs and foods have retreated from public spaces into tight-knit communities and private households. But we have not seen the full-scale demise of local, regional, national, ethnic, and religious traditions. To the contrary, these forms of culture are in many cases quite healthy and assertive; in some cases they too in their own way have gone global, found new means of propagation and meaning. Some forms of culture have even been rejuvenated, both in resisting outside influences as well as in embracing them.

Profound, beautiful, interesting, insightful cultural creations have been produced all over the planet. Cultural scholars and historians have had a hard time identifying the conditions where and when tremendous spurts of such creativity will emerge—for such creative genius is not necessarily associated with political power or wealth. Great food, great music, great art emerge among the rich and victorious, but also among the poor and oppressed. Furthermore, what people may take to be the “center” of culture or civilization may depend upon where one stands. The distinguished regal capital for the ruler may be the decadent, hollow heart of the beast for the ruled. One person’s center can be another’s frontier; the margins of urban society—the desert, the forests, the hills, the mountains, and even the inner city—may indeed be the places where people find their true spirit.

Consider Mali—home to Timbuktu (Tombouctou), regarded by some as the “end of the earth.” Nothing could be further from the truth. Timbuktu was at the crossroads of West Africa, the north-south salt and “ink” routes across the Sahara and the famed gold route traversing the Niger River. It hosted an important university during the 16th century, scholars of Islam and Judaism, and the most amazing of architectural arts. Timbuktu was at the center of great civilization.

Or take Scotland. Its highlands and islands may appear to be quite distant from European centers of culture. Yet in the 18th and 19th

centuries, Scotland was at the heart of the Industrial Revolution. Its scientists and thinkers excelled in the making of modern technology, medicine, and philosophy.

Appalachia might be perceived as a mountainous enclave that has been marginal to the development of the United States. But that would be a historically erroneous view. In the 18th century, Appalachia was at the cutting edge of settlement and expansion. Its spirit fueled an American ideal. Trails, rivers, and later railroads linked the region to East Coast cities and the West. It became a meeting point and crucible for layering of cultural influences from the British Isles, Africa, and other parts of Europe. As a region, it has come over centuries to embody a distinctly “American” culture.

Cultural centers often become so because they join disparate currents of creativity. Mali stands at the crossroads of northern and western Africa, the Africa of the Sahara Desert and that of the Niger River. Numerous ethnic groups, practicing different religions and speaking many languages, have been brought together in a kind of *cousinage* that has facilitated a fascinating sharing of culture. So too has Scotland joined lowland, highland, and island communities, people speaking English, Scots, and Gaelic, and those worshipping in diverse ways. And emigrants from Scottish and Malian lands contributed to the culture of Appalachia.

Culture not only flows into centers, it also flows outward. Cultures, if vital, are often at the edge of change and interchange. When culture is dynamic and creative, it cannot be bottled up or confined like a static, dusty treasure. With Scotland this outflow is so ubiquitous as to be almost unrecognizable. Revelers, not only in Times Square but in Singapore and other cities around the world, ritually sing a classic Scottish song by Robert Burns, “Auld Lang Syne,” to bring in the New Year. Golfers around the world play on links with clubs and balls first developed in Scotland. Mali too is not just on the receiving end of cultural creativity. Musicians from Timbuktu and elsewhere in Mali are world music superstars, with fans seeing their concerts in Europe, Asia, and the United States, and on the Internet as well. *Bogolan* mudcloth and indigo-dyed fabric made by expert Malian craftswomen are sold not only in home markets, but also in fashion salons around the world. As for Appalachia, its music is now everywhere. Despite its “old-time” label the *O Brother, Where Art Thou?* soundtrack sold more than six million copies and won a Grammy, moving well beyond home and challenging contemporary popular music.

Cultural creativity, quality, and vitality travel well. This year, cultural creativity, quality, and vitality come to us from Mali, Scotland, and Appalachia. The Festival on the Mall becomes a new edge in a world of cultural centers, where participants, visitors, and organizers may come together—exchanging cultural insights and experiences, while celebrating our ability to do so in an enjoyable, appreciative, and respectful way. □

The 2003 Smithsonian Folklife Festival

DIANA PARKER

DIRECTOR, SMITHSONIAN FOLKLIFE FESTIVAL

WELCOME TO THIS YEAR'S FESTIVAL. Like its predecessors, this Festival has been years in the making and is typical in the way that programs were proposed. Mali was the first to express interest in 1998, when U.S. Ambassador David Rawson suggested that Mali be considered at some point in the future as a featured country. Two years later, then Minister of Tourism Zakaiyatou Halatine met with Festival staff and decided that Mali should be highlighted on the National Mall. A Mali National Commission was appointed, curators named on both sides of the ocean, and planning and fund-raising began. We were aware of the eminence of Malian musicians in the thriving world music scene, and research into the rich vein of expressive culture across the nation brought forth more extraordinary material than any ten Festivals could use: breathtaking textiles, exquisitely sculpted jewelry, architecture unsurpassed anywhere, and more.

The Appalachian program came next. It was proposed as part of a larger celebration, as is frequently the case at the Festival. A team from the Birthplace of Country Music Alliance asked if we could be part of their year-long celebration of the 75th anniversary of the historic Bristol Sessions. In August 1927, Ralph Peer, a talent scout for the Victor Talking Machine Company, went to Bristol, Tennessee, to record musicians from the region for potential use by the label. On that trip he recorded the Carter Family and Jimmie Rodgers, and commercial country music began to thrive. From that day to this, the region has continued to produce a treasure trove of talented musicians—some famous, and some just creating beauty every day of their lives because that is what they do. The Festival has brought us in touch with a wide array of music types and talents.

Scotland is here because one of our own scholars, Dr. Nancy Groce, thought that it would make a wonderful Festival program. She convinced us, the Scottish Executive, and scores of artists, partners, and funders along the way. We knew before research began that Scotland had a lively traditional music scene and had seen an explosion of talent and confidence in Caledonian culture in recent decades. We also came to appreciate the pride of workmanship and attention to detail apparent in Fair Isles knitting and Harris Tweed weaving; in blending the perfect dram of Scotch; and the engineering genius in sculpting daunting golf courses.

On first blush it is clear the three programs share extraordinary artistic excellence. The artists at this year's Festival are quite simply among the very best we have ever presented. It turns out that there are many other parallels to explore.

All three cultures preserve their history in song. *Griots* and story-singers in Mali have safeguarded the history of the place and the genealogy of its leaders for centuries; in Scotland and Appalachia, ballads and other narrative song styles have served a similar purpose. Major issues and events still inspire artists in all three cultures today. Carl Rutherford from Warriormine, West Virginia, Dorothy Myles of Appalachia, Virginia, and Brian McNeill of Falkirk, Scotland, write songs about coal mining and its economic, social, and health impacts. In unforgettable songs Oumou Sangaré of Bamako, Mali, and Karine Polwart of Scotland draw attention to the concerns of women in contemporary life. Adam McNaughtan composes memorable songs about life in contemporary Glasgow. At the Festival you can see all of these wonderful artists perform, and you may also hear them discuss the role of song in the conscience of a people.

Appalachian flatfoot dancing, as performed brilliantly by John Dee Holeman, has been linked by scholars to both British clogging and West African dance. Cooks in Mali and Appalachia foodways demonstrations will be making stewed chicken dishes and using okra and beans. Cooks from both Scotland and Appalachia have recipes for meat pies and strawberry jams.

We could continue, but the point is clear. We in the United States trace our heritage to many sources, but none more strongly than the British Isles and West Africa. Many of the settlers who came to Appalachia were of Scottish and Scots-Irish descent, and many of the enslaved people who were captured and brought here against their will were from the area around Mali. The culture they brought with them enriches our lives in forms new and old. This Festival gives us the opportunity to recognize the artistic excellence in all three cultures, and to pay a special tribute to Mali and Scotland, to whom we owe a great debt for their contributions to the best of what we have become. □

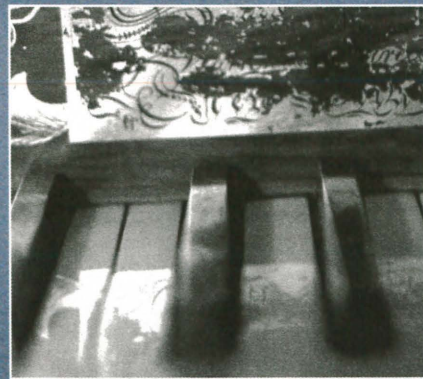
APPALACHIA *Heritage and Harmony*

by JEFF PLACE

Co-curator of the *Appalachia: Heritage and Harmony* program, Jeff Place has run the Ralph Rinzler Folklife Archives and Collections at the Smithsonian since 1988. He is a two-time Grammy-winning producer of 25 compact discs of American folk music for Smithsonian Folkways Recordings.

THE PERIOD FROM JULY 2002 THROUGH JULY 2003 has been declared by Congress the “Year of Appalachia.” The year also marks the 75th anniversary of the historically important Victor recording sessions held in Bristol, Tennessee, in 1927. A small museum in Bristol administered by the Birthplace of Country Music Alliance (BCMA)—a non-profit group run by country music enthusiasts and supporters of Appalachian music that is also an affiliate of the Smithsonian—approached the Smithsonian Center for Folklife and Cultural Heritage with a proposal to mount a Folklife Festival program in 2003 celebrating Appalachian culture. The year began with a series of regional concerts in Appalachia and now culminates with the *Appalachia: Heritage and Harmony* program on the National Mall in Washington, D.C.

Smithsonian staff worked closely with scholars and experts in the Appalachian region to help us tell their story, to discover what qualities in the region have made it such a hotbed of musical creativity and cooperation. Especially important in this process have been the staff of the BCMA and the Center for Appalachian Studies at East Tennessee State University in Johnson City. We also relied on volunteers from other regional institutions—music scholars, musicians,



Photos by Scott Odell

and experts on Appalachian culture—and we thank them for their contributions of time and knowledge.

Although it was not the first time country music had been recorded for commercial distribution, the 1927 Bristol Sessions are considered the “big bang” that kicked off the country music industry. These were the first recordings of the original Carter Family and the singing brakeman, Jimmie Rodgers, the two most important early country music stars. They began what has now become a multi-billion-dollar business. For this reason the area around Bristol, Virginia/Tennessee, has been referred to as “the Birthplace of Country Music.” (For more on the Bristol Sessions see page 18.)

The program *Appalachia: Heritage and Harmony* focuses on the region within a hundred miles of Bristol, although certainly important music was and still is being made in the other parts of Appalachia. What forces converged in this one area of the United States to produce this music? There were various factors: isolation, strength of family, a strong religious faith, a feeling of community, and a sense of innovation. People come together musically at various social settings—home, church, festivals. One can find local stores where people gather to “jam” on weekends; the store in Floyd,

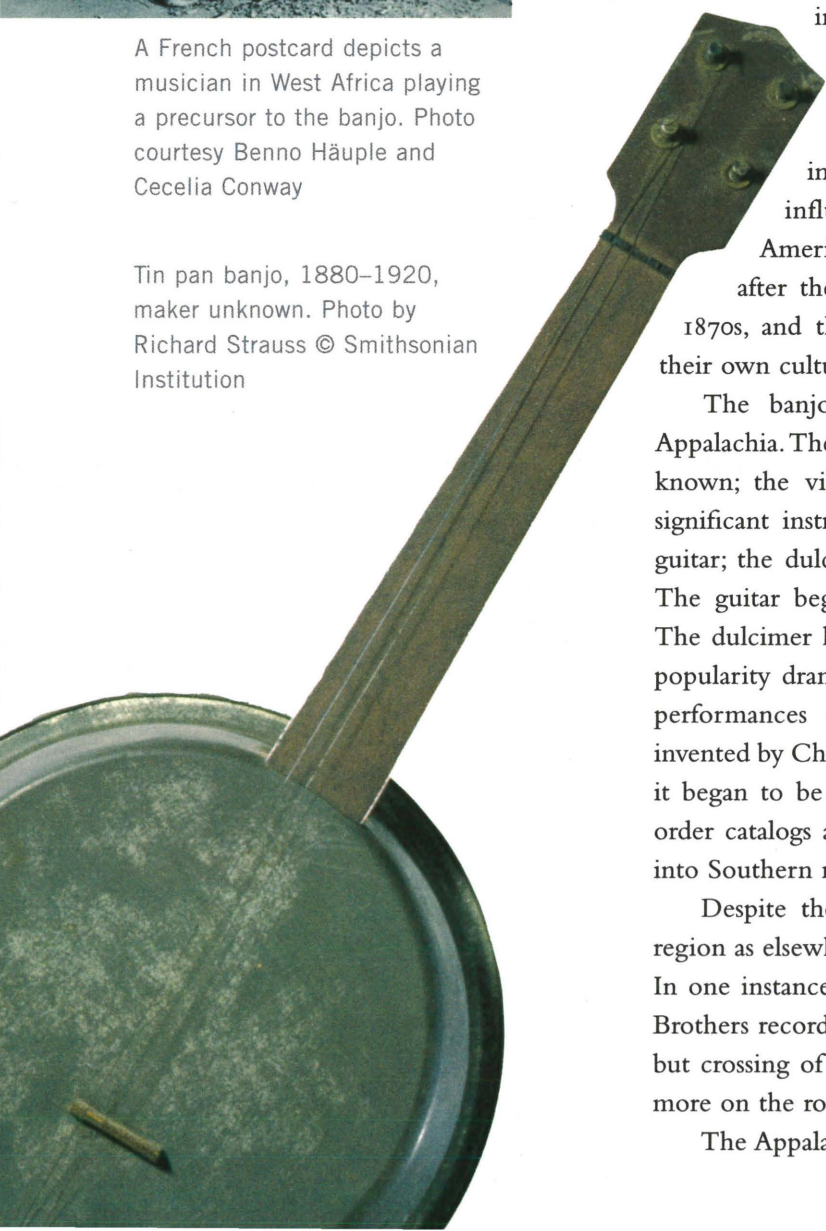
Appalachia: Heritage and Harmony is produced in collaboration with the Birthplace of Country Music Alliance and the Center for Appalachian Studies at East Tennessee State University.

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A French postcard depicts a musician in West Africa playing a precursor to the banjo. Photo courtesy Benno Häuple and Cecelia Conway

Tin pan banjo, 1880–1920, maker unknown. Photo by Richard Strauss © Smithsonian Institution



Virginia, is one of the best known. These non-programmed gatherings to play music are important to the culture. At music festivals, musicians can be found playing together wherever they can find space. The area's music has influenced subsequent American popular music, but traditional music is still alive and thriving in the region, with younger people learning to play. Traditional music is even being taught in schools, such as the Mt. Rogers Combined School in Virginia and East Tennessee State University, which has a program in bluegrass. Nowadays, the music is also played and loved all over the planet, from Europe to Japan.

The Festival program surveys the different kinds of music one can find in the region. There are older master performers and those just starting out. During our research for this program, we found an embarrassment of riches. For every group we selected to bring to the Festival there were dozens of other worthy candidates.

Of course, music existed in the Appalachian region for many centuries before European colonists arrived. The American Indian peoples have a strong musical tradition, and performers in Cherokee, North Carolina, still dance to and sing traditional songs (see page 30).

The roots of country music as we know it began after the immigration to Appalachia of settlers from the British Isles, beginning in the 1750s and peaking in the 1820s and 1830s. These individuals, moving west into the mountains, brought with them their songs, dances, and instrumental traditions. Over time their traditions were influenced by people around them, especially African Americans. Other groups migrated to the region, particularly after the beginnings of the railroad and coal industries in the 1870s, and these migrants from other European countries brought their own cultures with them as well.

The banjo and fiddle have been the mainstays of music in Appalachia. The banjo is derived from West African lutes that slaves had known; the violin or fiddle has its origins in Europe. Three other significant instruments in the development of country music are the guitar; the dulcimer, an instrument from Germany; and the autoharp. The guitar began to grow in importance in the early 20th century. The dulcimer has been used for solo accompaniment and increased in popularity dramatically during the 1950s, owing to the recordings and performances of Kentucky-born Jean Ritchie. The autoharp was invented by Charles F. Zimmerman in 1865. During the years 1900–1920, it began to be sold in the Southern mountain regions through mail-order catalogs and door-to-door salesmen-tuners, and it found its way into Southern musical groups, most notably the Carter Family.

Despite the segregation that characterized racial relations in the region as elsewhere, blacks and whites would come together over music. In one instance in the 1920s in Georgia, the African-American Baxter Brothers recorded with the Anglo-American Georgia Yellow Hammers, but crossing of boundaries in such circumstances was not unique. (For more on the role of African-American music see page 25.)

The Appalachian mountain region was very isolated before railroad



The Melton and Russell families pose with homemade instruments on Jacob Ray and May Melton's porch in Galax, Virginia, in 1965. Photo by Scott Odell, courtesy J. Scott Odell Collection, Archives Center, National Museum of American History

lines were built, and even afterwards only those near a rail line or with money to leave got out of their own environs. In any event, it took a long time to travel very far, and most people stayed close to home and created their own entertainment. A combination of poverty, self-subsistence, and isolation motivated residents to be innovative. Many a cabin had a homemade banjo or fiddle hanging on the wall. North Carolina guitarist Doc Watson remembers making his own instruments as a child, his first experiment involving tying a wire to the granary door and manipulating it to make notes. The family banjo had been made from the hide of a family pet.

Fiddlers or banjoists would frequently entertain at social functions. A.L. Longstreet, writing in 1835, described a rural house party in Georgia; word was given out that a dance was being held at some farmer's house, a room or two was stripped of furniture, and a fiddler was hired to keep the dancers moving. This same scenario could be repeated a hundred years later. At regional fiddle contests documented as far back as 1736, players would gather to show off their skills (see Malone 2002, 17–18).

Some older ballads from the British Isles were sung as they had come over, but others started to evolve into what began to be referred to as “Native American” ballads. Religious sensitivities made it awkward to sing of the murder, adultery, and thievery that were described in many British ballads, so the plot lines began to be sanitized, or a verse with a moral directive was tacked on at the end. Singers began to compose new “American” songs based on local events, songs like the “Wreck of the Old 97” or “John Henry.”

During the 19th century other musical styles began to influence country singers in Appalachia. Religion has always had an important role in daily life in Appalachia, and in turn religious music has had a major influence on the secular music of the region (see page 27). Appalachian musicians could frequently find common ground by going back to the





The Bristol Sessions

TED OLSON

Today a commercially successful, internationally appreciated genre of American music, country music was first commercially recorded in the early 1920s. Since then, it has been strongly influenced by traditional and popular music genres from several regions of the United States—by gospel and blues from the South, cowboy music from the West, and Tin Pan Alley music from the North. Granted these influences, Appalachian music and Appalachian musicians have played a central role in the creation and evolution of country music.

Shortly after World War I, technological developments in sound recording led to the proliferation of commercially distributed disks, which showcased opera, Tin Pan Alley pop, marching band, and dance music. African-American audiences preferred recordings of blues music (generally referred to by the record industry at the time as “race music”). The first recording sessions of country music were conducted in the early 1920s, in such cities as New York and Atlanta. Country music was then known as

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“hillbilly music,” a catch-all term for much of the white folk and popular music composed and performed in the Southern United States during that era. Musicians from across the South—including many from Appalachia—traveled to those cities, for the experience of making records and the possibility of financial reward. The music recorded at these studios, incorporating essentially the same repertoire then being performed on front porches and at other community events in the South, sold far more copies than record companies and producers had anticipated. Looking for additional musical talent to make more “hillbilly” records, producers transported equipment to the countryside where the musicians lived. While some of the recordings sold reasonably well, their sound quality was often poor.

Two of the major record companies of the 1920s, Columbia and Okeh, had successfully promoted commercial recordings of “hillbilly music,” while another important label, the Victor Talking Machine Company (later renamed RCA Victor Records), was seeking to tap deeper into the new market. In 1927, Victor hired producer Ralph Peer, who had been responsible for the first commercially successful “hillbilly” records (by Fiddlin’ John Carson, made in Atlanta and released on Okeh). Peer identified an ideal place for making some new recordings: Bristol, a small city straddling the Tennessee/Virginia state line. He knew that some of the finest musicians who

A mural by Tim White, in Bristol, Tennessee, depicts scenes from the 1927 Bristol Sessions, and serves as a backdrop to regional performance groups. Photo courtesy the Birthplace of Country Music Alliance.

had appeared on “hillbilly” records were from this region. On July 22, 1927, Peer and his two engineers set up a temporary studio on the Tennessee side of State Street in downtown Bristol; and on Monday, July 25, the now-famous “Bristol Sessions” began, showcasing a well-known local musician, Ernest Stoneman (from the nearby Virginia Blue Ridge, Stoneman had already enjoyed several “hillbilly” hit recordings). By their completion on Friday, August 5, the Bristol Sessions yielded 76 recorded performances by 19 separate musical acts. Utilizing what was then state-of-the-art equipment, Peer and his engineers ensured that the recordings exceeded all previous “hillbilly” recordings in sound quality. Equally significant was the high quality of the performances that Peer coaxed from the musicians—including two renowned acts “discovered” in Bristol: Jimmie Rodgers, of Meridian, Mississippi, and the Carter Family, from nearby Maces Springs, Virginia.

Although Peer was primarily interested in producing records that would sell, his meticulous attention to quality at Bristol produced definitive recordings of lasting merit. Those recordings continue to influence musicians around the world—perhaps not many contemporary mainstream country musicians, but certainly numerous musicians in the contemporary bluegrass, revivalist folk music, Americana, and rock music scenes. Also remembered within the region that hosted them, the Bristol Sessions are celebrated by such local organizations as the Birthplace of Country Music Alliance in Bristol and at such performance venues as the Carter Family Fold in nearby Hiltons, Virginia.

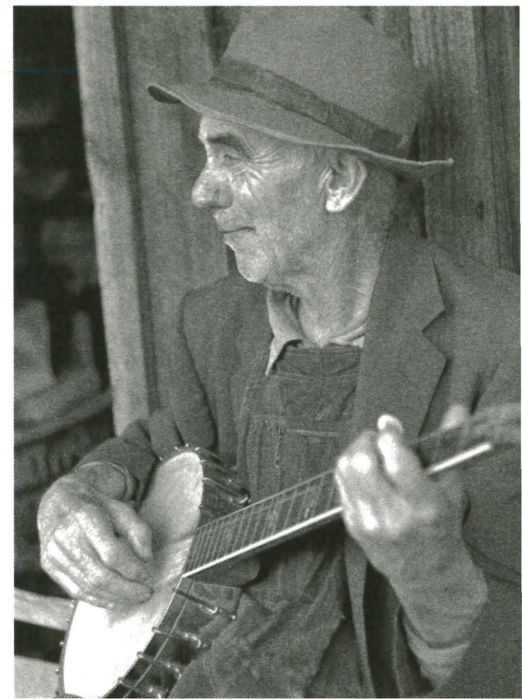
old hymns they learned in church. When bluegrass star Ralph Stanley of Virginia and Kentucky musician Roscoe Holcomb were brought north to play for folk music audiences in the early 1960s, they used to spend time singing from Baptist hymnals while traveling on the bus. The bluegrass repertoire today often includes some of these old hymns, and almost all bluegrass groups record gospel in addition to secular music.

Other forms of popular music were present in the region to learn from. Traveling tent and medicine shows introduced Tin Pan Alley and vaudeville songs and brought instrumental banjo pieces from the minstrel stage to paying audiences. Also, late 19th-century songbooks featured sentimental songs written for the parlor piano. The repertoires of many early country recording artists contained songs from all these sources, intermingling them in a personal style. What is now considered “traditional folk” music frequently includes songs written by professional songwriters during the 19th and early 20th centuries.

Two developments in the 1920s helped spread country music. One was the beginnings of radio (see page 21). People would gather to listen to favorite programs at the house of a neighbor who was fortunate enough to have a radio; this became an alternative to the house party. Regional radio shows were very important in promoting the music careers of many regional performers. In the 1930s and 1940s, powerful radio stations were set up right over the Mexican border, to circumvent F.C.C. limitations on wattage. These shows included acts such as the Carter Family, and they could be heard in Appalachia and as far north as Canada. The second development was the beginning of commercial recording, which allowed local Appalachian musicians to make records that could be sold to their neighbors. The Smithsonian Festival program celebrates the recording sessions in Bristol in 1927, the most important of these early sessions. The early records of Appalachian performers featured individual singers, instrumental soloists, gospel singers and groups, and especially string bands.

The Great Depression put a damper on the recording industry, and very few groups sold enough disks to continue to record. Most musicians either stopped playing or performed only locally. The music stayed at home in the region and continued to be part of community life. After World War II, the country music industry discovered there was more money to be made recording new compositions (or copyrighted arrangements of traditional songs) on which additional royalties could be collected, and so traditional music began to be used less and less. However, many of the performers who became big stars in Nashville in the next twenty years had moved there from the Appalachians. Dolly Parton from Sevierville, Tennessee, Patsy Cline from Winchester, Virginia, and Loretta Lynn from Butcher Hollow, Kentucky, were among them. The outside world rediscovered Appalachian music during the Folk Revival of the 1950s and has done so again from time to time since—most recently as a result of the soundtrack of the film *O Brother, Where Art Thou?*

One of the most important musical styles in Appalachia is the string band. A typical string band consisted of fiddle, banjo, and guitar. Some of the early



Sidna Meyers at his home in Five Forks, Virginia, in 1965. Photo by Scott Odell, courtesy J. Scott Odell Collection, Archive Center, National Museum of American History

The Stanley Brothers, Ralph (left) and Carter, perform on WCYB in Bristol in the late 1940s. Photo courtesy the Birthplace of Country Music Alliance





A parking-lot session from the mid-'60s at the Galax Oldtime Fiddler's Convention in Galax, Virginia. Photo by Scott Odell, courtesy J. Scott Odell Collection, Archive Center, National Museum of American History

At the 1927 Bristol Sessions Ernest "Pop" Stoneman (guitar) and Hattie Stoneman performed as part of The Dixie Mountaineers. Photo courtesy the Birthplace of Country Music Alliance



string bands of note were Charlie Poole and the North Carolina Ramblers, the Skillet Lickers, the Fruit Jar Drinkers, Mainer's Mountaineers, the Carolina Tar Heels, and the Bogtrotters, all of whose records were very popular. Songs from these groups' repertoires can be heard in modern string band music, and the instrumentalists in these groups are still revered and emulated by younger players.

String band music continues to thrive in Appalachia. There are numerous annual gatherings and fiddle contests including Galax, Union Grove, and Clifftop. ("Fiddle contests" are not just for fiddlers but include competitions on many instruments as well as band competitions, broken down by age group.) One of the great Southern string bands today is Ralph Blizard and the New Southern Ramblers. Blizard, from Blountville, Tennessee, is an acknowledged master and one of the great fiddlers playing in the longbow style. He

is the recipient of a National Heritage Fellowship from the National Endowment for the Arts. In southern Virginia, legendary fiddler Albert Hash was the founder and leader of the well-known White Top Mountain Band. After Hash's death, his brother-in-law Thornton Spencer, along with Thornton's wife Emily and family, have carried on the band. In addition, Emily Spencer runs the program at the Mt. Rogers Combined School in White Top that instructs students in old-time music.

The great Georgia string band the Skillet Lickers is still performing. One of the founders of the group was Gid Tanner, and the group already has passed to four generations of Tanners. Gid's son Gordon led the group after Gid and appeared at the 1980 Smithsonian Folklife Festival; the group is now in the hands of grandson Phil and great-grandson Russ. Other string bands, both young and old, can be found at any festival in the region. Younger performers Cary Fridley, Rayna Gellert, Trish Kilby, and Todd Meade lead some of the younger bands. There is certainly a great future ahead for string band music.

When most people think of old-time string band music in Appalachia, they think of a group of older white musicians, but for many years there was a thriving African-American string band tradition. These bands entertained in the coal camps and at various social gatherings. Two of the early black string bands of the 20th century were from Tennessee: Gribble, Lusk and York; and the great string band consisting of Carl Martin, Ted Bogan, and Howard Armstrong. Martin, Bogan, and Armstrong reunited to play festivals in the 1970s. Fiddler Howard "Louie Bluie" Armstrong is still active in 2003 at 94 years of age. Other Knoxville-area musicians of note were guitarist Brownie McGhee and Lesley Riddle, the man who taught Maybelle Carter the guitar style for which she is famous and which has been adopted by many later guitarists. The black string band tradition is quickly disappearing, however. Among the few players left is Joe Thompson, who along with

his late cousin Odell entertained in North Carolina for many years. Nat Reese grew up in the coal fields of West Virginia and learned to play in many musical styles including gospel, swing, and blues while entertaining in the rough bars in the coal region. Sparky and Rhonda Rucker from Maryville, Tennessee, are performers and scholars of traditional African-American music.

The recent feature film *Songcatcher* tells a fictionalized story of the song-collecting efforts of Olive Dame Campbell and Cecil Sharp in North Carolina shortly before World War I. Campbell shared her work with Sharp, a noted British folklorist, who was amazed at how many ballads that had ceased to be performed in the British Isles still existed in Appalachia. Between the two, they collected hundreds of ballads, published as *Folk Songs of the Southern Appalachians*. Other collectors subsequently traveled to the Appalachians to collect and record songs. The Library of Congress Archive of Folk Song has a large collection. This fieldwork passion was renewed during the Folk Revival, when younger folk music enthusiasts traveled south to find old singers and instrumentalists. John Cohen and Peter Gott recorded in Madison County, North Carolina, documenting singers including those of the Wallin, Norton, and Chandler families, some of whom had been present when Sharp visited in 1916. There are fewer traditional ballad singers left in the mountains as we enter the 21st century, but among the notable keepers of the flame is Sheila Kay Adams of Mars Hill, North Carolina, who



TRADITIONAL MOUNTAIN MUSIC ON THE RADIO

RICH KIRBY

In 1922, Atlanta's radio station WSB began broadcasting performances by a colorful Georgia folk musician, Fiddlin' John Carson. WSB, the South's first powerful station, had been on the air barely a month when it discovered that rural Southerners would eagerly listen to their own music on the radio. That experience would be repeated at stations all over the South, especially in the mountains. In the years before World War II, most radio stations broadcast live performances rather than recorded music, and many traditional artists found in the new medium a ready outlet for their work.

The situation gradually changed, as commercial influences and the power and popularity of radio itself favored more polished and self-conscious performers. The bigger radio stations began to build large regional audiences for what they marketed as "hillbilly" music. Shows such as the National Barn Dance on Chicago's WLS and the Grand Ole Opry on WSM in Nashville reached millions of listeners across the South and Midwest.

Following the war, radio station WSM and Decca Records led the way toward establishing a nationwide country music industry

Rich Kirby works for WMMT, the community radio station of Appalshop in Whitesburg, Kentucky. He has produced several public radio series on traditional mountain music, most recently "A Fiddle Runs Through It," scheduled to coincide with the Folklife Festival. He plays music when work allows.

Bill Monroe and His Blue Grass Boys. Photo by Ray Lawson, courtesy WMMT FM/Appalshop

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headquartered in Nashville and based on the musical styles and images of the rural South and West. The industry dropped the term "hillbilly"—thought to be demeaning—and called the genre Country and Western.

No longer in the media spotlight, traditional artists in the mountains kept playing and developing their music. Musicians who came mostly from the "Birthplace of Country Music" area took the lead in developing bluegrass, a hard-driving evolution of the older string band music. Much of this was nurtured by small regional radio stations including WNVA, Norton, Virginia; WCYB, Bristol, Tennessee; and WNOX, Knoxville. A token old-time music presence persisted on the Grand Ole Opry, but there was little traditional music to be heard on mainstream radio in the postwar decades.

The urban Folk Revival of the 1960s brought new attention to mountain music. Traditional artists could be heard on college and public radio stations across the country even though their music was not aired in their home communities. Over the past twenty years, "roots" music has become a regular presence on public and alternative radio. The recent success of *O Brother, Where Art Thou?* was due almost entirely to promotion outside the usual music industry channels.

Within the "Birthplace of Country Music" area today, traditional and bluegrass music can be heard on an increasing number of public stations including WDVX, Knoxville; WETS, Johnson City, Tennessee; WMMT, Whitesburg, Kentucky; and WNCW, Spindale, North Carolina. WPAQ in Mount Airy, North Carolina, deserves special mention as a commercial station that has broadcast live music from its mountain community for the past fifty years. ■

Carolina, who learned many of her songs from her relatives, especially her great-aunt, Dellie Chandler Norton. Adams presents programs on ballads at festivals, schools, and universities. Other North Carolinians who continue to perform the old songs and stories are Bobby McMillon from Lenoir and Laura Boosinger from Asheville, a younger performer who has studied the music and songs of the region extensively and plays on a number of stringed instruments. West Virginian Ginny Hawker, along with her husband Tracy Schwarz, is another singer adept at old ballads and hymns. She teaches singing yearly at the Augusta Heritage Festival in Elkins, West Virginia, a series of weeklong programs pairing master performers as teachers with students who wish to learn traditional performance styles.

Gospel and religious music will be represented at the Smithsonian Festival by Dorothy Myles, a native of Cumberland, Kentucky (now living in Appalachia, Virginia), and Still Waters. Myles writes her own religious songs as well as mining-oriented songs. Still Waters is a bluegrass gospel group from Hindman, Kentucky, who sing in an older style.

Mining songs have always been an important part of the occupational lore of the region (see page 24). Songs have been written to help inspire coal miners in their labor struggles with company owners. Continuing the tradition of legendary songwriters like the members of the Garland Family are West Virginians Carl Rutherford of Warriormine and Elaine Purkey of Chapmanville. Rutherford worked the mines as a youth until bad health forced him to find another line of work. He is a composer of strong mining songs including "Tops off Our Pretty Mountains" and is also a fine guitar player in the style of country music pioneers Dick Justice and Frank Hutchison. Elaine Purkey began to write songs while involved in the Pittston Coal Strike in 1989-90. She began to perform at festivals in the 1990s and impressed all those who heard her, including the great labor songwriter, Hazel Dickens. Railroad work crews also wrote rhythmic songs to help them time out the laying and lining up of railroad track. The Buckingham Lining Bar Gang is made up of former railroad workers who demonstrate this process.

One of the few musical forms to have been created wholly within the United States is bluegrass music. Bill Monroe, from western Kentucky, is credited with its invention and is called the "Father of Bluegrass." "Bluegrass" comes from the name "The Blue Grass Boys," a group that under Monroe began to play a

newer, faster style of string band and country music with a focus on "high lonesome" singing and instrumental prowess. Although bluegrass was not created in Appalachia, many of the other important early bluegrass performers are from the region. Virginians Carter and Ralph Stanley and North Carolinian Earl Scruggs are early bluegrass legends. One cannot overemphasize the importance of regional radio stations such as WCYB Bristol in the rise of bluegrass. The central Appalachian region has continued to be one of the important centers of the style to this day. There are many bluegrass groups that tour nationally and whose records sell all over the world, but there are hundreds of smaller regional bands who play local events and the festival circuit during the summer. Among these, the O'Quinns are a family group who come from Birchleaf, Virginia, a stone's throw from the home of the Stanley Brothers, and who play regionally in southwest Virginia and Kentucky. A group that mixes comedy and music is the VW Boys, made up of Tim White, Larry McPeak, and Dave Vaught, all of whom have spent time in well-known groups. Tim White is also the artist who painted the "Birthplace of Country Music" mural in Bristol, a copy of which is being displayed on the Mall for the Festival.

All of the styles of music discussed above have been around for years, some longer than others. There are also many contemporary bands that have taken Appalachian music in new directions. In the music marketplace, one hears the term "Americana" used to refer to roots-oriented performers, and many younger Americana bands come from Appalachia. Some bands have created new, hybrid styles combining elements of Appalachian music with other styles. Ras Alan and the Lions are a two-person group from Zionville, North Carolina, who perform reggae music and whose lyrics frequently deal with life in the region. The Virginia-based Celtibillies began as a contradance band but gradually started to incorporate sounds from the British Isles into their music, combining them with traditional Appalachian fare.

Incredible music can be found all over Appalachia, but historically there have been certain "hotbeds" that have turned out more than their share of great musicians. In southern Virginia (and spilling over the North Carolina border), the area of Grayson and Carroll counties have been the home to the famous Galax fiddle contest and a spawning ground for many well-known string bands. The most famous of these were the Bogtrotters, who started performing in the 1930s. At the Festival this area is represented by guitarist and guitar-

maker Wayne Henderson from Rugby, The New Ballard's Branch Bogtrotters from Galax, and Doug and Taylor Rorrer from Eden, North Carolina. In southwestern Virginia the area surrounding Norton, Coeburn, and Big Stone Gap has been the home of many historically important bluegrass performers such as the Stanley Brothers and Jim and Jesse McReynolds. The family bluegrass band the O'Quinns, mentioned above, comes from this tradition.

Important music has come from the coal-field regions of Virginia, West Virginia, and Kentucky, especially the area just southeast of Hazard, Kentucky. Music scholar John Cohen visited in 1959 and made recordings that resulted in the landmark Folkways LP, *Mountain Music of Kentucky*. Cohen recorded legendary musicians Roscoe Holcomb of Daisy and Lee Sexton of Cornettsville. He was also able to document some of the wonderful Baptist congregational singing there. That these traditions still thrive is witnessed by Lee Sexton. Clyde Davenport, a legendary fiddler from Monticello, will also perform at the Festival.

The state of West Virginia has a strong traditional music scene. Yearly events including Augusta and the Vandalia Gathering in Charleston bring musicians together. We have assembled an all-star delegation from the state that includes banjo player Dwight Diller and fiddlers Lester McCumbers and Jake Krack, his 18-year-old student.

Also worth noting for their ballad singing and musical traditions are Buncombe and Madison counties, North Carolina, located just northwest of Asheville. Bruce Greene and Don Pedi from North Carolina and Will Keys from Gray, Tennessee, will be performing at the Festival as well.

Since its founding in 1967, the Smithsonian Folklife Festival has maintained a strong interest in the culture of Appalachia. In 1968, Doc Watson & Family, Jean Ritchie, and Ralph Stanley participated in the Festival; in 1969 Dock Boggs, Maybelle Carter, Bill Monroe & the Monroe Brothers, and Merle Travis were featured. State programs on Kentucky (1973), Virginia (1977), and Tennessee (1986) have been presented on the Mall. Festival co-founder Ralph Rinzler had a great love for the region; besides "discovering" Doc Watson in 1960, Rinzler recorded and produced numerous recordings of Appalachian music and collected and documented Appalachian crafts. He was also responsible for bringing Appalachian musicians to New York and the Newport Folk Festival for concerts. The other Festival co-founder, James Morris, had been the director of the Asheville Folk Festival. It has been a great pleasure to be able to work with our old and new friends in Appalachia to make this program a reality this summer. ■



Saturday night at the Carter Family Fold, Hiltons, Virginia.
Photo by Rob Schneider
© Smithsonian Institution

Photo by Rob Schneider
© Smithsonian Institution



APPALACHIAN OCCUPATIONAL MUSIC

TED OLSON

From the earliest days of settlement to recent times, Appalachian people have created music that has overtly evoked their everyday lives. Today, traditional as well as commercial songs and tunes from Appalachia reflect the various ways that the region's people have made a living—depicting such older trades as hunting, foraging, farming, herding, blacksmithing, and moonshining, and such modern occupations as railroading, coal mining, timbering, and truck driving.

Eighteenth-century British immigrants to Appalachia brought with them some songs about work. For example, "Old Bangum," a ballad about hunting, evolved from the traditional Scottish ballad "Sir Lionel."

Old Bangum, he did hunt and ride,
Sword and pistol by his side.

Most of the occupation-themed songs that circulated in Appalachia through the end of the 19th century, though, were composed by people residing in the region. After the Civil War, as industrialization expanded across Appalachia, emerging occupations yielded new songs and tunes. Railroads were built into the region to facilitate industrial development, a fact reflected in such traditional Appalachian songs as "Workin' on the New Railroad":

I'm workin' on the new railroad
With mud up to my knees.

African Americans began to migrate into Appalachia to find work, and with them they brought their musical traditions and aesthetic sensibilities, which soon intermingled with those of white Appalachians, expanding the

region's collective musical repertoire. African-American songs and tunes composed elsewhere became popular in Appalachia, and blacks working there crafted some enduring songs, including the traditional blues ballad "John Henry," based on an actual 1872 incident in West Virginia.

Before I let that steam-drill beat me
down,
I'll die with this hammer in my
hand.

White musicians not only borrowed these songs from African-American musicians but also composed songs and tunes that reflected their own experiences of working on the railroad. In addition, they learned from blacks innovative ways to play the banjo, the guitar, and the harmonica.

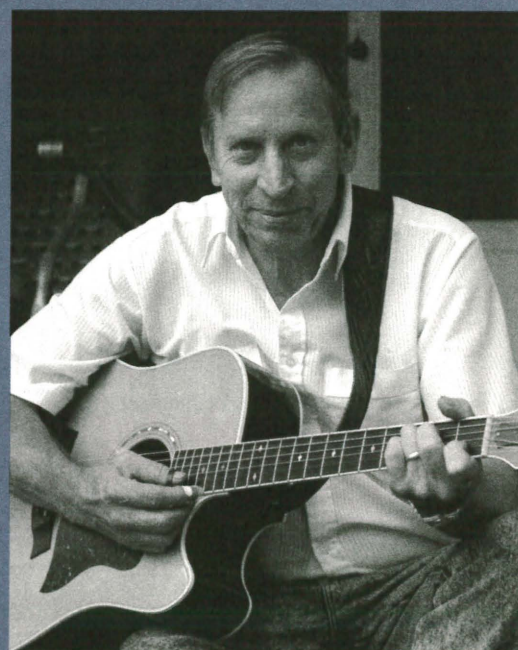
As railroads rendered Appalachia more easily accessible to outsiders, other industries—specifically, companies seeking to harvest timber, coal, or minerals—entered the region to extract natural resources. People employed by those industries—both Appalachian natives and newcomers of various ethnicities—endured considerable hardship, and companies often offered meager compensation for workers' life-endangering labor. People living temporarily in "company towns" made music to entertain themselves, but they also utilized music for mobilizing their communities to achieve positive social change. Whereas few songs or tunes were composed in the short-lived timber camps of Appalachia, coal camps fostered diverse occupation-related musical traditions, a result of the relative stability of the coal industry's work communities.

The best-known category of coal mining music from Appalachia is the coal mining protest song; such songs criticize (often stridently) the injustices of the capitalist system

as well as the coal mine companies' sometimes blatant disregard for human life and the natural environment. Songwriters from Appalachia who composed classic coal mining protest songs include Aunt Molly Jackson, Sarah Ogan Gunning, Jim Garland, Jean Ritchie, Billy Edd Wheeler, and Hazel Dickens.

These mighty company bosses,
They dress in jewels and silk.
But my darling blue-eyed baby,
She starved to death for milk.
—"I Hate the Capitalist System"
by Sarah Ogan Gunning

Images of Appalachian occupations, communicated through certain songs, have exerted a strong imaginative hold on audiences and musicians outside the region. For example, coal mining, farming, moonshining, and railroading songs, composed or reinterpreted by Appalachian and non-native musicians, continue to influence mainstream America's view of life in Appalachia. ■



West Virginia songwriter Carl Rutherford writes about life in the coal mines. Photo by Michael Keller, courtesy *Goldenseal* Magazine

Black Appalachian Music in the Mountains and Beyond

PAMELA E. FOSTER

When *Life* magazine in its September 1994 special collector's edition on the roots of country music paid tribute to the "100 most important" contributors to country music, it said of Ray Charles that "Charles took back what his people had given." Indeed, people of African descent in the late 1600s gave the South and later Appalachia the banjo, and that instrument, along with the fiddle and the guitar, steel guitar, and other instruments, gave the world country music. The African descendants fashioned the instrument after one often called a banjar, which they and their ancestors had played in various West African countries.

Black Appalachians played the banjo at home and at parties, and musicologists and historians describe their musical styles as reels, jigs, two-steps, and other traditional (now called "country") musical forms of the region. Pictures, photographs, and literature, including "A Banjo Song" and "The Corn-stalk Fiddle" by famed poet Paul Lawrence Dunbar, depict the omnipresence of the banjo and fiddle in black life through the 1800s.

In the early 1900s black people, particularly railroad construction workers, introduced the guitar to the Appalachian Mountains. They were influential directly or indirectly in teaching their musical styles to other artists who helped popularize the music to the world. For instance, the Stewart Brothers taught Sam and Kirk McGee, Lesley Riddle taught the Carter Family, unnamed black household and railroad workers taught Jimmie Rodgers, Arnold Shultz taught Bill Monroe, and Rufe "Tee-Tot" Payne taught Hank Williams.

Dr. Dana Baldwin helped continue black people's Appalachian musical heritage by hosting an annual fiddling and banjo contest in Martinsville, Virginia, from about 1928 to 1954. "Black people would look forward to the fiddlers' convention every year," Virginia fiddler Leonard Bowles says in an essay accompanying the 1978 recording *Virginia Traditions: Non-blues Secular Black Music*. "They had harp players, piano players, the best buck timing, straight fiddle, and the best banjo." DeFord Bailey brought the region's harp sounds—that is, mouth

Pamela E. Foster is a Nashville scholar on black people in country music. She has written the books *My Country* and *My Country, Too* on the subject and teaches journalism at Tennessee State University.



Songster Nat Reese has spent his life playing music in the coal fields of West Virginia. Photo by Michael Keller, courtesy *Goldenseal Magazine*

harp—to the world by serving as a member of the Grand Ole Opry from 1926 to 1941. And many other black artists have gone on to perform and write music spawned from that of black Appalachians.

Among the many who have had important impacts on country music are performers such as Charley Pride, Stoney Edwards, O.B. McClinton, and Linda Martell, who made successful recording careers in country music; singing cowboy Herb Jeffries; Henry Glover, the songwriter, producer, and King Records executive; Huddie Ledbetter (Lead Belly), Otis Blackwell, and Alice Randall, who wrote songs that have become country hits or standards; and a number of R-and-B or soul artists such as Brook Benton, Ivory Joe Hunter, Dobie Gray, and Otis Williams, who followed Charles's lead by recording country albums.

Banjo playing, fiddle playing, yodeling, and other forms of traditional Appalachian musical expression have waned among black Americans who associate the music with the poverty and racism from which they want to escape, but the tradition does continue. Among those keeping it alive are Mike Johnson, a Virginian who has won traditional music contests and yodeling contests around the country; McDonald Craig, who has been yodeling and playing traditional guitar since the 1940s; Cynthia Mae Talley, a rising Nashville songstress; and Tebey, an upstart Canadian artist looking for Nashville stardom beginning with his traditional country single "We Shook Hands (Man to Man)," which debuted in January 2003 on the *Billboard* country singles chart. ■

Appalachia, Where Tradition and Technology Thrive

JEAN HASKELL

Music is a tradition that has thrived in this part of the country for generations. Photo by Scott Odell, courtesy J. Scott Odell Collection, Archive Center, National Museum of American History



Recently retired from East Tennessee State University as director/professor in the Center for Appalachian Studies and Services, Jean Haskell served two years as the Whisman Appalachian Scholar with the Appalachian Regional Commission in Washington, D.C., and was a visiting professor in the School of Scottish Studies at the University of Edinburgh, Scotland. She is general editor of the *Encyclopedia of Appalachia* and co-curator of the Appalachia program for the 2003 Folklife Festival.

Someone once said that more is known that is untrue about Appalachia than about any other region of the country. For many people, Appalachia is the homeland of the bumbling “Beverly Hillbillies,” the crazed *Deliverance* hillbillies, or the cartoon hillbillies of Snuffy Smith and Li’l Abner. It’s a strange place with peculiar people who talk funny, in which none-too-smart, lazy men wear battered hats, tote guns, and make and drink moonshine whiskey, and women are either blonde, buxom, and dumb, or gaunt, toothless grannies with lots of home remedies and recipes for cooking roadkill. These images, created by generations of writers, journalists, filmmakers, comedians, and cartoonists, have shaped

popular opinion of Appalachia as home to a culture that is homogeneous, white, poor, ignorant, violent, and unproductive. In truth, Appalachia is not a monolithic culture—and not the one depicted in the stereotypes—but a patchwork quilt of rich traditions that form the vivid patterns of Appalachian experience.

Where and what is Appalachia? Most people would agree that the Appalachian mountain chain that stretches along the eastern quarter of North America forms the core of the region. As one observer says, the mountains are the heart of the region, but the edges get blurry. Definitions of the region have varied over time according to the needs and motives of those doing the defining. Sometimes the region’s geographical boundaries have been limited to “the Southern highlands,” the “Upland South,” or the coal fields of the

central part of the mountains; at other times, the definition has been expansive enough to include the mountain chain from Canada through north Georgia and north Alabama. In 1965, when the U.S. Congress created the Appalachian Regional Commission to address economic development and quality-of-life issues in the region, the federal definition of the region came to include the mountainous portions of 13 states, stretching from southern New York to north Mississippi, with 410 counties and a population of over 22 million people.

With so vast an area and so many people, defining the traditional culture of the region becomes as difficult as determining its boundaries. Native Americans, especially the prevalent Cherokee, are indigenous Appalachian people. Their agricultural traditions such as the cultivation of corn and squash, architectural traditions of log construction, and craft traditions such as basketry helped early European settlers adapt to mountain living. Those Anglo-European settlers, largely from England, Scotland, Ireland, and Germany, brought to the mountains a heritage of

subsistence farming, house styles, foods such as pork and potatoes, a knowledge of distilling, and a repertoire of stories, fiddle tunes, and ballads. Africans came to the region initially as an enslaved population, bringing with them the memory of what became the banjo and a taste for foods such as okra and many types of greens. Even on the frontier, Appalachia had a diverse culture in which various groups borrowed traditional knowledge from one another to carve out a shared life in the mountain wilderness.

In the 19th and early 20th centuries, industrialization came to the mountains in the form of railroads, coal mining, steel mills, textile plants, and large-scale timbering operations. Each industry developed a work lore of techniques, customs, beliefs, food, stories, and songs that added to the cultural mix. The labor force needed for these industries brought newly arrived immigrants from Italy, Poland, Hungary, and elsewhere in Europe and African Americans from the deep South to mix with white mountaineers, all of them living and working in the same communities and learning from one another's cultures. Advances in mass communication such as phonograph records, radio, photography, and film exposed mountain folk to new cultural influences and brought mountain culture to the attention of a national audience.

Contemporary Appalachian life has been enlivened by an influx of refugees such as the Hmong of Southeast Asia, doctors and other professionals from India, and Hispanic agricultural and manufacturing workers from Mexico

RELIGION IN APPALACHIA

TROY GOWEN

Religion has been one of the strongest cultural forces in the lives of Appalachians. Diverse and pervasive, it influences much of what is considered Appalachian both inside and outside of the region. Cultural traits highly valued by many Appalachians are intimately tied to religious beliefs shaped by the challenges of frontier life—humility, well-defined family structure, self-sufficiency and resourcefulness, and hospitality are all encouraged by the Scriptures, and all were essential for survival in the remote valleys and mountain hollows.

Distrustful of established church hierarchies, the first European settlers of the region were mostly Protestant Christians arriving during the late 18th and early 19th centuries. Small, isolated Appalachian communities most often formed self-reliant churches that provided for their particular spiritual and material needs. Spirituality was an integral part of life for many in the mountains. Dependent on the whims of nature for survival, people often believed in real forces of good and evil constantly at work in the world, and many worship practices and forms of service in Appalachian churches arose from this view. As people looked to their own beliefs and experiences for guidance, Protestantism in the mountains became a highly splintered religion in which individual churches often held their own counsel on particular issues of faith, even within a single denomination. In Appalachia there are at least forty major divisions of the Baptist denomination alone.

Music is another defining force in

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Appalachian culture, and there, too, religion has been influential. Archaic forms of religious music, such as shape-note and lined singing, still linger in the region. Gospel and spiritual themes are a major component in recorded country and bluegrass music. Nearly all country and bluegrass performers feature gospel and spiritual numbers in their repertoires, and some have a reputation solely as bluegrass gospel acts.

Up on the mountain
When the Lord spoke
Out of His mouth
Came fire and smoke

Every time, time, time,
I feel the spirit (feel the spirit)
Moving in my heart I pray.
—from "Every Time I Feel the Spirit"
as recorded by Charlie Monroe

Upon this foundation of frontier Protestant Christianity, successive waves of immigrants have added to the cultural and religious diversity of Appalachia. Baptists, Methodists, and Pentecostals in the region are now joined by Catholics, Jews, Muslims, Mormons, Episcopalians, Mennonites, Quakers, Unitarians, and people of other faiths. Many early religious practices such as foot washing, living water baptisms, speaking in tongues, and even serpent and fire handling have been preserved relatively intact in the mountains. However, large urban churches are the predominant places of worship in the region today, and religious practice there is nearly identical to that found elsewhere in America.

Farther along we'll know all about it
Farther along we'll understand why
Cheer up my brother and live in the
sunshine
We'll understand it all by and by.
—from the gospel standard
"Farther Along" ■

and Latin America. They are adding their languages, crafts, customs, musics, and foods to the Appalachian landscape today. At the beginning of the new millennium, electronic communications of all kinds, including the Internet, continue to bring diverse cultures into contact with life in the Appalachian Mountains.

Although Appalachia is not homogeneous, there do seem to be some common traits in the region's expressive culture. Living in hilly and mountainous terrain has led to ingenious resourcefulness, especially in the use of the region's rich natural bounty, reliance on close-knit kin and

community in a region more rural than urban, powerful and tenacious religious traditions, an ethic of hard work, and an economic history that has produced a fascinating cultural diversity.

While most forms of expressive culture are found throughout the region, some traditions have developed more fully in certain pockets of mountain society. Handmade craft, for example, though widespread in the Appalachian region, has become a hallmark of the western North Carolina mountains. Traditional dance thrives in Cherokee, North Carolina, and in communities of southwest Virginia. Old-time, bluegrass, and traditional country music that are the focus of this Festival program reach all parts of the mountains but seem most vigorous in an area that forms the heart of the Appalachian region in east Tennessee, southwest Virginia, southern West Virginia, eastern Kentucky,

western North Carolina, and north Georgia.

Appalachia is a region of cultural contrasts. In its bustling cities such as Pittsburgh, Chattanooga, Asheville, and Charleston, you can listen to the symphony and to an old-time string band; you can watch ballet or flatfoot dancing. Local folks may commute into urban areas to work, but come home to farm a small plot of land. The old, white, family farmhouse may stand empty or be filled with hay beside the modern brick ranch house on the side of the road. Traditional storytellers may gather in a rustic home on the side of a mountain or at the gleaming new International Storytelling Center in Jonesborough, Tennessee. Quilting groups in Appalachia stitch traditional patterns yet also create striking contemporary art pieces. Traditional ballad themes and forms show up in the repertoire of an Appalachian reggae band. Jams and jellies for home use sit side by side with gourmet goodies made from traditional recipes for high-end corporate gifts.

In Appalachia, the region's rich heritage is not something relegated to books about the past or old recordings or museum displays. Tradition informs everyday life, and innovations on tradition keep heritage alive and dynamic. Heritage provides beautiful harmony for the song of everyday life in Appalachia. ■



Dellie Norton's front porch and tobacco field in Sodom Laurel, North Carolina, 1976. Photo by Scott Odell, courtesy J. Scott Odell Collection, Archive Center, National Museum of American History

Storytelling in Appalachia: A Sense of Place

JOSEPH SOBOL

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Southern Appalachia has long been identified in the popular imagination with a deep-rooted sense of place, an antique and authentically distressed region that is somehow “more real” than the industrially processed America that surrounds it. That this imagined Appalachia has some deep kernel of truth only encourages both locals and outsiders to pump it full of entertainment calories for the mass market (see Dollywood, Gatlinburg, and Opryland). But the traditional art of storytelling has been an essential part of that truth—a part that has been only mildly susceptible to refinement into cornpone.

While Appalachia didn't invent the front porch, the country store, the fox- or coon-hunting shack, or the visitors' parlor, it has perhaps perfected them as forums for family yarns, tall tales, local character tales, or sly refinements of gossip. Nor did Appalachia invent the preacher's pulpit, yet the art of the Appalachian preacher has preserved with special fervor the rhythmic cadences of Biblical story-singing, just as his excesses have inspired a prodigious supply of preacher jokes.

The mountain districts, only in the past fifty years or so widely breached by roads, satellite dishes, and ski chalets, have also preserved repertoires of ancient wonder tales and story-songs once widespread among rural folk, but only extant now in a few dwindling pockets of the Western world. The Jack Tales that Richard Chase collected in Wise County, Virginia, and Beech Mountain, North Carolina, in the 1930s and 1940s, like the old English and Scottish ballads that Cecil Sharp found there in the 'teens, are part of a deeply localized but also highly emblematic cultural inheritance. If there were a cultural endangered species act, these pockets would be surrounded by government agents empowered to freeze roads, developments, and tax hikes until the filing of statements of impact on the children of tale-tellers and singers. Since there is not, we have instead had the kaleidoscopic spectacle of folk revivalism riding into Appalachia along the same highways that let the children of Appalachia out. It is no accident that the foundations of

the main national storytelling revival organizations, as well as their preeminent National Storytelling Festival, are based in the

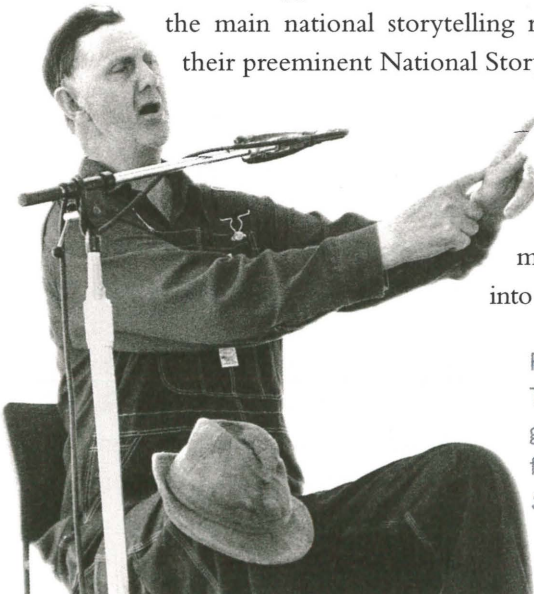
little Appalachian town of Jonesborough, Tennessee—just a few miles from where the Bristol Sessions began the movement of mountain music into the mainstream. ■

Ray Hicks was a teller of Jack Tales, handed down through generations in his mountain family. *Photo courtesy Smithsonian Institution*

BIL LEPP TOOK the honor of being the Biggest Liar in West Virginia at the 1997 Vandalia Gathering Liar's Contest. Here is an excerpt from his winning lie:

“Well, I sat there a minute and I weighed the pros and cons of both of those ideas and I figured while monster truck driving certainly had a few pros in its corner, if I went into politics, I'd be dealing exclusively with cons. . . .”

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Native American Traditions in Appalachia

BARBARA R. DUNCAN

CHEROKEE CULTURE

is based on seeking
balance in the world
and embracing
harmony. Being in
balance means being
responsible for
one's actions and
remembering the good
of the whole—the
family, the tribe, and
the earth.

Powwow dancing, frybread, beadwork—these Native American traditions have been visible at the Folklife Festival for years. Tribes from all over the United States have come to the Mall to share their music, stories, beliefs, crafts, and foodways. Beyond these brief public glimpses and behind a thick layer of stereotypes, Native Americans continue to keep alive a rich variety of traditions that sustain them spiritually and define their distinct cultures.

In the eastern United States, the Cherokees dominated all of the southern Appalachian region (140,000 square miles) for more than a thousand years. They identify the place where the first Cherokee man and woman lived—Shining Rock. They recently purchased the legendary, sacred place where the first Cherokee village stood—the mother town, Kituhwa. And they still live in this area of the mountains of western North Carolina, on land that they own, held in trust by the federal government.

Although most of the Cherokee nation was removed to Indian Territory on the Trail of Tears in 1838, about a thousand people managed to stay in the east—through legal means, by hiding in the rugged mountains, and by returning from the west. Today the Eastern Band of Cherokee Indians numbers about 12,500 people, while the Cherokee Nation of Oklahoma tops 200,000. With the United Katoowah Band of about 15,000, the Cherokees form the second largest tribe in the United States.

Today, the Eastern Cherokee maintain traditions of music, storytelling, dance, foodways, carving, basket-making, beadwork, pottery, blowgun-making, flint-knapping, and more. Their language, which was forbidden by the federal schools for more than half a century, is being revived in classrooms and the community. Cherokee culture is based on seeking balance in the world and embracing harmony. Being in balance means being responsible for one's actions and remembering the good of the whole—the family, the tribe, and the earth.

Cherokee music originally was used for dancing, welcoming visitors, courting, and ceremonies. Instruments included water drums, gourd rattles, turtleshell rattles, and rivercane flutes. Singing was in unison, or with call-and-response for dancing. In the dance traditions, songs were sung by a male leader, who also drummed or shook a rattle. Women provided essential rhythms by wearing turtleshell rattles fastened to the knee while they danced. The introduction of the fiddle in the 18th century led to a strong instrumental music tradition among the Cherokees by 1800. At this time, Christian hymns entered Cherokee musical tradition as well. Today, Cherokee people continue the old, sacred dance traditions unique to their tribe. They also sing gospel music and hymns in English and Cherokee, usually with three-part harmony and accompanied by a guitar, much in the style of the Carter Family, often using shape-note melodies and 19th-century camp meeting hymns. Cherokee people today also do powwow singing and drumming,

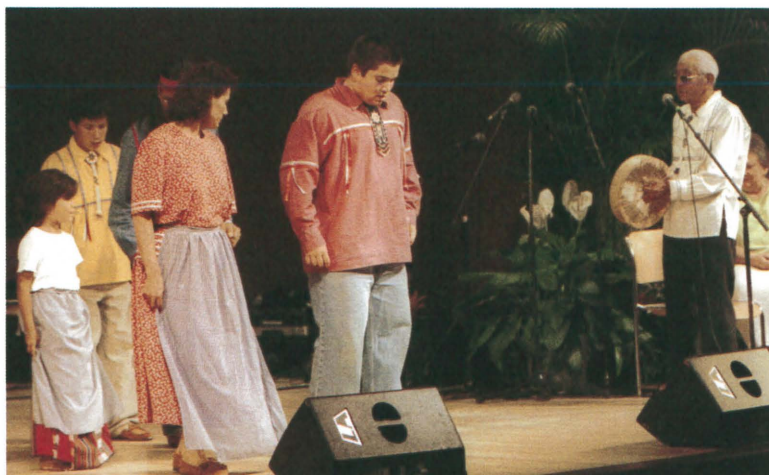
Barbara R. Duncan holds a Ph.D. in Folklore and Folklife from the University of Pennsylvania and serves as education director for the Museum of the Cherokee Indian in Cherokee, N.C.

and play bluegrass, blues, and rock 'n' roll.

Cherokee storytelling traditions retain the rhythms and aesthetic of the ancient folktales, although stories are told mostly in English now. Grandmothers and grandfathers tell stories to youngsters at home and in the community, and some storytellers take their art to audiences around the country. Cherokee stories teach children and remind adults what it means to be Cherokee through the adventures of possum, turtle, deer, and others. The values conveyed provide lessons for being in balance: don't brag; don't be quick to anger; think of others; respect the elders, the earth, and yourself. Stories also paint a mythical landscape of little people, monsters, and culture-shaping events that occurred on the real landscape of western North Carolina.

Cherokee foodways also connect people to the land. Cherokee women developed their own genetically unique corn (*selu-ya*) over centuries of cultivation, and still use it today. They grow the plants they have cultivated for more than a thousand years: corn, several varieties of beans, squash, pumpkins, sunflowers, and gourds. They still gather wild greens: ramps, sochan, creasies, sweet cane, poke, and others. Today, a Cherokee "Indian dinner" includes chicken or wild game, bean bread, greens, hominy, herb tea, and fruit cobbler. Cherokee women invented hominy. They begin by making lye, by running water through hardwood leaves; the corn is then soaked in it until it softens. A special basket is used to rinse the corn, which, after cooking, becomes hominy.

The Eastern Cherokee have relied on tourism for economic development for most of the 20th century. Located at the entrance to the Great Smoky Mountains National Park as well as the Blue Ridge Parkway, the town of Cherokee, North Carolina, welcomes more than ten million visitors annually. A new cultural tourism project, the Cherokee Heritage Trails, takes visitors to Cherokee sites throughout the mountains of North Carolina, Tennessee, and Georgia. ■



The Walker Calhoun family from Cherokee, North Carolina, performs traditional animal dances at the 2001 Smithsonian Folklife Festival. Photos by Jeff Tinsley
© Smithsonian Institution

A TASTE OF APPALACHIA

MARK F. SOHN

Stack cakes, shuck beans, chicken 'n' dumplings, soup beans, and fried apple pies—significant regional foods of Appalachia. Add biscuits and gravy, fried apples, chow chow, and gritted corn bread, and this food reveals its diverse roots in the cultures of Europe, America, and Africa.

American and Appalachian food has passed through significant periods of history, including Native American, European adaptation, steak and potatoes, new Continental, American regional, and healthy low-fat eras. Long before peanut butter and mayonnaise found a place in Appalachian kitchens, Native Americans hunted black bear, buffalo, elk, and whitetail deer. They gathered hickory nuts, black walnuts, American chestnuts, persimmons, and fox grapes, and they domesticated corn, pumpkin, squash, and beans.

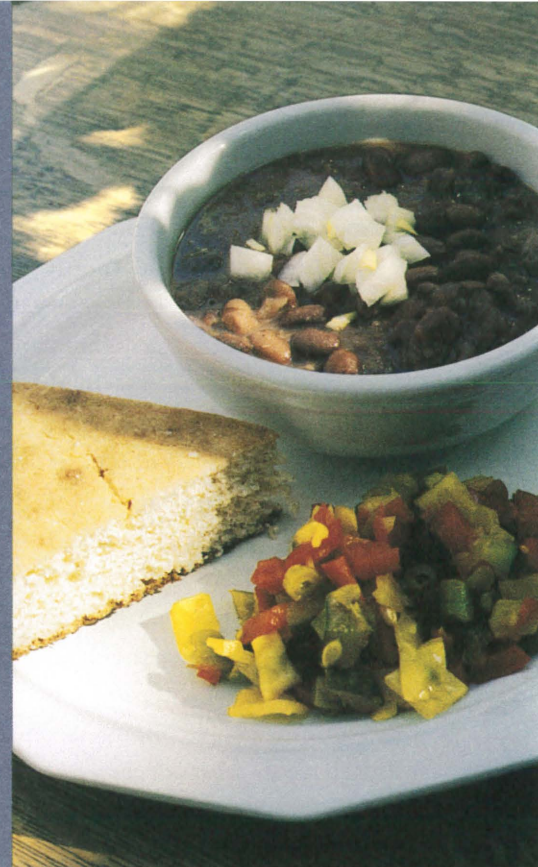
When Americans became fascinated with regional foods in the 1970s, the ingenuity and integrity of Appalachian foodways were well established and deserving of recognition. *The Foxfire Book*, edited in 1972 by Eliot Wigginton of the Appalachian part of Georgia, was among the first to give wide national attention to Appalachian food including dried green beans or "leather britches," dried pumpkin, sauerkraut, pickled beets, souse or hog's head cheese, stew, watermelon pickles, and methods of preserving such as burying, bleaching, drying, distilling, and churning. He also discussed hog killing, smoking, and curing. In addition to the work

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of cultural historians such as Wigginton, whole communities began organizing street festivals to celebrate regional foods. For example, in 1976 in Pikeville, Kentucky, a group of Shriners came together for Hillbilly Days, a celebration of mountain food and culture. Other communities established days or whole weeks to celebrate sorghum, apples, honey, ramps (a kind of wild garlic), maple syrup, dandelions, bean soup, fried chicken, bourbon, buckwheat, and even squirrels.

One of the popular events at these festivals is making apple butter. With leaves flying in the air and apples falling on the ground, people gather to preserve the fruit and anticipate the smooth tangy spread, sweet spicy sauce, and biscuit topping that is apple butter. Civic groups peel, simmer, and bottle their favorite apples. From the back of a pickup truck, group members stack bushels of fresh apples in their vendor tents. Over small fires and in giant cauldrons, using wood stirrers with handles that may be eight feet long, they simmer the apples, evaporating the water and making a concentrate. The boiling takes days, and stirring must be continuous. Then, the apple butter is packed in pint jars and sold from tents or tables. At other festivals the same community pride is seen as sweet sorghum stems are pressed and evaporated, dry corn is ground and bagged, and ramps are fried and served with dinner rolls and hot beans.

Between these annual community events, mountaineers gather frequently for dinners of home cooking served at homecomings, graveyard reunions, award banquets, club meetings, and church gatherings. A variation of the potluck supper, "dinner on the grounds" follows a morning worship service and gets its name from the fact that food is



Appalachian foods such as soup beans, cornbread, and chow chow use ingredients that are common to the region. Photo © Mark Sohn

eaten on the church property on temporary tables, retaining walls, church steps, or any spot that is comfortable enough. Glass- and foil-covered casseroles, Tupperware boxes of raw vegetables or deviled eggs, baskets of bread and dinner rolls, and cake pans and pie plates are arranged on long tables. Guests form a line, wait for a blessing, visit with friends, and then pass along both sides of the tables selecting their favorite foods. Pasta, potato, vegetable, apple, and molded salads are followed by hot vegetables, starches, meats, breads, and pickles. At the end are the desserts—cookies, bars, pies, cakes, and candies—and finally beverages. The specific foods at these events represent the varied ethnic backgrounds of those in the community, whether they are African American, Eastern European, English, German, Hispanic, Italian, Native American, Scots-Irish, or Swiss, all of whom have contributed to the region's food traditions. ■

Appalachian Dance Traditions: A Multicultural Heritage

SUSAN EIKE SPALDING

Dance is an important part of the life of many communities throughout the Appalachian region. People do all kinds of dancing here—as in the rest of the country—from waltz to hip-hop, from line dancing to swing dancing, from salsa to belly dancing, and from stepping to contra-dancing. Many cultural groups make their home in Appalachia, as they have for at least three hundred years. They all share their dancing and learn from one another. The dancing of people in the region has influenced the development of characteristic Appalachian music, and the music has influenced the dancing.

Old-time square dancing has been popular among African-American, Native American, and European-American people since at least the middle of the 19th century. The most common form in the Southern mountains is a circle for any number of couples. Two couples join together to make the “square” and to dance figures at the direction of a caller. West Virginia and Pennsylvania dancers make a four-couple square instead of a large circle. String band music is the usual accompaniment. Some figures have colorful names like “Cage the Bird”

The Green Grass Cloggers demonstrate their innovative style of dance.

Photo © Rob Amberg

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Susan Eike Spalding, CMA, is Director of Dance Programs at Berea College and teaches dance, dance education, and dance history. She served on a committee to develop the 2003 Kentucky Folklife Festival, and works with teachers to develop multi-disciplinary curricula involving traditional dance. In addition to writing articles, and making presentations on traditional Appalachian dance, and co-editing *Communities in Motion* with Jane Harris Woodside, she produced the Appalshop video documentary *Step Back Cindy: Old Time Dancing in Southwest Virginia*.



DANCING IN THE
region has influenced
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or “Dive for the Oyster.” Each community has its own favorite figures and its own ways of doing them. For example, a figure called “Ocean Wave” in eastern Kentucky is the same as a figure called “Garden Gate” in the Blue Ridge Mountains of Virginia. In Carcassonne, Kentucky, one couple makes a square with the second couple in the circle, and then that couple visits the third, and so on around the ring. In Chilhowie, Virginia, the entire circle breaks into squares of two couples for each figure.

Footwork dancing is known in the Appalachian region by many names: clogging, buckdancing, flatfooting, hoedowning, or jigging. African-American, Native American, and European-American footwork styles blended over the centuries to produce kinds of dancing that vary from one community to the next. Quietly rhythmic old-style flatfooting

and energetically syncopated old-style buckdancing were spontaneous solo dances to the music of banjo or fiddle or the sound of clapping or patting hands. Bascom Lamar Lunsford’s Asheville Dance and Folk Festival in 1927 inaugurated performance clogging teams, who became flashier as they competed for prizes. Dancers performed square dance figures while they improvised their own special freestyle clogging rhythms. In the 1950s James Kesterson developed precision clogging, with all the dancers doing the same steps simultaneously. In the 1970s the Green Grass Cloggers of North Carolina combined precision clogging with western square dance figures, creating a brand new kind of dancing. These “wild hippie stompers” with their high-kicking style spread clogging literally all over the world; in England and Japan, clogging festivals host dozens of teams.

Cherokee traditional dance has a long history. Often based on the movements of animals such as the bear, beaver, or quail, the dances originally were performed before a hunt, to give thanks to the animal for providing food, clothing, and tools. Today the dances are performed to demonstrate our close connection with the natural environment. The drumbeat accompanying the dances represents the heartbeat, the rhythm of life.

Since the 1840s, people have come from the mainland of Europe—Switzerland, Croatia, Bulgaria, Italy, and Hungary—to live and work in the Appalachian region, bringing their own dance traditions with them. In West Virginia, Croatian and Swiss communities have kept their traditional dance alive for over one hundred and fifty years. The rich heritage of Appalachian dance continues to evolve as Hispanics, Hmong, Indians, Pakistanis, and people of other nationalities make the region their home. ■

Crafts and Craftspeople of the Appalachians

M. ANNA FARIELLO

Handicraft has long been associated with the Appalachian region, especially the Southern Appalachians. In the late 19th century, missionary and social service organizations moved outward from more urban, industrialized sections of the United States into the remote “frontier,” a swath of highlands that lay diagonally along the eastern third of the country. A lack of infrastructure—of schools, roads, water, and waste disposal—left the region comparatively impoverished. To some, handicraft appeared as a solution to poverty, if only mountain people could market some of the things they already made to national markets. Some craft workers from outside the region thought that teaching handicraft might expand or improve its production.

So many craft organizations emerged during the decades from 1890 through 1940 that the period is known as the Appalachian Craft Revival. The Hindman and Pine Mountain Settlement Schools and Berea College in Kentucky; the John C. Campbell Folk School, Penland School, and the Southern Highland Craft Guild in North Carolina; the Arrowmont School (Pi Phi Settlement School) in Tennessee; and Hambidge Center (Rabun Studios) in Georgia all have a presence in today’s Appalachian cultural community. But dozens of other craft production centers and schools came and went, leaving a legacy of historical work and traditions that continues to influence Appalachian cultural life today.

While the question of why and how crafts played such an important role in the culture of Appalachia is important, a better question might be why craft-making has persisted and, in fact, flourished in Appalachia. Reasons for this are not accidental: a number of core values of the region are characteristic of craftsmanship as well. A connectedness to the land shows up in the appreciation of the fine grain of wood in a guitar custom built by a master luthier. A resourcefulness (or what some have called a “make-do” attitude) is revealed in the making of a hand-forged knife from a car spring or in piecing a quilt from recycled fabric. An interest in community is evident in the tradition of whittling, a park-bench activity that is more about swapping stories and comparing pocket knives than about carving animals and figures.

Such sense of community inspires makers to share their skill and acquired knowledge with others through today’s schools and guilds. While essential hand traditions like smithing and weaving were made largely obsolete by newer technological processes, their practice as contemporary art forms has been enhanced.

Appalachian craft—with its traditions of refined manual skill, intimacy with natural materials, resourceful use of scarce raw materials, and a community spirit of sharing with others—embodies the spirit that runs through all creative activity. ■

These salad servers by blacksmith William S. Rogers are made as authentic reproductions of actual traditional farm implements, the pitchfork and shovel. Such contemporary artist’s references to historic forms can be considered a visual pun, a type of Appalachian humor. Rogers operates a forge in Christiansburg, Virginia. Photo by Anna Fariello



M. Anna Fariello is an independent curator with Curatorial InSight, an associate professor at Virginia Polytechnic Institute and State University, and Material Culture Co-Chair of the Curatorial Committee for *Appalachia: Heritage and Harmony*. Former research fellow with the Smithsonian American Art Museum, she is visual arts editor of the *Encyclopedia of Appalachia*.



Photo by Jim Higgins
Library of Congress

The Blue Mountain Room at the White House

KATHLEEN CURTIS WILSON

Appalachian culture seems to have had a special attraction for at least two first ladies, Eleanor Roosevelt and Ellen Axson Wilson. Mrs. Roosevelt visited the White Top Mountain Folk Festival in southwestern Virginia, in 1933; between 1934 and 1942, the White House hosted nine concerts of traditional music and dance. The Coon Creek Girls from Kentucky and a square dance team from western North Carolina directed by Bascom Lamar Lunsford performed in 1939, with Mrs. Roosevelt, the president, and the king and queen of England in attendance. Also present was Mrs. Wilson, who several decades earlier had introduced Appalachian women's crafts into 1600 Pennsylvania Avenue. This essay recounts that story. —Editor

As an artist and a Southerner, Ellen Axson Wilson, wife of President Woodrow Wilson, saw firsthand the expert craftsmanship of Appalachian women during her travels to the North Carolina mountains, and she understood their struggle as artists and wage earners. By decorating the White House with handcrafted fabrics, she focused national attention on the lives, financial needs, and talents of mountain women.

In the first quarter of the 20th century, craft programs and industrial schools were established in southern Appalachia by men and women who recognized the need to provide income and education to an underserved people. The Southern Industrial Educational Association (S.I.E.A.), founded by Alabama native Martha Sawyer Gielow, was organized to help fund Appalachian schools that taught industrial and homemaking skills.

In the spring of 1913 the S.I.E.A. organized a display and sale of handmade mountain crafts at the Southern Commercial Congress Exhibit held in Washington, D.C. The event, called an "Exchange," had a dual purpose. Money from the sale of the crafts provided financial assistance to mountain women, and the well-attended exhibit offered

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the S.I.E.A. a chance to publicize its mission and recruit new members in the nation's capital.

As honorary president and vice president of the S.I.E.A., Mrs. Wilson and Mrs. Thomas Marshall, wife of the vice president of the United States, visited the craft exhibit frequently. Planning an extensive redecoration of the White House private quarters, Mrs. Wilson decided to use fabrics made by mountain women that were on display at the Exchange in the president's bedroom.

Allie Josephine Mast (1861–1936) of Valle Crucis, North Carolina, wove two rugs for the White House on her grandmother's loom, built in 1820. Mast used natural cotton and dark blue jute for the overshot design called Sun, Moon, and Stars. She wove the rug in strips and stitched them together for the larger rug; a smaller rug was displayed under a writing table next to the fireplace.

Seventy-six-year-old Elmeda McHargue Walker of Flag Pond, Tennessee, wove upholstery fabric in the Double Chariot Wheels pattern with natural cotton and finely spun blue wool. Mrs. Wilson used the fabric to cover three slipper chairs, an armchair, and a chaise longue. It was also made into curtains for two large windows in the rear of the White House. At the family home in Elkin, North Carolina, Elmeda's sister Caroline and sister-in-law Martha spun wool and used indigo dye to color the thread for the yardage.

Mrs. Wilson also chose three baskets and a cream-colored cotton coverlet for the room's Victorian Lincoln bed from the Exchange display. All textiles and baskets for the president's bedroom were purchased with government funds and became the property of the White House. The total cost of the items was \$292.16.

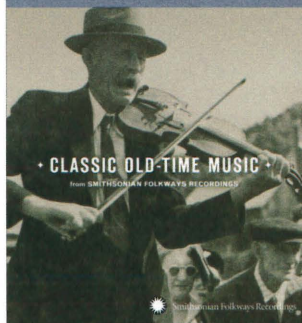
When the room decoration was completed in late autumn 1913, the first lady allowed the S.I.E.A. to have Washington photographer Harris Ewing take pictures of it. Two views of the room, selling for five cents each, were reproduced as souvenir postcards. Referring to the color of the blue dye, the caption on the postcard gave the room its lasting name, "The President's Blue Mountain Room at the White House."

While Ellen Wilson was decorating the president's bedroom with traditional crafts, President Wilson introduced his progressive campaign of national reform and internationalism. The room thus reflects two opposing turn-of-the-century American economic and social movements—the establishment of America as a world industrial power and the beginning of the Arts and Crafts Revival, which renewed interest in handicrafts and created a market for them—epitomizing a point in American history that attempted not only to embrace the past, but also to foreshadow the future. ■

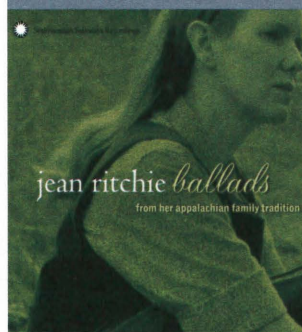
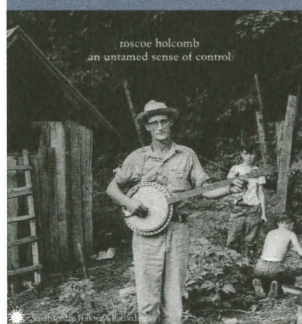
APPALACHIA ON SMITHSONIAN FOLKWAYS RECORDINGS

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The 2003 Festival showcases many of the sounds, styles, historical milestones, and current directions of Appalachian music. Ancient unaccompanied ballads, 19th-century instrumental dance music, 20th-century styles tailored for radio, recordings, and the concert stage, and ongoing new creations all contribute to the rich store of Appalachia's music. But the full breadth and depth of Appalachian local, regional, and national musical life are greater than can be included in any Festival program. Working in tandem with the Smithsonian Folklife Festival, the nonprofit record label Smithsonian Folkways Recordings has available many recent releases that complement the Festival's Appalachian music presentations.



Classic Bluegrass from Smithsonian Folkways (SFW 40092), *Classic Old-Time Music from Smithsonian Folkways* (SFW 40093), *Classic Mountain Songs from Smithsonian Folkways* (SFW 40094), *Roscoe Holcomb: An Untamed Sense of Control* (SFW 40144), *Jean Ritchie: Ballads from Her Appalachian Family Tradition* (SFW 40145), *Mike Seeger: True Vine* (SFW 40136), and *Mountain Music of Kentucky* (SFW 40077)



are among the new and historical recordings that broaden the view of Appalachia's music. To purchase these and nearly 300 other recordings of music from around the world, visit the Festival Marketplace or the

Smithsonian Folkways Recordings Web site
www.folkways.si.edu.

SMITHSONIAN FOLKWAYS RECORDINGS
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FOR FURTHER INFORMATION

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MALI *From Timbuktu to Washington*

by MARY JO ARNOLDI
and JOHN W. FRANKLIN



Mary Jo Arnoldi, John W. Franklin, and Samuel Sidibé are co-curators of the Mali Festival program. Mary Jo Arnoldi is Curator for African Ethnology and Arts at the Department of Anthropology, National Museum of Natural History. She was the lead curator of the *African Voices* exhibition at the museum, and has been working in Mali since 1978. John W. Franklin is Program Manager at the Center for Folklife and Cultural Heritage. He has curated three previous Festival programs, on Washington, D.C., Cape Verde, and The Bahamas. He lived in West Africa for eight years. Samuel Sidibé's article and biographical note follow.

FROM TIMBUKTU TO WASHINGTON is an invitation to think about Mali and her important place in the wider world. Mali's influence in West Africa and beyond has been felt for centuries. But her regional, continental, and global connections are not just part of the past. *From Timbuktu to Washington* also speaks to us about Malians' ongoing interest in actively forging new links worldwide.

Mali is an independent, democratic, culturally diverse, predominantly Muslim nation, formerly part of French West Africa, that sits at an important nexus of West African culture. Many of the country's ethnic groups extend across her national borders, tying Malians in very real ways to the nations that surround her. While Malian citizenship is a source of great pride, people also remember and honor their family and communities outside the country, seeing themselves as citizens of Africa and the world as well.

Over the past 1,200 years Mali has given birth to powerful empires—Ghana, Mali, and Songhaï—whose influence transcended Mali's current boundaries. In trade or by conquest, many peoples, ideas, and goods passed through these empires, over land and on the Niger River. This great waterway flowing through Mali from its southern border to the edge of the Sahara Desert is a lifeline of the country. Along its entire length, Mali's farmers grow grains and vegetables on the river's banks, animals come to drink its water, fishermen cast their nets, and boats carry people and goods to trade. The river has always linked Malians to one another and to areas beyond.

Malians recognize and embrace their national diversity, one that owes much to Mali's rich and dynamic history. The ancient city of Timbuktu (Tombouctou) was a great center of scholarship and trade that connected Malians north across the Sahara through Morocco and Algeria to Europe. Mali's fame had already reached North Africa by the 14th century, when the Moroccan geographer Ibn Batuta traveled to Mali to see the celebrated empire for himself. The echoes of these historic cultural and economic exchanges can still be found in communities of descendants of those Malians who lived for centuries in North Africa. Malians also travel today to cities in North Africa, as well as to France and elsewhere in Europe, seeking new economic and educational opportunities.

Malian empires' embrace of Islam forged links eastward to Egypt and the Arab world. In the 14th century the Malian emperor Mansa Musa made a pilgrimage to Mecca, taking with him a large entourage and scores of camels laden with gold. His arrival in Cairo and later Mecca made quite an impression, according to the chronicles of the day. Muslim

scholars and architects from this larger Islamic world returned with him to Mali to take up residence in Timbuktu and the empire's capital city. Today between 80 and 90 percent of Malians are Muslims. Many of them make the annual pilgrimage to Islamic holy sites in Saudi Arabia to renew and reaffirm their faith, and Malian students study at Islamic universities in Morocco, Egypt, and elsewhere.

In the 18th and 19th centuries, the tragedy of the trans-Atlantic slave trade brought Malians west to the Americas by way of the Middle Passage. These men and women carried with them not only their values, aesthetics, and beliefs but also their agricultural and technological expertise. They contributed to the very fabric of American culture, and through their knowledge and labor they helped develop the American economy. Mali's ties to the United States did not end with the abolition of the trans-Atlantic slave trade; in the 20th century, for example, during the two World Wars, Malian soldiers fought alongside the Allied forces in the European and African theaters. Drawing on their experiences, the veterans brought new ideas about liberty and justice back to Mali, and these fed the growing movement for independence from French colonial rule that achieved success in 1960. Mali's commitment to democracy has grown over the last decades, and Mali now stands as an important example of democracy in action for other African nations and the world.

Over the past decades, Malian students have come to study in

The Niger River is a vital lifeline in Mali, connecting peoples and communities from the desert in the north to the forest and grasslands in the south.

Photo © Shawn Davis

For centuries camels have been the primary means of transporting people and goods across the Sahara. These camels are resting outside a Tuareg camp near Timbuktu. Photo by John Franklin © Smithsonian Institution

Editor's note: In cases where ethnic groups or places are known by different names or spellings in the United States and Mali, both names/spellings are given the first time they are used in an article.



Mali: From Timbuktu to Washington is made possible by a partnership with the Government of Mali (Office of the President; Office of the Prime Minister; Malian National Folklife Festival Commission; Ministry of Tourism and Crafts; Ministry of Culture; Ministry of Women, Family, and Youth Affairs; and Ministry of Education), the World Bank, and the U.S. Agency for International Development. Additional supporting organizations include the U.S. Department of State, Africa Society, Corporate Council on Africa, Friends of Mali, the Association of Malians in Washington, and the Peace Corps.

MIRROR IMAGES: HISTORICAL LINKS BETWEEN THE UNITED STATES AND MALI

MICHAEL TWITTY

Found at a construction site in Alexandria, Virginia, a small iron statue from the late 18th century indicates the possible presence of a Bambara (Bamanan) artisan. The statue went unnoticed by many, yet it remains an enduring symbol of contributions by the peoples of Mali to the New World.

Malians and other West Africans brought to the United States as slaves shaped the cultural landscape. The sacred knowledge they associated with blacksmithing and sculpting influenced the development of wrought-iron grillwork and skilled carpentry in Southern coastal cities, much of it done by Africans brought specifically for that purpose from what is now Mali. In the 17th and 18th centuries West Africans from what is now Mali, Senegal, the Gambia, Guinea, and Guinea-Bissau came to the Carolinas, Georgia, and Louisiana with centuries of experience cultivating rice, cotton, and indigo.

Cooks from Mali and the Senegambia region combined their own foods—particularly okra, sesame, and sorghum—and cooking techniques with those of Europeans and Native Americans to invent our first Creole cuisine in New Orleans, Savannah, and Charleston. Fulani (Peul) herders brought their knowledge of raising livestock to areas from the Carolinas to Texas. The Boso (Bozo) transferred their mastery of fishing and navigation to the seafood-loving inhabitants of Louisiana and the Carolinas. Coastal South Carolinians adopted the Bambara word *benne* for sesame seeds. To this day, benne cakes in Charleston share table space with okra stew or seafood gumbo, served over rice.

Our music was forever transformed by Malians and their traditions. The descendant of the Malian *kora* and *n'goni*, the banjo remains a centerpiece of bluegrass music. The ancestors of Southern bluesmen include the *kora*-playing, epic-singing *jeliw* (*griots*) of Mali. The influence of West African dance forms can be seen here as well.

African contributions to the development of American civilization have not been generic; they are specific and documented. With benne cakes and banjos and their love of life, the peoples of Mali, over 500 years, have helped to transform the U.S. into *us*. ■

Michael Twitty is an Afro-American Studies major at Howard University.

universities in the United States, and Americans have gone to study in Mali; these students have maintained bonds with people and institutions in both countries after returning home. Some Malians have immigrated to the United States and have established their families in cities throughout the country, where they also contribute to the cultural and economic vitality of the United States. Like Malians everywhere, Malian Americans retain the memory of Malian history, and they preserve vital ties to families and communities in Mali by sending money home and receiving visitors here, celebrating weddings and births, and mourning the passing of relatives and friends in both countries. In this way, connections between Mali and the United States continue to grow.

Today, more and more American schoolchildren are learning about Malian culture and Mali's important place in world history. Malian music, which has gained an enthusiastic following worldwide, is being played on American airwaves, and more and more concert tours are coming to the United States. The Internet connects Malians and Americans to one another in new and productive ways, and increasing numbers of Americans are traveling to Mali to learn about Malian history and culture firsthand. Mali welcomes all of these global educational, cultural, and economic exchanges, just as she has in the past.

From Timbuktu to Washington has evolved over five years from a wish and an idea to a fully developed and exciting program of musical performances and cultural activities. Planning was enhanced by the previous relationships, both personal and institutional, between the Smithsonian and Malian cultural institutions and was supported by the Malian government and U.S. agencies in Mali. Malian organizers thoughtfully deliberated about what to share with American visitors and determined how Malian culture in all its diversity should be represented. We would like to recognize the dedication of all of the many Malians who have been involved in bringing their culture to the Smithsonian Folklife Festival. When you have the opportunity to work with colleagues over the years it takes to plan such an event, you share their joys and sorrows, and you are nourished by their energy and commitment. You learn about each other as people. Despite many challenges and distractions, our colleagues remained wholeheartedly engaged in the planning for the Festival, and they always made us feel welcome in Mali. ■

Mali: A Rich and Diverse Culture

SAMUEL SIDIBÉ

Malian culture, rich and diverse, is rooted in an age-old history. The region that now comprises the Republic of Mali was the cradle of great civilizations, whose fame expanded beyond the African continent at the same time Europe was experiencing a significant decline after the fall of the Roman Empire. For at least a thousand years, the country has been traversed from north to south, east to west by people carrying with them not only products, but also ideas and beliefs. This trans-Saharan trade brought Islam, which has progressively established itself in Mali since the 8th century, particularly in the Saharan and Sahelian zones. The wealth of the Ghana Empire (8th to 11th century), Mali Empire (13th to 15th century), and Songhai Empire (15th to 16th century) attracted the attention of the Muslim and European worlds, whose merchants and intellectuals came to Mali by the hundreds. In the course of these eight centuries, called the Golden Age, Mali made an immeasurable contribution to world history and culture. The brilliance of the University of Timbuktu (Tombouctou), for example, was without equal in all of sub-Saharan Africa. The ancient manuscripts preserved at Timbuktu's Ahmed Baba Center and in private libraries serve as eloquent witness to the influence of this city from the 15th and 16th centuries on. The Golden Age has also left us with evidence of artistic achievement—especially terra cottas of exceptional quality—that archeological research is gradually revealing.

Today, some fourteen ethnic groups live in the region, each with its own cultural traditions. The Moors (Maures) and Tuaregs are in the Saharan and Sahelian zones to the north. Along the Niger River are the Sonraï, Fulani (Peuls), and Boso (Bozo). A multitude of ethnic groups occupy the south: the Bambara (Bamanan), Malinké (Maninka), Soninké, Bwa, Senufo, Minianka, Khassonké, and Dogon, to name just a few.

These communities can be divided into two main groups according to their means of livelihood. The first group comprises those who are engaged in nomadism: these are the Tuaregs and Moors, goat and camel herders; the Fulani, cattle herders; and the Boso, fishermen. The second group consists of sedentary farmers who cultivate grains: millet, rice, corn, and other products such as cotton and peanuts. Although the Soninké are farmers, they also have been skilled merchants for centuries.

An exceptional cultural and linguistic diversity corresponds to this ethnic diversity. Each group is unique in numerous aspects of life—social and religious customs, art and crafts, traditions of dress, cuisine, and architecture—but they all have in common a social organization consisting of *hòròn* (usually translated as “nobility” or “freemen”) and *niamakala* (“caste members”).[†] Although this stratification has become less pronounced today as a result of urbanization, it remains one of the fundamental characteristics of Malian culture.

Ci wara, antelope headdresses, are used in ceremonies celebrating Bambara (Bamanan) farmers. Today they have become national symbols in Mali. Photo © Department of Anthropology, National Museum of Natural History

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Samuel Sidibé, an archaeologist and co-curator of *Mali: From Timbuktu to Washington*, has been Director of the National Museum of Mali since 1987. He has launched a program to expand the museum, which will make it the largest in West Africa. He also plays an important role in developing national and international plans to protect Mali's material cultural heritage from illegal exportation.



A woman playing a bowed lute in Timbuktu. Photograph by Eliot Elisofon, 1959, EEPA 4419, National Museum of African Art

A Dogon woman carrying a locally made reed basket. Photo © Shawn Davis



The *jeliw*, or *griots*, are particularly important in Malian culture, especially among the Mandé-speaking ethnic groups. A highly skilled musician who may serve as either praise-singer or acerbic critic, the *griot* acts as the memory of an oral society, a repository of its political and familial history. The history of the Mali Empire, for example, is essentially known to us today through the accounts of the Mandé *griots*. The *griot* is attached to a family or to a political power, whose tradition he conserves and transmits to succeeding generations. As a consequence, the *griot* also has a significant role to play as an intermediary and negotiator between the different social strata of the ethnic group.

Besides the phenomenon of caste,[†] each person in Malian society, based on age and gender, knows his or her precise role in the life of the community. The elderly are always due respect and obedience, for they have been given wisdom and responsibility through long life experience. Women hold a special position, although it varies among ethnic groups. They are the guardians of tradition. Their daily activities center around domestic tasks—cooking and child care—and certain specific craft activities, such as pottery, are reserved for women who are the wives of blacksmiths. Westerners have occasionally presented Malian women as exploited, subject to all-powerful males, but the reality is more complex. Oral literature and daily experience are full of examples of women who play leading roles in Mali's political and cultural life.

The stratification of society into age groups, particularly through initiation societies, is also the basis for the transmission of knowledge, as well as the foundation of the practice of religious beliefs and rituals.

But make no mistake; Malian society is far from being rigidly hierarchical. The different clans or ethnic groups intermingle through

marriage and through *sinankuya*, a form of alliance deeply rooted in the Malian spirit that helps maintain the peaceful coexistence and friendship between communities and individuals. The groups between which *sinankuya* exists—Dogon and Boso, for example, or Fulani and blacksmiths (*numu*)—are obliged to help each other and exchange services; they also can joke with one another in special ways. This kind of relationship is widespread throughout West Africa; it constitutes an effective force for social cohesion that mediates and prevents conflicts between communities.

Malian culture is also characterized by an abundance of arts and crafts, as well as other forms of knowledge and skill. Of particular note is people's knowledge of their environment and the use of sophisticated herbal medicine that Malians have practiced over the course of centuries. They recognize the therapeutic values of plants and pass this information on from generation to generation. Despite the development of Western medicine—and due in part to the much higher costs of this medicine—traditional healing still plays an important role today.

Malian craftsmanship, one of the most dynamic sectors of the Malian economy, boasts an extraordinary diversity of textiles, wood sculptures, leather goods, works in silver and gold, as the result of an age-old tradition of expertise. This ancient knowledge has given rise to some of the most remarkable artworks on the African continent. Dogon, Bambara, and Senufo sculptures, among others, are among the masterpieces exhibited in European and American museums. But many of these sculptural traditions, which are largely tied to traditional religious practices, survive today only because of an increasingly strong demand from tourism. Other crafts, like pottery and textile weaving, survive because they are still central and useful in Malians' lives.

The wealth and diversity of Malian culture are also expressed in contemporary genres; Malian culture has become integrated into the modern world. Artists such as the painter Abdoulaye Konaté and photographers Seydou Keita and Malick Sidibé have achieved international success. Malian film-makers also are very accomplished and well known.

Last but not least, each cultural group has rich and varied musical and dance traditions. Internationally renowned musical artists such as Salif Keita, Oumou Sangaré, and many others have drawn upon these traditions as a source of inspiration.

It should be clear that Malian culture is deeply rooted in the past, and Malians speak of it with great pride. But times are changing. Despite efforts to keep this past alive, Malian culture is being fed today by a multitude of influences. A greater integration of Mali's cultural communities, through Islam, is tending to erase differences among them. In addition, the impact of television, tourism, and recently the Internet is in the process of creating—especially among the youth—the emergence of a world culture, whose arrival the older generations view with a degree of concern. ■



An intricately fashioned straw necklace imitates gold jewelry. Photograph by Eliot Elisofon, 1959, EEPA 2535. National Museum of African Art

Ladji Tangara, a traditional healer, sells herbal medicines in a Bamako market. Photo © National Museum of Mali

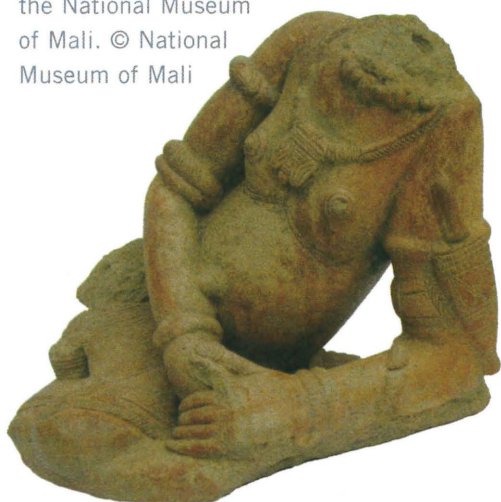


† These terms are difficult to translate, and the phenomena they describe are complex. *Hòròn* comprise the nobles and all freemen with no manual profession other than agriculture. *Niamakala* are mainly occupational specialist groups, such as *griots* and blacksmiths. The caste system is essentially based on occupation and endogamy.



The mosque and tomb of Askia Mohammed, the 15th-century Songhai emperor. The mosque was built in 1495 in Gao after the emperor's return from his pilgrimage to Mecca. Photo © Baba Alpha Cissé

A terra cotta figure found at Jenné-Jeno (ancient Djenné) is on permanent display at the National Museum of Mali. © National Museum of Mali



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From Golden Age Empires to Independence

DRISSA DIAKIT 

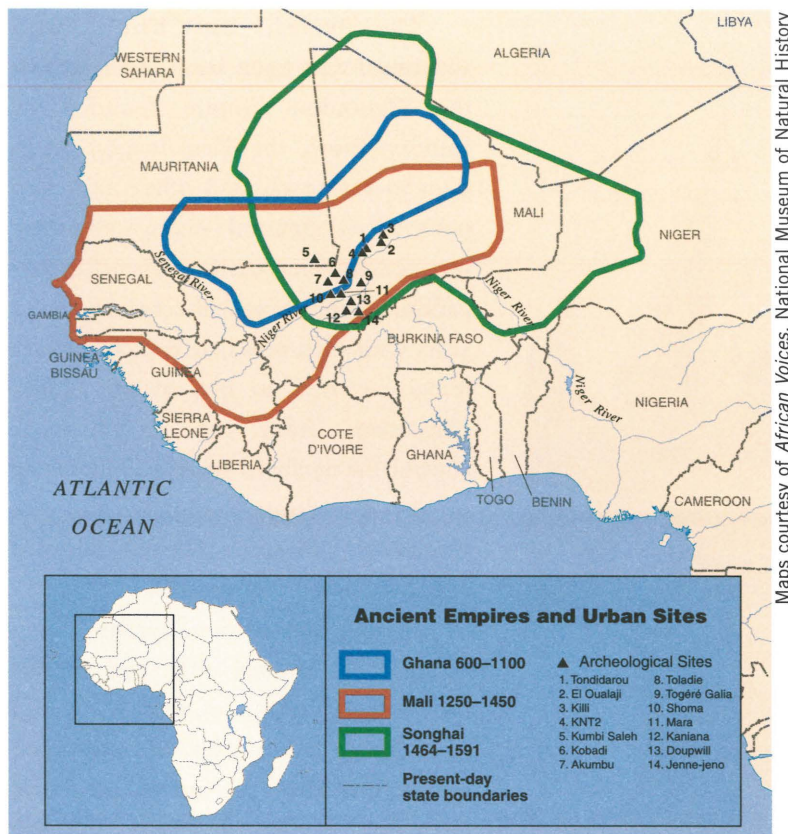
Mali occupies a special place in African history. The very name Mali evokes in the African consciousness a period known as the Golden Age, when three great empires, whose fame spread far beyond their borders, ruled over the whole of West Africa. These empires—Ghana (8th to 11th century), Mali (13th to 15th century), and Songhai (15th to 16th century)—were among the first states in sub-Saharan Africa. Much of what we know about them comes from oral tradition, Arabic manuscripts, and archaeological evidence.

Trans-Saharan trade made these empires prosperous, and, in turn, the political dominance of these states provided the stability and security necessary for the trade to thrive. Gold, the commodity most sought in North Africa, was found in abundance in West Africa and formed the basis of the commerce. Also important was salt, mined in the Sahara, and a number of cities arose on the southern edge of the desert to serve as centers for trade between the Arab-Berber world and black Africa—among them Timbuktu (Tombouctou) and Djenn .

Ruled by kings with relatively centralized authority, these empires also boasted a rich culture. During the Songhai Empire in particular, Timbuktu and Djenn  became centers of scholarship as well as trade. Ancient chronicles heap praise on the depth of scholars' knowledge in these cities, in law, poetry, astrology, and other fields. Universities developed around the mosques and drew students from around the Islamic world. First introduced during the Ghana Empire, Islam became more influential during the Mali Empire, founded by Soundiata Keita. Kankan Moussa, also known as Mansa Musa (*mansa* is a title meaning "king of kings"), expanded the empire's territory significantly but is perhaps best known for his pilgrimage to Mecca in 1324. He carried so much gold with him and gave such a quantity away when he stopped en route in Cairo that the gold market collapsed. It would take years to recover.

In 1591 the sultan of Morocco attacked a Songhai Empire that had been weakened by internal warfare and a series of natural disasters and famines. The opening of sea trade by the Portuguese also favored coastal regions over the overland trade routes that had supported the empire. These factors, in combination with the Moroccans' superior firepower, brought a halt to the economic and intellectual achievements that had characterized the Golden Age.

A succession of smaller kingdoms, among them the Bambara (Bamanan) kingdoms of S gou and Kaarta, attempted to fill the vacuum. S gou was founded at the beginning of the 18th century. Its first king, Biton Coulibaly, was an autocrat supported by an extremely loyal army, the Tonjon. A Tonjon leader founded the second S gou dynasty, the Diarra. Kaarta consisted of rival Bambara clans and was often at war with S gou. In 1818 a Fulani (Peul) state called the Dina began to sap power from S gou. A force for Islamic renewal and for a Fulani renaissance in the interior Niger Delta, the Dina established a remarkable socio-



Maps courtesy of African Voices, National Museum of Natural History

economic organization that reconciled the interests of Fulani herders, Boso (Bozo) fishermen, and Bambara farmers. But both empires were taken over in the mid-1800s by El Hadj Omar Tall, a Tukolor Muslim cleric who had launched a holy war to conquer and convert the people of the western Sudan to his Islamic brotherhood. The theocratic state that resulted from this holy war extended across an extremely vast territory that was difficult to control; it also faced resistance from the Bambara and Fulani, and was threatened by French colonial troops bent on continuing their advance into the interior of the Sudan.

Although the first European contact with West Africa dates to the 15th century, explorers' expeditions of the 18th and 19th centuries provided (intentionally or not) the geographic information that led to the development of strategies for colonial conquest. The instability and conflicts between the various states and groups during the same period played into the hands of France, which already was influential in the region. The French governor of Senegal in the 1850s–1860s, Faidherbe, wanted to extend French commercial and political influence in Africa from the Atlantic to the Red Sea. The 1887 Treaty of Gouri made the Ségou Tukolor Empire a French protectorate. Annexation of other West African lands followed, and by the turn of the century all of what is now Mali was part of French West Africa. (French West Africa itself comprised eight colonies; in 1919 the colony that included Mali was named French Sudan.) West Africa was dismembered time and again at the whim of colonial interests, and capitals were moved as the borders of the new divisions changed.

Archeological research shows that Mali has been inhabited since Paleolithic times. Humans occupied the Malian Sahara between 30,000 and 20,000 B.C.E. Evidence of this ancient population can be seen in the south and center of the country as well, notably at the site at Oundjougou in Dogon country.

Human presence in Mali in the Neolithic age fluctuated depending on the periods of rain and aridity. This age is represented especially by cliff dwellings with engravings and wall paintings in different parts of the country, as well as a stonecutting workshop at Magnambougou, near Bamako, and at the Neolithic site at Kobadi in the Méma, near the Niger bend.

During the millennium before the Common Era, metals appeared in Mali, and metallurgy led to a spectacular increase in the establishment of cities, with the oldest yet discovered being Dia and Jenné-Jeno. The wealth of cities and the rise of craft trades led to the development of commerce, in turn making it necessary to control the cities and surrounding areas to protect this commerce: this marked the birth of states. The first state, the Ghana Empire, was founded in the cities of Kumbi Saleh and Tegdaoust at the beginning of the 8th century. The introduction of Islam at about the same time is most clearly evidenced in the archaeological record by the inscriptions on tombs in the ancient city of Gao (Gao-Sané). Islamization, which spanned several centuries, has left the largest number of archaeological remains in all areas of the country, including inhabited sites, funerary monuments (burial caves, funeral urns, crypts, and burial mounds), shops for smelting and ironwork, ceramics, metal and terra cotta figurines (including the famous Djenné figurines), and evidence of warfare.

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Mosques often serve as centers for daily life in communities throughout Mali. Photo © Baba Alpha Cissé

Many *jeliw* (*griots*) are highly skilled musicians and are the repositories of political and family histories. Here a *griot* plays the *kora*, a 21-stringed lute. Photo © National Museum of Mali



The French had hardly been welcomed with open arms. The Tukulors, the Wassoulou Empire founded by Samory Touré, the KénéDougou kingdom in the south, and others mounted powerful and sustained—though ultimately unsuccessful—resistance to French occupation. Samory fought the French for 18 years with such skill that French military leaders referred to him as the “Black Napoleon.” After the French took control, the northern Tuareg, the Bambara of the Bélédougou region, and the Hamallists (a Muslim sect from the west) openly opposed them as well.

During almost three-quarters of a century of colonial rule, the French seized natural resources, imposed forced labor, levied heavy taxes, and implanted Christianity. They also introduced a new education system, and this had the unintended consequence of producing

an intellectual elite that aspired to political freedom. By the late 1930s the elite had formed a number of “voluntary associations,” and in these years trade unions were also established, one of the first of them the teachers’ union founded by Mamadou Konaté. These groups were not yet political parties, but they provided forums at which social, economic, and political concerns could be discussed.

Political parties did emerge in 1945, in elections for the First Constituent Assembly of the Fourth (French) Republic. One party led by Mamadou Konaté, the Union Soudanaise, was affiliated with the Pan-African Rassemblement Démocratique Africain (RDA), created in 1946. The Union Soudanaise gained increasing popularity in subsequent elections, and Konaté became the country’s leading political figure. After his death in 1956, Modibo Keita, the co-founder of the Union Soudanaise, assumed leadership of the party.

In 1958 French West Africa was dissolved; the colonies held referenda to choose between political autonomy and complete independence from France. Mali at the time voted for autonomy. In an effort to promote the idea of African unity—largely stymied, despite the postwar efforts of African political leaders, by the number of separate political entities the French had carved out of West Africa—Keita joined with Léopold Sédar Senghor of Senegal in June 1960 to form the Mali Federation. But the federation foundered over basic policy differences between the partners and collapsed in August. Finally, the former colony of French Sudan declared its independence on September 22, 1960, and reclaimed for its own the historic and glorious name of Mali. ■

Mali Today: Land, Society, People

BINTOU SANANKOUA

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Crossroads of civilizations, center of three great empires, at the forefront of Africa's democracies, Mali is the largest country in West Africa, covering an area of 1.24 million square kilometers (approximately 479,000 square miles). It is located in the Saharan and Sahelian climatic zones, with desert in the north and, to the south, plateaus, savanna, and flood plains. Fed by two major rivers, the Niger and the Senegal, it is landlocked, surrounded by seven countries. Mali's geographic location and its dynamic history have predisposed it to play an important role in promoting African unity. Indeed, Mali's constitution is committed to achieving this ultimate goal.

Bamako, the capital, is a city of about a million and a half inhabitants. Of Mali's total population of over 11 million, 65 percent are under the age of 25, and 20 percent under the age of 5. Mali faces a great challenge in providing education and future employment for its youth.

Bamanan is the language spoken by the vast majority of Malians, and it coexists with twelve other national languages including Fula, Sonraï, Dogon, Tamasheq, Senufo, and Bobo. Studies are under way to include the national languages more systematically in the academic curricula alongside French, which is the country's official language.

The traditional stratification of Mali's ethnic communities according to their occupations has become less pronounced in recent times. Men and women from different ethnic groups more frequently intermarry today, and this process has been accelerated by the increasing formal education of children, rising urbanization, and the nation's democratization.

Eighty to 90 percent of Mali's population is Muslim. Muslims practice a tolerant form of Islamic tradition and belong to numerous religious brotherhoods, such as the *qadiri*, *tijani*, and *wahhabites*. The Malian Muslims also live in peace with Christians and those who practice traditional religions, who number 10 to 20 percent of the population. Religious diversity is a source of cultural enrichment. For example, recent mosque architecture reflects Middle Eastern, not only local, styles. Once rare and inconspicuous in Mali, new churches, above all Protestant ones, are appearing here and there throughout the country. These Muslim and Christian houses of worship connect Mali to the architectural traditions beyond its own borders in religious centers worldwide.

Mali is now a healthy, secular, multiparty democracy, but Malians have paid dearly for their freedom. In March 1991, a popular revolution, supported by the army, overthrew a dictatorship and instated political pluralism after a three-decade reign by a single party. The 1992



Soccer is Mali's national sport.
Photo © National Museum of Mali

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(Top) Cars, buses, bicycles, and pedestrians go to and from work daily across Bamako's bridges.

A couple registers their marriage at the mayor's office in a civil marriage ceremony. Many couples celebrate both religious and civil ceremonies, which often take place the same day. Photos © National Museum of Mali

constitution brought about the Third Republic, granted all fundamental liberties, and guaranteed the separation of powers. Today, there are more than 50 political parties, evidence of the desire of Malians to celebrate their hard-earned freedom. Multiparty elections have taken place since 1991. The current head of state, elected in 2002, is Amadou Toumani Touré.

Mali has one of the freest presses in Africa, confirming its dedication to democratic ideals. Malians can choose from over 30 daily, weekly, monthly, bi-monthly, or quarterly newspapers on a whole range of subjects, from general information to sports or culture. And Mali has without question the freest radio in all of Africa. A hundred or so stations broadcast throughout the country through rural radio and the

national radio to inform, educate, and entertain Malians.

Economically, Mali is also turning around. The state is gradually disengaging from the key economic sectors, either because they were poorly managed or in the hope of more efficiently developing resources. Mali's lack of access to the sea, the aftermath of a colonial economy, and the effects of seasonal droughts since 1972 have seriously handicapped economic development. However, the government has outlined a strategy of accelerated growth projected for 2010, and a strategy to fight poverty.

With irrigation and more efficient tapping of the rivers, modern agriculture is developing alongside the traditional subsistence agriculture. Mali is the largest cotton producer in sub-Saharan Africa; cotton cultivation presently comprises 10 percent of the GNP and 58 percent of export revenues. Animal husbandry also makes an important contribution to the GNP; it provides herders with 80 percent of their annual income and has significant potential for development. Mali is the third largest gold producer in Africa, and American companies participate in the exploration and development of mines in Mali. Besides gold, other mineral reserves promise an industrial future for Mali, such as phosphate, marble, kaolin, and several others as yet undeveloped.

Tourism also has a bright future in Mali. Djenné, her sister city Timbuktu (Tombouctou), and the Dogon Natural and Cultural Sanctuary have been designated World Heritage Sites by UNESCO. Every region of the country has riches to offer: waterfalls, wildlife, architecture, and music festivals, to mention only a few. Aware of the economic benefits as well as the negative environmental and cultural impacts of tourism, Mali designed a master plan in 1988 to develop its resources for tourism in a responsible, intelligent, and coherent way; this includes greater involvement by local populations in decision-making and the management of their natural and cultural heritage. ■



Malian Traditional Music: Sounds Full of Meaning

SALIA MALÉ

Traditional music is a vibrant expression of Mali's cultural diversity and wealth. Each ethnic group and region is characterized by certain musical rhythms, instruments, and compositions. Music is involved in all aspects of life, marking birth, work, marriage, religious ceremonies, and death.

For the Malian people, music is fundamental and essential to life: it has a precise function and meaning, and it is inextricably linked to a set of doctrines, ideals, beliefs, and practices whose coherence constitutes the identity of each group. Since beliefs about music are often associated with beliefs about the origin of both music and the ethnic group that performs it, the perpetuation of music is a matter of considerable importance.

In order to fulfill its functions as revelation, meaning, and source of pleasure, Malian traditional music teaches about real society and its problems. Songs describe customs and morals, represent people of different social strata, and use either indigenous or imported linguistic and artistic forms. In this way, songs reflect the social and cultural conditions of a moment in history.

It is this reflection of society that typifies traditional Malian music, to such an extent that its performance is never gratuitous. Whether it aims to capture the relation between humans and the divine, to recount the course of natural or social events, or simply to convey the mood of its producers and its recipients, it always has consequences, for "nothing can be sung or played that does not contain something."

Hunters' music (*donso n'goni*) is a popular musical form found in the south of Mali and also in Guinea, Senegal, Niger, Ivory Coast, and

Young men playing the *balafon* (a xylophone). Photo © National Museum of Mali



Salif Keita in concert. One of Mali's leading contemporary musicians, Keita draws his inspiration from traditional music. All rights reserved.

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(Top) Drummers perform at a puppet masquerade in Kirango. Photo © Mary Jo Arnoldi

(Middle) Siramori, a celebrated woman *griot*, sings a patron's praises. Photo © Barbara Hoffman

(Bottom) Musicians in northern Mali perform on the bowed lute and drums. Photo © National Museum of Mali

Burkina Faso. It is played on different occasions connected to the hunters' lives, at home or in the bush: the burial and funerals of great hunters, entry into the village of large game trophies, festivals of the hunters' brotherhood, baptism of the child of a member of the brotherhood, welcome of officials, and every other form of hunters' gatherings. These occasions bring into the open relations with occult forces, the magical powers between hunters and between musicians and hunters; they are high-stakes musical events whose outcome is not known in advance. The most dangerous tests of magic and miracle-working are performed to the sounds of specific music. The *donso n'goni* singer evokes a summoned hunter's exploits while exhorting him to further feats; the hunter is tempted to accomplish them on the spot, by making wild animals appear and killing them. If he does not succeed in this, the hunter promises the singer the thigh, shoulder, or tail of an animal that he will go out and kill the next day, week, or month. These public exchanges between the musician and the hunter are touching: the musician recalls to the hunter his past exploits, the hunter alternately recognizes his accomplishments and the challenge to honor the new promise that the situation has incited him to make.

Xylophone (*balafon*) music is another very popular genre throughout southern Mali. Accompanied by the *kora* (21-string chordophone), *jembe* (large drum), or other drum, it is played for baptisms, marriages, and popular musical evenings whose sole purpose is entertainment. It is played as well at annual festivals for village agricultural associations. These are grand moments of gathering and celebration for young boys and girls from a village or group of villages. Xylophone playing also lends itself well to dance contests.

Takamba music is a popular musical genre from the north of Mali. Men and women, seated or standing, dance to it at baptisms, marriages, and popular celebrations. The dance is characterized by graceful movements performed with the hands, eyes, and body, and augmented by richly embroidered *grands boubous*.

The primary value of music lies not only in its harmony in musical terms, as pleasing sound, but also and especially in its relation to life. For Malians, this latter function of music often takes precedence. The saying "It is not the song that is good, it is its meaning that is good" eloquently encapsulates this thought. ■

Modern Music in Mali

MAMOUTOU KEITA

Mali is known throughout the world for the dynamism of its culture and the wealth of its musical patrimony. Stars of international renown such as Salif Keita, Ali Farka Touré (right), Oumou Sangaré (below), Habib Koita, and others have made Mali a flourishing seedbed for music. Over two thousand Malian musicians have recorded at least one album, thus providing radio stations and the national television station with abundant material for locally produced programs. The Malian government itself sponsors several modern bands as well.

Modern music is played with Western instruments such as the guitar, the piano, and the accordion, which made their way to Mali during the colonial era. In the colonial African army, soldiers formed musical groups called "Gobbies." After their demobilization, the conscripts—inspired by the music—returned home with old guitars and accordions and formed their own bands. All the cities in Mali with military barracks had one or two bands.

The repertoire of these first bands consisted of Western classics such as waltzes, marches, and rock, played on brass, wind, and percussion instruments. The wild popularity of rock obliged African musicians to adopt the electric guitar, which in turn enhanced the bands' technical possibilities. A few years after Mali's independence in 1960, the new cultural orientation of the government dictated that bands

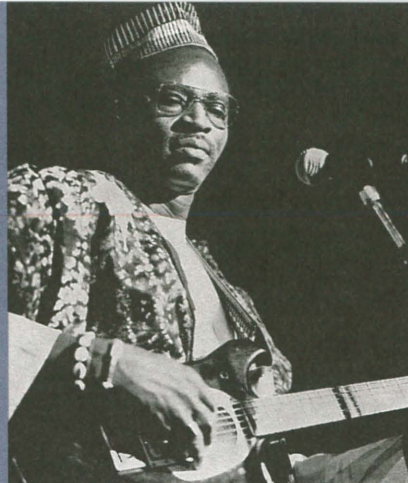


Photo © Hugo Glendenning

adapt the country's musical heritage to modern instruments.

It was the boom era for modern bands in Mali. In addition to the national ensemble, almost every neighborhood and school had its own small band. Among them were Pionnier Jazz, Askia Jazz, L.T. Band, and the Orchestre du Lycée des Jeunes Filles. Every major city also had a musical ensemble. The best musicians of a particular region formed a regional group. The decade of 1970 to 1980 marked the heyday of the "band era," with such giants as the Ambassadeurs du Motel, the Rail Band, the Las Maravelas del Mali (now Badema National), the Biton of Segou, the Kanaga of Mopti, the Kéné-Star of Sikasso, and the Mystère Jazz of Timbuktu.

With the advent of democracy, regional and local groups, which were all sponsored by the government, slowly disappeared

and were replaced by numerous independent bands. This new freedom allowed many young talents to blossom, and made possible the exportation and profitability of Malian music. Today, music is Mali's third most important export commodity after gold and cotton. Albums by stars such as Toumani Diabaté, Oumou Sangaré, Salif Keita, Ali Farka Touré, Kar... Kar, Rokia Traoré, Abdoulaye Diabaté, and Neba Solo are sold all around the world, making Mali a major center of the international entertainment industry.

Malian music has thus moved beyond the traditional to embrace the global. Reggae, rap, and hip-hop have become the genres that have attracted youth, because through these they can express their concerns about such social problems as unemployment, pollution, and corruption. Mali also now has a music video industry, with "Top Etoile," a nationally televised music show, as its outlet.

Today, music is no longer the preserve of *griots*; the profession is now open to all those who have the talent and perseverance, making Malian music a synthesis of melodies, rhythms, and tempos—the very stuff of a multiethnic culture. ■



Photo © Christien Jaspars

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CRAFTS AND DEVELOPMENT

MAIGA OUMOU MAIGA

Malian crafts are a legacy from the past but also very much a part of the present—and the future.

People generally think of crafts as the artistic expression of a civilization or culture, but they are much more. Crafts are an important economic resource for Malians, and in 1995 the government adopted a Craft Code to protect and develop craft activity, which the code defined as all basically manual extraction, transformation, or production of goods or services, in metalwork (such as tool-making and appliance repair), woodwork (from carpentry to paper-making), textile and leather work (such as tailoring and tanning), mining and building trades, food processing and preparation (from meat-cutting to milling grain), health and body care (from hairdressing to incense-making), as well as arts. Crafts encompass not only objects used in rituals and traditional ceremonies, but also objects used in daily life.

Craft production requires smaller-scale investment than other sectors of the economy, and this is an advantage for a country



like Mali where investment capital is scarce. Nearly 60 percent of the Malian work force is employed in craft production, which creates many jobs and contributes 15 percent of the GNP. In rural areas as well as cities, the production of crafts has a ripple effect on income and thus plays an important role in fighting poverty. Profits from the sale of crafts contribute to the improvement of the artisans' living conditions and are a source of income for the country. Craft businesses broaden and improve skills, especially among women and youth. They allow marginalized groups, such as lepers, to earn a living by working. Crafts help to develop human, economic, and financial



resources, while at the same time serving to promote tourism and commerce.

The durability of the crafts sector has always been assured by the role it plays in social and cultural life. Religious celebrations, family ceremonies, customs of dress, and culinary traditions all illustrate how inseparable and mutually reinforcing are Malians' daily lives and their craft heritage. Each generation of artisans has added its signature to the historical legacy of Malian craftsmanship, enriching it further. Including craft production in Mali's development strategy will considerably reduce poverty and contribute to Mali's socioeconomic success. ■



(Top) Nakunté Diarra of Kolokani uses a bamboo stick to apply the mud design on a cotton cloth. Photo © Tavy Aherne

(Top right) Nacani Kante makes a pottery vessel. Photo © Barbara Frank

(Left) Tuareg leather workers display their crafts in Timbuktu (Tombouctou). Photo © Baba Alpha Cissé

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Malian Textiles

MOUSSA KONATÉ

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Mali's long weaving tradition has given rise to a wide variety of textiles that are particular to communities or regions, are used by people throughout the country, and, in recent years, have become popular around the world. Malian textiles began to be traded in the 11th century, although, as archaeological evidence reveals, they existed far earlier.

Weaving, traditionally a man's craft in Mali, is based on the processing of cotton and wool; the use of one or the other in a region depends on the climate and local people's knowledge. Wool weaving is a specialty of Fulani (Peul) weavers, the Maabube, who are a specialist "caste." (Among other groups in Mali who work primarily in cotton, weaving as a profession is not restricted to a particular "caste." See p. 43.)

They create utilitarian wool weavings called *kaasa*; of these, the most valued for their softness are made from the wool of young sheep. *Kaasas* can be used as blankets, which are generally white, and for clothing, such as shepherds' tunics (*boubous*), which are most popular in black. *Arkilajii* are large blankets or hangings made of strips of wool or a combination of wool and cotton with motifs like the moon, stars, and animals, which convey humans' relationship with nature. One of the most prestigious weavings in Mali is the Fulani *arkila kerka*, a specialty of the Maabube, which generally serves as mosquito covering for the nuptial chamber. An *arkila kerka* takes about a month and a half to make. The weaver moves into the household of the family that commissions the textile, and together they come up with the design. The *arkila jango* is the main item of marriage trousseaus for Tuareg girls; hung around a tent, it offers protection against the cold, wind, and sand.

Cotton textiles seem to be the oldest in Mali and the most widespread throughout the country. They are used as coverings, *pagnes* (wrappers), other articles of clothing, and as offerings and during rites of passage in rural areas. Cotton was introduced to Mali as a cash crop at the beginning of the 20th century by the French, to reduce their dependence on U.S. and British cotton. The first efforts to cultivate cotton as a cash crop took place in 1907 in the region of the interior Niger Delta, but it only became really viable beginning in 1935.

Although men shear the sheep and harvest the cotton, many of the subsequent tasks involved in processing raw wool and cotton are performed by women. Women comb raw wool by hand and card raw cotton. Spinning is a women's activity as well, traditionally providing an occasion for women to tell stories and proverbs to one another as they work. Both men and women make the woven cloth strips (*bandes*) that are sewn together to make textiles. A black strip, for example, protects against illness and would be put in men's garments in places where he is

A woman vendor in Bamako's bustling textile market displays her resist-dyed cloth. Photo © National Museum of Mali



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vulnerable (chest, spine). *Pagnes* have seven strips, *kaasas* have six; piecing them together can be time-consuming and demanding work. Men and women embroider fabrics and tailor garments. Women dye the fabrics, and men polish them. Most fabrics except fine, handwoven cotton are polished to give them the desired sheen. Polishing is accomplished by beating the fabric with wood mallets and is hard work.

Natural dyes are made from roots, leaves, flowers, bark, and clay; indigo is cultivated, and indigo-dyed cloths are very highly valued. *Bogolan*, known as mudcloth, uses various plant dyes and clay. Until recently the specialized knowledge of making *bogolan* was possessed by the Bambara (Bamanan), Malinké (Maninka), Bwa, Dogon, Senufo, and Minianka; now it is claimed by many other groups. The process involves applying mud on cloth, leaving the pattern bare—that is, the mud design is painted on as the background, and the motif appears in the areas without mud. Indigo-dyeing developed in West Africa and especially Mali at the same time as cotton weaving; textiles found in the cliffs of

Bandiagara (from the Tellem culture, 11th–15th centuries) contain thread dyed with indigo. Soninké women are most famous for indigo-dyeing.

At the point textiles are made into clothes, they assume a dual function: protecting the body and conferring a status on the individual. Malians, and Africans in general, are careful not to let an article of clothing that has been worn fall in the hands of someone who wishes the wearer ill; sorcerers can get to the person through any object that has had contact with his or her body. Textiles are intimately connected to the existence of those who wear them.

Islam and exchanges with the Maghreb, which increased between the 11th and 16th centuries, influenced to varying degrees the clothing fashions of different ethnic groups in Mali: large tunics, baggy pants, caps, turbans, and *babouches* (slippers). The way one dresses depends on one's age, gender, social status, and religion. The *boubou* marks the passage to adulthood; notables add to the *boubou* a shawl on the shoulder (turning it into a *grand boubou*). The quantity of material, quality of weaving, length of

the garment, and ornamentation specify the socioeconomic status or religion of the wearer.

Traditionally craft trades had a sacred or magical character because they transformed material; “the artisan pursued the work of God...who, in creating the earth, left certain actions unfinished.” Knowledge was transmitted from generation to generation according to precise rituals. However, handweaving and the crafts associated with it have gone into a steady decline as industrially produced waxprints and roller-print cotton textiles have become increasingly available. These textiles, which come from Europe, Africa, and Mali's own factories, are loomed in wider widths and are more easily cut and tailored. Workshops where clothes are sewn by machine have little incentive to promote traditional textiles, because the styles of clothing the workshops produce come from outside Mali, some from imported catalogues, and change annually. In addition, the thickness of traditional fabrics does not lend itself well to the newer fashions that both rural and urban women desire. The growing use of industrially produced thread has been accompanied by the discontinued manufacture of the carders rural women depended on to comb cotton. Contemporary weavers also face challenges in obtaining sufficient supplies of quality wool and cotton. Droughts have affected sheep's diets, and in turn their coats, and most raw cotton is exported. Another factor in the quality of production enters in when textiles are made for the marketplace rather than commissioned by a family according to its specifications and for its use. In this case, since a family's decorative needs play no role in planning and evaluating the design and the work, the motifs may be less tightly woven, or

the weaver may use chemical dyes and industrial thread to save time. Some weavers who have moved to the cities have been unable to make a living there and have been forced to abandon their craft.

But the future for Malian textiles and craftspeople is far from bleak. A renewed interest among Malians and others in handwoven cotton textiles, especially *bogolan*, could be an impetus for reviving the handweaving industry. Chris Seydou, an internationally successful fashion designer (1949–94), introduced *bogolan* into haute couture, and his contribution was decisive in the revalorization of African textiles. Traditional hand embroiderers, centered in Timbuktu (Tombouctou) and Djenné, along with Gao and Bamako, have retained their prestige because of the antiquity of their craft, complexity of the work, and great beauty of the finished garments. In cities weaving and dyeing have become open to more groups. Urban weavers adapt *pagnes* and coverings for use as decorations in people's homes. The production of textiles in urban areas also is characterized by the use of chemical dyes applied to *basin* (damask). This flourishing industry has resulted in the making of *boubous* that have become one of the hallmarks of Malian identity.

Textiles and dress are not just functional but are basic to individual and collective identity. Once considered prestigious possessions, for dignitaries and royalty, textiles today can provide a way for all Malians to assert their heritage, and craft the way the world sees them. ■

(Facing page) A vendor sells stenciled mud-dyed cloth. Stenciled cloths are faster to produce and less expensive to buy than the handpainted mudcloths. Photo © Shawn Davis

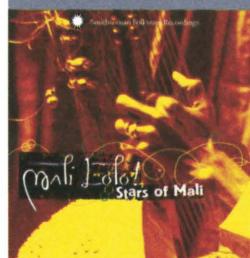
(Below) This Dogon weaver is working on a cotton strip. Five or more of these strips will later be sewn together to make a complete cloth. Photo by John Franklin © Smithsonian Institution



MALI ON SMITHSONIAN FOLKWAYS RECORDINGS

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"One of the most striking aspects of Malian music today is the way it blurs the distinction between traditional and modern music....Malian musicians are renowned improvisers, and their willingness to experiment and to extend into new areas has led to a proliferation of hybrid genres. Older sounds and forms are constantly reinvented. As participants in a living musical tradition, today's Malian musicians have listened to the world." —from the liner notes by Banning Eyre to Mali Lolo! Stars of Mali (Smithsonian Folkways Recordings SFW CD 40508).



Today's world is listening to Mali's musicians. The striking sounds of contemporary Malian music both honor the unique essence of Mali's

culturally diverse population and boast a boldness to create new ways of expressing that essence. Many would say that this embrace of both continuity and creation equally is precisely the reason for the striking international popularity of Malian musicians.

Mali Lolo! Stars of Mali, produced by Smithsonian Global Sound director Jon Kertzer especially for the 2003 Smithsonian Folklife Festival, is an audio group portrait of leading Malian musicians of today. Sixteen tracks profile Oumou Sangaré, Kasse Mady Diabaté, Ali Farka Touré, Habib Koité, Lobi Traoré, and many others beyond those appearing at the Festival in a rare anthology of contemporary Malian sounds.

To purchase *Mali Lolo! Stars of Mali*, visit the Festival Marketplace or the Smithsonian Folkways Recordings Web site, www.folkways.si.edu. ■

SMITHSONIAN FOLKWAYS RECORDINGS
Connecting People through Music

Architecture is an essential part of Mali's heritage. Its forms are very diverse, corresponding to the varied needs of those who build and use the structures, but essentially there are three building traditions: earthen, stone, and nomadic architecture.

Widespread in Africa, earthen architecture is a construction technique that encloses spaces with walls. Besides adobe brick, construction also makes use of wood and some other plant material. Such architecture can be found in cities as well as in rural areas. Urban examples include Djenné's famous mosque and decorated houses, as well as the mausoleums and medieval mosques of Timbuktu (Tombouctou). Rural architecture is also remarkable for its impressive earthen constructions: the *saho* (youth houses) of the interior Niger Delta, for example, are made from clay soil mixed with straw and feature façades with rich decorative elements. Traditional houses typical of the south of the country are also made from clay and straw.

Stonemasonry is currently practiced in Dogon country. Before the arrival of the Dogon in the 15th century, the pre-Tellem (3rd–2nd century B.C.E.) and Tellem (11th century C.E.) peoples developed an exceptional clay architecture for their cliffside storage buildings. At the heart of Dogon architecture, the home (*gin'na*) is the most imposing structure. In certain areas,

residential compounds are laid out in a form that symbolizes the human body. The façades of houses are hollowed out with rows of small niches. Storage buildings, their roofs covered by removable straw lids, are built in an exterior court in front of the house. Totemic sanctuaries (*binu*) are composed of small units with a façade that is flanked by small towers or conical protrusions, which serve as altars. The men's lodges (*toguna*) are built according to completely different principles: carved wooden or stone pillars are placed in a square arrangement. They support a bed of tree trunks, on which millet stalks are stacked in alternately perpendicular levels.

Nomadic architecture, used in the Sahara and Sahel by groups of herders that move seasonally to new pastures (such as the Fulani [Peul], Tuareg, and Moors [Maures]) and by fishing groups along the length of major waterways, is based on the construction of frameworks. The round house and tent are its characteristic forms. Round houses made from branches are constructed from a wooden framework and are covered with

straw mats, or even plastic sheeting. The tent, made either from skins or fabric, is also stretched across a wooden armature whose contours give it its shape.

Housing varies according to region, environment, and ethnic group, but overall one sees the sub-Saharan, Sudanic, Dogon, and colonial styles based on older mud architecture represented in Mali. Modern housing in cities and the countryside bears the stamp of these different architectural traditions.



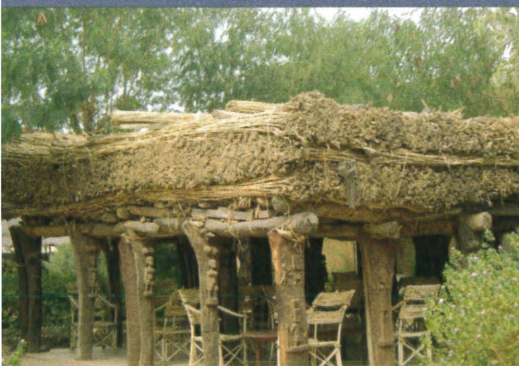
(Above) The Djenné mosque, the largest earthen building in the world, in the midst of remudding. Photo © Allison Mackey

(Below left) A *toguna*, or men's lodge, in a Dogon community. Photo © Baba Alpha Cissé

(Below center) A Tuareg woman and her child in front of their tent. Photo © Baba Alpha Cissé

(Below right) A former colonial building in Ségou whose style is based on vernacular mud architecture. Photo © Barbara Frank

Lassana Cissé is head of the Cultural Mission of Bandiagara.





The Future of Mali's Past

TÉRÉBA TOGOLA

Mali is heir to a remarkable heritage, composed of an assortment of natural and cultural treasures, both tangible and intangible; it constitutes not only a wealth of knowledge and experience that has been accumulated over the generations, but also an essential aspect of cultural identity for the different communities throughout the country. In spite of its importance, the future of this heritage (its preservation, valorization, and integration into the process of national development) is threatened by numerous factors, including the pillage of archaeological sites and even effects of globalization.

With respect to archaeology, Mali is unquestionably one of the most richly endowed countries in all of West Africa. Studies conducted for a little over a century by both national and foreign researchers have yielded important information about the country's past, unearthing the existence of cultures and civilizations that were previously either unknown or attributed to an external origin or stimulus. To cite just a few examples: early indigenous urbanization of the length of the Middle Niger (well illustrated by the Jenné-Jeno site, founded in 250 B.C.E. near present-day Djenné, which reached the dimensions of a true urban center by C.E. 1000), the culture of sepulchers (characterized by the presence of magnificent underground tombs laid out in the laterite crust, and best known by the vast necropolis at Dogo), the concentration of megaliths in the lake region (whose most important site, Tondidarou, was discovered in the 1930s and consists of over 150 raised stones), and the Tellem culture, with its numerous cliff dwellings along the Bandiagara escarpment containing an abundance of ritual and everyday objects. Besides these cultures, there are thousands of prehistoric sites that have effectively faded



A national campaign is underway in Mali to save its archaeological sites and treasures.

Photo © Robin Yeager

(Top) Dogon masqueraders perform at a local funeral.

Photo © Shawn Davis

Téréba Togola, Ph.D. in anthropology, defended his doctoral thesis at Rice University in 1992 on Mali's Iron Age sites at Méma. Author and co-author of several articles on archaeology and cultural heritage, Togola directed the development of the Cultural Map of Mali in 2001 and 2002. He has been the National Director of Cultural Heritage since November 2001.

back into the Sahara and Sahelian zone, countless ruins of fortified cities in the south that evidence the period of instability that followed the end of the great empires, and of course the cave paintings of Adrar des Iforas and the engravings of the “Boucle du Baoulé.”

Architecture is an important part of Mali's cultural heritage, particularly the Sudanic earthen architecture exemplified by such famous and monumental edifices as the Djingaréber and Sankoré mosques in Timbuktu, the mosque at Djenné, and the tomb of Askia Mohammed at Gao. This architecture, born of a fruitful interchange between black Africa and the Arab-Berber world since the age of Mali's great empires, inspired French colonists to create the neo-Sudanic style, which they used for many government buildings. Since independence Malian architects have reused and refined these older styles, and wonderful examples of these historical and new buildings distinguish the streets and squares of Mali's large cities, notably Bamako and Ségou.

One should add to these material relics the myriad intangible elements of Malian heritage: rites of passage or initiations into *jow* (secret societies) for several ethnic groups (Bambara [Bamana], Senufo, Mianka); dances and masked performances at *dama* (funerals) for the Dogon; stories, legends, and epics (related by various traditionalists, such as the *jeliw*, or *griots*, of the Mandé); not to mention the Muslim festivals (Tabaski, Korité, and Mahouloud, the anniversary of the birth of the Prophet Mohammed) practiced throughout the country since the massive conversion to Islam in the last few decades. This fluid intangible culture gives rhythm to the life of diverse communities and expression to their beliefs and worldview.

Despite its importance at several levels (knowledge of the past, reinforcement of the cultural identities of diverse communities, the development of cultural tourism), the cultural heritage of Mali is being eroded by various factors, foremost of which is the pillage of archaeological and ethnographic objects to satisfy the demand of international traffic. This phenomenon, in existence since the collection of “*belles pièces*” by the first colonial officials in search of the exotic, has progressively developed into a lucrative economic enterprise, involving a whole chain of intermediaries from the villager (hoping for a few dollars) to the international art dealer (who gleans the greatest profit) and the merchant from Bamako, Mopti, or Djenné (who serves as middleman between the two). Originally restricted to the interior Niger Delta and Dogon country (whose archaeological and ethnographic treasures were

quickly depleted), it has progressively spread throughout Mali, looting unknown treasures such as the terra cotta figurines of Baninko and the magnificent funerary urns of Sosso. This pillage, and the illicit traffic in art objects that it supports, have contributed for decades to the enrichment of numerous Western galleries and museums. Some pieces, like the famous terra cotta horsemen of the interior Niger Delta, ensconced as they are in these museums, will certainly never be seen by Malian youth unless they travel to Europe or America.

Other factors must be added to this ravaging of Mali's cultural heritage: the country's widespread conversion to Islam and the negative effects of certain development projects. Thus, in Dogon country and in the southern region of the Bambara (which has long resisted Islam), the newly converted are destroying their former ritual objects and sanctuaries, which they no longer consider as part of their heritage. In several regions of the country, historical monuments have been destroyed by development projects and urban pressures. A sadly well-known example occurred in 1993, when a significant section of Sikasso's 19th-century *tata* (an important defensive rampart, symbolizing resistance to colonization) was demolished to make way for water pipes.

This degradation has driven the country to take several measures to preserve and valorize its cultural heritage. A series of laws have been adopted since the mid-1980s to regulate archaeological digs and prohibit the unauthorized exportation of archaeological objects. In the late 1980s and early 1990s, efforts in heritage preservation were bolstered by UNESCO's classification of Dogon country and the historic cities of Timbuktu (Tombouctou) and Djenné as World Heritage Sites. The establishment in 1993 of management structures, called Cultural Missions, at each of these World Heritage Sites has helped to sensitize local populations to the importance of their cultural heritage. In 1993 Mali and the United States also signed a bilateral accord prohibiting any archaeological objects from the interior Niger Delta or Dogon country from entering the United States without authorization for exportation. The accord is the first of its kind between the United States and a sub-Saharan African country. Finally, and truly remarkable for Africa, the Ministry of Culture has created a Cultural Map of Mali. This document, which will soon become publicly available, is the first step to establishing an inventory of Mali's national cultural heritage. Presented as a cultural atlas, it is intended to raise awareness of the richness and cultural diversity of every region of the country. ■

Malian Cinema

YOUSOUF COULIBALY and
ABOUBAKAR SIDIKI SANOGO

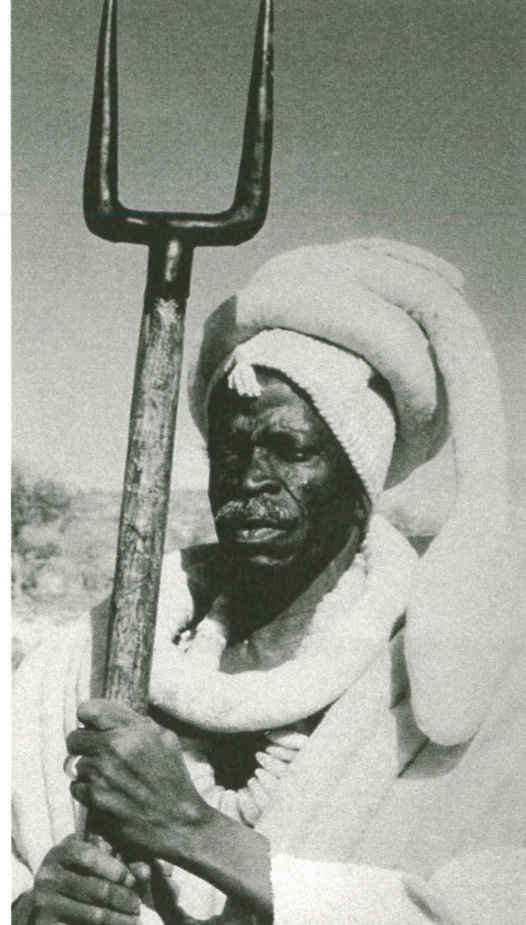
Over forty years old and with more than two hundred films of all genres in all formats, Malian cinema has occupied a central place in the cinematic landscape of Africa and the world since the 1970s. This impressive international success is to be credited to highly talented and persevering directors such as Souleymane Cissé, Cheick Oumar Sissoko, Adama Drabo, Abdoulaye Ascofaré, and Assane Kouyaté, who have won such prestigious awards as the coveted Yennenga Stallion, the Best First Feature Film as well as Jury prizes at the Pan-African Film and Television Festival of Ouagadougou (FESPACO) in Burkina Faso, and the Jury Prize at the Cannes Film Festival. It is also due to the genius of such gifted actors as Balla Ibrahima, Sory Koita, Hélène Maimouna Diarra, Habib Dembélé, and the late Balla Moussa Keïta.

While cinema was officially born in 1895, Malians were only able to represent themselves and their stories on the screen after their country's independence from France in 1960; French colonial policy had prevented them from doing so earlier. (Ironically, Mali was of great interest to French anthropologists, who made many of their films there during the colonial period.) Understandably, then, one of the first institutions created in the country after independence was a National Office for Cinematography (OCINAM), now referred to as the National Film Production Center (CNPC).

From its beginning, Malian cinema has been the synthesis of all the other arts in Mali. It has made a profuse use of Malian architecture by setting its locations in the most visually stunning regions of Mali: in Djenné (*Guimba*), the Dogon country (*Taafe Fanga*), and the beautiful north (*Faraw* and *Waati*). It has also made abundant use of its musical wealth, foregrounding the music of talents such as world music giants Salif Keita and Ali Farka Touré. Finally, the beautiful costume designs in Souleymane Cissé's *Waati* and Cheick Oumar Sissoko's epics *Guimba* and *La Genèse* (Genesis) have contributed as well to a unique cinematic experience of breathtaking beauty.

Malian filmmakers have also used the aesthetics of social realism to interrogate their society and engage in the most profound philosophical questions of our time. They have probed the nature of power in *Finye*, *Guimba*, and *Yeelen*; the connection between power and knowledge in *Yeelen* and *La Genèse*; and the links between gender, power, and knowledge in *Taafe Fanga*. They have problematized the notion of time in cinema, rejuvenating time-sanctioned aesthetic practices of the oral tradition by importing them into the cinema through the central presence of the *griot* and through editing, acting, and narrative styles.

Recently, Malian cinema has explored several areas that augur an interesting future. The first is animation films, as seen in the work of Mambaye Coulibaly (*La geste de Ségou*, 1989) and Kadiatou Konaté's *L'enfant terrible* (1993), which draw on Malian epics. The second is the



The legendary Balla Moussa Keita as Hamor in *La Genèse*.
Photo © Kino International

Youssef Coulibaly is Director of the National Film Production Center (CNPC).

Aboubakar S. Sanogo, a Ph.D. candidate in film at the University of Southern California, is Program Coordinator for the Mali program at the Smithsonian Folklife Festival.



increasing popularity of television soap operas and series such as Djibril Kouyaté's "*Wahala*" (2000), Salif Traoré's "*Sida Lakari*" (2001), and Boubacar Sidibé's "*Les aventures de Séko*" (2001).

Malians abroad are increasingly using the camera to reflect on their experience of exile and diaspora, and their relationship to their home country. Of note in this area is Manthia Diawara's experimental documentary *Bamako Sigi kan* (2002). In this film, Diawara returns to Mali and captures the concerns and aspirations of Malians in this new century, ranging from conflicting views about globalization to the desire among youth for uncensored self-expression through hip-hop and *sabar*. Malian cinema thus chronicles both the regional and global influences on Malian culture as well as the impact of this culture on the globe, through its textiles, music, and photography.



In spite of its immense talent and diversity, Malian cinema faces multiple challenges in production, distribution, and exhibition. There is no film school in Mali to train the next generation of Malian film-makers. Because financial resources are scarce, the vast majority of films have to be made in co-production with other countries, primarily France—through its Ministry of Cooperation—and the European Union. There is also a dire lack of postproduction facilities. Finally, Hollywood, Bollywood, Hong Kong, and some European films fill Malian screens, making it difficult for Malians to see their own images.

Solutions to these problems are being sought at the national, continental, and international levels. Non-governmental institutions such as FEPACI (Pan-African Federation of Filmmakers), UCECAO, and AECI (filmmakers', producers', distributors', and exhibitors' associations) have taken up the challenge. The advent of digital technology is increasingly considered a means of cutting costs. The growing popular video tradition in neighboring countries is also seen as a potential model. By appointing filmmaker Cheick Oumar Sissoko as Minister of Culture, a first on the continent, the new government of Mali has manifested its commitment to the development of cinema for the joy of Malian audiences and moviegoers around the world. ■

A scene from *La Genèse* by Cheick Oumar Sissoko.

Photo © Kino International

Aoua Sangaré in Souleymane Cissé's classic *Yeelen*. Photo

© Kino International

Malian Cuisine

BINTOU SANANKOUA and SAMUEL SIDIBÉ

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The Bambara (Bamanan) people announce the birth of a baby girl with the saying “*den be gwaso la*,” “the child is in the kitchen.” In Mali, cuisine is the exclusive domain of women. Only since the colonial era have men entered into this domain, either as house servants (called “*boys*”) or, later, in restaurants, where, as in Europe or the United States, chefs are usually men.

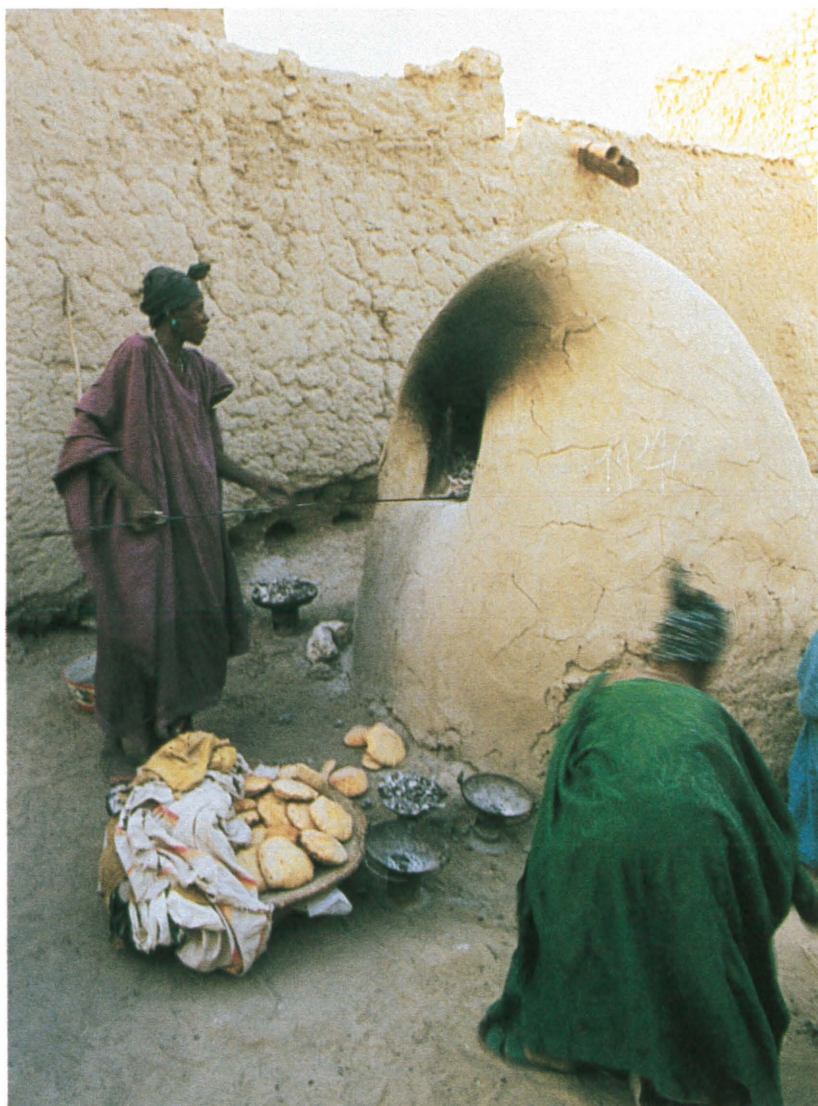
Starting from simple cooking techniques (boiling and grilling) and sometimes limited by the lack of variety of food supplies, Malian cuisine has historically been dominated by a concern for quantity rather than quality. As a result of greater contact with the cities, which has introduced new products and vegetables of European origin to rural villages, the formerly frugal diet of most of the countryside, based almost exclusively upon the processing of local products, is evolving toward greater refinement and sophistication.

As for the cities themselves, the existence of a food industry, although still nascent, along with the increasing influence of Western imports in both cooking techniques and products, have led to radically new culinary practices and attitudes toward food.

In spite of this development, Malian cuisine retains a strong regional character. Each ethnic group’s foodways are generally linked to the group’s traditions, history, and nearly always to its mode of production. Thus, for nomadic populations such as the Tuareg and Fulani [Peul], whose main activity is herding, foods are based on milk and its by-products; while the Bambara, Dogon, Bwa, Soninké, Senufo, and other farming groups base their cuisine on cereals such as millet, corn, and fonio. Rice serves as a staple in the flood plains of the Niger and Bani rivers, and Boso (Bozo) and Somono fishermen eat mainly fish.

Cooked foods, most often in the form of pastes or couscous, are almost always flavored with sauces, sometimes mixed with milk, and made from a great variety of local products: meat or fish, shea butter, onion, fresh or dried okra, baobab or beans, peanut butter, and many spices such as hot peppers, pepper, and *sumbala* or its variant, *datu*. Tubers, including yams and sweet potatoes, are important staples, as are cereals; vegetables such as beans are used occasionally or seasonally in cooking. (Beans nevertheless occupy a special place in Malian society. Because their consumption causes gas, people will not admit to having eaten them in the presence of certain *sinanku*.† *Sinanku* also will tease one another about having eaten beans and offer them publicly to one another as a joke.)

Women in Timbuktu (Tombouctou) still use the time-honored method of baking bread in clay ovens. Photograph by Eliot Elisofon, 1971, EEPA 7862, National Museum of African Art



Bintou Sanankoua is Professor of History at the University of Mali; Samuel Sidibé is Director of the National Museum of Mali.

JIJIMBERE (GINGER DRINK)

A refreshing, spicy drink on a hot day.

- 4 3-inch chunks fresh ginger
(choose plump roots with shiny skin)
- 2 large or 4 small lemons,
juiced
- 1-1/2 quarts water
- 1-1/2 cups superfine sugar
- mint leaves

Grate peeled ginger on a fine grater, conserving as much juice as you can (grate directly into a bowl). Mix with lemon juice. Add water, sugar, and mint leaves. Stir well to dissolve sugar. Put through a fine sieve or several layers of cheesecloth. Refrigerate before serving.

TÔ

Made from flour such as millet, sorghum, maize, cassava, and rice, Tô is like mashed potatoes in consistency, or like dense polenta. It is typically eaten with two sauces: one made from okra; and a tomato sauce.

- 2 lbs. corn flour
- 1/2 T potash

In a dutch oven boil 4 quarts of water, then add the potash. Place 1 quart of warm water in a large bowl and pour over corn flour, mixing well. Return the mixture to the boiling water in the dutch oven, stirring briskly with a large wooden spoon or spatula. Make sure it is well stirred and that the mixture is smooth, without lumps. Continue to stir 10-15 minutes. Cook covered 45 minutes over medium-low heat. Stir again for 5 minutes. Form into golf-ball-sized dumplings.

Recipes adapted from Malian Cuisine: The Art of Living.

Certain dishes are linked to particular events or circumstances. For example, *jibato naji* (the birthing sauce), a very spicy tripe, fish, or poultry soup, is given to women in labor. This soup, eaten very hot, is intended to promote lactation. Festivals, like the Muslim Tabaski celebration, are also occasions for cooking, and women take the utmost care to prepare the family's favorite meals. At these festivals related families also exchange meals and give food to those without.

Despite its apparent simplicity, traditional Malian cuisine offers an extraordinary diversity of recipes. Unfortunately, a significant number of these recipes have disappeared or are in the process of disappearing, replaced by preparations more in line with current tastes and styles.

The cooking of different foods is almost always preceded by a series of preparatory steps, and the range of utensils used indicates the complexity of this process and its desired results. Traditional utensils are simple and basically designed to either crush or grind (such as the grinding stone, used for at least 5,000 years), or to cut, knead, or mix: knives for cutting meat and fresh vegetables (okra, onions, baobab leaves, or beans), axes, toothed knives for fish, wooden or gourd ladles, whisks and spatulas used to stir pastes and sauces.

Traditionally, Malian cooking takes place on a hearth made of three stone blocks, or on a terra cotta stove placed either in the kitchen or outside, within the family courtyard. The main fuel is dry wood. In the northern Sahelian and Saharan zones, dried manure often takes the place of wood.

The use of charcoal has spread in cities in the past thirty years, as have metal stoves. The considerable increase in the amount of wood needed by a growing population has led to deforestation beyond the regenerative capacities of Mali's forests. In an effort to curtail this development, several organizations have created and distributed stoves that are more economical in their use of wood and charcoal. Furthermore, the government has made significant efforts to popularize the use of gas. Electricity is also used as a source of energy.

Significant changes are also occurring in cookware. Earthenware pottery has today been largely replaced by metal cooking pots made of strong heat conductors such as cast iron, aluminum, and stainless steel. Strong Pyrex baking plates and Teflon saucepans and frying pans have appeared in the kitchens of the wealthiest women. Their use is improving the quality of cooking, and gradually easing the cook's work.

After cooking, of course, the food is served, and each community has its own ways of presenting food. The discovery in archaeological sites near Timbuktu of a significant number of small, glazed vases of high quality that may have been used to contain butter, drinks, and other food products suggests that there was a particularly refined "art of table setting" even in ancient times.

In rural communities, particularly in the south of the country, meals are very simple and generally consist of a dish (*tô*—millet or corn cakes—rice, or couscous) served in a calabash, a wooden bowl, or a ceramic basin, accompanied by a sauce. Some foods are served in large leaves.

Meals are eaten together—men in one group, women in another, in a respectful silence, particularly among children. Food is eaten with the fingers, except for liquids, which are consumed with wooden or gourd ladles. Today, wooden, gourd, and ceramic receptacles are increasingly being replaced by enameled metal, aluminum, and plastic dishes.

This practice of communal eating with the hands from one plate constitutes the essence of the dining ritual in Mali. In well-to-do and/or “Westernized” settings, the use of plates, spoons, and forks is having a considerable effect on this ritual. Each person eats from his own plate, no longer with his hand but with his own fork or spoon; and no longer on the ground, but at a table. People no longer drink from a common vessel but from individual glasses.

This individualization of the dining experience, copied from European behavior, is accompanied in wealthier areas by diversification of the diet; the meal no longer consists of a single dish, but of a variety of dishes.

Cuisine, then, like other aspects of Malian culture, is in a state of rapid flux. Rooted in historical knowledge, it is open to other culinary traditions, adopting new products, techniques, and eating habits. ■

† *Sinankuya* is most often described as a joking relationship. People who have a certain connection with one another, based on kinship, a historical episode, gender, or age have the right to be more familiar with one another—and the social familiarity sometimes involves humor.

In many rural households women cook outside in the courtyard and use wood as their primary fuel. Photo © Shawn Davis



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SCOTLAND at the SMITHSONIAN



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EVERY SUMMER for the past 37 years, the Smithsonian Folklife Festival has highlighted the culture of different states, nations, or other communities, with each program offering new challenges and opportunities to fulfill the Smithsonian's mission of increasing and diffusing knowledge. Sometimes the cultures that are the most challenging to present are not the most distant and least familiar—rather, they are the very ones that we think we know. Scotland is one of these.

Americans tend to have a very positive impression of Scotland. Many Americans—including a majority of our presidents and “Founding Fathers”—have claimed some Scottish or Scots-Irish ancestry. Most of the foundation stones of our political system—including our Constitution—owe a significant debt to the Scottish Enlightenment. And since the 17th century, Scottish engineers, inventors, educators,

by NANCY GROCE

Nancy Groce, curator of *Scotland at the Smithsonian*, is a folklorist, historian, and ethnomusicologist. She holds a Ph.D. in American Studies from the University of Michigan and has authored numerous books and articles on music, folklore, and culture.

scientists, naturalists, artists, and craftspeople have helped shape and guide America's industry, education, and cultural and social life. In recent years, huge numbers of Americans have flocked to films such as *Braveheart* and *Rob Roy* and gone away duly impressed with Scotland's stunning Highland glens, mist-enshrouded islands, stately castles, and passionate patriotism. And the kilts, bagpipes, shortbread, and heather—it's not that they don't exist, it's just that the real Scotland is even more varied and interesting than the stereotypes.

Contemporary Scotland is a sophisticated, modern nation; its 5.1 million people are among the best educated and most widely traveled in the world. The majority of Scots live in urban areas along the Central Belt, a swath of land that runs from the ancient capital city of Edinburgh on Scotland's east coast to post-industrial Glasgow on the west coast. The Central Belt is only 40 miles wide, but the cultural gulf between Glasgow and Edinburgh and their respective coasts is as noticeable as any between New York and Los Angeles. In fact, the regional diversity of Scotland—a country slightly larger than Connecticut, but smaller than Hawai'i—is difficult for Americans to fathom. It's almost as if Americans think in terms of miles while Scots think in terms of centuries and, sometimes, millennia. Scots are deeply proud of their home region: be it the beautiful hills of the Borders Region, the broad, fertile farmland of Aberdeenshire, industrial mill towns like Dundee or Galashiels, the spectacular Highland glens of Wester Ross, the stark but stunning Shetland Islands, or the medieval cityscape of Edinburgh's Royal Mile. Each of Scotland's many regions has its own distinct look and unique history, dialect, folklore, and cultural traditions. We celebrate this diversity at this Festival.

There is room in this program book to touch upon only a few aspects of Scottish culture. Historian Edward Cowan gives a brief but enlightening tour through the complexities of Scottish history; folklorist Margaret Bennett provides an introduction to Scottish traditional music, Stephanie Smith to dance, and Louise Butler an orientation to traditional crafts in contemporary Scotland. Three languages (English, Scots, and Gaelic) have historically, if uneasily, co-existed in Scotland. Today, these have been joined by multiple other tongues—including Hindi and Chinese. We are delighted to have Hugh Cheape's essay to introduce us to Gaelic, and Billy Kay's to introduce us to Scots. Theater critic Joyce Macmillan writes on what is probably the least known and most urban of the Scottish traditions featured at the 2003 Smithsonian Folklife Festival—Christmas pantomime. If you've never heard about "panto," ask anyone from Scotland to tell you about this wildly popular form of folk theater.

Because of pragmatic constraints of funding and research time, this year's program focuses tightly on the culture of Scotland itself and does not attempt to address the important topic of the Scottish diaspora. Immigrant groups from Scotland (like those of other lands), whose families left their native shores generations ago, brought with them the culture that existed at the time of their departure. Over the years, they

(Facing page) *Ceilidh in Fiddler's Arms, Grassmarket, Edinburgh.* Edinburgh artist Michael McVeigh shows traditional Scottish music in a contemporary urban setting.
© Michael McVeigh

(Below) Outdoor cafés thrive on the Royal Mile, an ancient thoroughfare in the heart of Edinburgh. Photo by Paul Tomkins
@ VisitScotland/ Scottish Viewpoint

CONTEMPORARY
SCOTLAND
is a sophisticated,
modern nation; its
5.1 million people
are among the best
educated and most
widely traveled in
the world.





Aberdeen Harbor is the gateway to the North Sea oil industry.
Photo by Paul Tomkins
© VisitScotland/ScottishViewpoint

(Facing page) Urban Scotland—Princes Street in the heart of Edinburgh. Photo by Paul Tomkins
© VisitScotland/ScottishViewpoint

Crofters' cottage near Glencoe in the Scottish Highlands. Photo
© VisitScotland/ScottishViewpoint

and their descendants nurtured that cultural inheritance and strove to keep their family and community traditions as true and accurate to their memory as possible. At the same time, they became full participants in and valued contributors to America's evolving history and culture.

Inevitably, some changes—and perhaps a touch of romanticism—crept in, as happens with most groups. Scottish Americans made great efforts to retain and honor their heritage in the New World, but their story is not identical to that of the Scots who remained in Scotland. Many Scottish-American families migrated voluntarily or involuntarily—before the impact of the Industrial Revolution transformed much of Scotland from a rural to an urban society; before the political and social upheavals of the 20th century; before immigration from Europe, Asia, and Africa enriched Scottish cities; before the off-shore oil industry, “Silicon Glen,” and scientific breakthroughs like “Dolly the Sheep” had a major impact on the Scottish economy; and long before 1999, when the Devolution movement in the United Kingdom returned a parliament to Scotland for the first time in three centuries.

Scotland is still “Bonnie Scotland,” but the traditions that make Scotland Scottish and that we celebrate at this Festival continually grow and change, as traditions will do in any healthy, vibrant culture. This is a fascinating time in Scottish history, and aspects of this Festival reflect the ongoing debate about Scottish image and culture. Almost every Scot we consulted voiced concern that the outside world frequently equated



Scotland with the Broadway musical *Brigadoon* (which, they were quick to point out, was filmed in the 1950s on a Hollywood sound stage because the producers couldn't find anywhere in Scotland that was "Scottish enough"!)." Today, there is lively debate and no consensus about what comes next.

The Scottish Executive, the government of Scotland since Devolution, has an advertising campaign that uses the slogan "One Scotland: Many Cultures." To my mind, that nicely sums up both historical and contemporary Scotland. Successive waves of peoples—Picts, Angles, Saxons, Celts, Vikings, Irish, Jews, Pakistanis, and others—have settled in Scotland, and the Scots have shown a unique ability to combine their differences into a unified but not homogenized culture. Scotland's impact on world culture has been out of all proportion to its size and wealth. Little wonder, then, that Scotland continues to serve as an inspiration for the United States in so many areas of culture, technology, art, and education.

The 2003 Festival offers visitors a unique opportunity to listen to some of the many voices of contemporary Scotland. Being Scots, there is little danger that they will agree with one another, but all the participants invited—outstanding artists in music, song, narrative, and craft—play an integral part in sustaining and shaping the culture of contemporary Scotland. We are honored to have them as our guests. ■

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Scottish History: The Culture and the Folk

EDWARD J. COWAN

The restoration of the Scottish Parliament in 1999 after an absence of almost three hundred years represented one of the biggest constitutional upheavals in British history. Yet, remarkably, it was accomplished purely by means of the ballot box, without resort to bullets or bloodshed. The stateless nation acquired a devolved assembly with powers somewhat analogous to those of an American state legislature. Scotland had contrived, against the odds, to keep alive a sense of nationhood after the Union of the Crowns in 1603, when James of Scotland succeeded Elizabeth I, and after 1707, when the Scots surrendered their parliament in return for free trade to create the United Kingdom of Great Britain. Separated from England by a border of mountains and rivers, Scotland has always been a small country, poor in resources and population but rich in history and self-mythologization, which, through time, has forged a strong sense of national identity. That formulation of Scottishness has always been staunchly populist and anti-authoritarian, placing a high value upon freedom and the dignity of the individual, as well as nurturing a communitarian spirit that takes care of its own while defying external interference. Or so we like to think.

The Romans came and saw, but declined to conquer. Although they penetrated far to the north, they cut their losses by erecting an elaborate rampart, Hadrian's Wall, across the north of England, effectively dividing the island of Britannia. When the invaders withdrew in the 4th and 5th centuries, the northern half, which was to become Scotland, was occupied by a multicultural population. The southwest was held by the Britons, Welsh-speakers whose kinsfolk extended all the way to the English Channel. A group of newcomers, the Angles, were pushing westwards up the valleys of the Eastern Borders. Originally hired by Rome as mercenaries, they abandoned their coastal settlements as global warming elevated sea levels. Eastern Scotland, including the northern islands of Orkney and Shetland, was inhabited by the Picts, a people with a rich stone-carving tradition that has bequeathed to posterity portraits of Picts at war and peace, iconographic fragments splicing together pagan and Christian beliefs, and, in the form of bewildering abstract symbols, eloquent messages that so far no one has been able to interpret. To the west and out to the isles were the Scots, whose sway extended over northern Ireland.

The first millennium of Scottish history was, in effect, a crucible in which each of those peoples strove with the others for ultimate domination. When the Vikings arrived from Norway to scourge the clans and tribes for over a century, a common identity was somehow forged, and from the chaos the Scots emerged triumphant, in charge (if not in control) of a largely Celtic nation. During the 12th and 13th centuries, under the aegis of a powerful dynasty, the kingdom continued to develop; unlike England, it was spared a Norman Conquest, but it nevertheless was able to import the more desirable elements of contemporary European culture. New institutions of government and law accompanied the growth of commerce and the creation of towns, or burghs as

(Facing page) Founded in 1451, the University of Glasgow has played a distinguished role in British education for centuries.

Photo by Nancy Groce

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IN THE MODERN
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dence is a phantom,
but Scots believe
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we call them. Kings fostered strong links with a vibrant and revitalized church, which gradually displaced that of the old Celtic saints such as Ninian, Kentigern, and Columba; however attractive as personalities, they were little more than the venerated objects of local cults. The new fad was for St Andrew, authenticated by Scripture as his rivals were not and adopted as Scotland's patron saint. As surely as it rejected the Celtic saints, Scotland turned its back on its Gaelic-speaking inhabitants; in C.E.1000 they were to be found on the banks of the Tweed, but during the next millennium they would gradually but surely be pushed out to the west coast and the Hebrides. This Highland/Lowland dichotomy constitutes one of the great themes of Scottish history.

Calamity struck in the late 13th century when Scots were forced to resist English imperialistic aggression. William Wallace (*ca.* 1270–1305) led the

resistance against English occupation. Demonized as a commoner and regarded by friend and foe alike as a “man from nowhere,” he turned the aristocratic world of Scotland upside down. He offended the nobility and scandalized the enemy, whom he devastatingly defeated at Stirling Bridge in 1297. Eventually betrayed to the English and executed, he died a martyr to the freedom of his nation, but he was a warning to future kings that if they failed in their duty, the Scottish common man would intervene.

The cause of nationhood was continued by Robert Bruce, whose heroic efforts resulted in victory at Bannockburn (1314). He orchestrated the finest and most inspirational statement to emerge from the wars, the Declaration of Arbroath (1320), which in 1998 the United States Senate declared to have been a model for the American Declaration of Independence. The Arbroath

document was a letter written by the Scottish nobility, barons, and commoners urging the pope to recognize the legality of Robert's kingship. So intent were the Scots upon independence, the Declaration states, that if Bruce should ever transgress as king, the signers would remove him and set up another, better able to govern, in his place. They were thus the first in Europe to enunciate not only the contractual, or elective, theory of monarchy that lies at the root of all modern constitutionalism, but also the principle of the sovereignty of the people. They went on to vow that so long as a hundred remained alive, they would never yield. “It is not for glory, nor riches, nor honors that we are fighting but for freedom alone, which no honest person will lose but with life itself.” Such were the legacies of the Wars of Independence, ideas that were to pervade the learned and folk literatures of Scotland.

Similar assumptions informed the popular revolt that led to Protestant Reformation in Scotland in 1560. To overthrow the medieval Church, John Knox fostered sentiments that later generations would characterize as democratic and egalitarian. There were undoubtedly benefits for the population at large in the form of school and university education, literacy, numeracy, moral welfare, and the provision of relief for the poor. But the claw



Stirling Castle in central Scotland has stood as a gateway between Scottish Highland and Lowland cultures for centuries. Photo © VisitScotland/ScottishViewpoint



Much of contemporary Scottish tradition grew from the everyday lives of its people as seen in this detail of the early 19th-century painting, *Harvest at Auchendinny*, artist unknown. Photo © National Museums of Scotland

of Presbyterianism was to seize the throat of the Scottish people in its grasp for almost three hundred years.

Long before the Reformation, the Kirk (Church) had attacked popular culture, but after 1560, anything that savored of superstition was deemed to harbor latent sympathy for Rome; hence, all folk and popular beliefs were anathema and had to be destroyed. Scotland's notorious witch-hunts, in which hundreds, mainly women, were executed, can be seen as a metaphor for the assault on folk culture in general. Trial testimony contains much detail about music, song, dance, drinking, sex, and vengeance on neighbors. Beliefs about childbirth, courtship, marriage, death, folk healing, fairies, and ghosts were condemned, as well as witches, conjurors, bards, and balladeers. The most intensely religious period in Scottish history was thus ironically also the most superstitious, as a kind of mania seized the populace irrespective of social class or position. Indeed, in this period Scotland witnessed the European phenomenon of the cultivation of manners, as the wealthy and the upwardly mobile gradually distinguished themselves from the rabble through designed culture, education, literacy, language, and conspicuous consumption, ranging from

housing and clothing to food, drink, and the provision of sports equipment.

What saved folk culture was, again ironically, the Kirk, with help from the Enlightenment. In order to fend off what many ministers believed to be the hellish legions of atheism and to support the existence of God, some of them wrote tracts purporting to demonstrate the reality of fairies, spirits, demons, etcetera—the very entities that had only recently led many a poor woman to the stake. Folk beliefs became matters of study and investigation rather than foibles to be rooted out. The Devil was a long time a-dying in Scotland, but from the early 18th century, ballads and songs with which he had once been associated were actually sought out by collectors and published. Enlightenment historians became fascinated by the phenomenon of manners. In writing conjectural history—that for which no evidence had survived—they turned to current anthropological theory, such as that used to interpret the Native peoples of America, who were thought to display characteristics typical of earlier generations of humanity. Thus it was that in some minds Gaels and Indians became identified.



Piper to the Laird of Grant,
William Cumming, 1714. Photo
© National Museums of Scotland

Prominent in recovering the folk culture of his people was Robert Burns (1759–96), whose life and works were to become uniquely traditionalized. Another collector was the novelist Walter Scott (1771–1832). In his finer novels, he celebrated the role played by the subordinate classes in historical processes, though in his heart of hearts he believed that rabid Presbyterians and barbarous clansmen alike must inevitably be consigned to the trashcan of history. Scott, like many people, was trapped between regret for the loss of some aspects of the past and despair about some trends in his own lifetime that were supposedly equated with progress—one of the reasons, presumably, why he attracted so many readers in the American South. At a moment of anguish, this supreme patriot cried, “Little by little, whatever your wishes may be, you will destroy and undermine until nothing of what makes Scotland Scotland, shall remain.” In 1822, his own attempts at halting the march of time included inventing the notion that all Scots of the same surname should wear kilts of a uniform tartan on the occasion when George IV became the first reigning monarch to visit Scotland in 181 years. Some Scots liked the idea, but others still believe that kilts symbolize bogus anachronism. Scott thus invented new traditions while ultimately rejecting those of the folk who, during the horrors of industrialization in places such as Glasgow and the west of Scotland, went on singing about a Brigadoon-like Neverland. It was perhaps no accident that the inventor of Peter Pan was a Scot, J. M. Barrie (1860–1937). By the late 19th century, when hundreds of Scots were in the forefront of scientific, medical, and engineering breakthroughs, inflicting the telephone, television, and, among Scottish emigrants, *telaesthesia* (perception from afar) on the world, thousands of their fellow countrymen convinced themselves that they were living in a tartan phantasmagoria.

Scots who betook themselves to the farthest edges of the British Empire consoled themselves with Burns Suppers and St Andrew’s Day dinners, playing bagpipes and bellowing “Auld Lang Syne.” When the imperial adventure ended, they scrutinized their native land and found it wanting, culturally, commercially, and constitutionally. Disillusionment with a political system that seemed to favor London and southern England operated to the advantage of the Scottish National Party, though the Labour and Liberal parties similarly benefited. Meanwhile a cultural renaissance was underway, reflected in historiography, literature, music, art, drama, the folk revival, and the arts in general, all of which debated Scottish identity and the role of Scots in the modern world. In that heady dialectic a new Scottish confidence was discovered, of which the restoration of the Scottish Parliament was a result and not a cause.

In the modern world of multinationals and the so-called global economy, political independence is a phantom, but Scots believe they can make a difference. They are the Folk, after all, who so long ago declared their devotion to freedom alone, which no honest person would ever surrender save with life itself. The small nations still have something to teach the large ones. Or so we like to think. ■

The traditional songs, poetry, and music of Scotland are as easy to recognize as they are difficult to define. Just as purple heather cannot describe the whole country, so with traditional arts: no simple description will fit. The fruits of diverse languages and aesthetic values, these traditions are rooted in strikingly different landscapes. Within this small country there are enormous contrasts. Culturally as well as geographically, Scotland could be divided into several (imaginary) areas [see map on page 70], each reflecting a distinct spirit of the Scottish people, their songs, poetry, and music.

Along with the Western Isles (the Outer Hebrides), the Highlands—Scotland's largest land mass and most sparsely populated area—is traditionally home to the Gaels, who make their living from “crofting” (working very small farms), fishing, weaving, whisky distilling, tourism, and, nowadays, computing. “*Ciamar a tha thu’n diugh?*” a neighbor enquires, in Scottish Gaelic, “How are you today?” The songs and music have evolved through history, from as early as the first century C.E., when Scotland and Ireland shared traditions about their heroes. These traditions remember the hero Cù Culainn, whose warriors were trained to fight by a formidable woman on the Isle of Skye. To this day, you can hear Gaelic songs of galleys plying the seas between Ireland and the Hebrides, harking back to the 3rd- and 4th-century wondrous adventures of Fionn MacCumhail, his poet son Ossian, grandson Oscar, and several centuries of seafarers who landed on those shores.

From the 12th to the mid-18th century, Gaelic songs and music reflected a society bound up in a hierarchical clan system. The word “clan” is from *clann*, Gaelic for “children,” and just as a father is responsible for the well-being within his family, so was the chief regarded within the clan. Mutual loyalty and protection were fundamental social values, and so were the hereditary rights to cultivate land and to fish.

The arts were highly valued in this society, and clan chiefs were the first patrons and sponsors of artists in Scotland. The retinue of the chief's household included the bard, piper, and harper, not to mention the armorer, a traditional craftsman highly skilled in metalwork and Celtic design, who created weaponry, tableware, and jewelry. The greatest artists of that era continue to influence Gaelic singers, poets, and musicians of today—pipers, for example, still play the compositions of the MacCrimmons (hereditary musicians to the MacLeods of Skye), while singers retain songs of the ancient bards.

When the clan system broke down after the Battle of Culloden (1746), there were enormous changes not only in Highland society but also in the traditional arts. The harp (*clarsach*), for example, virtually disappeared, though many harp tunes survived via the bagpipes. In 1931

MACCRIMMON'S LAMENT

Dh'iadh ceo nan stuc mu
aodainn Chuillionn,
Is sheinn a' bhean-shith a torman
mulaid,
Gorm shuilean ciùin san
Dùn a' sìleadh
On thriall thu uainn 's nach till
thu tuille.
Cha till, cha till, cha till
MacCriomain,
An cogadh no sìth cha till e
tuille;
Le airgiod no nì cha till
MacCriomain
Cha till e gu bràth gu Là na
Cruinne.

The mist swirled round the face
of Cuillin
And the banshee sang her
mournful lay,
Blue, gentle eyes in the Castle are
weeping
Since you departed and will
never return.
No more, no more, will
MacCrimmon return
Neither in war nor in peace
will he return again;
For neither silver nor any thing
will MacCrimmon return,
He will not return till the Day
of Judgement.

Edinburgh-based folklorist Margaret Bennett comes from a long line of traditional singers and pipers. A widely published scholar, she teaches at the Royal Scottish Academy of Music and Drama, and at Orkney College. She also frequently performs at folk festivals.



Renowned Scottish fiddler Neil Gow (1727–1807), painted by Sir Henry Raeburn. Photo courtesy Scottish National Portrait Gallery

the founding of the Clarsach Society restored the use of the instrument, which, since the 1970s, has enjoyed a phenomenal revival.

In the very northern tip of Scotland, in the Orkneys and Shetland Islands, speech is akin to Nordic languages. People will tell you how the king of Norway gave the Shetland Islands to Scotland as part of his daughter's dowry and explain they have belonged to Scotland only for a little over four centuries. The livelihood here is based on crofting, fishing, knitting, whisky (in the Orkneys), and more recently, oil. There is also tourism, and when a friendly Shetlander asks you *"Fu ist dü?"* you can reply, "I'm fine, thank you."

Ancient ballads rooted in Scandinavia are part of song repertoires, though it is quite common for the same singers to launch into Victorian broadside-ballads and American Country and Western songs as well. Seafaring people bring back treasures from around the world, including songs and musical instruments. The fiddle is the main instrument in the Shetlands, and Shetlanders have been strong guardians of their fiddle traditions.

The boat from Shetland will take you to Aberdeen, where the surrounding countryside of the North-East farmlands contrasts with the neighboring Highlands. While the language is Doric—"Fit like the day?" is one greeting—place-names reflect an earlier era when Gaelic was spoken. The area is also

one of the strongholds of ancient Scots ballads, known as the "muckle (great) sangs," some of which have Norse connections. The North-East boasts

such singers as the late Jeannie Robertson, whose fabulous voice and phenomenal repertoire earned her worldwide reputation. Jeannie's people are Travellers, known for centuries all over Scotland as "tinkers" because of their skill as itinerant tinsmiths. Nowadays, the Travelling people are celebrated as custodians of Scotland's oral tradition.

Barley (for whisky) is the main crop on North-East farms, which, in the day of the horse, employed hundreds of laborers. The harsh lifestyle of bygone days is best remembered in song—with wit and humor they tell of this farmer or that ploy or escapade, or recall, with sentimental tears, some four-legged friend that brightened the daily toil, sing of a plowman's sweetheart, or praise a piece of farm machinery. Evenings in stone-built bunkhouses, known as "bothies," were spent in singing these "bothy songs" as well as ancient ballads, and in entertaining one another with tunes on the button melodeon (a relative of the accordion), mouth organ (harmonica), jew's harp, or fiddle, with the

THE GYPSY LADDIE

Three gypsies came tae oor
hall door,
And O but they sang
bonnie-O,
They sang sae sweet and sae
complete
That they stole the hairt of
a Lady-O.

—an excerpt of a ballad from
the North-East, as sung by
Jeannie Robertson

occasional dance in tackety (hobnail) boots. This way of life changed with increased mechanization on farms after World War II, and those who actually experienced it are now well up in years. The songs and music live on, however, especially at annual gatherings and folk festivals held all over Scotland.

The year 2002 saw the completion of a remarkable eight-volume collection of songs of the North-East, *The Greig-Duncan Folk Song Collection*. This was originally the work of a minister and a schoolmaster, and was first published in weekly newspapers between 1907 and 1911.

Collecting in the same area in

1951, Alan Lomax observed,

“What most impressed me was

the vigor of the Scots folksong

tradition, on the one hand, and its close connection with literary sources on the other. . . . The Scots have the liveliest folk tradition of the British Isles, but paradoxically, it is the most bookish.” No matter what the region, the Scots love their song books, and no area was better served in the 19th century than the Scottish Borders, home to Sir Walter Scott. When you travel south to the Borders and on to the counties of Dumfries and Galloway, you will see enormous tracts of land planted in conifers by the Forestry Commission in the 20th century. Nevertheless, these rolling hills are still home to Cheviot sheep raised on vast hill-farms, with isolated shepherd cottages bearing witness to the lives of the hardy, self-sufficient folk. In times past, the only entertainment the herders could look forward to was a Saturday night get-together with other herders, some of whom would walk miles to share a song or a tune.

Whether they live in the country or in any of the mill towns such as Hawick, Galashiels, and Melrose, home to weavers and wool workers, Border folk speak and sing in Broad Scots. The jewel of the Border song tradition is the impressive corpus of Border Ballads, most of which are rooted in a troubled history of disputes over land and family inheritances. The late folklorist Hamish Henderson once remarked that “Scotland . . . throughout its history has given much greater credence to its ballads than to its laws.” These ballads undoubtedly have kept alive not only ancient history, but also, at times, ancient grudges.

The town of Dumfries was once home to Robert Burns, who lived there from 1792 until his untimely death in 1796. There he composed some of his finest songs, such as “Ae Fond Kiss,” “Flow Gently Sweet Afton,” and his political squib, “Ye Jacobites By Name.” The plowman poet and song-maker born in a cottage in Ayrshire is now celebrated around the world, and his poems and songs are translated into many languages. In the closing years of his life, Burns also collected songs from all over Scotland and helped edit two major collections of traditional and revised song texts set to traditional tunes.

Traditional Scottish music sessions take place nightly in Sandy Bell’s pub, Edinburgh. Photo by Nancy Groce © Smithsonian Institution

A MAN’S A MAN FOR A’ THAT

Is there for honest poverty
That hings his head, an a’
that?

The coward slave, we pass
him by

We dare be poor for a’ that!

For a’ that, and a’ that,

Our toils obscure and a’ that

The rank is but the guinea’s
stamp,

The man’s the gowd for a’
that.

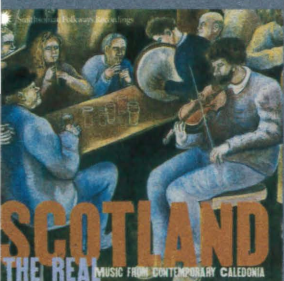
—Robert Burns

(sung at the opening of the
Scottish Parliament in 1999)



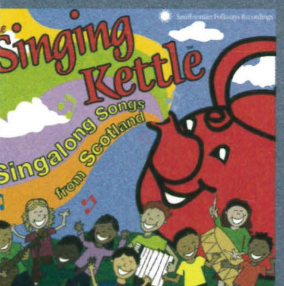
SCOTLAND ON SMITHSONIAN FOLKWAYS RECORDINGS

The Scottish music scene has never been more exciting. A new generation of singers, songwriters, composers, and musicians are adding their own voices and interpretations to a tradition that stretches back centuries. Their inspiration and creativity are reflected in a new compilation produced by Smithsonian Folkways Recordings especially for the 2003 Smithsonian Folklife Festival.



Scotland the Real: Music from Contemporary Caledonia (SFW CD 40511) offers 20 tracks selected by Fiona Ritchie, creator and host of National Public Radio's weekly

show "Thistle & Shamrock®," and Nancy Groce, folklorist and curator of the *Scotland at the Smithsonian* program. The recording spotlights marquis-name Scottish performers such as the Battlefield Band, Alasdair Fraser, the Tannahill Weavers, Fiddlers' Bid, Brian McNeill, the Wrigley Sisters, and Cilla Fisher, as well as equally talented artists who deserve to be better known to American audiences.



Cilla Fisher also appears with her husband Artie Trezise on an album of children's songs, *The Singing Kettle: Singalong Songs from Scotland* (SFW CD 45057). Favorite

songs for young people such as "Down on the Funny Farm" and "Five Wee Monkeys" will delight listeners of all ages.

Both albums are available for purchase at the Festival Marketplace and through the Smithsonian Folkways Recordings Web site, www.folkways.si.edu.

SMITHSONIAN FOLKWAYS RECORDINGS
Connecting People through Music

Returning north again to the Central Belt you will sense a myriad of cultural differences, especially in the cities of Edinburgh, Glasgow, Perth, and Dundee. Landscapes, skylines, and traditional industries are reflected in local songs and music. Glasgow, world famous for building ships such as the *Queen Elizabeth II*, also had an earlier tobacco trade with Virginia. Self-styled "tobacco lords" built huge mansions, in stark contrast to the overcrowded tenements of the masses. If surviving depends on a sense of humor, then Glasgow will flourish—the rapid-fire retort that gives comedian Billy Connolly his fame (or notoriety) is part of the Glasgow character, and the matchless wit of song-maker Adam McNaughtan sums up the Glaswegian. It's also true there that, regardless of your name, you might be asked, "How's it gaun, Jimmy?" Dundee, with its jute and jam and newspapers, has a more droll humor, as does Edinburgh. Though Scotland's capital is only 40 miles from Glasgow, there is a world of difference between the two cities.

Every August since 1946, the Edinburgh International Festival has been the world stage to every imaginable art form, from the most sophisticated classical ballet, opera, or orchestra to the seediest side-street show. In 1951, to offset its elitist bias, Hamish Henderson helped set up The People's Festival Céilidhs. The aim was to give a platform to traditional Scots singers such as Jeannie Robertson and Jimmy MacBeath, Gaelic singers Flora MacNeill and Kitty MacLeod, and piper Calum Johnston. So successful were these *ceilidhs* that they are often credited as sparking what became known as the

Folksong Revival, and Henderson is acknowledged as the father of the movement.

From the early 1960s, folk clubs were springing up all over Scotland, with rural festivals giving people a chance to enjoy weekends of music and song. Then, in the 1980s, a Hebridean priest, Father Colin MacInnes, piloted a *féis* on the Isle of Barra—a teaching festival where youngsters could learn traditional Gaelic songs, bagpipes, *clarsach* (harp), fiddle, and other instruments. It was a resounding success and triggered a movement that now extends all over Scotland, with hundreds of children becoming proficient in a range of instruments and songs.

Every January since 1993, Glasgow's Celtic Connections Festival has staged world-class folk music concerts that attract people from all over the world. Though the rural areas may have been incubators of folk songs and music for centuries, Glasgow has suddenly become center stage for a huge revival of traditional songs and music, along with newer sounds that borrow from other cultures.

Twenty-first-century Scotland enjoys the healthiest and liveliest "folk scene" imaginable. High schools offering academic concentrations in traditional music have been established in the Wester Ross town of Plockton, and in Edinburgh. The Royal Scottish Academy of Music and Drama in Glasgow also offers a college degree in Scottish traditional music. If the enthusiasm and performance standards among young generations of traditional singers and instrumentalists are anything to go by, then Scottish music and song are in safe hands. ■



A floor of Scottish *ceilidh* dancers in action. Photo courtesy Kevin MacLeod

Scottish Dance

STEPHANIE SMITH

Traditional Scottish dance is as varied as its music, and includes both social and performance forms. People dance at weddings and at public dance events, many of which are held in village halls. The origin of most dances in Scotland can be traced to the mid-18th century, but many are older. Traditional social dances have remained popular in rural Scotland, and recently in towns and cities, interest in them has revived in the form of *ceilidh* (pronounced "kay-lee") dancing. *Ceilidh* is the Scottish

Stephanie Smith is a folklorist and archivist at the Smithsonian Center for Folklife and Cultural Heritage. She received her Ph.D. from the University of Edinburgh's School of Scottish Studies. She recently co-produced and annotated *The Singing Kettle: Singalong Songs from Scotland* for Smithsonian Folkways Recordings and is currently working on the English Country Dance Video Documentation Project with the Center's Media Producer Charles Weber.

Gaelic word for "party." Traditionally, a *ceilidh* might include music, dance, story, and talk as part of the festivities; today, "*ceilidh*" has come to mean a public or private dance event. The most popular *ceilidh* dances include "Strip the Willow," "The Dashing White Sergeant," "The Eightsome Reel," "The Canadian Barn Dance," "The Highland Schottische," "The Gay Gordons," "St. Bernard's Waltz," "Broun's Reel," and "The Britannia Two-Step." At rural village dances, you may find people doing old-time waltzes, the Lancers and Quadrilles (in square formation), as well as popular longways dances. Most urban *ceilidhs* feature a caller, whose instruction helps those unfamiliar with the dances to have a good time. The role of the present-day caller is analogous to the one played by the peripatetic dancing masters of the 18th to 20th centuries, who went to villages and towns to give dance classes.

The oldest Scottish social dances, those born of village life, are the Three-some or Foursome Reels mentioned in early Scottish literature and first described in the 1700s in forms similar

to those enjoyed today. In a basic reel, three or four people in a line do setting steps (dancing in place) and then a figure-eight pattern. There are regional reel variations, notably in Orkney, Shetland, and the Hebrides. During the 16th to 18th centuries, the Scottish social dance repertoire grew incrementally by incorporating couple dances, longways set dances, and square formations from continental Europe and England. These forms were adapted to Scottish tastes with Scottish tunes and steps. Dance Assemblies began in the early 18th century in civic buildings in Edinburgh, Glasgow, and eastern Scottish towns, attended mostly by the landed gentry and a new and wealthy merchant class. The traveling dancing masters brought the latest dances to people even in remote country districts.

In 1923, in response to a decline in country dancing, Jean Milligan and Ysobel Stewart, supported by publisher Michael Diack, founded the Scottish Country Dance Society in Glasgow; it later became the Royal Scottish Country Dance Society (RSCDS). It established standardized and stylized steps, figures, and dances. The RSCDS



Ceilidh Dance in Strathdearn Village Hall, Inverness-shire. Photo by Ian MacKenzie. © Ian MacKenzie

provides education and training for teachers and dancers and has group affiliates worldwide where you can learn the figures and do the dances (see list of Web sites on page 93).

Most Americans have seen Highland dancing, especially the “Highland Fling” and “Sword Dance,” which are solo and competition dances. Another Highland dance is the “Seann Triubhas,” or “Old Trousers,” which supposedly refers to the Highlanders’ disdain of the trews they had to wear instead of kilts when these were outlawed by the 1746 Act of Proscription. Highland dance competitions evolved as part of early 19th-century bagpiping competitions, and later of Highland Games. By the end of the century, women dared to compete; children’s competitions were added in the early 20th century. Today, two organizations oversee the teaching of Highland dance and competitions.

Research in traditional Scottish dance forms—including that done by Tom and Joan Flett in the 1940s and 1950s and more recently by the Scottish Traditions of Dance Trust—has documented dances that are sometimes only remembered by people in their communities of origin, but are actively performed by revivalists and reconstructors outside. Among these are the ritual “Sword Dance of Papa Stour” from Shetland, Hebridean dances such as “The Dirk Dance” and “The Reel of the Black Cocks,” Scottish hard-shoe dances such as “The Flowers of Edinburgh” and “The 21st of August,” and hard-shoe solo step dancing. The last had been thought to survive only in areas of Canada where Scots settled like Cape Breton and Newfoundland, but it is still remembered by a few individuals in Scotland.

The bagpipe and the fiddle have been the principal instruments used to accompany dance. In some remote parts of Scotland influenced by Calvinism, fiddle and pipe

music was discouraged, leading to the development of a musical genre of sung nonsense syllables known in Gaelic as “*puirt a beul*” or “mouth music” and in Lowland Scotland as “diddling” or “deedling.” The building of village and community halls from the late 19th century onward affected the music used for dance as fiddles and pipes—effective for small dance spaces such as kitchens—were reinforced by the accordion to fill larger spaces with sound. The late master accordion player Sir Jimmy Shand (1908–2000), one of those who set the standard for Scottish dance music in the 20th century, made his first recording in 1933. Dance bands today may feature accordions, banjos, fiddles, pipes, drums, bass, electric keyboards, and saxophones.

The tunes for many dances derive from a military “light music” repertoire of 2/4 and 4/4 marches, reels, and jigs. The strathspey, the only form of dance tune unique to Scotland, emerged in fiddle repertoires in the 18th century as an exciting new way to play reels in the Highlands and North East region of Scotland (near the River Spey). The strathspey’s special energy derives from a distinctive combination of dotted eighth and sixteenth notes—called a “Scottish snap” when the shorter note precedes the longer one. The formations for country dance reels and strathspeys are identical.

Dance is enjoying a renaissance in contemporary Scotland. In addition to the “*ceilidh* boom” of the late 20th century, other forms of traditional social and performance dance, new hybrids such as Scottish hip-hop, and ethnic dance from other countries are being taught and performed in the major cities. The establishment of The Scottish Traditions for Dance Trust and dance centers such as Dancebase in Edinburgh bodes well for the vitality of dance in Scottish culture. ■

Panto in Scotland

JOYCE MCMILLAN

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Pantomime, a peculiarly British traditional Christmas show for the whole family, is part vaudeville, part fairy tale, part homage to the Italian *commedia dell'arte* tradition of stylized romantic comedy and clowning. Added to the mix are an element of brash modern showbiz entertainment, a tradition of ritualized-but-riotous audience participation, and a dash of the old midwinter pagan “feast of misrule” when everything was turned topsy-turvy for a day—men became women, paupers became kings. As you can imagine, this wonderful rag-bag of holiday fun can be noisy and glitzy, rude and romantic, subversive and spectacular.

The panto tradition in Scotland is particularly interesting precisely because this kind of show belongs so firmly in its origins to the 19th-century English music hall. Some of the great panto story lines come from classic European fairy tales; the best-known are *Cinderella*, *Aladdin*, and *Jack and the Beanstalk*, all with the grand rags-to-riches theme. But they are usually told with a strong English inflection of maypoles and village greens; and some of the stories—notably the famous tale of *Dick Whittington*, the poor boy who became Lord Mayor of London—are famously difficult to transpose to Scotland.

Yet over the years since the 1950s—perhaps because of the growth of a strong professional theater system in Scotland combined with the relative smallness of the Scottish stage community, which allows a strong two-way traffic between “straight” theater and the variety tradition—the Scottish panto scene has become perhaps the liveliest in Britain. Great postwar variety stars including Stanley Baxter, Rikki Fulton, Johnny Beattie, and the late Jimmy Logan took up the business of playing the “Dame,” the classic man-dressed-as-a-woman role at the heart of panto; and now they have passed the tradition on to a younger generation of performers.

At the same time, living Scottish writers are involved in creating new versions of the old panto scripts; and the panto tradition has produced a fascinating spin-off in the shape of a new wave of Christmas plays written specifically for children—many of them by the Scottish playwright Stuart Paterson—which make powerful use of the same tradition of magical story lines and essential audience participation.

Every Christmas, more than twenty professional pantomimes are staged in towns and cities across Scotland, along with dozens of amateur performances in smaller communities; the largest pantos, in Glasgow and Edinburgh, run for a seven-week season from the beginning of December to late January, each playing to a total audience of between 75,000 and 100,000 people. The marriage between Scottish audiences and this unruly art form must be one of the strangest in the history of theater. But it certainly works, creating a vital creative link between the mainstream Scottish stage and the world of popular entertainment, as well as generating huge profits at the box office and a great glow of theatrical fun and warmth in the heart of winter. ■



“Buttons” leads the cast in song during the 2002 production of *Cinderella* at the Royal Scottish Academy of Music and Drama in Glasgow. Photo courtesy Royal Scottish Academy of Music and Drama

Joyce McMillan, theater critic of *The Scotsman*, also writes a political/social commentary column for the paper, and broadcasts regularly on the radio. In 1998–99 she was a member of the British government’s Steering Group on procedures for the new Scottish Parliament.

Scottish Gaelic

HUGH CHEAPE

A Chlanna Cuinn Cead-chathaich

Anois uair bhar n-aitheanta

Children of Conn of the Hundred Battles,
Now is the time for you to win recognition!

—Battle Incitement by Lachlan MacMhuirich, 1411

Scottish Gaelic is one of the languages of Scotland, along with Scots and English. It is closely related to Irish Gaelic, and both belong to the Celtic group of the Indo-European language family. Scholars have suggested that Celtic-speaking peoples moved into Ireland and Britain some time before 300 B.C.E. and that the dialects of these British Celts later split into two groups: P-Celtic, including what we know today as Welsh, Breton, and Cornish; and Q-Celtic, including Irish, Scottish Gaelic, and Manx (the Gaelic of the Isle of Man).

'S ge iomadh cànan

Bho linn Bhàbeil fhuaire

A' sliochd sin Adhaimh

'S i Ghàidhlig a thug buaidh

And though many a language
From the time of Babel
That race of Adam got,
It is Gaelic that won fame.

—Alexander MacDonald, 1698–1770

From Ireland (referred to as Scotia in Latin), the speakers of Gaelic, the Scotti, migrated east across the sea sometime in the 5th century C.E. and gave their name to Scotland. They spread north, east, and south to achieve in about 1100 C.E. what was probably the language's greatest extent as the speech of kings and people. Gaelic place-names reflect settlement patterns, and their presence in the Scottish Border country near England indicates the extent and status of the Gaelic-speaking settlers of this period. Close association with the Celtic church in Scotland and Ireland in these centuries created a rich tradition of literature. A Gaelic kingdom emerged in the 14th and 15th centuries, as a probable reaction to the Viking invaders of the north and west coasts. Called the Lordship of the Isles, its power and success led, in turn, to its destruction by the Kings of Scots. Successive phases of persecution of the language followed, with laws passed to weaken Gaelic culture and enforce education in English, and with policies that identified the Gaelic language as hostile to church and state. The missionary Society for Promoting Christian Knowledge, for example, pursued a policy in the 18th century of "extirpating the Irish language" (i.e., Scottish Gaelic) from the Highlands and Islands. In spite of the cultural pressure and political hostility of the Scots and English languages, the areas of Gaelic speech remained stable and coterminous with the Highlands and Islands of Scotland until the 19th century.



A coat of arms welcomes visitors to the Gaelic-speaking community of Stornoway on the island of Lewis in the Outer Hebrides. Photo by Paul Tomkins
© VisitScotland/ScottishViewpoint

Curator of Scottish Culture in the National Museums of Scotland, Hugh Cheape has been involved in the creation of a number of museums including the new Museum of Scotland in Edinburgh. Since joining the service in 1974, he has published extensively from his research, exhibition, and collecting work.



The prehistoric Callanish Stones document the ancient history of the Gaelic-speaking Isle of Lewis. Scotland's main concentration of Gaelic speakers now live in the Western Isles (Outer Hebrides), the Western Highlands, and in and around Glasgow. © VisitScotland/ScottishViewpoint

Following the defeat of the Jacobite Rebellion led by “Bonnie Prince Charlie” in 1745, economic collapse in the Scottish Highlands and Islands forced emigration on people who created Gaelic colonies overseas such as in Nova Scotia.

*Chì thu buailtean a' chruidh-laoigh
Air gach taobh anns a' ghleann,
A' toirt taisbean le 'n cuid sgeul
Air na treun-fhir a bh' ann.*

You'll see the folds of the milk-cows
On each side of the glen,
Giving witness by their stories
To the heroes that were there.
—Donald MacDonald, 1926–2000

The 1991 population census of the British Isles recorded nearly 70,000 people as being able to speak, read, or write Scottish Gaelic, and this represents 1.4 percent of the Scottish population. A hundred years earlier, nearly a quarter of Scots were familiar with the language, but official insistence on literacy in English and statutory prohibition of Gaelic in schools under the Education Act of 1872 seriously eroded the language's base. It survived most strongly as an informal medium of

communication in family and home, and to a lesser extent in the church. The main concentrations of Gaelic speakers are now in the Western Isles (Outer Hebrides), the Western Highlands, and in and around Glasgow. A sharp decline in the number of Gaelic speakers, particularly in the late 20th century, has led the government to take measures to support Gaelic language, culture, and identity. A Minister for Gaelic has been appointed, and Gaelic is used in broadcasting and at all levels of education from pre-school to college.

A Highland Association, An Comunn Gàidhealach, founded in 1891 to encourage the use of Scottish Gaelic, instituted an annual music festival, the Mòd, which is still celebrated. In recent decades the Scottish musical scene as a whole has been enriched by Gaelic rock groups such as Runrig and Capercaillie, who have fearlessly transposed traditional modes into modern idioms. Music and arts are supported in the community by a popular movement—Na Fèisean—ensuring dedication to and a love of Gaelic culture and a supply of young performers to sustain a worldwide

popularity of Scottish Gaelic song and instrumental music. In spite of a sense of declining numbers, Scottish Gaelic still has a very rich published literature, drawing strength and confidence from a “revival” beginning in the 1930s, associated particularly with Sorley MacLean (1911–96). Gaelic writers have followed the example of the literary and political “renaissance” in Scots as well as movements in contemporary English and European poetry in exploring the human condition in a changing and threatening world. In the experience of Gaelic, the sense of place, of ancestry, and of the inner strength of the language continues to sustain it.

*Fuirichidh mi ris a' bhèith
Gus an tig i mach an Càrn,
Gus am bi am bearradh uile
O Bheinn na Lice f'a sgàil.*

I will wait for the birch wood
Until it comes up by the Cairn,
Until the whole ridge from Beinn
na Lice
Will be under its shade.

—Sorley MacLean, “Hallaig,” 1970



Scots in a Scottish library from an early edition of Sir Walter Scott's 1816 novel *The Antiquary*.

A native Scots speaker from Ayrshire, Billy Kay's work promoting Scots has been a major catalyst for the language's revival in education and the media in recent years. He produced the television series "The Mother Tongue" and the radio series "The Scots Tongue," and wrote the influential book, *Scots, The Mither Tongue*. He has published successful plays, poetry, and short stories in Scots and also frequently visits Scottish primary and secondary schools to talk to the students about Scots.

Scots

BILLY KAY

Scots shares the same Germanic roots as English, but the two languages developed separately during the Middle Ages when Scotland and England were independent, mutually hostile nations. Then, Scots absorbed distinctive words from French, Dutch, and Scandinavian languages, while ironically preserving its Old English roots better than the English of England in words like *hame* (home) and *stane* (stone). Scots was spoken by every sector of Lowland society.

The hegemony of Scots was eroded by important historical events such as the Reformation (16th century), when the first vernacular Bibles were printed in English; the Union of the Crowns (1603), when Scots poets lost royal patronage; and the political union of Scotland and England in 1707, when the prestige of the language of the larger partner, England, was firmly established.

Yet three centuries later, despite enormous pressures toward linguistic conformity, Scots remains a vital component of Scottish cultural life, the medium of plays, novels, poetry, and a rich and beautiful song tradition.

Scotland hes aye been a multi-lingual kintrae, fae the foundin o the natioun whan French, Flemish, Gaelic, an Scots wes spoken in the early burghs, richt tae the present day wi the Celtic leid Gaelic an the Germanic leids English an Scots yet tae the fore. O thir thrie leids, Scots is by faur the maist negleckit an hauden doun in offeicial terms, yet ironically is spoken in ae dialect or anither by the feck o the fowk. Wi gey pickle status, it is maistly uised in informal, familiar situations.

Whiles I compare it tae an underground activity preed by consentin adults in the privacy o their ain hames! Despite this restrictit uis o the leid for a lang time, it hes aye been the medium o a great literary an folk tradeition at the makars o the praisent day is eident tae continue.

Scotland has always been a multi-lingual country, from the founding of the nation, when French, Flemish, Gaelic, and Scots were spoken in the early towns, right to the present day when the Celtic language Gaelic and the Germanic languages English and Scots [remain preeminent]. Of these three languages, Scots is by far the most neglected and held down [oppressed] in official terms, yet ironically is spoken in one dialect or another by the majority of the folk. With very little status, it is mostly used in informal, familiar situations.

Sometimes I compare it to an underground activity practiced by consenting adults in the privacy of their own homes! Despite this restricted use of the language for a long time, it has always been the medium of a great literary and folk tradition that the writers of the present day are keen to continue.

The makars ar also pairt o a process tae normalise Scots, tak it frae the private tae the public domain an gie fowk a sense o whit it wes and whit it will be again—a leid o mense an virr that will aye express the smeddum o the Scots fowk an their ties tae the land an its culture.

In daein this we ar takin pairt in a process that is dingin doun barriers an biggin brigs aw ower Europe, whaur aince suppressit leids an natiouns ar reassertin theirsels. They ar threapin for their veice tae be heard in a Europe o a Hunder Flags an a hunder tongues, a Europe whaur linguistic diversity is regairdit wi pleasure raither than wi suspesion. For the relationship atween Scots an English hes monie parallels in a wheen European kintraes: Friesian an Dutch in the Laigh Kintras, Occitan an French in France, Catalan an Spanish, or Galician an Spanish in Spain. Aw thay leids cam frae similar ruits, but gaed their ain gait through belangin separate poleitical entities.

In maist cases it wes anely whan they got thirlit tae political unions wi mair pouerfu neebours at their mither tongues stairtit tae erode in competeitioun wi the standard language o the centrist states they belangit. The naiture o fowk's identity houever is sic that aw thae leids hes tholit the straits agin thaim an bidit on in a mair restrictit uis as the ilka-day language o the fowk. In monie cases this strang fowk-feelin wi the leids gart thaim that spoke thaim aw the mair determinit tae haud on tae whit they hed.

It is aw aboout heizin up the vernacular o the fowk tae its richtfu place in our national life.

Hugh MacDiarmid (1892–1978), the faither o the Scots Literary Renaissance, scrievit thir words that gie hope for the future o Scots as a leivin European leid o the 21st century. “For we hae faith in Scotland’s hidden poo’ers. The present’s theirs, but a’ the past an future’s oors.”

The writers are also part of a process to normalize Scots, take it from the private to the public domain and give people a sense of what it was and what it will be again—a language of dignity and vigor that will always express the spirit of the Scottish people and their ties to the land and its culture.

In doing this we are taking part in a process that is smashing barriers and building bridges all over Europe, where once suppressed languages and nations are reasserting themselves. They are insisting for their voice to be heard in a Europe of a hundred flags and a hundred tongues, a Europe where linguistic diversity is regarded with pleasure rather than with suspicion. For the relationship between Scots and English has many parallels in a number of European countries: Friesian and Dutch in the Low Countries, Occitan and French in France, Catalan and Spanish, or Galician and Spanish in Spain. All these languages came from similar roots, but went their own path [evolved separately] through belonging to separate political entities.

In most cases it was only when they became bound to political unions with more powerful neighbors that their mother tongues started to erode in competition with the standard language of the centralized states they belonged to. The nature of a people's identity, however, is such that all these languages have borne the strikes against them and lived on in a more restricted use as the everyday language of the people. In many cases this strong [popular identification] with the languages made those who spoke them all the more determined to hold on to what they had.

It is all about elevating the vernacular of the people to its rightful place in our national life.

Hugh MacDiarmid (1892–1978), the father of the Scottish Literary Renaissance, wrote the words that give hope for the future of Scots as a living European language of the 21st century. “For we have faith in Scotland’s hidden powers. The present’s theirs, but all the past and future’s ours.” ■

Master kiltmaker Robert McBain lays out tartan cloth. Photo by Nancy Groce © Smithsonian Institution

James Wylie puts the final touches on a curling stone at Kays of Scotland. Photo by Nancy Groce © Smithsonian Institution

Traditional Crafts in Contemporary Scotland

LOUISE BUTLER

Scotland, a land of rich contrasts, stretches four hundred miles from its border with England to its most northerly point, where the mainland drops from cliffs onto white sand beaches and out into the cold North Sea. From here, you can almost touch the Orkney Islands, but it is a further five hours' sea travel to the remote Shetland Islands. In the rolling hills, famous salmon rivers, and lush valleys of the Borders and southwest Scotland, farming exists alongside a textile industry that still produces the world's finest cashmere and tartan cloth. North and west is Glasgow, which, after losing its shipbuilding industry, has re-emerged as a young,



Louise Butler lives in the Scottish Borders and has worked as an independent curator and project manager since 1987, having previously held senior curatorial posts in a number of U.K. museums, including The Embroiderers' Guild at Hampton Court Palace, London. Her special interests include costume, textiles, and contemporary crafts, and Scotland's indigenous skills.

hip city with loft apartments, a vibrant arts scene, flagship stores, and international corporate headquarters. To the east is Edinburgh, Scotland's capital and since 1999 home to the Scottish Parliament. The smaller sister cities of Stirling, Perth, and Dundee mark the gateway to the Highlands—a patchwork of sea, lochs, mountains, and craggy and heather-covered moorlands, sparsely populated save for the northern cities of Aberdeen and Inverness. Fishing ports mark Scotland's east coast, and across in the west, the Inner and Outer Hebrides dot the Irish Sea. Scotland's unique identity sets it apart from anywhere else in Britain.

Each culture has its own craft traditions, representing skills and trades originally acquired and practiced out of functional necessity. Scotland retains a wide range of distinctive crafts that have their roots in its social, crofting (small farming), and industrial past. These indigenous crafts are part of a continuing tradition, using materials and techniques transmitted from person to person across generations. Many of the skills

have a direct connection with working the land, fishing the sea, and other modes of community subsistence in a particular place. Goods are produced individually by hand or in limited numbers on small-scale machinery. Today, few crafts are commercially viable, and many are practiced only to fulfill immediate needs for income or pieced together with other work, as always in rural life. Tourism plays its part in keeping traditions alive, and output is often stepped up seasonally, as in the Shetland Islands, where local patterned knitting sells well to summer visitors. Many craftspeople are self-employed and live in isolated, rural locations for reasons connected with their craft. For instance, spinners, weavers, and knitters may rear small flocks of rare-breed sheep to provide wool; basket makers may live in an area suitable for growing the willow they use.

Shetland is now the only place in Scotland that retains formal teaching of a traditional craft—knitting—in the school curriculum. Throughout Scotland, craft associations and guilds provide informal support for exchanging skills and sharing information through newsletters, exhibitions, workshops, and demonstrations. The annual Royal Highland Show—a huge agricultural show that is held, ironically, on the outskirts of Edinburgh—includes a major handcraft competition, and craftspeople from all over Scotland send work to be judged. This might include woven Harris Tweed from the Hebrides, oat-straw “kishie” baskets from Shetland, hooded Orkney chairs, fine Ayrshire whitework embroidery, handspun wools colored with natural plant dyes, shepherd’s crooks, and sticks of hazel wood topped with finely carved and polished ram’s horn. Other items still manufactured in Scotland’s traditional yet evolving styles are golf clubs, granite curling stones, tartans and kilts,

Fair Isle boatmaker Ian Best crafts a Ness Yoal during a demonstration at the National Museums of Scotland, Edinburgh. Photo courtesy Ian Best

SCOTLAND RETAINS

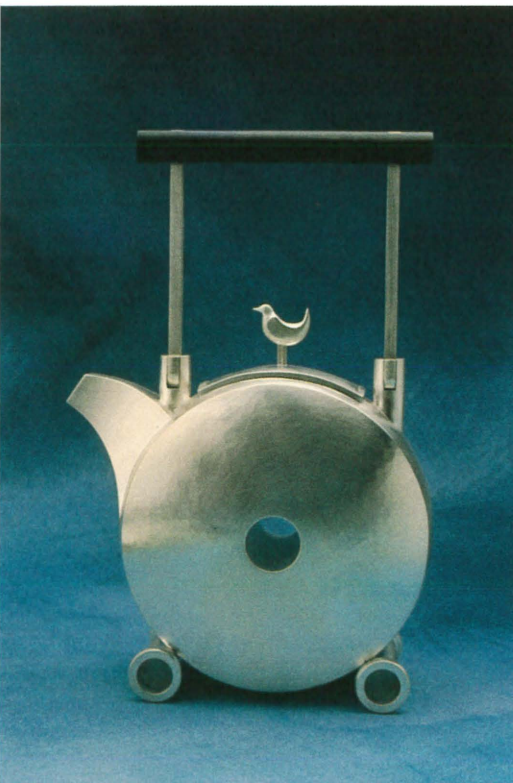
a wide range of distinctive crafts that have their roots in its social, crofting, and industrial past.





Contemporary-style sporrans made by Marcus Eagleton, Perthshire. Photo by Nancy Groce © Smithsonian Institution

A teapot by Dunblane silversmith Graham Stewart beautifully combines traditional Scottish silversmithing skills with innovative design. Photo courtesy Graham Stewart



handknit goods in a range of knitting styles, gossamer fine knitted lace, boats, musical instruments (fiddle and Celtic harp or *clarsach*, Lowland and Highland pipes), staved wooden buckets, and ceremonial drinking vessels (the Orkney “bride’s cog” and *quaichs*).

A few of the crafts can stand as uniquely Scottish icons. The kilt, for instance, is considered Scotland’s national dress and is widely worn by men for ceremonial occasions, at *ceilidhs* (parties), and as wedding attire, and it is increasingly popular for less formal events. Kilts in various forms have been worn in the

Highlands of Scotland since well before the Jacobite uprising of 1745. Originally a single piece of cloth wrapped around the body and gathered at the waist with the loose end thrown over the shoulder, today’s kilt is more styled, but it continues to be made from a single 8-foot long piece of tartan cloth. Making the garment demands significant tailoring skill. Clients look to master kilt makers who hand-build their kilts by calculating pleats to the individual customer’s height and girth, matching and manipulating the check pattern on the tartan, and then hand-stitching and finishing each kilt to precise measurements. To maintain these skills and enhance economic opportunities, the first-ever kilt-making school was opened in Keith, Morayshire, in 1994. It now trains a dozen students each year to become master kilt makers.

Textile skills have played a huge part in the Scottish economy over the centuries. Until industrialization, spinning, dyeing, and weaving were done by hand. There were tens of thousand of hand-weavers across Scotland, and they used only natural plant dyes along with imported cochineal and indigo for coloring yarns until chemical dyes were introduced in 1856. Naturally dyed and handwoven cloth has special qualities that may not be appreciated today when most textile production is mechanized and fabric is factory made. However, within a network of enthusiastic guild and society members across Scotland, there are still a good number of individuals who are carrying out all these processes on a small scale and sometimes generating a healthy living from their craft.

During the mid-19th century, landowners on the Isle of Harris encouraged their tenant crofters to expand the home industry of weaving beyond domestic use to sell cloth on the mainland. The Orb and Cross Certification Mark for Harris Tweed was registered in 1905, for use in authenticating the origin and quality of the cloth. Today, the production of Harris Tweed is managed by three large tweed mills on the adjoining island of Lewis, but the cloth continues to be woven on crofts throughout the islands, in accordance with local regulations. Tourists to the Western Isles



(Outer Hebrides) can still visit small weaving sheds, meet the weavers, and purchase tweed cloth at the farm gate.

Several unique regional knitting stitches and patterns are still used in Scotland. The craft of knitting, acquired in childhood through example, has been mostly held in women's hands. It is a portable craft, needing little more work space than that between eye, hands, and knee. The seamless fisherman's sweater of Eriskay in the Outer Hebrides is knitted with motifs reflecting the island's fishing industry: starfish, anchor, harbor steps. A cooperative of knitters on the island produces a small number of hand-knitted garments every few weeks. The village of Sanquhar in southwest Scotland is still home to several masters of a distinctive, black-and-white, intricately patterned knitting—the major product being gloves, with the wearer's initials worked into the cuff. Shetland knitting is recognized for its vibrant, multicolored patterns and fine, single-ply knitted lace, mostly worked from graphs recorded and passed down through families. The Shetland College of Textiles now offers training in the latest technology, ensuring a continuation of skills and an interesting fusion of design.

Essentially farming communities, Orkney, Shetland, and Fair Isle grow a particular type of black oats, the straw from which is cropped, cleaned, and made into stitched baskets or "kishies." The kishie was originally used to carry peat fuel, seaweed, or crops. Crops were often measured in kishie-fills; as one kishie maker remembers, "The summer of 1947 was exceptionally good, and we had a tally of 416 kishies of tatties (potatoes) that year." The same stitched-straw technique is used to create chair backs in Orkney and the other northern isles. These islands are mostly barren of trees, so chair makers have always relied on scavenged driftwood or imported timber for the joinery in their chairs.

This element of resourcefulness underlies all indigenous crafts. Although producing goods in small numbers by hand methods has generally ceased to be profitable in economic terms, nothing can beat the satisfaction of creating something from very little, the pleasure of being part of a long tradition, and the exceptional qualities that an individually created craft product has to offer. ■



Newly knitted and washed Fair Isle patterned jumpers (sweaters) drying on "wooly horses" against a dry-stane wall on Shetland. Photo by Paul Tomkins © VisitScotland/Scottish Viewpoint

Shop in Tarbert, South Harris, sells garments made of locally produced Harris tweed. Photo © VisitScotland/Scottish Viewpoint

FOR FURTHER INFORMATION

The following organizations are excellent gateways through which to find out more about Scottish history and traditional culture:

ARTS AND CULTURE

Scottish Arts Council (Edinburgh)
<www.scottisharts.org.uk>

National Museums of Scotland (Edinburgh)
<www.nms.ac.uk>

The National Piping Centre of Scotland (Glasgow) <www.thepipingcentre.co.uk>

The Netherbow: Scottish Storytelling Centre (Edinburgh)
<www.storytellingcentre.org.uk>

Scottish Poetry Library (Edinburgh)
<www.spl.org.uk>

Scottish Traditions of Dance Trust (Stirling)
<www.stdt.org>

Highland Folk Museum (Kingussie)
<www.highlandfolk.com>

Highlands and Islands Arts Ltd. (Inverness)
<www.hi-arts.co.uk>

Proiseact Nan Ealan/Gaelic Arts Agency (Stornoway, Lewis) <www.gaelic-arts.com>

Shetland Arts Trust (Lerwick, Shetland)
<www.shetland-music.com>

HISTORY AND GENEALOGY

AncestralScotland.com
<www.AncestralScotland.com>

General Register Office for Scotland (Edinburgh) <www.gro-scotland.gov.uk>

Historic Scotland (Edinburgh)
<www.historic-scotland.gov.uk>

National Archives of Scotland (Edinburgh)
<www.nas.gov.uk>

National Library of Scotland (Edinburgh)
<www.nls.ac.uk>

National Trust for Scotland (Edinburgh)
<www.nts.org.uk>

Saltire Society (Edinburgh)
<www.saltiresociety.org.uk>

Scottish Archive Network (Edinburgh)
<www.scan.org.uk>

EDUCATION

Centre for Political Song, Glasgow
Caledonian University
<polson.gcal.ac.uk>

Glasgow-Strathclyde School
of Scottish Studies (Glasgow)
<www.strath.gla.ac.uk/scotstudies>

Royal Scottish Academy of Music and
Drama/Scottish Program (Glasgow)
<www.rsamd.ac.uk>

General Register Office for Scotland
(Edinburgh) <www.gro-scotland.gov.uk>

Historic Scotland (Edinburgh)
<www.historic-scotland.gov.uk>

University of Aberdeen, Elphinstone
Institute (Aberdeen)
<www.abdn.ac.uk/elphinstone>

University of Edinburgh, Celtic and Scottish
Studies (Edinburgh)
<www.celtscot.ed.ac.uk>

SCOTTISH HISTORY: THE CULTURE AND THE FOLK

Ascherson, Neal. 2002. *Stone Voices: The Search for Scotland*. London: Granta Books.

Cowan, Edward J. 2003. *For Freedom Alone: The Declaration of Arbroath, 1320*. East Linton, Scotland: Tuckwell Press.

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Devine, T. M. 1999. *The Scottish Nation 1700-2000*. New York: Viking.

Fry, Michael. 2001. *The Scottish Empire*. East Linton, Scotland: Tuckwell Press; Edinburgh: Birlinn.

Goodare, Julian, ed. 2002. *The Scottish Witch-hunt in Context*. Manchester: Manchester University Press.

Harper, Marjory. 2003. *Adventurers & Exiles. The Great Scottish Exodus*. London: Profile Books.

Henderson, Lizanne, and Edward J. Cowan. 2001. *Scottish Fairy Belief: A History*. East Linton, Scotland: Tuckwell Press.

Houston, R. A., and W. W. J. Knox, eds. 2001. *The New Penguin History of Scotland: From the Earliest Times to the Present Day*. London: Allen Lane; Edinburgh: National Museums of Scotland.

Lynch, Michael, ed. 2001. *The Oxford Companion to Scottish History*. Oxford: Oxford University Press.

Menzies, Gordon, ed. 2001. *In Search of Scotland*. Edinburgh: Polygon.

TRADITIONAL SONG AND MUSIC IN SCOTLAND

Alburger, Mary Anne. [1983] 1996. *Scottish Fiddlers and Their Music*. Edinburgh: Hardie Press.

Cooke, Peter. 1986. *The Fiddle Tradition of the Shetland Isles*. Cambridge: Cambridge University Press.

Cowan, Edward J., ed. [1980] 1991. *The People's Past*. Edinburgh: Polygon.

Douglas, Sheila, ed. 1995. *Come Gie's a Sang: 73 Traditional Scottish Songs*. Edinburgh: Hardie Press.

_____. 1992. *The Sang's the Thing*. Edinburgh: Polygon.

Emmerson, George S. 1971. *Rantin' Pipe and Tremblin' String: A History of Scottish Dance Music*. Montreal: McGill-Queen's University Press.

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Henderson, Hamish. 1992. *Alias MacAlias: Writings on Songs, Folk, and Literature*. Edinburgh: Polygon.

McVicar, Ewan. 1990. *One Singer, One Song: Songs of Glasgow Folk*. Glasgow: Glasgow City Libraries.

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Ord, John. [1930] 1990. *Ord's Bothy Songs and Ballads of Aberdeen, Banff and Moray, Angus and the Mearns*. Edinburgh: John Donald.

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Shaw, Margaret Fay. [1955] 1999. *Folksongs and Folklore of South Uist*. Edinburgh: Birlinn.

Recordings

World Library of Folk and Primitive Music, vol. 3, Scotland. [1952] 1998. Rounder Records 1743. <www.rounder.com>

School of Scottish Studies Archives (listening samples)
<www.peart.arts.ed.ac.uk>

The Scottish Tradition Series, produced by the School of Scottish Studies, University of Edinburgh
<www.musicscotland.com/acatalog/MusicScotland.com_Scottish_Tradition_Series_21.html>

SCOTTISH DANCE

Emmerson, George S. 1998. "Scottish Folk and Traditional Dance." In *The International Encyclopedia of Dance*, vol. 3, pp. 243-250. New York: Oxford University Press.

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Flett, J. F., and T. M. Flett. [1964] 1985. *Traditional Dancing in Scotland*. London: Routledge & Kegan Paul.

Lockhart, G. W. [1985] 1997. *Highland Balls and Village Halls*. Edinburgh: Luath Press.

Scottish Country Dancing. 2000. Compiled in association with the Royal Scottish Country Dance Society and edited by Peter Knight. Glasgow: HarperCollins.

Scottish Official Board of Highland Dancing. 1996. *Highland Dancing: the Textbook of the Scottish Official Board of Highland Dancing*. 6th ed. Glasgow: Lindsay.

Shepherd, Robbie. [1992] 1996. *Let's Have a Ceilidh*. Edinburgh: Canongate.

Web sites on Scottish Dancing and where to find it:

The Edinburgh Scottish Dance Resource
<www.scottishdance.net>
(general information and links)

The Inter-city Scot Online
<www.intercityscot.org> (Scottish country dancing in North America)

Moore, Maggie. *Scottish Step Dancing*.
<www.tullochgorm.com/scottish.html>

The Royal Scottish Country Dance Society
<www.scottishdance.org>

Scottish Traditions of Dance Trust
<www.stdt.org/>

The Strathspey Server
<www.strathspey.org> (Scottish country dance listserv and information)

PANTO IN SCOTLAND

Findlay, Bill., ed. 1998. *A History of Scottish Theatre*. Edinburgh: Polygon.

An Annotated Bibliography of Commedia dell'Arte, Panto, Music Hall, and Other Diversions
<www.214b.com>

SCOTTISH GAELIC

Black, Ronald, ed. 1999. *An Tuil. Anthology of 20th Century Scottish Gaelic Verse*. Edinburgh: Polygon.

Campbell, J. L., and F. Collinson, eds. 1969-1981. *Hebridean Folksongs*. 3 vols. Oxford: Clarendon Press.

Dwelly, Edward. [1901-1911] 2001. *The Illustrated Gaelic-English Dictionary*. Edinburgh: Birlinn.

Thomson, Derick S. [1974] 1989. *An Introduction to Gaelic Poetry*. Edinburgh: Edinburgh University Press.

Thomson, Derick S. [1983] 1994. *The Companion to Gaelic Scotland*. Glasgow: Gairm.

Gaelic Scotland, the Official Tourism Portal
<www.gaelic-scotland.co.uk>

The Gaelic Books Council
<www.gaelicbooks.net>

Sabhal Mór Ostaig (The Gaelic College)
<www.smo.uhi.ac.uk>

An Comunn Gàidhealach (The Gaelic Society)
<www.ancomunn.co.uk>

SCOTS

Association for Scottish Literary Studies
<www.arts.gla.ac.uk/ScotLit/ASLS>

Scottish Language Dictionaries
<www.snda.org.uk>

The Scots Language Society
<www.lallans.co.uk>

Scots-Online
<www.scots-online.org>

Scots Language Resource Centre
<www.pkc.gov.uk.slr>

Scots Project: Scottish Corpus of Texts and Speech
<www.scottishcorpus.ac.uk>

A Selected Classified Bibliography of the Scots Language
<www.westerni.unibg.it/siti_esterni/anglistica/slin/scot-bib.htm>

TRADITIONAL CRAFTS IN CONTEMPORARY SCOTLAND

Butler, Louise. 2000. *Glorious Obsession: Scottish Indigenous Crafts Today*. Edinburgh: Scottish Arts Council.

Butler, Louise, ed. 2000. *Scotland's Crafts*. Edinburgh: National Museums of Scotland.

Carter, Jenny, and Janet Rae. 1988. *Chambers Guide to Traditional Crafts of Scotland*. Edinburgh: Chambers.

Scottish Basketmakers Circle
<www.scottishbasketmakerscircle.org>

Scottish Tartans Authority
<www.tartansauthority.com>

The Scottish Tartans Society
<www.scottish-tartans-society.co.uk>

The Harris Tweed Authority
<www.harristweed.com>

Shetland Knitwear Trades Association
<www.zetnet.co.uk/skta>



The legendary fiddler Tommy Jarrell, Mt. Airy, North Carolina. Photo by Scott Odell, courtesy J. Scott Odell Collection, Archives Center, National Museum of American History

General Festival Information

FESTIVAL HOURS

The Opening Ceremony for the Festival takes place at Appalachia's Harmony Stage at 11 a.m., Wednesday, June 25. Thereafter, Festival hours are 11 a.m. to 5:30 p.m. with special evening events daily. See the schedule on pages 96–119 for details.

FESTIVAL SALES

Traditional Appalachian, Malian and Scottish food is sold. See the site map on pages 116–17 for locations. A variety of crafts, books, and Smithsonian Folkways recordings related to the Festival are sold in the Festival Marketplace on the Mall-side lawn of the National Museum of American History located at Madison Drive and 12th Street.

PRESS

Visiting members of the press should register at the Press tent located near the Metro Station on the Mall at Jefferson Drive and 12th Street.

FIRST AID

A first aid station is located near the Metro Station on the Mall at Jefferson 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 or family members should be turned in or retrieved at the Volunteer tent located near the Metro Station on the Mall at Jefferson Drive and 12th Street.

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. American 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. Other modes of interpretation will be provided if a request is made a week in advance by calling (202) 275-0572 (TTY) or (202) 275-1905 (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 on an as available basis. There are a few designated parking spaces for visitors with disabilities along both Mall drives. These spaces have three-hour time restrictions.

THUNDERSTORMS

In case of a severe rainstorm visitors should go inside a museum. If museums are closed, visitors should go into the Metro station. Summer rainstorms are usually brief, and often the Festival resumes operations within an hour or two. In the event of a severe thunderstorm the Festival must close. Do not remain under a tent or a tree!

Teachers Symposium

The Smithsonian Center for Folklife and Cultural Heritage, in partnership with the Malian National Ministry of Education, the Africa Society of the National Summit on Africa, and the World Affairs Council of Washington, D.C., is sponsoring the first-ever U.S.-Mali Teachers Symposium.

The symposium gives teaching professionals a chance to learn about Malian culture, history, and geography. Teachers will hear presentations from

Malian educators, area experts, and artists, observe and interact with Festival participants, and regroup to share thoughts and experiences. Teachers will share lesson plans and strategies with educators from Mali and take that knowledge back to their classrooms. The symposium presents a unique opportunity for all educators, especially those whose curriculum specifically includes the ancient kingdom or modern country of Mali.

Ongoing Festival Presentations

In addition to the daily scheduled performances, there will be ongoing demonstrations in the individual program areas, as indicated on the site map on pages 116–17.

Appalachia: Demonstrations of railroad work and song by the Buckingham Lining Bar Gang, June 25 through June 29.

Mali: Demonstrations in textiles arts (carding, spinning, hand weaving of wool and cotton fabrics, dyeing techniques of mudcloth [*bogolan*], indigo, and tie-dye damask, hand and machine embroidery, and fashion design), metalwork and jewelry, leather work, baskets, straw mats and jewelry, pottery, sculpture, traditional medicine and the arts of adornment (henna decoration, hair braiding and hairstyling with beads, and incense-making).

Scotland: Demonstrations of tartan weaving and designing; Harris Tweed weaving; silversmithing; Shetland basket-weaving; Orkney chair-making; kilt-making; whisky-distilling and the related skills of malting, cooperage, and coppersmithing; Fair Isle boat-building; heraldry; genealogy and genealogical research; golf club and curling stone making; knitting traditions from Shetland, Fair Isle, and Sanquhar; tapestry weaving; sporran-making; stonemasonry; gilding and restoration crafts; harp- and bagpipe-making.

ESPECIALLY FOR CHILDREN AND FAMILIES

The Family Activity Tent will draw performers from the Appalachia, Scotland, and Mali programs for interactive music activities, storytelling, puppet shows, and children's games.

WEDNESDAY, JUNE 25

APPALACHIA: HERITAGE
AND HARMONY*Harmony Stage*

- 11:00 OPENING CEREMONY
- 12:00 Old-Time String Band:
The New Southern Ramblers
(with Ralph Blizzard) with the
Green Grass Cloggers
- 12:30 Appalachian Bluegrass:
The VW Boys
- 1:30 Contemporary Appalachian
Music Band: The Celtibillies
- 2:15 Old-Time String Band:
Jake Krack and Lester and
Linda McCumbers
- 3:15 African-American Traditions:
Sparky and Rhonda Rucker,
Nat Reese
- 4:00 Contemporary Appalachian
Music: The Celtibillies
- 4:45 African-American Traditions:
John Dee Holeman, Sparky
and Rhonda Rucker

6g 5:30-6:15 EVENING CONCERT
Old-Time String Band:
The New Southern Ramblers
(with Ralph Blizzard) with
The Green Grass Cloggers

6:15-7:00 EVENING CONCERT
Bluegrass: The East Tennessee
State University Student
Bluegrass Band

Heritage Stage

- 12:00 Ballads from the Mountains:
Ginny Hawker and Tracy
Schwarz, Sheila Kay Adams,
Josh Goforth
- 12:30 West Virginia Strings: Jake and
Dara Krack, Lester and Linda
McCumbers, Kim Johnson,
Dwight Diller
- 1:30 Gospel Music & Coal Mining
Songs: Dorothy Myles
- 2:15 Bluegrass: The East Tennessee
State University Student
Bluegrass Band

- 3:15 North Carolina Appalachian
Storytelling: Orville Hicks,
Frank Proffitt, Jr.
- 4:00 Guitar Workshop: Wayne
Henderson, Doug and
Taylor Rorrer
- 4:45 Gospel Music & Coal Mining
Songs: Dorothy Myles
- 5:30 Guitar Workshop: Doug and
Taylor Rorrer, Wayne Henderson

Bristol Mural Stage

- 12:00 Appalachian Storytelling—
Jack Tales: Orville Hicks,
Frank Proffitt, Jr.
- 1:00 Blues: John Dee Holeman
and Nat Reese
- 6g** 2:00 Ballads and Hymns:
Ginny Hawker and
Tracy Schwarz
- 3:00 Cherokee Stories: Lloyd Arneach
- 4:00 West Virginia Banjo:
Dwight Diller
- 6g** 5:00 Ballads and Stories:
Bobby McMillon

*Appalachian Kitchen—
“Regional Sampling”*

- 12:00 Kentucky Barbeque:
Bennie Massey
- 12:45 Appalachian Cooking
w/Shiitake Mushrooms: Fred
McClellan
- 1:30 Tennessee Salsa: Gerald
Hawkins and Greg Golden
- 2:15 Mexican Bread: Bennie Massey
- 3:00 Cherokee Bean Bread:
Marie Junaluska
- 6g** 3:45 Modern Appalachian Cooking:
Harvey Christie
- 4:30 Tennessee/Mexican Cooking:
Gerald Hawkins and
Greg Golden

MALI: FROM TIMBUKTU
TO WASHINGTON*Bamako Stage*

- 6g** 12:00 Néba Solo: *Balafon* Music
from Kéné Dougou
- 12:45 Baba Larab: Takamba
Music and Dance
of the Sonraï People
- 1:30 So Fing: Somono Music
with Puppets
- 2:15 Musical Storytellers
- 3:00 Groupe Sogonikun:
Wassoulou Masked Dancers
- 3:45 Baba Larab: Takamba Music
of the Sonraï
- 4:30 Dogon Masked Dance Group
- 5:15 So Fing: Somono Music
with Puppets
- 6:00 Yaya Coulibaly: Malian Puppets
& Marionettes
- 6:45 Baba Larab: Takamba Music
and Dance of the Sonraï People

Timbuktu Stage

- 12:00 Tartit: Tuareg Song
and Sword Dance
- 12:45 N'goussoun: Bambara *Balafon*
Music from Bélédougou
- 1:30 Tabital Pulaku:
Fulani Pastoral Music
- 2:15 Ensemble Instrumental:
National Traditional Ensemble
- 3:00 Tartit: Tuareg Song and
Sword Dance
- 3:45 Tabital Pulaku:
Fulani Pastoral Music
- 4:30 N'goussoun: Bambara *Balafon*
Music from Bélédougou
- 6g** 5:15 Musical Storytellers
- 6:00 Tabital Pulaku:
Fulani Pastoral Music
- 6:45 Tartit: Tuareg Song and
Sword Dance
- 7:30-9:00 EVENING CONCERT
Malian Celebration: Néba Solo
and Ensemble Instrumental

Talking Tree

- 12:00 Yaya Coulibaly: Marionettes & Puppets
- 12:45 Growing Up in Mali
- 6g** 1:30 What Makes a Woman Beautiful?
- 2:15 *Donso N'goni*: Hunters' Music
- 6g** 3:00 Keeping in Touch with Home
- 3:45 Malian Textiles: Processes and Patterns
- 4:30 Malian Clothing Designers and Use of Malian Textiles
- 5:15 Groupe Sogonikun: Wassoulou Masked Dancers
- 6:00 Malian Pottery
- 6:45 Malians in the U.S.

Malian Foodways

- 12:00 Rice Cakes: Koumba Kanté
- 1:00 *Tiga dègè na*: Khadiatou Sow
- 2:00 *Wosobula na* (sauce with potato leaves): Ami Sow
- 3:00 *Akra* (bean fritters) and Spicy Sauce: Kadia Souko
- 4:00 *Fonio* (a grain served like couscous): Fatoumata Sissoko
- 5:00 Okra Sauce: Mariam Diarra, Gan Kénèna
- 6:00 *Almarga Maffé* and *Widjila*: Maimouna Coulibaly Camara

SCOTLAND AT THE
SMITHSONIAN*Fèis Stage*

- 12:15 Fiddlers' Bid: Music from Shetland
- 1:15 Alasdair Fraser: Scottish Fiddle
- 2:15 Scottish Ballads: History in Song
- 3:15 Gaelic Songs of Love & Work
- 4:00 Shetland Dance Workshop
- 4:30 Fiddlers' Bid: Music from Shetland

Ceilidh Stage

- 12:30 The Occasionals: Scottish *Ceilidh* Dance
- 1:30 Bothy Ballads & Songs of Rural Scotland
- 2:15 Harp, Pipes & Scottish Instrumental Music
- 3:00 The Singing Kettle: Scottish Children's Songs
- 4:00 Alasdair Fraser: Scottish Fiddle
- 4:45 Heroes, Heroines & Villains in Scottish Ballads
- 6g** 5:30-7:00 EVENING CONCERT
The Occasionals: Scottish Dance Workshop & *Ceilidh*

Panto Stage

- 12:00 Panto!: Cinderella & Scotland's Traditional Holiday Theater
- 1:00 The Singing Kettle: Scottish Children's Songs
- 2:00 Panto!: Cinderella and Scotland's Traditional Holiday Theater
- 6g** 3:00 Stories of Scottish Travellers and Traveling
- 4:00 *Clarsach*: Tunes & Airs for Scottish Harp: Billy Jackson
- 6g** 4:30 Panto!: Cinderella & Scotland's Traditional Holiday Theater

Narrative Stage

- 12:15 Gaelic Songs of the Sea
- 6g** 1:00 Western Isles Storytellers: Life in the Outer Hebrides
- 6g** 1:45 Scottish Stories of Wise & Foolish People
- 2:30 North Sea Oil: Life on the Off-Shore Rigs
- 3:15 Weaving Scottish Tartan: Legend, Lore, and Craft
- 4:00 Scottish Small Pipes
- 4:45 Doric Songs & Stories from Aberdeen

Scottish Kitchen

Demonstrations of Scottish cooking and baking will take place throughout the day.

FAMILY ACTIVITY TENT

- 12:00 Appalachian Songs & Stories
- 12:30 Scottish Toys & Games
- 1:15 Cherokee Stories
- 2:00 Appalachian Songs & Stories
- 2:45 Dr. Mc What?: Tartan Time Lord
- 3:30 Malian Names & Greetings
- 4:15 Malian Puppets
- 5:00 Malian Music & Dance

JOHN F. KENNEDY CENTER
FOR THE PERFORMING ARTS*Millennium Stage*

Please see pages 118-19 for detailed schedule.

A Bambara puppet masquerade.
Photo © Mary Jo Arnoldi

Schedules subject to change.

THURSDAY, JUNE 26

APPALACHIA: HERITAGE
AND HARMONY*Harmony Stage*

- 11:00 Appalachian Bluegrass:
The VW Boys
- 11:45 Contemporary Appalachian
Music: The Celtibillies
- 12:30 Bluegrass: The East Tennessee
State University Student
Bluegrass Band
- 1:30 Old-Time String Music: Jake
Krack and Lester and Linda
McCumbers
- 2:15 Contemporary Appalachian
Music: The Celtibillies
- 3:15 Old-Time String Band: The
New Southern Ramblers (with
Ralph Blizard) with
the Green Grass Cloggers
- 4:00 Bluegrass: The East Tennessee
State University Student
Bluegrass Band
- 4:45 Old-Time String Band: Jake
Krack and Lester and Linda
McCumbers
- 6g** 6:00-9:00 EVENING CONCERT
NEA Presents National
Heritage Fellows from
Appalachia

Heritage Stage

- 6g** 11:00 Appalachian Storytelling:
Lloyd Arneach
- 11:45 I've Been Working on the
Railroad: Railroad Work Stories
and Songs
- 12:30 Gospel Music and Coal
Mining Songs: Dorothy Myles
- 1:30 Guitar Workshop: Doug and
Taylor Rorrer, Wayne
Henderson
- 2:15 Appalachian Bluegrass:
The VW Boys
- 3:15 Gospel Music and Coal
Mining Songs: Dorothy Myles
- 4:00 Guitar Workshop:
Doug and Taylor Rorrer
- 4:45 Carrying on the Tradition

Bristol Mural Stage

- 11:00 African-American Traditions:
Sparky and Rhonda Rucker,
Nat Reese
- 12:00 Ballads and Songs: Ginny
Hawker and Tracy Schwarz
- 1:00 Jack Tales: Orville Hicks
and Frank Proffitt, Jr.
- 6g** 2:00 Ballads and Stories:
Bobby McMillon
- 3:00 West Virginia Banjo:
Dwight Diller
- 6g** 4:00 Jack Tales: Orville Hicks
and Frank Proffitt, Jr.
- 5:00 Blues: Nat Reese,
John Dee Holeman

*Appalachian Kitchen—
"Chicken du Jour"*

- 11:00 Fried Chicken: Fred McClellan
- 12:00 Mexican Dips: Gerald Hawkins
and Greg Golden
- 12:45 Barbeque Chicken: Bennie Massey
- 1:30 Cherokee Mustard Greens:
Marie Junaluska
- 2:15 Chicken w/Salsa: Gerald
Hawkins and Greg Golden
- 3:15 Potato Salad: Bennie Massey
- 4:00 Gourmet Chicken, Appalachia-
style: Harvey Christie
- 4:45 Cherokee Chicken and
Dumplings: Marie Junaluska

MALI: FROM TIMBUKTU
TO WASHINGTON*Bamako Stage*

- 6g** 11:00 Groupe Sogonikon:
Wassoulou Masked Dancers
- 11:45 Baba Larab: Takamba Music
and Dance of the Sonrai People
- 12:30 Dogon Masked Dance Group
- 1:15 Yaya Coulibaly: Puppets &
Marionettes
- 2:00 *Donso N'goni*: Hunters' Music
- 2:45 So Fing: Somono Music with
Puppets

- 3:30 Dogon Masked Dance Group
- 4:15 Musical Storytellers
- 5:00 So Fing: Somono Music
with Puppets

Timbuktu Stage

- 11:45 Tartit: Tuareg Song and
Sword Dance
- 12:30 Néba Solo: *Balafon* Music
from Kéné Dougou
- 1:15 Krin de Birgo: Fulani Calabash
Music
- 2:00 Tabital Pulaku: Fulani Pastoral
Music
- 2:45 Néba Solo: *Balafon* Music
from Kéné Dougou
- 3:30 Tartit: Tuareg Music and
Sword Dance
- 4:15 N'goussoun: Bambara *Balafon*
Music from Bélé Dougou
- 5:00 Tabital Pulaku:
Fulani Pastoral Music

Talking Tree

- 11:00 *Kora* Music from Ensemble
Instrumental
- 11:45 Growing Up in Mali
- 6g** 12:30 Planning a Wedding
- 1:15 Malian Builders
- 2:00 Musical Storytellers
- 6g** 2:45 Keeping in Touch with Home
- 3:30 Malian Leather Work
- 4:15 *N'goni* Music from Ensemble
Instrumental
- 6g** 5:00 Women and Business

Malian Foodways

- 11:00 Malian Beverages: Aissa Touré
- 12:00 Timbuktu Couscous:
Maimouna Coulibaly Camara
- 1:00 Beef Feet: Koumba Kanté
- 2:00 *Tion-tion*: Khadiatou Sow
- 3:00 *Sèri*: Ami Sow
- 4:00 *Dèg*: Kadia Soucko
- 5:00 Red Sauce: Fatoumata Sissoko

SCOTLAND AT THE SMITHSONIAN

Fèis Stage

- 11:00 Alasdair Fraser: Scottish Fiddle
- 12:00 Scottish Bagpipes with Iain MacDonald: Jigs, Reels & Piobraireachd
- 12:30 The Occasionals: Scottish *Ceilidh* Dance with Maria Leask
- 1:30 Fiddlers' Bid: Music from Shetland
- 2:30 Brian McNeill: New Songs, Old Stories
- 3:30 Scottish Ballads of Work and Workers
- 4:30 The Occasionals: Scottish *Ceilidh* Workshop & Dance
- 5:30-8:00 **EVENING CONCERT**
"Scotland the Real": Launch of new Smithsonian Folkways Recording CD with host Fiona Ritchie

Ceilidh Stage

- 11:00 Bothy Ballads: Songs from Rural Scotland
- 11:45 Brian McNeill: New Songs of Scots at Home & Abroad
- 12:30 Billy Jackson: *Clarsach*: Tunes and Airs for the Scottish Harp
- 1:00 The Singing Kettle: Scottish Children's Songs
- 2:00 Alasdair Fraser: Scottish Fiddle

- 3:00 Scottish Love Songs; Requested & Otherwise
- 4:00 Shetland Dance Workshop
- 4:30 Fiddler's Bid: Music from Shetland

Panto Stage

- 11:00 Doric Children's Songs from North-East Scotland
- 11:45 Panto!: Cinderella and Scotland's Traditional Holiday Theater
- 12:30 New Scottish Songwriters: Fiona Ritchie of NPR's "Thistle & Shamrock®" Interviews Karine Polwart
- 1:15 Panto!: Cinderella and Scotland's Traditional Holiday Theater
- 6g** 2:15 Scottish Travellers: Culture, Song & Stories
- 3:00 The Singing Kettle: Scottish Music for Children
- 4:00 Iain MacDonald: Scottish Small Pipes
- 4:30 Panto!: Cinderella and Scotland's Traditional Holiday Theater

Narrative Stage

- 11:00 North Sea Oil: Culture & Change in North-East Scotland
- 6g** 11:45 Scottish Stories and Amazing Tales
- 12:30 Western Isles Stories: The Outer Hebrides and the Sea

- 6g** 1:00 The Art of Distilling Scotch Whisky
- 1:45 Robert Burns & the Gaels
- 2:30 Scottish Heraldry: Court of the Lord Lyon King of Arms
- 3:15 Scotland's Built Heritage: Stonework & Masonry
- 6g** 4:00 Sports in Scottish Life: Curling & Golf
- 4:45 Dressing Scottish: Kilts, Sporrans & What to Wear When

Scottish Kitchen

Demonstrations of Scottish cooking and baking will take place throughout the day.

FAMILY ACTIVITY TENT

- 11:00 Dr. McWhat?: Tartan Time Lord
- 11:45 Scottish Bagpipes
- 12:30 Appalachian Storytelling
- 1:15 Appalachian Songs
- 2:00 Appalachian Ballads
- 2:45 Scottish Toys & Games
- 3:30 Malian Names & Greetings
- 4:15 Malian Puppets
- 5:00 Malian Music & Dance

MALIAN CINEMA ON THE MALL

National Museum of Natural History

Please see page 120 for detailed schedule of the Mali Film Festival.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS *Millennium Stage*

Please see pages 118-19 for detailed schedule.

Scene from the 2002 panto production of *Cinderella* at the Royal Scottish Academy of Music and Drama in Glasgow. Photo courtesy Hugh Hogardt



APPALACHIA: HERITAGE
AND HARMONY*Harmony Stage*

- 11:00 Bluegrass: The East Tennessee
State University Student
Bluegrass Band
- 11:45 Old-Time String Music:
Lester and Linda McCumbers,
Jake and Dara Krack,
Kim Johnson

- 12:30 Contemporary Appalachian
Music: The Celtibillies

- 1:30 Appalachian Bluegrass:
The VW Boys

- 2:15 Old-Time String Band:
The New Southern
Ramblers (with Ralph
Blizard) with the Green Grass
Cloggers

- 3:15 Bluegrass: The East Tennessee
State University Student
Bluegrass Band

- 4:00 Contemporary Appalachian
Music: The Celtibillies

- 4:45 Old-Time String Band:
The New Southern
Ramblers (with Ralph
Blizard) with the Green Grass
Cloggers

- 5:30–6:00 EVENING CONCERT
Appalachian Bluegrass with
the VW Boys

- 6:00–9:00 EVENING CONCERT
NEA Presents National
Heritage Fellows from
Appalachia

Heritage Stage

- 11:00 Appalachian Storytelling—
Jack Tales: Frank Proffitt, Jr.,
Orville Hicks

- 11:45 What Is It Like to Be
Appalachian?

- 12:30 Gospel Music and Coal
Mining Songs: Dorothy Myles

- 6g** 1:30 African-American Traditions:
Nat Reese

- 2:15 North Carolina Blues:
John Dee Holeman

6g 3:15Appalachian Storytelling—
Jack Tales: Orville Hicks,
Frank Proffitt, Jr.

4:00

Gospel Music and Coal
Mining Songs

4:45

Ballads and Stories from the
Mountains: Ginny Hawker
and Tracy Schwarz

5:30

West Virginia String Band:
Jake Krack and Lester and
Linda McCumbers*Bristol Mural Stage*

- 11:00 West Virginia Banjo:
Dwight Diller

6g 12:00African-American Traditions:
Sparky and Rhonda Rucker

1:00

Ballads and Stories
from Madison County:
Sheila Kay Adams

2:00

West Virginia Banjo:
Dwight Diller

3:00

Cherokee Tales:
Lloyd Arneach

4:00

North Carolina Blues:
John Dee Holeman**6g** 5:00Narrative: Technology
in Appalachia*Appalachian Kitchen—
“Fresh from the Garden”*

- 11:00 Kentucky Mustard Greens:
Bennie Massey

- 11:45 Kale, Cherokee Style:
Marie Junaluska

- 12:30 Tomato Jam from Tennessee:
Gerald Hawkins and
Greg Golden

6g 1:30

Pinto Beans: Fred McClellan

2:15

Kentucky Cole Slaw:
Bennie Massey

3:00

Cherokee Wild Greens:
Marie Junaluska

3:45

Fresh Salsa: Gerald Hawkins
and Greg Golden**6g** 4:30Canned Jams:
Harvey ChristieMALI: FROM TIMBUKTU
TO WASHINGTON*Bamako Stage*

- 11:00 Néba Solo: *Balafon* Music
from Kénédougou

- 11:45 Tabital Pulaku:
Fulani Pastoral Music

**Mali Festival Program Closed
1:00–3:00 for Friday Prayer**

- 3:00 Groupe Sogonikun:
Wassoulou Masked Dancers

- 3:45 Baba Larab: Takamba
Music and Dance
of the Sonraï People

- 4:30 Dogon Masked Dance Group

- 5:00 So Fing: Somono Music
with Puppets

Timbuktu Stage

- 11:00 Tartit: Tuareg Music
and Sword Dance

- 11:45 Fashion Show

**Mali Festival Program Closed
1:00–3:00 for Friday Prayer**

- 3:00 N'goussoun: Bambara *Balafon*
Music from Bélédougou

- 3:45 Tartit: Tuareg Music
and Sword Dance

- 4:30 *Donso N'goni*: Hunters' Music

- 5:00 Tabital Pulaku:
Fulani Pastoral Music

- 6g** 5:30–9:00 EVENING CONCERT
History in Song: Appalachia,
Mali & Scotland

Talking Tree

- 11:00 Yaya Coulibaly:
Puppets and Marionettes

- 6g** 11:45 Religion in Daily Life

**Mali Festival Program Closed
1:00–3:00 for Friday Prayer**

- 6g** 3:00 Musical Storytellers

- 6g** 3:45 Malian Jewelry and
Metalwork

- 4:30 Néba Solo: *Balafon* Workshop

- 6g** 5:00 Planning a Wedding



Malian Foodways will present a variety of Malian specialties.
Photo © Shawn Davis

Malian Foodways—

Planning a Feast for a Wedding

- 11:00 *Labadja*: Mariam Diarra
- 12:00 *Almarga Maffé*:
Fatoumata Sissoko
- 12:30 *Bissap*: Aissa Touré

Mali Festival Program Closed

1:00–3:00 for Friday Prayer

- 3:00 *Laro*: Koumbia Kanté
- 3:30 *Widjila*: Khadiatou Sow
- 4:00 *Couscous Tombuctien*:
Maimouna Coulibaly Camara
- 5:00 *Dègè au pain de singe*:
Kadia Souko

SCOTLAND AT THE SMITHSONIAN


Fèis Stage

- 11:00 The Singing Kettle:
Scottish Children's Songs
- 12:00 Scottish Women's Songs
about Scottish Men
- 1:00 Brian McNeill & Ed Miller:
Scotland the Real
- 2:00 The Occasionals:
Scottish Dance Workshop
- 3:00 Scottish Bagpipes
Great & Small
- 3:30 Alasdair Fraser:
Strathspeys, Jigs & Reels
- 4:30 Fiddlers' Bid:
Music from Shetland

Ceilidh Stage

- 11:00 Songs & Tunes from
Gaelic Scotland
- 12:00 Alasdair Fraser:
Scottish Fiddle Music
- 1:00 Scottish Bagpipes Large
& Small: Iain MacDonald
& Hamish Moore
- 1:30 Fiddlers' Bid: Music from
Shetland
- 2:30 Tunes & Airs for Scottish
Harp & Fiddle
- 3:00 Songs & Poetry
of Robert Burns
- 4:00 Songs from Northern
Scotland
- 4:30 Brian McNeill: Songs of
Scots at Home & Abroad

Panto Stage

-  11:00 Panto!: Cinderella and
Scotland's Traditional Holiday
Theater
- 12:00 New Scottish Songwriters:
Fiona Ritchie of NPR's
"Thistle & Shamrock®"
Interviews Glasgow's Adam
McNaughtan
- 1:00 Panto!: Cinderella & Scotland's
Traditional Holiday Theater
- 2:00 The Singing Kettle:
Scottish Music for Children
(& Parents)
- 3:00 Stories of the Shetland Isles

- 3:45 Bothy Songs & Ballads from
North-East Scotland
- 4:45 Panto!: Cinderella and Scotland's
Traditional Holiday Theater

Narrative Stage

- 11:00 Songs from Fair Isle: Britain's
Most Remote Community
- 11:30 North Sea Oil: Life on an
Off-Shore Rig
- 12:15 Scots: The Mither Tongue
-  1:00 Scottish Stories of the
Supernatural
- 2:00 Scottish Tapestry &
Dovecots Studio
- 2:45 Western Isle Storytellers: Island
Life in the Outer Hebrides
-  3:30 Scottish Crafts:
Tartan & Harris Weaving
- 4:15 Scottish Heraldry: Court of
the Lord Lyon King of Arms
-  5:00 Gaelic & Gaelic Poetry

Scottish Kitchen

Demonstrations of Scottish cooking
and baking will take place throughout
the day.

FAMILY ACTIVITY TENT

- 11:00 Stories of Good & Bad
Scottish Children
- 11:45 Appalachian Songs & Stories
- 12:30 Cherokee Stories
- 1:15 Scottish Toys & Games
- 2:00 Dr. McWhat?: Tartan Time Lord
- 2:45 Appalachian Songs
- 3:30 Malian Greetings & Names
- 4:15 Malian Puppets
- 5:00 Malian Music

MALIAN CINEMA ON THE MALL

National Museum of Natural History

Please see page 120 for detailed
schedule of the Mali Film Festival.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Millennium Stage

Please see pages 118–19 for
detailed schedule.

APPALACHIA: HERITAGE
AND HARMONY*Harmony Stage*

- 11:00 Old-Time String Band:
The New Southern Ramblers
(with Ralph Blizard)
- 11:45 Appalachian Bluegrass:
The VW Boys
- 12:30 Contemporary Appalachian
Music: The Celtibillies
- 1:30 Bluegrass: The East Tennessee
State University Student
Bluegrass Band
- 2:15 Old-Time String Band: The
New Southern Ramblers
(with Ralph Blizard) with the
Green Grass Cloggers
- 3:00 Appalachian Bluegrass:
The VW Boys
- 3:45 Contemporary Appalachian
Music: The Celtibillies
- 4:30 Bluegrass: The East Tennessee
State University Student
Bluegrass Band
- 5:15–6:00 EVENING CONCERT
Dance Party with Jake and
Dara Kack, Lester and Linda
McCumbers, and Kim Johnson
- 6:00–9:00 EVENING CONCERT
NEA Presents National Heri-
tage Fellows from Appalachia

Songster Nat Reese performs
at 11 a.m. at the Heritage Stage.
Photo by Michael Keller, courtesy
Goldenseal Magazine

*Heritage Stage*

- 11:00 West Virginia Blues:
Nat Reese
- 6g** 11:45 Appalachian Storytelling—
Jack Tales: Orville Hicks,
Frank Proffitt, Jr.
- 12:30 Ballads from the Mountains:
Ginny Hawker and Tracy
Schwarz
- 1:30 Ballads and Stories:
Bobby McMillon
- 6g** 2:15 Gospel Music and Coal
Mining Songs: Dorothy Myles
- 3:15 Ballads from the Mountains:
Sheila Kay Adams
- 4:00 Cherokee Storytelling:
Lloyd Arneach
- 4:45 African-American Traditions:
Sparky and Rhonda Rucker
- 5:30 Gospel Music and Coal
Mining Songs: Dorothy Myles

Bristol Mural Stage

- 11:00 Guitar Workshop:
Wayne Henderson,
Doug and Taylor Rorrer
- 12:00 West Virginia Banjo:
Dwight Diller
- 6g** 1:00 North Carolina Blues:
John Dee Holeman
- 2:00 American Indians in
Appalachia: Lloyd Arneach,
Marie Junaluska
- 3:00 West Virginia Blues:
Nat Reese
- 6g** 4:00 Guitar Workshop:
Wayne Henderson, Doug
and Taylor Rorrer
- 5:00 Ballads: Bobby McMillon

*Appalachian Kitchen—
“Appalachian Staples”*

- 11:00 Catfish: Fred McClellan
- 11:45 Strawberry/Rhubarb
Dumplings: Marie Junaluska
- 12:30 Meatloaf: Gerald Hawkins
and Greg Golden
- 1:30 Barbeque: Bennie Massey
- 6g** 2:15 Cornbread: Fred McClellan
- 3:00 Chicken: Harvey Christie
- 4:00 Fried Potatoes: Marie
Junaluska
- 4:45 Mexican Dips: Gerald
Hawkins and Greg Golden

MALI: FROM TIMBUKTU
TO WASHINGTON*Bamako Stage*

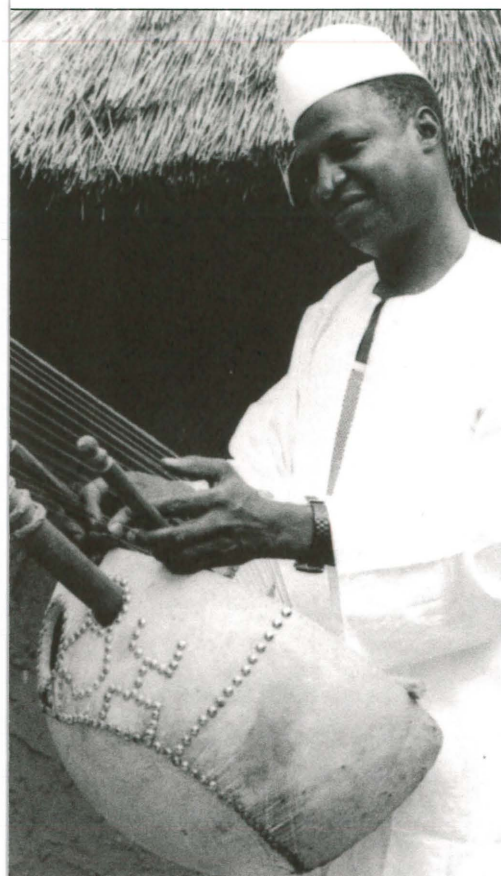
- 11:00 Baba Larab: Takamba Music
and Dance of the Sonraï
People
- 11:45 Dogon Masked Dance Group
- 6g** 12:30 So Fing: Somono Music
with Puppets
- 1:15 Groupe Sogonikun:
Wassoulou Masked Dancers
- 2:00 Yaya Coulibaly:
Puppets & Marionettes
- 2:45 *Donso N'goni*: Hunters' Music
- 3:30 So Fing: Somono Music
with Puppets
- 6g** 4:15 Musical Storytellers
- 5:00 Dogon Masked Dance Group

Timbuktu Stage

- 11:00 Tabital Pulaku:
Fulani Pastoral Music
- 11:45 N'goussoun: Bambara *Balafon*
Music from Bélédougou
- 12:30 Néba Solo: *Balafon* Music
from Kénédougou
- 1:15 Fashion Show
- 2:00 Tartit: Tuareg Music and
Sword Dance
- 2:45 Tabital Pulaku: Fulani
Pastoral Music
- 3:30 Groupe Sogonikun:
Wassoulou Masked Dancers
- 4:15 Tartit: Tuareg Music and
Sword Dance
- 5:00 Néba Solo: *Balafon* Music
from Kénédougou
- 6g** 6:00–9:00 EVENING CONCERT
Malian Music: Ensemble
Instrumental, National
Traditional Ensemble, and
Oumou Sangaré, “The
Queen of Wassoulou”

Talking Tree

- 6g** 11:00 Wedding Day Stories
- 11:45 Wedding Preparations
- 2:00 Family Praise Music
- 6g** 3:00 Growing Up in Mali,
Marriage and Song
- 4:00 Baba Larab: Takamba Music
and Dance of the Sonraï People



Kora players perform at 6 p.m.
at the Timbuktu Stage. Photo
© National Museum of Mali

Malian Foodways— Wedding Meals

11:00	<i>Labadja</i> : Mariam Diarra
12:00	<i>Almarga Maffé</i> : Fatoumata Sissoko
1:00	<i>Bissap</i> : Aissa Touré
2:00	<i>Laro</i> : Koumbia Kanté
3:00	<i>Widjila</i> : Kadiatou Sow
4:00	Couscous <i>Tombuctien</i> : Maimouna Coulibaly Camara
5:00	<i>Dégé au pain de singe</i> : Kadia Souko

SCOTLAND AT THE SMITHSONIAN

Fèis Stage

11:00	Songs of Scottish Life
12:00	Scottish Instrumental Traditions
1:00	The Occasionals: <i>Ceilidh</i> Dance Party
2:00	Fiddler's Bid: Music from Shetland
3:00	Brian McNeill: Songs of Rovers and Roving
4:00	Shetland Dance Workshop
4:30	Fiddlers' Bid: Music from Shetland
5:30–7:00	EVENING CONCERT Celebration of the Scottish Fiddle with host Fiona Ritchie

Ceilidh Stage

11:00	The Singing Kettle: Scottish Music for Children (& Parents)
12:00	Brian McNeill: Scottish Songs & Tunes
1:00	Scottish Songs of Music & Musicians
2:00	Scottish Bagpipes Great & Small
2:30	Johnny Cunningham: Scottish Fiddle
3:30	The Occasionals: Scottish <i>Ceilidh</i> Dance
4:30	Alasdair Fraser: Scottish Fiddle

Panto Stage

11:00	Panto!: Cinderella and Scotland's Traditional Holiday Theater
 12:15	A Burns Supper: Traditional and Annual Celebration of Scotland's Bard
1:30	Panto!: Cinderella and Scotland's Traditional Holiday Theater
2:30	Scottish Masters: Fiona Ritchie of NPR's "Thistle & Shamrock [®] " interviews fiddler Alasdair Fraser
3:15	The Singing Kettle: Scottish Songs for Children
 4:00	The Relative Merits of Scottish Cities: Glasgow vs. Edinburgh

4:45	Panto!: Cinderella and Scotland's Traditional Holiday Theater
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Narrative Stage

 11:00	North Sea Oil: Life on an Off-Shore Rig
11:45	Shetland Islands: Contemporary Life in an Ancient Land
12:30	Western Isles Stories: Fishing and Fisherfolk of the Outer Hebrides
1:15	Scottish Heraldry: Court of the Lord Lyon King of Arms
1:45	The Art of Distilling Scotch Whisky
 2:30	Scottish Tartan: Legend, Lore and Craft
3:15	Scots: The Mither Tongue
4:00	Scottish Stories of the Supernatural
4:45	Gaelic Poetry & Love Songs

Scottish Kitchen

Demonstrations of Scottish cooking
and baking will take place throughout
the day.

FAMILY ACTIVITY TENT

11:00	Songs & Stories from North-East Scotland
11:45	Dr. McWhat?: Tartan Time Lord
12:30	Appalachian Songs & Stories
1:15	Scottish Toys & Games
2:00	Appalachian Stories
2:45	Appalachian Stories
3:30	Malian Greetings & Names
4:15	Malian Puppets
5:00	Malian Music

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS *Millennium Stage*

Please see pages 118–19 for
detailed schedule.

APPALACHIA: HERITAGE
AND HARMONY

Harmony Stage

- 11:00 Contemporary Appalachian Music: The Celtibillies
- 11:45 Appalachian Bluegrass: The VW Boys
- 12:30 West Virginia Strings: Jake and Dara Krack, Lester and Linda McCumbers, Dwight Diller, Kim Johnson
- 1:30 Old-Time String Band: The New Southern Ramblers (with Ralph Blizard) and the Green Grass Cloggers
- 2:15 Bluegrass: The East Tennessee State University Student Bluegrass Band
- 3:15 Old-Time String Band: The New Southern Ramblers (with Ralph Blizard) and the Green Grass Cloggers
- 4:00 African-American Traditions: Nat Reese, Sparky and Rhonda Rucker
- 4:45 Old-Time String Music: Jake Krack and Lester and Linda McCumbers

6g 5:30-9:00 EVENING CONCERT
Beautiful Beyond: Christian Songs in Native Languages

Heritage Stage

- 11:00 Appalachian Storytelling: Lloyd Arneach, Orville Hicks, Frank Proffitt, Jr.
- 11:45 Gospel Music and Coal Mining Songs: Dorothy Myles
- 12:30 Contemporary Appalachian Music: The Celtibillies
- 1:30 Guitar Workshop: Doug and Taylor Rorrer, Wayne Henderson
- 2:15 Gospel Music and Coal Mining Songs: Dorothy Myles
- 3:15 Ballads from the Mountains: Ginny Hawker, Sheila Kay Adams

Demonstrations daily of railroad work and song by the Buckingham Lining Bar Gang.

6g 4:00

I've Been Working on the Railroad: Work Stories and Songs

4:45

Bluegrass: The East Tennessee State University Student Bluegrass Band

5:30

Appalachian Bluegrass: The VW Boys

Bristol Mural Stage

11:00

Guitar Workshop: Doug and Taylor Rorrer, Wayne Henderson

6g 12:00

Ballads from the Mountains: Sheila Kay Adams

1:00

Cherokee Tales: Lloyd Arneach

6g 2:00

Blues: Nat Reese and John Dee Holeman

3:00

West Virginia Banjo: Dwight Diller

4:00

African-American Traditions: Sparky and Rhonda Rucker

6g 5:00

Ballads and Stories: Bobby McMillon

Appalachian Kitchen—
"Breads and Spreads"

11:00

Cornbread: Fred McClellan

11:45

Queso Verde: Gerald Hawkins and Greg Golden

12:30

Lye Dumplings: Marie Junaluska

1:30

Barbeque Sauce: Bennie Massey

2:15

Cherokee Bean Bread: Marie Junaluska

6g 3:00

Cross-Program: Baked Goods from Appalachia, Mali, and Scotland

4:00

Bean Dip: Gerald Hawkins and Greg Golden

4:45

Mexican Bread: Bennie Massey

MALI: FROM TIMBUKTU
TO WASHINGTON

Bamako Stage

- 11:00 So Fing: Somono Music with Puppets
- 6g** 11:45 Baba Larab: Takamba Music and Dance of the Sonrai People
- 12:30 Dogon Masked Dance Group
- 6g** 1:15 Yaya Coulibaly: Puppets and Marionettes
- 2:00 Groupe Sogonikun: Wassoulou Masked Dancers
- 2:45 Baba Larab: Takamba Music and Dance of the Sonrai People
- 3:30 So Fing: Somono Music with Puppets
- 4:15 Groupe Sogonikun: Wassoulou Masked Dancers
- 5:00 Dogon Masked Dance Group

Timbuktu Stage

- 11:00 Tartit: Tuareg Music and Sword Dance
- 11:45 Néba Solo: *Balafon* Music from Kéné Dougou
- 12:30 Tabital Pulaku: Fulani Pastoral Music
- 1:15 Fashion Show
- 2:00 Musical Storytellers
- 2:45 Néba Solo: *Balafon* Music from Kéné Dougou
- 3:30 Tartit: Tuareg Music and Sword Dance
- 4:15 N'goussoun: Bambara *Balafon* Music from Bélédougou
- 5:00 Donso N'goni: Hunters' Music

Talking Tree

- 11:00 Donso N'goni: Hunters' Music
- 11:45 Growing Up in Mali
- 12:30 Malian Baskets
- 1:15 N'goussoun: Bambara *Balafon* Music from Bélédougou
- 2:00 Malian Health: Traditional Medicine and *Karité*
- 6g** 2:45 Dogon Divination
- 3:30 Kora Player and Singer from Ensemble Instrumental
- 6g** 4:15 Malian Pottery
- 5:00 Nomadic Culture

Courtesy West Virginia State Archives,
United States Steel Collection



Malian Foodways

- 11:00 *Gan na* (okra sauce):
Fatoumata Sissoko
- 12:00 *Tô*: Mariam Diarra
- 1:00 *Hagakoreye*: Maimouna
Coulibaly Camara
- 2:00 *Widjila*: Aissa Touré
- 3:00 *Fourou fourou* (millet cakes):
Koumba Kanté
- 4:00 *Moni*: Khadiatou Sow
- 5:00 *Saladibulu na* (sauce with
salad leaves): Ami Sow

SCOTLAND AT THE SMITHSONIAN

Fèis Stage

- 11:00 The Singing Kettle:
Scottish Songs for Children
- 12:00 Alasdair Fraser:
Scottish Fiddle
- 1:00 Fiddlers' Bid:
Music from Shetland
- 2:00 Johnny Cunningham:
Virtuoso Scottish Fiddle
- 3:00 Brian McNeill: Songs of
Scots at Home & Abroad
- 3:45 Scottish Women Sing Songs of
Scottish Men (& Vice-Versa)
- 4:45 Fiddlers' Bid:
Music from Shetland

Ceilidh Stage

- 11:00 Shetland Dance Workshop
- 11:30 The Occasionals:
Scottish *Ceilidh* Dance Band
- 12:30 Scottish Songs about Food,
Drink & Celebration
- 1:30 Scottish Harp & Bagpipes
- 2:00 The Occasionals:
Scottish *Ceilidh* Dance
- 2:45 Alasdair Fraser:
Scottish Fiddle Traditions
- 3:45 Scottish Instrumental Music:
Harp, Small Pipes & Others
- 4:30 Johnny Cunningham and
Alasdair Fraser: Fiddle
Workshop

Panto Stage

- 11:00 Quines, Loons, and Other
Folk: Songs from North-East
Scotland
- 6g** 11:30 Panto!: Cinderella and Scotland's
Traditional Holiday Theater
- 12:30 New Scottish Songwriters:
Fiona Ritchie of NPR's
"Thistle & Shamrock®"
Interviews Brian McNeill
- 1:30 The Singing Kettle:
Scottish Children's Songs
- 2:30 Panto!: Cinderella and Scotland's
Traditional Holiday Theater
- 6g** 3:30 Scottish Stories:
The Wise & the Foolish
- 4:30 Panto!: Cinderella & Scotland's
Traditional Holiday Theater

Narrative Stage

- 11:00 Scots: The Mither Tongue
- 11:45 Gaelic Song & Poetry
- 12:30 North Sea Oil: Culture
& Cultural Change in
Aberdeenshire
- 6g** 1:15 Stories of Kings, Queens &
Commoners
- 2:00 Scottish Heraldry: Court of
the Lord Lyon King of Arms
- 6g** 2:30 Western Isles Storytellers:
Crofting in the Outer
Hebrides
- 3:15 Shetland's Viking Heritage:
Celebrating Up Helly-A'
- 4:00 The Art of Distilling Scotch
Whisky
- 4:45 Scottish Tartan:
Lore and Legend

Scottish Kitchen

Demonstrations of Scottish cooking
and baking will take place throughout
the day.

FAMILY ACTIVITY TENT

- 11:00 Appalachian Songs and Stories
- 11:45 Scottish Toys & Games
- 12:30 Appalachian Songs
- 1:15 Jack Tales

© Ian MacKenzie



Scottish *ceilidh* dance music at
11:30 a.m., at the Ceilidh Stage.

- 2:00 Doric Poetry & Song from
North East Scotland
- 2:45 Dr. McWhat?: Tartan Time
Lord
- 3:30 Malian Names & Greetings
- 4:15 Malian Puppets
- 5:00 Malian Music & Dance

MALIAN CINEMA ON THE MALL

National Museum of Natural History

Please see page 120 for detailed
schedule of the Mali Film Festival.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Millennium Stage

Please see pages 118–119 for
detailed schedule.

**THE FESTIVAL WILL BE
CLOSED MONDAY, JUNE 30,
AND TUESDAY, JULY 1.**

6g indicates American Sign Language interpreted program

APPALACHIA: HERITAGE
AND HARMONY*Harmony Stage*

- 11:00 Bluegrass Gospel: Still Waters
- 11:45 Songs from the Coal Fields:
Elaine Purkey and Carl
Rutherford
- 12:30 Contemporary Appalachian
Music: Appalachian Reggae
with Ras Alan and Brother
Bob
- 1:30 Appalachian Bluegrass:
The O'Quinn Brothers
and the Bluegrass Travelers
- 2:15 African-American Traditions:
Joe Thompson
- 3:15 Contemporary Appalachian
Music: Appalachian Reggae
with Ras Alan and Brother
Bob
- 4:00 African-American Traditions:
Joe Thompson
- 4:45 Mountain Banjo: Will Keys
and Lee Sexton with Doug
Dorschug and Rich Kirby

6g 5:30–9:00 EVENING CONCERT
Ralph Rinzler Memorial
Concert: An Evening of
Songs by the Carter Family

Heritage Stage

- 6g** 11:00 Music, Tradition, and Family
- 11:45 Mountain Banjo: Will Keys
- 12:30 Mountain Fiddle: Clyde
Davenport
- 1:30 North Carolina Strings:
Bruce Greene, Don Pedi, and
Rayna Gellert and Joe Fallon
- 2:15 Appalachian Storytelling:
Bonnie Collins
- 6g** 3:15 Narrative Workshop:
The Bristol Sessions
and the Carter Family
- 4:00 West Virginia Liar's Contest
with Bonnie Collins and
Bil Lepp
- 4:45 Songs and Ballads:
Laura Boosinger

Bristol Mural Stage

- 11:00 North Carolina String Music:
Don Pedi and Bruce Greene
- 12:00 Songs: Randy Wilson
- 1:00 Mountain Banjo: Lee Sexton
- 6g** 2:00 Songs from the Coal Fields:
Elaine Purkey
- 3:00 West Virginia Guitar:
Carl Rutherford
- 4:00 What Is It Like to Be
Appalachian?
- 5:00 Mountain Fiddle:
Clyde Davenport

*Appalachian Kitchen—
"Everything with Apples"*

- 11:00 Apple Butter: Linda Childress
- 11:45 Apple Pie: Lacey Griffey
- 12:30 Fried Apple Butter
Sandwich/Dinner Bucket:
Kim Carroll
- 1:30 Cherokee Apple Cake:
Marie Junaluska
- 2:15 Appalachian Wedding Cake:
Susan Bridges
- 3:15 Apple Cobbler: Linda Griffey
- 4:00 Fried Apples and Baked
Apples: Kim Carroll
- 6g** 4:45 Fried Pies: Susan Bridges

MALI: FROM TIMBUKTU
TO WASHINGTON*Bamako Stage*

- 11:00 N'goussoun: Bambara *Balafon*
Music from Bélédougou
- 6g** 11:45 Tartit: Tuareg Music and
Sword Dance
- 12:30 Néba Solo: *Balafon* Music
from KénéDougou
- 1:15 Tabital Pulaku:
Fulani Pastoral Music
- 2:00 *Donso N'goni*: Hunters' Music
- 2:45 Yaya Coulibaly:
Puppets & Marionettes
- 3:30 Tartit: Tuareg Music
and Sword Dance
- 4:15 Néba Solo: *Balafon* Music
from KénéDougou

5:00 Tabital Pulaku:
Fulani Pastoral Music

Timbuktu Stage

- 11:00 Baba Larab: Takamba Music
and Dance of the Sonrai People
- 11:45 Dogon Masked Dance Group
- 12:30 So Fing: Somono Music
with Puppets
- 6g** 1:15 Krin de Birgo:
Fulani Calabash Music
- 2:00 Groupe Sogonikun:
Wassoulou Masked Dancers
- 2:45 Members of the Ensemble
Instrumental
- 6g** 3:30 Dogon Masked Dance Group
- 4:15 So Fing: Somono Music
with Puppets
- 6g** 5:00 Groupe Sogonikun:
Wassoulou Masked Dancers
- 6:00–9:00 EVENING CONCERT
Malian Music: Néba Solo,
Balafon Music from Kéné-
dougou, and Salif Keita,
"The Golden Voice of Africa"

Talking Tree

- 11:00 *Donso N'goni*: Hunters' Music
- 11:45 Growing Up in Mali
- 12:30 What Makes a Woman
Beautiful?
- 1:15 Malian Textiles:
Patterns and Processes
- 2:00 Musical Storytellers
- 2:45 Keeping in Touch with Home
- 3:30 Malian Buildings
- 4:15 Members of the Ensemble
Instrumental
- 5:00 Musical Storytellers

Malian Foodways

- 11:00 *Acre*: Kadia Souko
- 12:00 *Fonio*: Fatoumata Sissoko
- 1:00 *Tô*: Mariam Diarra
- 2:00 *Sauce Salade*: Mariama Camara
- 3:00 *Jus de Gengembre*: Aissa Touré
- 4:00 *Froufrou* (millet cakes):
Koumba Kanté
- 5:00 *Almarga Maffé*: Khadiatou Sow

SCOTLAND AT THE SMITHSONIAN

Fèis Stage

- 11:00 Wrigley Sisters:
Music from Orkney
- 12:00 Brian McNeill:
Songs of Scotland
- 1:00 The Occasionals:
Ceilidh Dance Party
- 2:00 Johnny & Phil Cunningham:
Virtuoso Scottish Fiddle and
Accordion
- 3:00 Scottish Bagpipes, Great & Small
- 3:30 Wrigley Sisters:
Music from Orkney
- 4:30 Scottish Songs of Work & Play

Ceilidh Stage

- 11:00 The Singing Kettle:
Scottish Music for Children
- 12:00 Mitchleson Brothers:
Scottish Highland Dance
Demonstration & Workshop
- 12:45 Gaelic Songs of Love and Loss
- 1:30 The Singing Kettle:
Scottish Music for Children
- 2:30 Dougie MacLean: A Contem-
porary Voice of Scotland
- 3:15 Mitchelson Brothers:
Highland Dance
Demonstration & Workshop
- 3:45 The Occasionals:
Scottish *Ceilidh* Dance
- 4:30 Johnny & Phil Cunningham:
Virtuoso Scottish Fiddle and
Accordion

Panto Stage

- 11:00 Panto!: Cinderella and Scotland's
Traditional Holiday Theater
- 6g** 12:00 Jute, Jam & Journalism:
Life and Work in Dundee
- 12:30 Quines, Loons, and Other
Folk: Songs of North-East
Scotland
- 6g** 1:00 Panto!: Cinderella and
Scotland's Traditional Holiday
Theater
- 2:00 Scottish Cities in Music,
Song & Poetry



Scotland's Olympic sport, curling, 3:15 p.m. at the Narrative Stage.
Photo courtesy Rhona Martin

- 3:00 Scottish Stories, Legends
& Tall Tales
- 3:45 Ed Miller: Songs of the
Scottish Diaspora
- 4:30 Panto!: Cinderella and
Scotland's Traditional Holiday
Theater

Narrative Stage

- 11:00 Scottish Knitting
- 11:45 Life in the Shetland Islands
- 12:15 North Sea Oil & North-East
Scotland
- 1:00 Western Isles Storytellers:
Growing Up on the Outer
Hebrides
- 1:45 Tradition & Innovation in
Scottish Crafts
- 2:15 Gaelic Songs & Poetry
- 6g** 2:45 Fair Isle: Life in Britain's
Most Remote Community
- 3:15 Curling: Scotland's
Olympic Sport
- 6g** 3:45 Properly Attired?
What to Wear When
- 4:30 Castle Upkeep 101:
Stone Masonry &
Restoration Crafts

Scottish Kitchen

Demonstrations of Scottish cooking
and baking will take place throughout
the day.

FAMILY ACTIVITY TENT

- 11:00 Scottish Toys & Games
- 11:45 Appalachian Songs
- 12:30 Appalachian Stories
- 1:15 Scottish Songs & Stories
- 2:00 Gaelic Children's Songs
- 2:45 Appalachian Songs &
Instrument Demonstration
- 3:30 Malian Names & Greetings
- 4:15 Malian Puppets
- 5:00 Malian Music

MALIAN CINEMA ON THE MALL

National Museum of Natural History

Please see page 120 for detailed
schedule of the Mali Film Festival.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Millennium Stage

Please see pages 118–19 for
detailed schedule.

6g indicates American Sign Language interpreted program

APPALACHIA: HERITAGE
AND HARMONY*Harmony Stage*

- 11:00 Appalachian Bluegrass:
The O'Quinn Brothers
and the Bluegrass Travelers
- 11:45 Carcassonne Community
Dance Group from Kentucky
with Lee Sexton
- 12:30 Contemporary Appalachian
Music: Appalachian Reggae
with Ras Alan and Brother Bob
- 1:30 Galax String Band: The New
Ballard's Branch Bogtrotters
- 2:15 Bluegrass Gospel: Still Waters
- 3:15 Appalachian Bluegrass: The
O'Quinn Brothers and the
Bluegrass Travelers
- 4:00 Songs from the Coal Fields:
Elaine Purkey and Carl
Rutherford
- 4:30 Bluegrass Gospel: Still Waters
- 5:15-6:00 EVENING CONCERT
Galax String Band: The New
Ballard's Branch Bogtrotters
- 6:00-9:00 EVENING CONCERT
NEA Presents National
Heritage Fellows from
Appalachia

Ongoing food demonstrations
at the Appalachian Kitchen.
Photo © Mark Sohn

Heritage Stage

- 11:45 Songs and Ballads: Randy
Wilson and Laura Boosinger
- 12:30 North Carolina Strings:
Don Pedi and Bruce Greene,
Rayna Gellert and Joe Fallon
- 1:30 Life in the Coal Fields
- 6g** 2:15 African-American Traditions:
Joe Thompson
- 3:15 What Is It Like to
Be Appalachian?:
Stereotypes and Myths
- 6g** 4:00 West Virginia Liar's Contest
with Bonnie Collins and
Bil Lepp
- 4:45 Contemporary Appalachian
Music: Appalachian Reggae
with Ras Alan and Brother Bob

Bristol Mural Stage

- 11:00 Tennessee Fiddle: Clyde
Davenport
- 12:00 Appalachian Banjo: Will Keys
- 6g** 1:00 Appalachian Storytelling:
Bil Lepp
- 2:00 North Carolina Fiddle:
Rayna Gellert and Joe Fallon
- 3:00 Songs and Ballads:
Laura Boosinger
- 4:00 North Carolina String Music:
Bruce Greene and Don Pedi
- 5:00 African-American Traditions:
Joe Thompson

*Appalachian Kitchen—
"On the Side"*

- 6g** 11:00 Greens: Lacey Griffey
- 11:45 Turnips: Marie Junaluska
- 12:30 Biscuit Fixings: Linda Childress
- 1:30 Foraged Plants: Susan Bridges
- 2:30 Mixed Pickles: Kim Carroll
- 3:15 Stewed Potatoes:
Marie Junaluska
- 4:00 Cabbage: Lacey Griffey
- 4:45 Poke Dishes: Susan Bridges

MALI: FROM TIMBUKTU
TO WASHINGTON*Bamako Stage*

- 11:00 Tartit: Tuareg Music
and Sword Dance
- 11:45 Néba Solo: *Balafon* Music
from Kénédougou
- 12:30 Tabital Pulaku:
Fulani Pastoral Music
- 1:15 Yaya Coulibaly:
Puppets & Marionettes
- 2:00 N'goussoun: Bambara *Balafon*
Music from Bélédougou
- 2:45 Tartit: Tuareg Music and Sword
Dance
- 3:30 Néba Solo: *Balafon* Music from
Kénédougou
- 6g** 4:15 Tabital Pulaku:
Fulani Pastoral Music
- 5:00 N'goussoun: Bambara *Balafon*
Music from Bélédougou

Timbuktu Stage

- 11:00 Groupe Sogonikun:
Wassoulou Masked Dancers
- 11:45 Baba Larab: Takamba Music and
Dance of the Sonraï People
- 12:30 Dogon Masked Dance Group
- 1:15 Krin de Birgo:
Fulani Calabash Music
- 2:00 So Fing: Somono Music
with Puppets
- 2:45 Dogon Masked Dance Group
- 3:30 Groupe Sogonikun:
Wassoulou Masked Dancers
- 4:15 Baba Larab: Takamba Music and
Dance from the Sonraï People
- 5:00 Musical Storytellers





Dogon dancers at 12:30 p.m.
at the Timbuktu Stage.
Photo © Shawn Davis

Talking Stage

- 11:00 Members of the Ensemble Instrumental
- 6g** 11:45 Staying in Touch with Home
- 12:30 Malian Leather
- 6g** 1:15 Dogon Divination
- 2:00 *Donso N'goni*: Hunters' Music
- 6g** 2:45 Musical Storytellers
- 3:30 Malian Fashion Design
- 4:15 Growing Up in Mali
- 5:00 So Fing: Somono Music with Puppets

Malian Foodways

- 11:00 *Niébé poché*: Ami Sow
- 12:00 *Laka*: Kadia Souko
- 1:00 *Djuka jéma*: Fatoumata Sissoko
- 2:00 *Wossbuluna*: Mariam Diarra
- 3:00 *Séri moni*: Khadiatou Sow
- 4:00 Tamarind and Ginger Drinks: Aissa Touré
- 5:00 *Laro*: Koumba Kanté

SCOTLAND AT THE SMITHSONIAN

Fèis Stage

- 11:00 Wrigley Sisters:
Music from Orkney
- 12:00 Songs of Food, Drink &
Conviviality
- 1:00 The Fochabers Fiddlers:
Traditional Music from
Scotland's Next Generation
- 2:00 Brian McNeill:
Songs of Rovers & Roving
- 3:00 Johnny & Phil Cunningham
- 4:00 Scottish Bagpipes, Great & Small
- 4:30 Dougie MacLean: A Contem-
porary Voice of Scotland
- 6g** 5:30-7:00 EVENING CONCERT
The Occasionals: Scottish *Ceilidh*
Dance with Special Guests the
Mitchelson Brothers

Ceilidh Stage

- 11:00 Scottish Bagpipes!
- 11:45 The Mitchelson Brothers:
Highland Dance Demonstration
& Workshop
- 12:30 The Occasionals: Scottish *Ceilidh*
Dance
- 1:30 Dougie MacLean: A Contem-
porary Voice of Scotland
- 2:30 Wrigley Sisters:
Music from Orkney
- 3:30 Fochabers Fiddlers:
Traditional Music from
Scotland's Next Generation
- 4:30 Ed Miller: Songs of Burns
& Others

Panto Stage

- 11:00 The Singing Kettle: Children's
Music from Scotland
- 12:00 Panto!: Cinderella and Scotland's
Traditional Holiday Theater
- 1:00 Gaelic Songs & Poetry
- 6g** 2:00 Panto!: Cinderella and Scotland's
Traditional Holiday Theater
- 3:00 The Singing Kettle: Scottish
Songs for Children
- 3:45 Open Session
- 4:30 Panto!: Cinderella and Scotland's
Traditional Holiday Theater

Narrative Stage

- 6g** 11:00 Fishing and Fishfolk: The Outer
Hebrides and the Sea
- 11:45 The Art of Distilling Scotch
Whisky
- 6g** 12:30 Scottish Stories of
Good & Evil
- 1:15 North Sea Oil:
Life on an Off-Shore Rig
- 2:00 Scottish Textiles: Tartan, Tapestry
& Tweed
- 2:45 Contemporary Life on Scottish
Islands
- 3:30 The Keith Kilt School: Traditional
Craft in the Modern World
- 6g** 4:00 Scottish Universities:
Going to School in Scotland
- 4:45 Rural Scotland

Scottish Kitchen

Demonstrations of Scottish cooking and
baking will take place throughout the day.

FAMILY ACTIVITY TENT

- 11:00 Scottish Toys & Games
- 11:45 Appalachian Songs & Instrument
Demonstration
- 12:30 Appalachian Stories
- 1:15 Scottish Toys & Games
- 2:00 Scottish Harp
- 2:45 Scottish Stories:
Growing Up in Scotland
- 3:30 Malian Names & Greetings
- 4:15 Malian Puppets
- 5:00 Malian Music & Dance

MALIAN CINEMA ON THE MALL

National Museum of Natural History

Please see page 120 for detailed schedule
of the Mali Film Festival.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS Millennium Stage

Please see pages 118-19 for
detailed schedule.

6g indicates American Sign Language interpreted program

APPALACHIA: HERITAGE
AND HARMONY*Harmony Stage*

- 11:00 Appalachian Bluegrass: The O'Quinn Brothers and the Bluegrass Travelers
- 6g** 11:45 Dance: The Carcassonne Community Dance Group from Kentucky with Lee Sexton
- 12:30 Contemporary Appalachian Music: Appalachian Reggae with Ras Alan and Brother Bob
- 1:30 Galax String Band: The New Ballard's Branch Bogtrotters
- 2:15 Appalachian Bluegrass: The O'Quinn Brothers and the Bluegrass Travelers
- 3:15 Songs from the Coal Fields: Elaine Purkey and Carl Rutherford
- 4:00 Bluegrass Gospel: Still Waters
- 4:45 Galax String Band: The New Ballard's Branch Bogtrotters
- 5:30-6:15 EVENING CONCERT
Contemporary Appalachian Music: Appalachian Reggae with Ras Alan and Brother Bob
- 6:15-7:00 EVENING CONCERT
Dance Party with the Carcassonne Community Dance Group from Kentucky and the Lee Sexton Band

Heritage Stage

- 11:00 What Is It Like to Be Appalachian?
- 11:45 Bluegrass Gospel: Still Waters
- 12:30 Songs from the Coal Fields: Elaine Purkey and Carl Rutherford
- 1:30 Mountain Fiddle: Clyde Davenport
- 2:15 North Carolina Fiddle: Rayna Gellert and Joe Fallon
- 3:15 West Virginia Liar's Contest with Bonnie Collins and Bil Lepp
- 4:00 North Carolina String Music: Don Pedi and Bruce Greene
- 4:45 African-American Traditions: Joe Thompson

Bristol Mural Stage

- 11:00 Songs: Laura Boosinger and Randy Wilson
- 12:00 North Carolina Fiddle: Rayna Gellert and Joe Fallon
- 1:00 North Carolina String Music: Don Pedi and Bruce Greene
- 2:00 African-American Traditions: Joe Thompson
- 3:00 Mountain Banjo: Will Keys and Lee Sexton with Doug Dorschug and Rich Kirby
- 4:00 Mountain Fiddle: Clyde Davenport
- 6g** 5:00 Songs: Randy Wilson

*Appalachian Kitchen—
"Dinner on the Grounds"*

- 11:00 Apple Butter: Linda Childress
- 11:45 Fried Chicken: Lacey Griffey
- 12:30 Cornbread: Marie Junaluska
- 6g** 1:15 Wild Vegetable Stir-Fry with Wild Mushrooms & Venison: Susan Bridges
- 2:15 Fried Green Tomatoes: Kim Carroll
- 6g** 3:00 Apple Pie: Lacey Griffey
- 3:45 Chess Pie: Linda Childress
- 4:45 Wild Strawberry Shortcake with Wild Beverages: Susan Bridges

MALI: FROM TIMBUKTU
TO WASHINGTON*Bamako Stage*

- 11:00 Néba Solo: *Balafon* Music from Kéné Dougou
- 11:45 Tartit: Tuareg Music and Sword Dance
- Mali Festival Program Closed
1:00-3:00 for Friday Prayer
- 3:00 Yaya Coulibaly: Puppets & Marionettes
- 6g** 3:45 N'gousoun: Bambara *Balafon* from Bélédougou
- 4:30 Tabital Pulaku: Fulani Pastoral Music

Timbuktu Stage

- 11:00 Baba Larab: Takamba Music and Dance of the People
- 11:45 Fashion Show
- Mali Festival Program Closed
1:00-3:00 for Friday Prayer
- 3:00 Dogon Masked Dance Group
- 3:45 Groupe Sogonikun: Wassoulou Masked Dancers
- 4:30 So Fing: Somono Music with Puppets
- 6g** 5:30-7:00 EVENING CONCERT
Mali Dance Party: Dogon Masked Dance Group; Néba Solo: *Balafon* Music from Kéné Dougou; Tartit: Tuareg Music and Sword Dance; Baba Larab: Takamba Music and Dance of the Sonraï People; Groupe Sogonikun: Wassoulou Masked Dancers; Tabital Pulaku: Fulani Pastoral Music

Talking Stage

- 6g** 11:00 Musical Storytellers
- 12:30 Religion in Daily Life
- Mali Festival Program Closed
1:00-3:00 for Friday Prayer
- 3:00 Members of the Ensemble Instrumental
- 3:45 Malian Jewelry and Metalwork
- 4:30 Donso N'goni: Hunters' Music
- 6g** 5:00 Planning a Wedding

*Malian Foodways—
Malian Holiday Foods*

- 11:00 *Salade à la Malienne*: Khadiatou Sow
- 12:00 *Sauce Tomate*: Ami Sow
- 12:30 *Tiakry (Dégé)*: Kadia Soucko
- Mali Festival Program Closed
1:00-3:00 for Friday Prayer
- 3:00 *Fonio*: Fatoumata Sissoko
- 3:30 *Zammé* (rice with fish or meat): Mariam Diarra
- 4:00 Grilled Lamb: Koumba Kanté
- 5:00 Tamarind and Ginger Drinks: Aissa Touré

SCOTLAND AT THE SMITHSONIAN

Fèis Stage

- 11:00 Alison Kinnaird & Christine Primrose: Music from Gaelic Scotland
- 11:45 Wrigley Sisters: Music from Orkney
- 12:30 Brian McNeill & Friends: Scottish History in Songs & Ballads
- 1:15 Battlefield Band: Forward with Scotland's Past
- 2:15 Wrigley Sisters: Music from Orkney
- 3:15 Dougie MacLean: A Contemporary Voice of Scotland
- 4:15 Battlefield Band: Forward with Scotland's Past
- 5:30-7:00 The Occasionals: Scottish *Ceilidh* Dance with Special Guests the Mitchelson Brothers

Ceilidh Stage

- 11:00 Mitchelson Brothers: Highland Dance Demonstration and Workshop
- 11:45 The Occasionals: Scottish *Ceilidh* Dance
- 12:45 Dougie MacLean: A Contemporary Voice of Scotland
- 1:30 Gaelic Concert: Music from Scotland's Highlands & Islands
- 2:30 Ed Miller & Friends: Songs of Robert Burns & Others
- 3:15 Scottish Instrumental Traditions
- 4:00 Songs of Scotland and America

Panto Stage

- 11:00 Panto!: Cinderella and Scotland's Traditional Holiday Theater
- 12:00 The Singing Kettle: Scottish Children's Songs
- 1:00 Adam McNaughtan: Songs & More Songs
- 1:45 Songs of Quines, Loons & Other Folk from North-East Scotland
- 2:30 Panto!: Cinderella and Scotland's Traditional Holiday Theater
- 3:30 The Singing Kettle: Scottish Children's Songs
- 4:30 Panto!: Cinderella and Scotland's Traditional Holiday Theater

Narrative Stage

- 6g** 11:00 Great Scots: Stories of Kings, Queens & Commoners
- 11:45 Growing Up on the Outer Hebrides
- 6g** 12:30 North Sea Oil: Life on an Off-Shore Rigg
- 1:15 Castle Upkeep 101: Restoring Scotland's Built Heritage
- 2:00 Robert Burns' Poetry
- 2:30 Life on the Shetland Islands
- 3:15 Scottish Travellers & Travellers' Culture
- 3:45 Scottish Highland Dance: Talking with the Mitchelson Brothers
- 4:15 Scottish Tartan: Legend, Lore, and Craft
- 6g** 4:45 The Art of Distilling Scotch Whisky

Sotigui Kouyaté (standing) as Jacob in *La Genèse*, 1 p.m., at Baird Auditorium, National Museum of Natural History. Photo © Kino International

Scottish Kitchen

Demonstrations of Scottish cooking and baking will take place throughout the day.

FAMILY ACTIVITY TENT

- 11:00 Scottish Toys & Games
- 11:45 Appalachian Stories
- 12:30 Appalachian Stories
- 1:15 Scottish Harp
- 2:00 Appalachian Songs
- 3:00 Scottish Bagpipes
- 3:30 Malian Names & Greetings
- 4:15 Malian Puppets
- 5:00 Malian Music & Dance

MALIAN CINEMA ON THE MALL

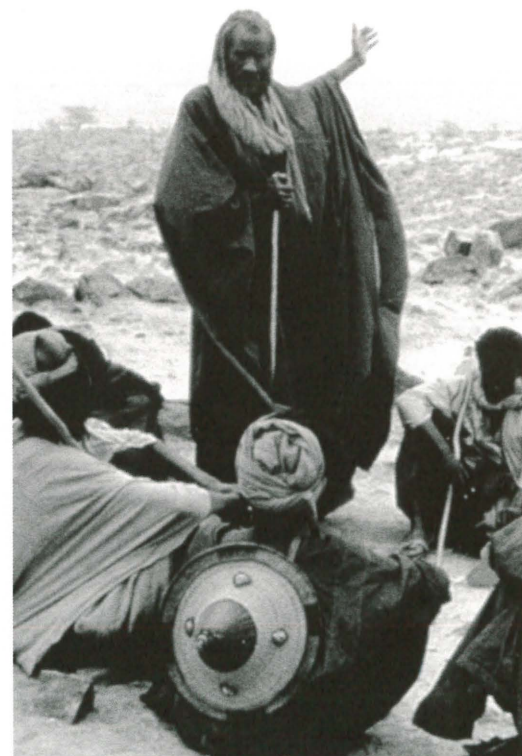
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Please see page 120 for detailed schedule of the Mali Film Festival.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

Millennium Stage

Please see pages 118-19 for detailed schedule.



APPALACHIA: HERITAGE
AND HARMONY

Harmony Stage

- 11:00 African-American Traditions:
Joe Thompson
- 11:45 Contemporary Appalachian
Music: Appalachian Reggae
with Ras Alan and Brother Bob
- 12:30 Bluegrass Gospel: Still Waters
- 1:30 Dance Party with the
Carcassonne Community
Dance Group from Kentucky
and the Lee Sexton Band
- 2:15 Mountain Strings: Clyde
Davenport and Will Keys
- 3:15 Contemporary Appalachian
Music: Appalachian Reggae
with Ras Alan and Brother Bob
- 4:00 Appalachian Bluegrass: The
O'Quinn Brothers and the
Bluegrass Travelers
- 4:45 Galax String Band: The New
Ballard's Branch Bogtrotters
- 5:30-6:00 EVENING CONCERT
Songs from the Coal Fields:
Elaine Purkey and Carl
Rutherford
- 6:00-9:00 EVENING CONCERT
NEA Presents National
Heritage Fellows from
Appalachia

Heritage Stage

- 6g** 11:00 Narrative: History of Appa-
lachian Music and Radio
- 11:45 Strings: Bruce Greene,
Don Pedi, Rayna Gellert
and Joe Fallon
- 12:30 West Virginia Liar's Contest
with Bonnie Collins and
Bil Lepp
- 1:30 African-American Traditions:
Joe Thompson
- 6g** 2:15 West Virginia Liar's Contest
with Bil Lepp
- 3:15 Galax String Band: The New
Ballard's Branch Bogtrotters
- 4:00 The Community Dance at
Carcassonne
- 4:45 Bluegrass Gospel: Still Waters
- Bristol Mural Stage*
- 11:00 West Virginia Guitar:
Carl Rutherford
- 12:00 Mountain Banjo: Will Keys and
Lee Sexton with Doug
Dorschug and Rich Kirby
- 1:00 Songs from the Coal Fields:
Elaine Purkey
- 2:00 North Carolina Strings: Don
Pedi and Bruce Greene
- 3:00 North Carolina Fiddle: Rayna
Gellert and Joe Fallon
- 4:00 Mountain Fiddle: Clyde
Davenport and Michael
DeFosche
- 6g** 5:00 Songs and Ballads: Laura
Boosinger and Randy Wilson

*Appalachian Kitchen—
"Breads and Spreads"*

- 11:00 Apple Butter: Linda Childress
- 12:00 Biscuits: Lacey Griffey
- 12:45 Foraged Wild Jam:
Susan Bridges
- 1:30 Cherokee Bean Bread:
Marie Junaluska
- 2:15 Jams: Kim Carroll
- 3:15 Foraged Wild Jelly: Susan Bridges
- 6g** 4:00 Dumplings: Lacey Griffey
- 4:45 Cornbread: Fred McClellan

MALI: FROM TIMBUKTU
TO WASHINGTON

Bamako Stage

- 11:00 Tabital Pulaku: Fulani
Pastoral Music
- 11:45 N'goussoun: Bambara *Balafon*
from Bélédougou
- 12:30 Tartit: Tuareg Music and
Sword Dance
- 1:15 Néba Solo: *Balafon* Music
from KénéDougou
- 2:00 Members of the Ensemble
Instrumental
- 2:45 Tabital Pulak: Fulani Pastoral
Music
- 3:30 N'goussoun: Bambara *Balafon*
Music from Bélédougou
- 4:15 Tartit: Tuareg Music and
Sword Dance
- 5:00 Néba Solo: *Balafon* Music
from KénéDougou

Timbuktu Stage

- 11:00 So Fing: Somono Music with
Puppets
- 11:45 Baba Larab: Takamba Music
and Dance of the Sonraï
People
- 12:30 Dogon Masked Dance Group
- 1:15 Fashion Show
- 2:00 Groupe Sogonikun:
Wassoulou Masked Dancers
- 6g** 2:45 Musical Storytellers
- 3:30 So Fing: Somono Music
with Puppets
- 4:15 *Donso N'goni*: Hunters' Music
- 5:00 Dogon Masked Dance Group
- 6g** 6:00-9:00 EVENING CONCERT
Malian Music: Kanaga de
Mopti, Malian National
Band, and Ali Farka Touré,
"Africa's Bluesman"

*Talking Stage—
Wedding Day*

- 6g** 11:00 *Donso N'goni*: Hunters' Music
- 11:45 Musical Storytellers
- 6g** 12:30 Malian Clothing for Weddings
- 1:15 Planning a Wedding
- 2:00 Yaya Coulibaly:
Puppets & Marionettes



Photo by Dane A. Penland © Smithsonian Institution

- 2:45 Growing Up in Mali
 3:30 Baba Larab: Takamba Music and Dance of the Sonrai People
6g 4:15 Malian Wedding

Malian Foodways

- 11:00 *Tion tion*: Kadiatou Sow
 12:00 *Salabuluna*: Ami Sow
 1:00 *Tiakry (Dégé)*: Kadia Souko
 2:00 *Fonio*: Fatoumata Sissoko
 3:00 Couscous (Kayes Region): Mariam Diarra
 4:00 *Niougu na*: Mariama Camara
 5:00 Tamarand Drink: Aissa Touré

SCOTLAND AT THE SMITHSONIAN

Fèis Stage

- 11:00 Gaelic Concert: Music from Scotland's Highlands & Islands
 11:45 Songs & Ballads of Music & Musicians
 12:30 Battlefield Band: Forward with Scotland's Past
 1:15 Wrigley Sisters: Music from Orkney
 2:00 City of Washington Pipe Band in Concert
 2:45 Battlefield Band: Forward with Scotland's Past
 3:45 Alison Kinnaird & Christine Primrose: Music from Gaelic Scotland
 4:15 Mitchelson Brothers: Scottish Highland Dance Demonstration & Workshop
 4:45 The Occasionals: Scottish *Ceilidh* Dance
 5:30-7:30 EVENING CONCERT
 Scotland since Robert Burns: New Voices/New Songs

Ceilidh Stage

- 11:00 Scottish Small Pipes
 11:45 Mitchelson Brothers: Scottish Highland Dance Demonstration & Workshop
 12:30 The Occasionals: Scottish *Ceilidh* Dance
 1:30 Brian McNeill: Songs of Scots, At Home & Abroad



Orkney is represented at the Festival by its chairs and the music of the Wrigley Sisters, 4:30 p.m., Ceilidh Stage. Photo courtesy Orkney Library & Archive

- 2:30 A Burns Supper: Scotland's Annual Celebration of the Bard's Birthday
 3:30 Dougie MacLean: A Contemporary Voice of Scotland
 4:30 Wrigley Sisters: Music from Orkney

Panto Stage

- 6g** 11:00 Panto!: Cinderella & Scotland's Traditional Holiday Theater
 12:00 The Singing Kettle: Scottish Children's Songs
 1:00 Songs & Ballads from North-East Scotland
 1:45 Panto!: Cinderella & Scotland's Traditional Holiday Theater
 2:45 The Singing Kettle: Scottish Songs for Children
6g 3:45 Glasgow in Song & Story
 4:30 Panto!: Cinderella and Scotland's Traditional Holiday Theater

Narrative Stage

- 11:00 Life on Fair Isle: Britain's Most Remote Community
 11:45 Scots: The Mither Tongue
 12:15 The Art of Distilling Scotch Whisky
6g 1:30 Western Isles Storytellers: Crofting in the Outer Hebrides
 2:15 Scottish Stories of the Supernatural
 3:00 North Sea Oil: Oil & Aberdeen

- 3:45 Celebrating Shetland's Viking Past: The Up Helly-A'

- 6g** 4:15 The Scottish Travellers
 4:45 Scottish Tartans: Legend, Lore & Craft

Scottish Kitchen

Demonstrations of Scottish cooking and baking will take place throughout the day.

FAMILY ACTIVITY TENT

- 11:00 Scottish Songs from Aberdeen
 11:45 Scottish Toys & Games
 12:30 Appalachian Songs & Instrument Demonstration
 1:15 Appalachian Songs
 2:00 Scottish Toys & Games
 2:45 Appalachian Stories
 3:30 Malian Names & Greetings
 4:15 Malian Puppets
 5:00 Malian Music & Dance

MALIAN CINEMA ON THE MALL

National Museum of Natural History

Please see page 120 for detailed schedule of the Mali Film Festival.

JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS Millennium Stage



Please see pages 118-19 for detailed schedule.

6g indicates American Sign Language interpreted program

APPALACHIA: HERITAGE
AND HARMONY*Harmony Stage*

- 11:00 Contemporary Appalachian Music: Appalachian Reggae with Ras Alan and Brother Bob
- 11:45 Songs from the Coal Fields: Elaine Purkey and Carl Rutherford
- 12:30 Banjo Workshop: Will Keys and Lee Sexton with Doug Dorschug and Rich Kirby
- 1:30 African-American Traditions: Joe Thompson
- 2:15 Galax String Band: The New Ballard's Branch Bogtrotters
- 3:15 Contemporary Appalachian Music: Appalachian Reggae with Ras Alan and Brother Bob
- 4:00 Appalachian Strings: Will Keys and Lee Sexton with Doug Dorschug and Rich Kirby
- 4:45 African-American Traditions: Joe Thompson
- 5:30-6:15 CLOSING CONCERT
Bluegrass: The O'Quinn Brothers and the Bluegrass Travelers
- 6:15-7:00 CLOSING CONCERT
Galax String Band: The New Ballard's Branch Bogtrotters

Heritage Stage

- 11:00 Dinner on the Grounds—Bluegrass Gospel: Still Waters
- 11:45 Dinner on the Grounds: The O'Quinn Brothers and the Bluegrass Travelers
- 12:30 Dinner on the Grounds: Still Waters
-  1:30 Songs from the Coal Fields: Elaine Purkey and Carl Rutherford
- 2:15 The Role of Religion in Appalachian Family Life
- 3:15 Life in the Coal Fields
- 4:00 North Carolina Strings: Bruce Greene and Don Pedi
-  4:45 West Virginia Liars: Bil Lepp and Bonnie Collins

Bristol Mural Stage

- 11:00 Fiddle: Rayna Gellert and Joe Fallon
-  12:00 Appalachian Storytelling: Bonnie Collins
- 1:00 Mountain Fiddle: Clyde Davenport
- 2:00 North Carolina Strings: Don Pedi and Bruce Greene
- 3:00 Songs: Laura Boosinger
- 4:00 Mountain Fiddle: Clyde Davenport
- 5:00 Mountain Fiddle: Rayna Gellert and Joe Fallon

*Appalachian Kitchen—
"Just Picked"*

- 11:00 Blackberry Dumplings: Marie Junaluska
- 11:45 Wild Strawberry/Burdock Pie: Susan Bridges
- 12:45 Beans from the Garden: Lacey Griffey
-  1:30 Tomato Gravy: Kim Carroll
- 2:15 Cole Slaw: Linda Childress
-  3:00 *Cross-Program:* Greens from Appalachia, Mali and Scotland
- 4:00 Sorrel Soup & Wild Meat: Susan Bridges
- 4:45 Canning Beans: Linda Childress & Kim Carroll

MALI: FROM TIMBUKTU
TO WASHINGTON*Bamako Stage*

-  11:00 N'goussoun: Bambara *Balafon* Music from Bélé Dougou
- 11:45 Tartit: Tuareg Music and Sword Dance
- 12:30 Néba Solo: *Balafon* Music from Kéné Dougou
- 1:15 Tabital Pulaku: Fulani Pastoral Music
- 2:00 *Donso N'goni:* Hunters' Music
- 2:45 Yaya Coulibaly: Puppets & Marionettes
- 3:30 Tartit: Tuareg Music and Sword Dance
- 4:15 Néba Solo: *Balafon* Music from Kéné Dougou
- 5:00 Tabital Pulaku: Fulani Pastoral Music

Timbuktu Stage

- 11:00 Baba Larab: Takamba Music and Dance of the Sonraï People
- 11:45 Dogon Masked Dance Group
-  12:30 So Fing: Somono Music with Puppets
- 1:15 Fashion Show
-  2:00 Groupe Sogonikun: Wassoulou Masked Dancers
- 2:45 Members of the Ensemble Instrumental
-  3:30 So Fing: Somono Music with Puppets
- 4:15 Groupe Sogonikun: Wassoulou Masked Dancers
- 5:00 Dogon Masked Dance Group
- 5:30-7:00 CLOSING CONCERT
Mali: From Timbuktu to Washington

Talking Tree

- 11:00 *Donso N'goni:* Hunters' Music
- 11:45 Growing Up in Mali
- 12:30 Mali at the Smithsonian
- 1:15 What Makes a Woman Beautiful?
- 2:00 Musical Storytellers
- 2:45 Malian Festivals
- 3:30 Malians in the United States
- 4:15 Malian Buildings
- 5:00 Members of the Ensemble Instrumental

Malian Foodways

- 11:00 Beef Feet and *Malo Ngom:* Koumba Kanté
- 12:00 *Tiagadégé na:* Khadiatou Sow
- 1:00 *Hagakoeye:* Alima Touré
- 2:00 *Acra* (bean fritters) and Spicy Sauce: Kadia Soucko
- 3:00 *Almarga Maffé:* Fatoumata Sissoko
- 4:00 *Tô:* Mariam Diarra
- 5:00 *Labadia:* Ami Sow

SCOTLAND AT THE SMITHSONIAN

Fèis Stage

- 11:00 Highland Dance
Demonstration and Workshop
- 11:30 The Occasionals:
Scottish *Ceilidh* Dance Band
- 12:30 Gaelic Music Traditions from
Scotland's Highlands & Islands
- 1:30 Wrigley Sisters:
Music from Orkney
- 2:30 Brian McNeill & Friends: New
Songs of the Scottish Diaspora
- 3:15 Dougie MacLean: A Contem-
porary Voice of Scotland
- 4:00 Battlefield Band:
Forward with Scotland's Past
- 6g 5:30-7:00 CLOSING CONCERT**
Scotland
- 6g 7:00-8:00 FESTIVAL FINALE**
Participants from all three
programs will join together
on one stage for a final
performance.

Ceilidh Stage

- 11:00 The Singing Kettle:
Scottish Music for Children
- 12:00 Dougie MacLean:
A Contemporary Voice
of Scotland
- 1:00 Battlefield Band:
Forward with Scotland's Past
- 2:00 Mitchelson Brothers:
Highland Dance Workshop
& Demonstration
- 2:30 Alison Kinnaird & Christine
Primrose: Gaelic Harp & Songs
- 3:00 Scottish Bagpipes,
Great & Small
- 3:30 Scottish Women Sing Songs of
Scottish Men (and Vice-Versa)
- 4:30 Wrigley Sisters:
Music from Orkney

The original Carter Family, Maybelle
on guitar, cousin Sara, and Sara's
first husband, A.P. Carter. Photo
courtesy the Birthplace of Country
Music Alliance

Panto Stage

- 6g 11:00** Panto!: Cinderella and
Scotland's Traditional
Holiday Theater
- 6g 12:00** Scottish Storytelling: Tales of
Real & Supernatural Creatures
- 1:00 Panto!: Scottish Theater Workshop
- 2:00 The Singing Kettle:
Scottish Music for Children
- 6g 3:00** Scottish Traditional Music:
Open Session
- 6g 4:00** Panto!: Cinderella and
Scotland's Traditional
Holiday Theater

Narrative Stage

- 11:00 Dovecot: Scottish Tapestry
- 11:30 Western Isle Storytellers: The
Outer Hebrides & the Sea
- 12:15 How to Dress Scottish
- 1:00 North Sea Oil: Life
on the Off-Shore Rigs
- 1:45 Castles and Kirks:
Scotland's Built Heritage
- 2:30 Scottish Heraldry
- 3:45 The Art of Distilling Scotch
Whisky
- 4:15 Scottish Storytelling:
Stories of Travellers & Traveling

Scottish Kitchen

Demonstrations of Scottish cooking and
baking will take place throughout the day.

FAMILY ACTIVITY TENT

- 11:00 Scottish Toys & Games
- 11:45 Appalachian Songs
- 12:30 Appalachian Songs &
Instrument Demonstration
- 1:15 Appalachian Storytelling
- 2:00 Appalachian Songs &
Instrument Demonstration
- 2:45 Scottish Musical Instruments
- 3:30 Malian Names & Greetings
- 4:15 Malian Puppets
- 5:00 Malian Music & Dance

MALIAN CINEMA ON THE MALL

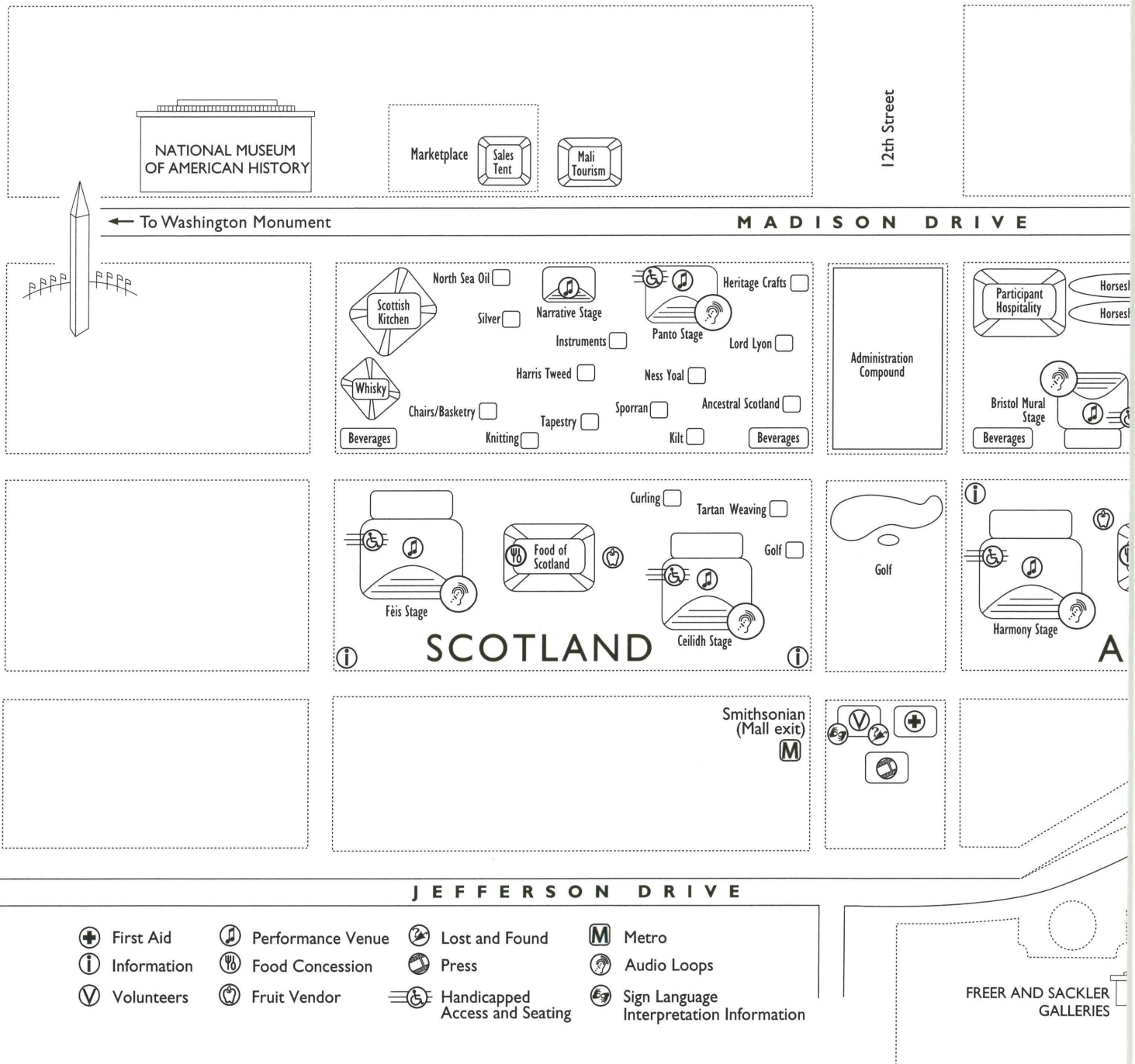
National Museum of Natural History

Please see page 120 for detailed schedule
of the Mali Film Festival.



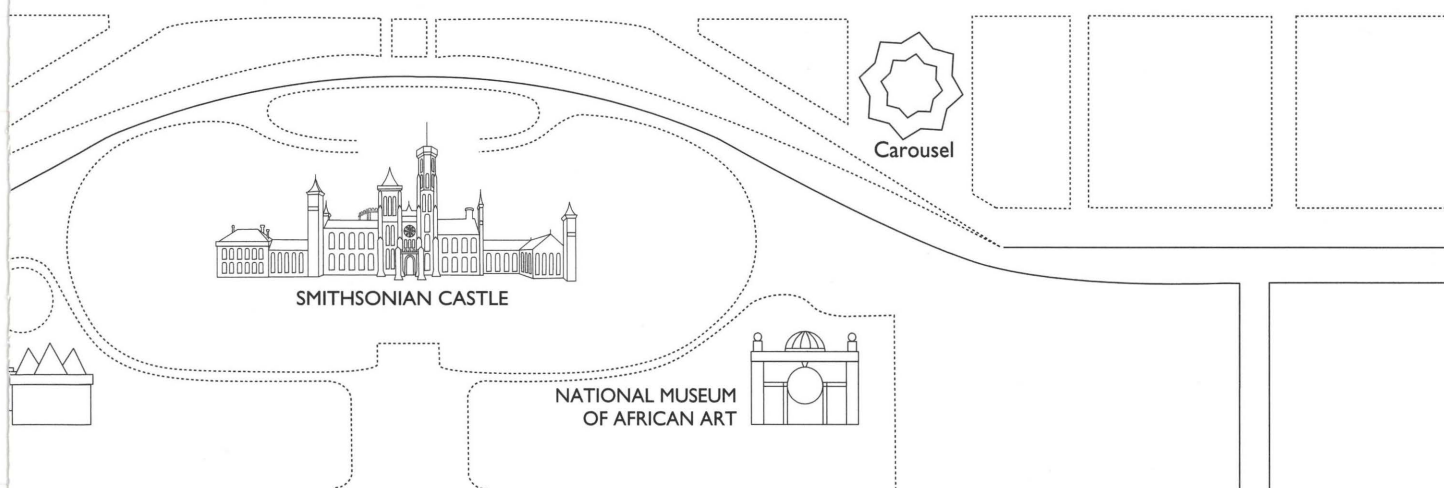
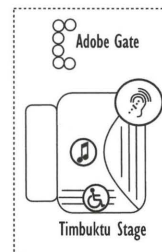
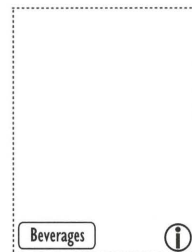
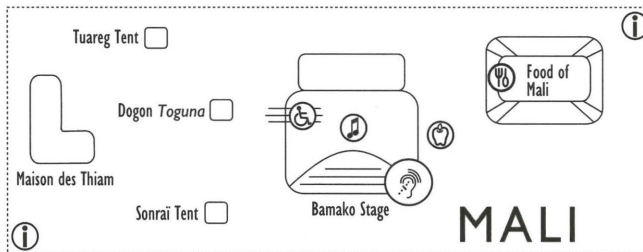
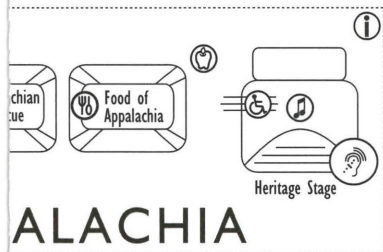
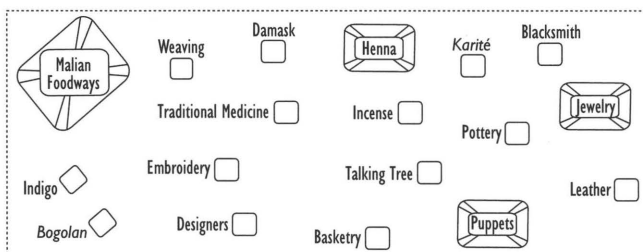
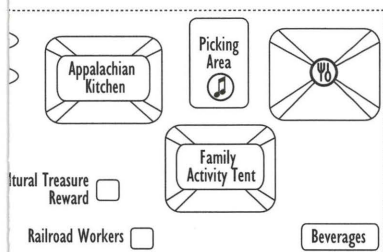
2003 SMITHSONIAN FOLKLIFE FESTIVAL ON THE NATIONAL MALL, WASHINGTON, D.C.

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To U.S. Capitol →



Evening Programs

Wednesday, June 25

Appalachia's Harmony Stage

6g 5:30-6:15 Old-Time String Band: The New Southern Ramblers (with Ralph Blizzard) with The Green Grass Cloggers

6:15-7:00 Bluegrass: The East Tennessee State Student Bluegrass Band

Mali's Timbuktu Stage

6:30-9:00 Malian Celebration: Néba Solo and Ensemble Instrumental

Scotland's Ceilidh Stage

6g 5:30-7:00 The Occasionals: Scottish Dance Workshop & *Ceilidh*

John F. Kennedy Center for the Performing Arts, Millennium Stage

6:00-7:00 Appalachian Bluegrass: The VW Boys

Thursday, June 26

Appalachia's Harmony Stage

6g 6:00-9:00 NEA Presents National Heritage Fellows from Appalachia: Old-Time String Band: The New Southern Ramblers (with Ralph Blizzard), John Dee Holeman, Wayne Henderson, John Cephas and Phil Wiggins

Scotland's Fèis Stage

5:30-8:00 "Scotland the Real": Concert Launch of New Smithsonian Folkways Recordings CD with host Fiona Ritchie

John F. Kennedy Center for the Performing Arts, Millennium Stage

6:00-7:00 History in Song: Appalachia, Mali & Scotland

Friday, June 27

Appalachia's Harmony Stage

5:30-6:00 Appalachian Bluegrass with the VW Boys

6:00-9:00 NEA Presents National Heritage Fellows from Appalachia: Wayne Henderson, Sheila Kay Adams, Doug and Taylor Rorrer, Josh Goforth, Sparky and Rhonda Rucker, and Nat Reese

Mali's Timbuktu Stage

6g 5:30-9:00 History in Song: Appalachia, Mali & Scotland

John F. Kennedy Center for the Performing Arts, Millennium Stage

5:30-6:00 Dance Workshop led by Maria Leask

6:00-7:00 The Occasionals: Scottish *Ceilidh* Dance from Edinburgh with host Fiona Ritchie

Saturday, June 28

Appalachia's Harmony Stage

5:15-6:00 Dance Party with Jake and Dara Krack, Lester and Linda McCumbers, and Kim Johnson

6:00-9:00 NEA Presents National Heritage Fellows from Appalachia: John Dee Holeman, Nat Reese, Jake and Dara Krack, Lester and Linda McCumbers, Kim Johnson, Dwight Diller, Ginny Hawker and Tracy Schwartz

Mali's Timbuktu Stage

6g 6:00-9:00 Malian Music: Ensemble Instrumental, National Traditional Ensemble and Oumou Sangaré, "The Queen of Wassoulou"

Scotland's Fèis Stage

5:30-7:00 Celebration of the Scottish Fiddle with host Fiona Ritchie

Sunday, June 29

Appalachia's Harmony Stage

6g 5:30-9:00 Beautiful Beyond: Christian Songs in Native Languages

Monday, June 30

John F. Kennedy Center for the Performing Arts, Millennium Stage

6:00-7:00 Voices of Malian Women

Tuesday, July 1

John F. Kennedy Center for the Performing Arts, Millennium Stage

6:00-7:00 Brian McNeill and Friends: New Songs of Scotland

Wednesday, July 2

Appalachia's Harmony Stage

6g 5:30-9:00 Ralph Rinzler Memorial Concert: An Evening of Songs by the Carter Family

Mali's Timbuktu Stage

6:00-9:00 Malian Music: Néba Solo, *Balafon* Music from Kénédougou, and Salif Keita, "The Golden Voice of Africa"

John F. Kennedy Center for the Performing Arts, Millennium Stage

6:00-7:00 Galax String Band: The New Ballard's Branch Bogtrotters

Thursday, July 3

Appalachia's Harmony Stage

5:15-6:00 Galax String Band: The New Ballard's Branch Bogtrotters

6:00-9:00 NEA Presents National Heritage Fellows from Appalachia: Jean Ritchie, Clyde Davenport, Will Keys and Lee Sexton with Doug Dorschug and Rich Kirby, the Carcassone Community Dance Group, and Scottish ballad singers Stanley Robertson, Ed Miller, and Karine Polwart

Scotland's Fèis Stage

6g 5:30-7:00 The Occasionals: Scottish *Ceilidh* Dance with Special Guests the Mitchelson Brothers

John F. Kennedy Center for the Performing Arts, Millennium Stage

6:00-7:00 Phil & Johnny Cunningham: Virtuoso Scottish Fiddle & Accordion, with special guest Scottish singer/songwriter Dougie MacLean

Friday, July 4

Appalachia's Harmony Stage

5:30-6:15 Contemporary Appalachian Music: Appalachian Reggae with Ras Alan and Brother Bob

6:15-7:00 Dance Party with the Carcassone Community Dance Group from Kentucky and the Lee Sexton Band

Mali's Timbuktu Stage

6g 5:30-7:00 Mali Dance Party: Dogon Masked Dance Group; Néba Solo: *Balafon* Music from Kénédougou; Tartit: Tuareg Music and Sword Dance; Baba Larab: Takamba Music and Dance of the Sonraï People; Groupe Sogonikun: Wassoulou Masked Dancers; Tabital Pulaku: Fulani Pastoral Music

Scotland's Fèis Stage

5:30-7:00 The Occasionals: Scottish *Ceilidh* Dance with special guests the Mitchelson Brothers

John F. Kennedy Center for the Performing Arts, Millennium Stage

6:00-7:00 String Wizards: Virtuosos from Appalachia, Mali & Scotland

Saturday, July 5

Appalachia's Harmony Stage

5:30–6:00 Songs from the Coal Fields:
Elaine Purkey and Carl Rutherford

6:00–9:00 NEA Presents National
Heritage Fellows from Appalachia: Ralph
Stanley, Still Waters, Hazel Dickens, Jesse
McReynolds, the O'Quinn Brothers and
the Bluegrass Travelers

Mali's Timbuktu Stage

6g 6:00–9:00 Malian Music: Kanaga de
Mopti, Malian National Band, and Ali
Farka Touré, "Africa's Bluesman"

Scotland's Fèis Stage

5:30–7:00 Scotland since Robert Burns:
New Voices/New Songs

*John F. Kennedy Center for the
Performing Arts, Millennium Stage*

6:00–7:00 The Battlefield Band

Sunday, July 6

Appalachia's Harmony Stage

5:30–6:15 Closing Concert: Bluegrass—
The O'Quinn Brothers and the
Bluegrass Travelers

6:15–7:00 Galax String Band:
The New Ballard's Branch Bogtrotters

Mali's Timbuktu Stage

5:30–7:00 Closing Concert:
Mali: From Timbuktu to Washington

Scotland's Fèis Stage

6g 5:30–7:00 Closing Concert:
Scotland at the Smithsonian

6g 7:00–8:00 Festival Finale

Maisie Shenandoah, Joanne
Shenandoah, and Liz Robert.
Photo © Silver Wave Records,
courtesy the Shenandoah family

Beautiful Beyond: Christian Songs in Native Languages

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A CENTRAL PART OF THE MISSION of the National Museum of the American Indian (NMAI) is the preservation, perpetuation, and awareness of Native languages. Language preservation has become an urgent matter in Native communities, especially where the number of elders who grew up with their own language is rapidly diminishing. In some of these communities, the singing of Christian hymns is one of the few ways in which the language is still heard on a regular basis.

Several years ago NMAI began a project to document the singing of Christian songs in Native languages. To date, more than twenty-five groups in fifteen communities have been recorded, including Mohawk, Cherokee, Navajo, Kiowa, Comanche, Yup'ik, and Hawaiian. In some communities the hymns are translations from English-language hymnals, sung in three- or four-part harmony, while in others the songs are "made" by Native singers and sung in unison. Besides singing in church, the singing groups are in demand for community events, especially funerals and wakes. An anthology will be released around the time of the opening of NMAI's new museum on the National Mall (September 2004).

The June 29 evening concert brings together five groups—Navajo, Cherokee (from the Cherokee Nation of Oklahoma and the Eastern Band of North Carolina), Oneida (New York), and Lakota. Their presence at this Festival represents a strong force in Indian communities throughout the continent and demonstrates that among the many tools of cultural survival the power of language is one of the most important.

Howard Bass

Public Programs Producer

National Museum of the American Indian



Malian Cinema on the Mall

Mali has one of the most vibrant and dynamic cinematic traditions on the African continent. This special film series will include feature, documentary, and animation films. The film festival is co-sponsored by the National Museum of Natural History with funding from the U.S. Department of State. All screenings start at 1:00 p.m. and take place in the Baird Auditorium of the National Museum of Natural History.

June 26

Guimba the Tyrant (Guimba, un tyran, une époque), 1995, Cheick Oumar Sissoko. 93 minutes, 35 mm, color. In Bambara and Peul with English subtitles.

June 27

Kabala, 2002, Assane Kouyaté. 76 minutes, BETA SP, color. In Bambara and French with English subtitles.

June 29

The Pact of Bamako (Bamako Sigi-Kan), 2002, Manthia Diawara. 76 minutes, DVD, color. In Bambara, French, and English.

Manthia Diawara will attend and discuss the film.

July 2

Living Memory (Passé vivant), 2003, Susan Vogel. 53 minutes. BETA SP, color. In Bambara and French with English subtitles.

Susan Vogel (Writer/Director), Samuel Sidibé (Producer/Writer), and Salif Keita will attend and discuss the film.

Mischievous Child (L'enfant terrible), 1993, Kadiatou Konaté. 12 minutes, BETA SP, color. In French with English subtitles.

July 3

Farau, Mother of the Dunes (Farau, mère des sables), 1997, Abdoulaye Ascofaré. 90 minutes, 35 mm, color. In Sonrai with English subtitles.

July 4

Genesis (La Genèse), 1999, Cheick Oumar Sissoko. 102 minutes, 35 mm, color. In Bambara with English subtitles.

July 5

Skirt Power (Taafé Fanga), 1997, Adama Drabo. 95 minutes, 35 mm, color. In Kaado and Bambara with English subtitles.

July 6

Brightness (Yeelen), 1987, Souleymane Cissé. 105 minutes, 35 mm, color. In Bambara with English subtitles.

Of Related Interest

June 20–September 12

Celebrating Scottish Crafts
Arts & Industries Building

This exhibition from the National Museums of Scotland features more than 100 contemporary objects produced by traditional methods and highlights the specialized skills and crafts passed down from one generation to the next. Many of the artisans featured in the exhibition have been invited to participate in the Festival.

June 24–September 3

Ancient Manuscripts from the Desert Libraries of Timbuktu
Library of Congress, Thomas Jefferson Building, Great Hall Gallery South

On display are 23 ancient manuscripts from the Mamma Haidara Commemorative Library and the Library of Cheick Zyni Baye of Boujbeha.

Twin sisters dressed up for a Malian festival, as seen in the *African Voices* exhibition at the Natural Museum of Natural History. Photo © Mary Jo Arnoldi

African Voices

National Museum of Natural History
(Permanent exhibition)

This exhibition examines the diversity, dynamism, and global influence of Africa's peoples and cultures over time in the realms of family, work, community, and the natural environment. Mali is featured in the contexts of archaeology, cultural heritage, and preservation; textiles; children's toys and games; and more.

Images of Power and Identity

National Museum of African Art
(Permanent exhibition)

This exhibition introduces the visual arts of Africa south of the Sahara. Objects on display from Mali include Dogon and Bambara sculptures and masks, Fulani gold earrings, and archaeological treasures from the inland Niger Delta.

To view works of art from Mali, both on view and in the museum's collections, visit www.nmafa.si.edu/pubaccess/pages/maliart.asp

The site also provides links to additional resources on Mali at the National Museum of African Art, the Warren M. Robbins Library, and the Eliot Elisofon Photographic Archives.



Festival Participants

Appalachia:

Heritage and Harmony

AFRICAN-AMERICAN TRADITIONS

John Dee Holeman, guitar, Durham, North Carolina
Melvin Alston, guitar, Durham, North Carolina

Holeman is a master bluesman and buck dancer. In 1988 he was awarded a National Heritage Fellowship from the National Endowment for the Arts. He was also the winner of a North Carolina Folk Heritage Award in 1994. He is accompanied by Melvin Alston.

Nat Reese, guitar, Princeton, West Virginia

Reese grew up in the coal fields of West Virginia and began to perform blues and string band music in the coal fields in the 1930s. He is the 1995 winner of the Vandalia Award, West Virginia's highest folklife honor.

James "Sparky" Rucker, guitar, Maryville, Tennessee
Rhonda Rucker, harmonica, Maryville, Tennessee

The Ruckers are performers and scholars of traditional African-American music. Sparky is a folklorist, historian, musician, storyteller, and author. His performances include music and stories from the history of African-American traditions. Playing banjo, guitar, and spoons, he is accompanied by his wife.

Joe Thompson, fiddle, Mebane, North Carolina
Bob Carlin, banjo, Lexington, North Carolina

The black string band tradition is quickly disappearing, and there are few players left. One of those few is Joe Thompson, who along with his late cousin Odell entertained in North Carolina for many years. He was the winner of a North Carolina Folk Heritage Award in 1991.

BALLAD SINGERS

Sheila Kay Adams, banjo, Marshall, North Carolina
Jim Taylor, guitar, Marshall, North Carolina

Adams, more than anyone else, has been working to preserve the ballad tradition in Appalachia. She learned many of her songs from her great-aunt Dellie Chandler Norton. She is a member of the Wallin/Chandler/Norton family, who are known for their ballads. Folk song collector Cecil Sharp collected songs from the family in 1916. She is accompanied by Jim Taylor.
<www.jimandsheila.com>

Laura Boosinger, banjo, Asheville, North Carolina

Boosinger began playing Appalachian music at Warren Wilson College in 1978. In the years since she has been studying the music of traditional folk artists and performs on a variety of instruments.
<www.lauraboosinger.com>

Ginny Hawker, vocals, Cox Mill, West Virginia
Tracy Schwarz, fiddle and guitar, Cox Mill, West Virginia

Hawker grew up singing with her father in southern Virginia, and as a youngster she was influenced by the compelling unaccompanied singing of the Primitive Baptist Church. She and her husband Tracy Schwarz sing powerful songs from the mountains. Schwarz is a long-time member of the New Lost City Ramblers.

Bobby McMillon, Lenoir, North Carolina

McMillon was awarded a North Carolina Folk Heritage Award in 2000. He is a fine ballad singer and storyteller and has appeared previously at the Smithsonian Folklife Festival.

Randy Wilson, banjo, Big Creek, Kentucky

Wilson is an all-purpose musician, storyteller, dance caller, and children's entertainer from Clay County, Kentucky.

BLUEGRASS

The East Tennessee State University Student Bluegrass Band

Raymond McLain, fiddle, Johnson City, Tennessee
Daniel Boner, guitar, Bridgeton, New Jersey
Josh Goforth, mandolin, Marshall, North Carolina
Jenny Lyn Harper, bass, Simsboro, Louisiana
J.P. Mathes, banjo, Elizabeth, Tennessee

The senior band of the East Tennessee State University Bluegrass and Country Music Program is made up of some of the outstanding players in the program. Recent graduates of the program include country superstar Kenny Chesney and Blue Highway leader Tim Stafford.

The O'Quinn Brothers & the Bluegrass Travelers

Fred O'Quinn, banjo, Birchleaf, Virginia
Joe Arrington, bass, Haysi, Virginia
Herb Bowman, fiddle, North Tazewell, Virginia
Keith O'Quinn, mandolin, Bee, Virginia
Kyle O'Quinn, guitar, Birchleaf, Virginia

There are hundreds of regional bands who play local events and the festival circuit during the summer. Among these, the O'Quinns are a family group from Birchleaf, Virginia, a stone's throw from the home of the Stanley Brothers. They play regionally in southwest Virginia and Kentucky. Family patriarch Fred O'Quinn plays both old-time and bluegrass music on his banjo.

The VW Boys

Tim White, banjo, Blountville, Tennessee
Larry McPeak, bass, Wytheville, Virginia
Dave Vaught, guitar, Bristol, Tennessee

The VW Boys, from the Bristol, Tennessee, area, mix comedy and music. The band is made up of members who have spent time in well-known groups. Tim White is also the artist who painted the "Birthplace of Country Music" mural in Bristol. <www.vwboys.com>

CONTEMPORARY APPALACHIAN MUSIC

The Celtibillies

Jack Hinshelwood, fiddle and guitar, Shawsville, Virginia
Becky Barlow, hammered dulcimer, keyboard, and bodhran, Christiansburg, Virginia
Jeff Hofmann, bass, Roanoke, Virginia
Tim Sauls, banjo, bouzouki, and guitar, Roanoke, Virginia

The southwest Virginia-based Celtibillies began in 1994 as a contra dance band but gradually started to incorporate sounds from the British Isles into their music, combining it with traditional Appalachian fare.
<www.celtibillies.com>

Appalachian Reggae Musician RAS ALAN w/Brother Bob

Ras Alan Childres, guitar and kickbox, Zionville, North Carolina
Brother Bob Franklin, bass, Weaverville, North Carolina

This duo performs reggae music with lyrics frequently dealing with life in the region. They add a new, contemporary twist to Appalachian music.

GOSPEL TRADITIONS

Dorothy "Fountain" Myles, vocals, Appalachia, Virginia
Pastor Stanley D. Almon, keyboard, Lynch, Kentucky

Myles, a native of Cumberland, Kentucky, now lives in Appalachia, Virginia. Myles writes her own religious songs as well as mining-oriented songs. She is accompanied by Pastor Almon.

Still Waters

Chris Hall, upright bass, Leburn, Kentucky
Bennie Moore, mandolin, Langley, Kentucky
Dexter Mullins, rhythm guitar, Pinetop, Kentucky
Delmas Slone, lead guitar, Pinetop, Kentucky
Doyal Waddles, banjo and dobro, Hindman, Kentucky

Still Waters of Hindman, Kentucky, is a quintet of fine traditional gospel singers. The group sings at churches and community events as part of their music ministry.

INSTRUMENTAL TRADITIONS

Clyde Davenport, fiddle, Jamestown, Tennessee
Michael DeFosche, guitar, Whiteyville, Tennessee

Octogenarian Davenport continues to play many of the older fiddle tunes of the area and is one of the best of the regional fiddlers. He is accompanied by Michael DeFosche.

Dwight Diller, banjo, Hillsboro, West Virginia

Diller has been called "the Guardian of Traditional West Virginia Mountain Music." He has spent his life learning from his West Virginia neighbors and in turn teaching many others the music. He is an accomplished banjo player.

<www.dwightdiller.com>

Rayna Gellert, fiddle, Asheville, North Carolina
Joe Fallon, banjo and guitar, Charlottesville, Virginia

Gellert grew up in Indiana in a musical family, but since attending Warren Wilson College she has made western North Carolina her home. She is one of the fine younger fiddlers in the region. She has been a member of her own band as well as the highly regarded Freight Hoppers, and will be accompanied by Joe Fallon.

Bruce Greene, fiddle, Burnsville, North Carolina

In the 1970s and 1980s, Greene immersed himself in learning from Kentucky fiddlers. He has since developed his own style. Currently living in North Carolina, Greene has taught the fiddle for many years.

Wayne Henderson, guitar
Mouth of Wilson, Virginia

Henderson is a well-known southwestern Virginia guitarist and guitar maker. His guitars are highly sought after; there is a waiting list of many years. One of the finest guitarists in the United States, he was awarded a National Heritage Fellowship in 1995 from the National Endowment for the Arts.

<www.waynehenderson.org>

Will Keys, banjo, Gray, Tennessee
Doug Dorschug, guitar, Mountain City, Tennessee

A 1996 winner of a National Heritage Fellowship, Keys is one of the best old-time banjo players in the country and has toured as a member of the Masters of the Banjo tour. He is accompanied by Doug Dorschug.

Lester and Linda McCumbers, and Jake Krack

Lester McCumbers, fiddle, Nicot, West Virginia
Linda McCumbers, guitar, Nicot, West Virginia
Jake Krack, fiddle, Orma, West Virginia
Kim Johnson, banjo, Clendenin, West Virginia
Dara Krack, guitar, Orma, West Virginia

Eighteen-year-old Krack has studied with a number of well-known West Virginia fiddlers including Lester McCumbers. An accomplished player, Jake has been winning many of the fiddle contests he enters of late. Jake's mother, Dara, and Kim Johnson accompany Jake and the McCumbers, respectively.

<www.jakekrack.com>

Don Pedi, dulcimer, Marshall, North Carolina

Pedi is from Madison County, North Carolina. A master dulcimer player and teacher, he has won many dulcimer championships at fiddle contests.

<www.donpedi.com>

Doug Rorrer, guitar, Eden, North Carolina
Taylor Rorrer, guitar, Eden, North Carolina

Doug Rorrer grew up in Eden, North Carolina, and is the grand-nephew of old-time music pioneers Charlie Poole and Posey Rorrer. He is a fine flat-picking guitarist and owns Flyin' Cloud Records with his wife. His son Taylor accompanies him, also on guitar.

<www.flyincloudrecords.com>

Lee Sexton, banjo and fiddle, Cornettsville, Kentucky

Sexton is one of Eastern Kentucky's musical treasures. A fine banjo player, he has played old-time music all of his life. He is the winner of the Kentucky Governor's Award for Lifetime Achievement in the Arts.

OCCUPATIONAL SONG

The Buckingham Lining Bar Gang

Charles W. White, leader, Buckingham, Virginia
Frank Austin, Buckingham, Virginia
Frank Cottrell, Arrington, Virginia
Robert Jones, Prospect, Virginia
Asbury Laury, Buckingham, Virginia
John H. Laury, Buckingham, Virginia
Daniel McKinney, Dillwyn, Virginia
Samuel Mosley, Buckingham, Virginia
William Eddie Neighbors, Buckingham, Virginia
Isaac W. Pankey, Green Bay, Virginia

Railroad work crews wrote songs to help them get through their day-to-day work. Rhythmic work chants were used to help time out the laying and lining up of railroad track before the process was taken over by machines. The Buckingham Lining Bar Gang is made up of retired railroad workers from Buckingham County, Virginia, who demonstrate this process.

Elaine Purkey, guitar, Ranger, West Virginia

Purkey began to write songs while involved in the Pittston Coal Strike in 1989-90. She began to perform at festivals in the 1990s and impressed all those who heard her, including the great labor songwriter Hazel Dickens.

Carl Rutherford, guitar, Caretta, West Virginia

Rutherford worked the mines as a youth until bad health forced him to find another line of work. He is a composer of strong mining songs including "Tops Off Our Pretty Mountains" and also a fine guitar player in the style of country music pioneers Dick Justice and Frank Hutchison.

OLD-TIME MUSIC STRING BAND

The New Ballard's Branch Bogtrotters

Dennis Hall, guitar, Galax, Virginia
Eddie Bond, fiddle, Fries, Virginia
Dallas Hall, mandolin, Galax, Virginia
Jesse Morris, bass, Elk Creek, Virginia
Wayne Watson, banjo, Galax, Virginia

Out of the great tradition of old-time string bands from the area around Galax, Virginia, the New Ballard's Branch Bogtrotters are one of the hottest bands in the area. They won the Old-Time band competition at the 1999 and 2000 Galax Old Fiddler's Convention. Their name comes from the original Bogtrotters, the famous Galax-area band of the 1930s.

The New Southern Ramblers (with Ralph Blizard)

Ralph Blizard, fiddle, Blountville, Tennessee
John Herrmann, bass, Asheville, North Carolina
Gordy Hinnners, banjo, Weaverville, North Carolina
Phil Jamison, guitar, Asheville, North Carolina
John Lilly, mandolin, Charleston, West Virginia

One of the great Southern string bands today is Ralph Blizard and the New Southern Ramblers. Blizard (b. 1918), from Blountville, Tennessee, is an acknowledged master and one of the great fiddlers playing in the longbow style. He received a National Heritage Fellowship from the National Endowment for the Arts in 2002.

STORYTELLING

Lloyd Arneach, Asheville, North Carolina

Arneach is a member of the Eastern Band of the Cherokee Tribe. His tales include old stories of the Cherokee and contemporary tales from other Indian tribes.

Bonnie Collins, Fairmont, West Virginia

Collins, from Doddridge County, West Virginia, is one of the state's most beloved storytellers. Recognized for her humor, Collins has been involved and acted as a judge in the state's liar's contest. She was awarded the 1991 Vandalia Award, West Virginia's top folklife award.

Orville Hicks, Boone, North Carolina

A member of the well-known Hicks storytelling family, Orville Hicks is one of the fine tellers of "Jack Tales" and carries on the tradition of such great storytellers as Ray and Stanley Hicks.

Bil Lepp, South Charleston, West Virginia

Lepp is a side-splittingly funny man. He was the winner of the West Virginia liar's contest so often that he was made the emcee. Hear Bil's stories of his adventures with his pal, Buck Dog.
<www.buck-dog.com>

Frank Proffitt, Jr., Todd, North Carolina

Proffitt is a member of the storytelling Hicks family and is known for his "Jack Tales." His father Frank Proffitt was also a well-known mountain musician and the person from whom the song "Tom Dooley" was first collected.

DANCE

Carcassonne Community Dancers

Jon Henrikson, Blackey, Kentucky
James Boggs, Big Laurel, Kentucky
Rachel Boggs, Big Laurel, Kentucky
Loretta Henrikson, Blackey, Kentucky
Beverley Johnson, Amsterdam, New York
Dale Johnson, Amsterdam, New York
Ray Slone, fiddle, guitar, Hindman, Kentucky
Bobbie J. Whitaker, Cromona, Kentucky
Charles Whitaker, Cromona, Kentucky
Charlie Whitaker, Blackey, Kentucky, caller
Joyce Whitaker, Blackey, Kentucky

From Blackey, Kentucky, this group includes members of the Carcassonne Community Dance, one of the nation's oldest community square dances. It occurs twice a month in Letcher County, Kentucky, at the old schoolhouse in Carcassonne, and residents still gather to dance a traditional form of square dancing they have preserved since settlement days.

The Green Grass Cloggers

Phil Jamison, Asheville, North Carolina
Karen Bartlett, Asheville, North Carolina
Wanda Davidson, Swannanoa, North Carolina
Gordy Hinnners, Weaverville, North Carolina
Carol Mallett, Asheville, North Carolina
Hunt Mallett, Asheville, North Carolina
Trina Royar, Asheville, North Carolina
Rodney Sutton, Marshall, North Carolina

The Green Grass Cloggers were formed in 1971 by North Carolina college students. Based in Asheville, North Carolina, they are known for their high-stepping clogging style.

FOODWAYS TRADITIONS

Susan Bridges, Meadows of Dan, Virginia

Bridges learned from older family and friends which greens and other natural sources of food to pick, mix, and eat. She has practiced natural foraging and has begun developing a business around dried and canned food products, such as wild strawberry jam and blue violet jelly.

Kim Carroll, Clintwood, Virginia

Carroll is a food product entrepreneur who cans and sells vegetables such as pickled beans, corn, and mixed pickles. Her grandmother's recipe that she uses for mixed pickles is said to be one of the best in the country.

Linda Childress, Clintwood, Virginia

Childress is a food product entrepreneur who is developing dry mixes for biscuits and varieties of gravy. She is also known for making anything out of apples, including pies, dumplings, and apple butter.

Harvey Christie, Romney, West Virginia

Christie is a chef and owner/ operator of Gourmet Central, a business that markets fine jams and jellies.
<www.chefharv.com>

Lacey Griffey, Benham, Kentucky

Griffey prepares a big Sunday dinner that includes fried chicken, cabbage, greens, fruit cobblers, and pies. She is part of the African-American coal mining community of the Benham-Lynch area of Kentucky.

Gerald Hawkins, Knoxville, Tennessee
Greg Golden, Treadway, Tennessee

Hawkins prepares Mexican-style dishes, inspired by his Mexican-American son-in-law. He specializes in salsa that he cans and sells. He will be assisted by Greg Golden, chef and manager of Clinch-Powell Community Kitchens.

Marie Junaluska, Cherokee, North Carolina

Junaluska is a member of the Eastern Band of the Cherokee Tribe who specializes in traditional cooking of that community: chicken, greens (cabbage, mustard, and turnip), breads (lye dumplings, bean and corn bread), and potatoes (fried, boiled, and stewed).

Bennie Massey, Lynch, Kentucky

A retired coal miner from the Benham-Lynch-Cumberland region of Kentucky, Massey is well known in his community as an expert barbeque chef.

Fred McClellan, Abingdon, Virginia

McClellan was a tobacco farmer-turned-shiitake mushroom-grower for chefs around Abingdon restaurants. He also has 20 years of food service background operating his Hillbilly Food Store business, specializing in mountain staples such as chicken, catfish, taters, breakfast biscuits, potato salad, beans, and hotdog chili.

Mali: From Timbuktu to Washington

PERFORMANCE TRADITIONS

Ali Farka Touré Group, Niafunké

Ali Farka Touré, electric guitar/vocals
Oumar Touré, congas/chorus vocals
Ali Konta
Souleymane Kane, djembé
Hamadoun Bocoum
Mamadou Kelly

The “Bluesman of Africa,” Ali Farka Touré’s highly distinctive style of his homeland of Niafunké blends Malian sounds with American blues reminiscent of John Lee Hooker, Lightnin’ Hopkins, and Big Joe Williams. After winning a Grammy for his *Talking Timbuktu* CD with Ry Cooder, Ali Farka Touré chose to stay in his village and is coming out of retirement for an extremely rare performance at the Festival.

Baba Larab, Gao

Guilemikoye M’bara I., dancer
Arawaidou Yacouba, guitar
Salif Maiga, guitar
Zéinaba Assoutor, dancer

This Sonraï group is known for Takamba music, which is used for dances of love, inviting the lover to come out and have fun. It is danced in pairs with reciprocal gestures.

Dogon Masked Dance Group, Bandiagara

Inogo Dolo, singer
Somou Dolo, dancer
Yanoussou Dolo, dancer
Bassa Dolo, dancer
Amatigué Dolo, drummer
Atemelou Dolo, dancer
Ogodana Dolo, drummer
Basso Dolo, singer
Aly Dolo, singer

Dogon dancers on stilts or with masks and accompanied by drumming and song evoke the exploits of hunting.

Donso N’goni

Sékouba Traoré, Koulikoro, singer and donso n’goni
Dramane Traoré, Koulikoro, donso n’goni
Nianankoro Diarra, Koulikoro, guiros

Sékouba Traoré is generally recognized as the greatest interpreter of hunters’ music. Hunters play a fundamental role in Mandé society; they are frequently the ones who found communities, defining the character of the society and serving as guardians of tradition and peace. Their songs serve to galvanize hunters by recounting their exploits and exhorting them to accomplish even greater feats. The *donso n’goni* is a seven-string harp reserved for hunters’ music.

Ensemble Instrumental

Massambou Wèlè Diallo, artistic director

Souadou Soumano, singer
Saranfing Kouyaté, singer
Nafissatou Maiga, singer
Djénèba Doumbia, singer
Adama Soumono Sacko, singer
Babily Kanouté, kora
Mamadou Kouyaté, kora
Binéfou Koita, n’goni
Modibo Diabaté, balafon
Mohamed Tounkara, djembé

The National Instrumental Ensemble members are national representatives of traditional *griot* music. Most of the singers are women, *jelimusau*, who sing legends and praise-singing in arranged pieces adapted from traditional choral music.

Groupe So Fing, Markala

Mariam Thiero, singer/dancer
Aishata Niono, backup singer
Almamy Thiero, percussionist
Oumar Traoré, percussionist
Yaya Famanta, percussionist
Mohamed Khalifa Thiero, percussionist

Puppets are a communicating link between water spirits and the fishing Somono and Boso peoples. These puppets are grouped into four categories: those used during the day, those used at night, those from the water, and those from the earth. Mariam Thiero sings with a strong, clear voice accompanied by drummers. The large water animal puppets, hippos, manatees, and large river fish, are manipulated to their rhythms.

Groupe Sogonikun, Wassoulou

Amadou Diakité, dancer
Bakary Diakité, dancer
Kassoum Diakité, dancer
Brehima Diallo, percussionist
Mamaourou Doumbia, percussionist
Almamy Traoré, percussionist
Kadiè Traoré, singer
Doussouba Traoré, singer

Amadou Diakité has been without question the greatest dancer in the Wassoulou for the past 35 years. Here, with his two sons Bakary and Kassoum, he performs two styles of traditional masked performance: Sigui, the water buffalo dance, and Sogonikun, a popular dance. The whole face is covered with a decorated veil. A mask or statuette, painted black, is placed on the head and supported by a mass of fibers.

Kanaga de Mopti

Djéliba Koné, trumpet
Kaniba dit Demba Koné, guitar
Issa Koné, guitar
Maki Koné, singer
Sada Traoré, drummer
Sekou dit Tomi Koné, saxophone, balafon
Bourima Diabaté, singer
Papa Koné, bass guitar
Mamadou Traoré, band leader
Sékou Diankoumba, singer

Kanaga was recently named the National Orchestra of Mali. The group’s members are from all over the country and work to re-interpret various musical traditions using Western instruments.

Krin de Birgo, Kita

Demba Sidibé, singer, calabash
Mooro Sidibé, djembé
Tenemba Diallo, calabash
Bakary Sidibé, calabash, camale n’goni

This music is played for male circumcision as the rainy season approaches. “Krin” is the noise that the gourd ladles make when hitting the calabashes. The songs are sung by aunts and sisters of those to be circumcised to give them courage. This music, originally from the Wassoulou region, is normally played with up to 6 to 10 calabashes.

Musical Storytellers

Moctar Kone, n’goni, Mourdiah
Mamary Diabaté, n’goni, Bamako

These two men are *griots* who tell history through song. They play the *n’goni*, a three-or-four stringed lute.

N'Goussoun, Koulikoro

Mariam Bagayoko, singer/dancer
Djénèba Bagayoko, chorus singer
Dognan Coulibaly, balafon
Alou Diarra, balafon

At the age of 67 and barely 4 foot 6 inches tall, Mariam Bagayoko may be one of Mali's most dynamic performers. She can proudly claim to be the only woman to actually dance on the *balafon*. N'goussoun is court music, generally praise-singing and encouragement.

Néba Solo Group, Sikasso

Souleymane Traoré (Néba Solo), balafon
Yacouba Traoré, kèrègnè
Siaka Traoré, balafon
Oumar Coulibaly, percussion
Zantien Gonsogo, percussion
Mahamadou Traoré, percussion
Bocary Dembélé, dancer
Ibrahim Traoré, dancer

Néba Solo is an international celebrity. His group consists of *balafons*, *baradumu*, *kèrègnè* (a metal scraper), and inextinguishable dancers. Néba Solo is also an accomplished woodworker and makes his own *balafons*.

Oumou Sangaré, Wassoulou

Oumou Sangaré, lead vocals
Sapa Kouyaté, singer/dancer
Zoumana Tereta, sokou (traditional violin)
Abdoulaye Fofana, flute
Nabintou Diakité, singer/dancer
Mouneissa Tandina, drummer
Salah Baba, guitar
Hamane Touré, bass
Ousmane Haidara, manager
Brehima Diabaté, camale n'goni
Cheikh Oumar Diabaté, djembé
Alama Diakité, yabara (percussion)

Oumou Sangaré is the leading female star of the Wassoulou sound, which is based on an ancient tradition of hunting rituals mixed with songs about devotion, praise, and harvest played with pentatonic (five-note) melodies. In addition to the flute and violin, she is accompanied by scraping *kèrègnè*, and women playing *flé*, a calabash strung with cowrie shells, which they spin and throw into the air in time to the music. Sangaré most often sings about love and the importance of freedom of choice in marriage.

Salif Keita, Bamako

Salif Keita, lead vocals/guitar
Djély Moussa Kouyaté, electric guitar
Harouna Samaké, camale n'goni
Drissa Bagayoko, djembé
Mamadou Koné, calabash
Adama Kouyaté, tama
Souleymane Doumbia, African congas
Souleyman Kouyaté, n'goni
Abdoulaye Diakité, keyboards
Aminata Doumbia, background vocals
Assitan Diarra, background vocals
Jean-Marie Avisse, technical crew
Isabel Bonvalet, technical crew
Timor Cardenas, technical crew
Johnson Mensah, technical crew
David Lunardelli, technical crew

One of the most celebrated Malian singers, Salif Keita was a lead musician with the Rail Band and the Ambassadeurs du Motel in the '60s and '70s. Then he went on to international superstardom with his own band. He plays solo guitar and sings as well as performing with his group.
<www.salifkeita.net>

Tabital Pulaku, Mopti

Boureima Dicko, flute
Dinda Sarré, n'goni
Gabdo Cissé, dancer
Goro Hamadoun, calabash
Aminata Coulibaly, dancer
Hamadoun Biga Cissé, drum
Yehia Dicko, violin
Alima Barry, dancer
Aminata Salmana Traore, singer

The essential instrument of the nomadic herder Fulani is the flute, evoking nostalgia for and harmonious existence in the rural areas. The dances are restrained and graceful, and the dancers' feet barely leave the ground, as if they were constrained by the undergrowth.

Tartit, Kel Antessar

Mohamed Al Ansari, leader
Issa Amanou, n'goni
Mohamed I. Ag Oumar, n'goni
Idwal Ag Mohamed, n'goni
Fatoumata Mohomadoun, dancer
Tafa W. Alhousseini, violin
Aboubacrine Ag Mohamed, singer
Abdallah Al Housseini, guitar

Tartit, meaning "union," was originally formed as a group of Tuareg women living in Mauritanian refugee camps during the Tuareg rebellion in the 1990s. Their music is performed seated, with a languorous grace expressed in gestures of the arms and eyes. The men in the group also dance with swords.

PUPPETRY

Yaya Coulibaly, puppeteer, Bamako

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Yaya Coulibaly is a graduate of the National Art School of Mali where he studied sculpture and performance. He also studied string marionettes in France. Coulibaly has combined Malian traditional puppet masquerades with Western string marionettes to create a new contemporary form drawing inspiration from traditional theater.
www.theatredelamarionnette.com

CRAFT TRADITIONS

Carding

Fatoumata Maiga, Ségou

Fatoumata Maiga, who cards wool and cotton, is a member of Association Yeleni, in Ségou, which makes tapestries.

Spinning

Aminata Keita, Ségou

Aminata Keita, a member of the Association Gatex, spins threads in Ségou for narrow and wide looms.

Cotton Weaving

Ousmane Sarré, Badalabougou

Ousmane Sarré is best known for his blankets and *pagnes* (women's wrap-skirts) and head bands worn by godmothers at weddings.

Wool Weaving

Kola Kassé, Mopti

Kola Kassé is a master weaver who now resides in Bamako. He makes blankets and tunics woven from sheep's wool. He is also trained in cotton weaving. He is particularly known for his multi-colored blankets given to newly married women.

Bogolan/Mudcloth

Nakounté Diarra, Kolokani

Nakounté Diarra is one of the masters in the art of making *bogolan*, a cotton fabric dyed with mud. She uses old motifs learned from her mother and grandmother alongside new ones that she invents. Her cloths are worn as women's wrap-around skirts and used for clothing for traditional hunters and healers. Her artistry is featured in the National Museum of Natural History exhibition *African Voices*. This famous artist trained Founemouso Sakiliba.

Founemoussou Sakiliba, Bamako

Founemoussou Sakiliba is President of the Association of Widows and Orphans in the Bamako neighborhood of Sabalibougou. She teaches members how to make *bogolan* so they have skills that will help them generate income. The work of the organization extends to the West African region, and people from outside Mali come to Bamako to study with her. The Association is known for its scarves, pictures, tablecloths, and pillowcases.

*Indigo-Dyeing**Ousmane Gamane, Bandiagara*

Ousmane Gamane is a Dogon tailor who specializes in the use of indigo dye to create deep blue cotton fabrics. These are made into clothing, such as shirts and pants, hats, bags, *boubous*, and dresses. Dogon people also wear solid blue scarves when they are in mourning. The indigo plants grow on the plateau in Dogon country.

*Modern Tie-Dyeing**Tantou Sambaké, Bamako*

Tantou Sambaké grew up in a family of dyers. She studied industrial chemistry at the School of Industry, Commerce, and Administration. Now she trains women at her school in tie-dye and business, environmental protection, safety, safe disposal of dye materials, and in literacy. Men learn to sew the designs into the fabric and undo the sewing after the dyeing process. Her company, Tantou Teintures, now exports textiles.

Aminata Sakho, Bamako

Aminata Sakho learned tie-dyeing from her mother. She belongs to Amiart Association and exports fabrics throughout West Africa.

*Fabric Finishing**Sanounou Bathily, Bamako*

Sanounou Bathily, who irons fabric by beating it flat, works for his uncle, Issa Bathily, one of the largest tie-dyers in Mali. The process makes the fabric shiny, smooth, and more attractive.

*Hand Embroidery**Ousmane Traoré, Djenné*

Ousmane Traoré is a hand-embroiderer from Djenné. His city and Timbuktu are known for their fine embroidery, and he is from a long line of famous embroiderers. His is a fast-disappearing skill, however. It takes from three to nine months to embroider a garment; young people become discouraged, and prefer to learn to embroider by machine.

*Machine Embroidery**Sekou Touré, Bamako*

Sekou Touré is a machine embroiderer and tailor from the Mopti region. He makes women's and men's clothes, then embroiders them in complementary colors.

*Fashion Design**Dikouou Diarrah Traoré, Dou Couture, Bamako
Sambou Fané, Bamako*

Both designers have organized traditional and contemporary fashion shows.

Kasobane Design Group, Bamako*Kandioura Coulibaly
Klétigui Dembélé*

They have done extensive research in *bogolan* designs and their meaning. Kasobane is also well known for creating historical costumes for Malian films and clothing for Malian musical groups.

Style Movement Consultants Models*Stephanie Alexander, Toya Brown, Terraria Chase, Maria Dennard, Tanisha Dodson, Alyssa Grannum, Torye Hurt, Viola Iso-Hola, Evan Jones, Sean Majors, Darlena Perry, Darletra Perry, Angela Tilghman, Latonya Tilghman, Nila Zachman***Malian Association Models***Rokiatou Ba, Aminata Amy Cissé, Boubacar Cissé, Djeneba Djenny Diakité, Aichatou Keita, Hawa Keita, Kadiatou Koné, Djingareye M. Lawani, Adam A. Ouologuem, Assetou Traoré, Fanta Traoré**Tuareg Jewelry**Allasane Ag Agaly, Gao*

Allasane Ag Agaly makes Tuareg jewelry with silver, bronze, ebony, stones, and leather. He makes teapots, sabers, and knives and won the UNESCO First Prize at SIAO 2000 in Ouagadougou, the regional craft exhibition, for one of his exquisitely decorated silver teapots.

*Traditional Jewelry**Amadou Samasekou, Mopti*

Amadou Samasekou, from a family of well-known jewelers, makes traditional jewelry forms in gold and silver. He produced jewelry for the French company Hermès. He makes the famous large Fulani gold earrings.

*Modern Jewelry**Hady Koné, Bamako*

Hady Koné makes gold and silver jewelry with modern designs. He comes from a family of jewelers in Ségou.

Mamadou Gueye Thiam, Kayes

Mamadou Gueye Thiam is known for his gold and silver rings, pendants, and earrings.

*Blacksmithing**Kassim Ballo, Bamako*

Kassim Ballo learned the secrets of iron and fire from his father. He makes hoes, digging sticks, and other agricultural implements from iron and wood. Originally from Yiringasso, he now works in Bamako. He sells his tools to the surrounding agricultural region and makes new tools adapted to the more arid soils of today. He also makes cooking utensils, buckets, bowls, and stoves from recycled metals.

Mohamed Ag Iknane, Gao

Mohamed Ag Iknane is a Tuareg blacksmith from Gao. He makes knives, richly decorated sabers, picture frames, key chains, bottle openers, jewelry boxes in leather and wood, and camel saddles.

Pottery

Kadidia Nienta, Mopti

Kadidia learned pottery from her grandmother and mother. She makes hand-built pottery such as large pots for decoration, tea cups, ornaments, as well as non-traditional subjects like telephones, cell phones, and soccer balls.

Straw Jewelry

Almadane Traoré, Timbuktu

Almadane Traoré makes straw jewelry (bracelets, necklaces) that imitates traditional gold designs for customers who cannot afford real gold. She also makes dolls and fans.

Fatoumata Gariko, Hombori, Mopti region

Fatoumata Gariko makes handbags, placemats, and hats, from straw. Depending on the customer's needs, she dyes the straw to make multi-hued designs. She is a member of the Women's Association of Hombori, which focuses on children's education, health and reproductive awareness, and the transmission of traditional knowledge to the younger generation.

Mat-Weaving

Halimatou Abouba, Gao

Halimatou Abouba weaves the straw mats she uses to assemble a Sonraï house.

Leather Work

Tago Walet Memé, Timbuktu

Tago Walet Memé is a Tuareg leatherworker who learned this tradition from her family. She creates cushions, leather mats, key chains, and bags, painted with the distinctive designs of Timbuktu.

Modern Leather Work

Fadiala Dembelé, Bamako

Fadiala Dembelé, originally from Kita, works at the Craft Center in Bamako. Chosen by fellow leather makers to represent them at the Festival, he makes handbags, wallets, and briefcases, decorated with Malian textiles such as *bogolan*.

Shoemaking

Tahirou Soumbounou, Bamako

Tahirou Soumbounou is originally from Djithoubé in the Sikasso region where he learned the secrets of leather and skins from his family. After additional training in France, now as a master craftsman he makes men's and women's shoes in both leather and cloth.

Wood Sculpture

Mody Cissoko, Bamako

A master sculptor, he was selected by his fellow artists to represent their craft in Washington. He is known for his masks carved in ebony and teak and his chess and checker sets. He trains other sculptors from West Africa.

ARTS OF ADORNMENT

Hairdressing

Kadidia Ouologuem, Bamako

Kadidia Ouologuem makes incense, underskirts, and braids hair.

Soumata Sidi, Gao

Soumata Sidi is a hairdresser who also makes beads for hair and for necklaces. The different hairstyles she creates reflect the social status of her clients: young women, newlyweds, new mother of a boy or girl, mother of twins, or grandmother.

Henna Artistry

Aminata Doumbia, Bamako

Aminata Doumbia is a henna artist. The designs, usually applied to women's hands and feet at the time of marriages and baptisms, have now become fashionable anytime, even for young urban women.

Shea Butter Extraction

Kouroutoumo Ouattara, Sikasso

Kouroutoumo Ouattara lives in the KénéDougou area where the *karité* (shea) trees are plentiful. During the dry season she processes the locally gathered shea tree nuts into the butter used for cooking or cosmetic products.

TRADITIONAL MEDICINE

Toumani Diakité, Bamako

Toumani Diakité is a traditional healer. Having learned the secrets of plants from his father, he has become President of the Association of Traditional Therapy.

FOODWAYS TRADITIONS

Ami Sow

Khadiatou Sow Traoré

Halimatou Touré

Kadia Souko

Fatoumata Sissoko Cissé

Koumba Kanté

Mariam Diarra

Aissa Touré Alhamafi

Maimouna Coulibaly Camara

Grains such as rice, millet, fonio, and wheat and tubers such as cassava and sweet potatoes form the starch base, accompanied by a seasoned sauce, of many Malian meals. The Niger and Bani rivers provide an abundance of fish which are used fresh, smoked, dried, and salted in Malian dishes. Mali raises cattle, sheep, and goats for local consumption and regional export. Nomadic people's diets are rich in dairy products, particularly butter and milk.

ARCHITECTURE TRADITIONS

Baba Cissé, architect

Boubacar Mady Diallo, architect

Allassane Hasseye, master mason

Boubacar Kouroumanse, master mason

Manhamane dit Berre Younou, master mason

Almoudou Baïgna, master mason

Alhousseini Ag Tajoudine, Tuareg tent

Seko Tientao, mason

Mandedeou Tantaou, mason

Mamoudou Kontao, mason

Oumar Yonou, mason

Agaly Ousmane, mason

Baba Touré, mason

Ahamadou Hasseye, mason

Adoulahi Albaidja, mason

Malian architectural styles presented at the Festival include mud brick/adobe architecture used in city gates, homes, and mosques; stone architecture used in Dogon *toguna* or meeting houses; and nomadic structures used by Turaeg, Sonraï, Somono, and Fulani peoples.

Scotland at the Smithsonian

MUSIC

The Battlefield Band, Central Belt

Mike Katz, Highland pipes/small pipes/whistle/guitar
Pat Kilbride, vocals/guitar
Alan Reid, co-founder, vocals/keyboards
Alistair White, fiddle/whistles/bagpipes

Over the past three decades, Battlefield Band has played a central role in the Scottish folk music revival. Although undergoing several changes in personnel, Battlefield continues to write and record important, innovative material. The band's extensive touring schedule makes it one of the best-known Scottish traditional bands in America. <www.battlefieldband.co.uk>

Margaret Bennett, Skye/Edinburgh

A noted folklorist and scholar as well as an exceptional Gaelic and Scots singer and storyteller, Bennett is an Honorary Research Fellow at University of Glasgow and appears at the Festival as both a performer and a presenter. <www.margaretbennett.co.uk>

City of Washington Pipe Band, Washington, D.C.

A local band, City of Washington is an internationally respected and award-winning "Grade 1" band in the highly competitive world of Scottish piping. <www.serve.com/cowpb>

Phil Cunningham, Portobello/Inverness

Co-founder of the seminal 1970s band Silly Wizard and the 1980s supergroup Relativity, Cunningham is a gifted accordionist and respected composer as well as a central figure in the world of Scottish traditional music. <www.philcunningham.com>

Johnny Cunningham, Portobello/Massachusetts

An extraordinary fiddler, composer, and entertainer, Cunningham was a co-founder of Silly Wizard, a member of such noted groups as Relativity and Night Noise, and a mainstay of numerous Masters of Celtic Fiddle tours in the United States. Now based in New England, he tours extensively and is a regular headliner at international festivals and concert series.

Fiddlers' Bid, Shetland Islands

Christopher Stout, fiddle
Andrew Gifford, fiddle
Maurice Henderson, fiddle
Kevin Henderson, fiddle
Catriona McKay, clarsach, harp, piano, vocals
Johnathon Ritch, bass
Steve Yarrington, guitar

Fiddlers' Bid is a young, fiddle-based band dedicated to both old and new Shetland traditional music. The Folklife Festival is their introduction to American audiences. In addition to their considerable artistry, they are enthusiastic and knowledgeable representatives of Shetlandic culture. <www.fiddlersbid.co.uk>

Alasdair Fraser, fiddle, clackmannon, California

Nathalie Haas, cello

One of Scotland's finest fiddlers and performers, Fraser is revered by Celtic music lovers on both sides of the Atlantic. Many Americans are familiar with his playing from movie soundtracks (*The Last of the Mohicans*, *Titanic*), performances at the Kennedy Center and Lincoln Center, and his acclaimed band Skyedance. Now based in California, he directs the 100-member San Francisco Fiddlers orchestra and his Valley of the Moon fiddle school, which has spread interest in Scottish fiddle styles throughout North America. He is joined by Natalie Haas on cello. <www.alasdairfraser.com>

The Fochabers Fiddlers, Fochabers, Morayshire

James Alexander, director
 Members: *Colin Black, Patricia Bonnar, Liam Bourret-Nyffeler, Carol Brown, Kerry Cattanach, Fiona Christie, Rachel Christie, Carol Deeney, Louise Duncan, Lindsay Eccleston, Fiona Evans, Alexandra Gordon Smith, Amanda Hall, Moray Hillson, Georgina Innes, Hannah Jackson, Karen Laing, Sott McBey, Ross McDonald, Kirsty McLennan, Mairi McLennan, Duncan Menzies, Edward Mills, David Milne, Kathryn Milne, Laura Milne, Jenny Mitchell, Heather Munro, Eilidh Pattison, Lynette Reid, Philip Scarffe, Anna Smith, Jill Thomson, Ruth Thomson, Katrina Wallen, Sarah Watson, Claire Watt, Laura Watt*

This young people's fiddle orchestra from Fochabers in northern Scotland has several recordings and international tours to its credit. Led by James Alexander, the group reflects the importance placed on traditional arts and arts instruction in Scottish communities. <www.celtscot.ed.ac.uk/fiddle/fochabersfiddlers.htm>

Scot Gardiner, Forfar

Gardiner grew up near Forfar in eastern Scotland. He is an enthusiastic singer of North-East bothy (agricultural) ballads, many of which he learned from Tam and Anne Reid of Cullerlie, Aberdeenshire.

William "Billy" Jackson

Glasgow/North Carolina

A preeminent Scottish harper and founding member of the legendary band Ossian, Jackson is also well known as a composer, arranger, teacher, and performer. His song "Land of Light" won the Glasgow Herald's 1999 "Song for

Scotland" competition.

<www.harp.dial.pipex.com/ancientharp.htm>

Alison Kinnaird, Edinburgh/Temple

Christine Primrose, Isle of Lewis

One of Scotland's foremost exponents of *clarsach* (harp) music, scholar of harp history, singer, and renowned glass artist, Kinnaird was awarded the M.B.E. in 1997 for services to music and art. Christine Primrose, with whom she often performs and records, is an outstanding Gaelic singer from the Isle of Lewis who teaches traditional song at the Gaelic College in Skye. Both performers have won top honors at the National Mòd and the Pan-Celtic Festival in Killarney. <www.templerecords.co.uk>

Ishbel MacAskill, Inverness

A leading interpreter and teacher of Gaelic song, story, and culture, MacAskill was recently featured on the Scottish Women's Tour and 2003 Celtic Connections Concert series. <freespace.virgin.net/Ishbel.macaskill>

Iain MacDonald, Genuig/Benbecula

A superb piper from a family of amazing pipers, MacDonald is also an excellent composer. A former member of Ossian and Battlefield Band, he is currently on the staff of the Gaelic College Sabhal Mor Ostaig on the Isle of Skye.

Adam McNaughtan, Glasgow

He is a songwriter, editor of Vol. 5 of the *Greig-Duncan Collection of Folk-Songs of the North-East*, bookseller, singer, Honorary Research Fellow at the University of Glasgow in Scottish studies, former teacher, and authority on the City of Glasgow. His songs are frequently recorded by other performers, and many have become Scottish classics.

Brian McNeill, Falkirk/Glasgow

An eminent songwriter, singer, fiddler, and multi-instrumentalist, he recently was appointed Head of Scottish Music at the Royal Scottish Academy of Music & Drama and is a mainstay of the Celtic Connections concert series. Co-founder of Battlefield Band and Clan Alba, he has been a leading figure in the Scottish folk music scene for more than three decades. <www.brianmcneill.co.uk>

Ed Miller, Edinburgh/Austin, Texas

A singer, folklorist, and teacher, he is well known to American audiences as a performer at festivals, clubs, Highland Games, and Burns Suppers. He also hosts "Folkways" on KUT-FM Austin, leads folk-song-based tours to Scotland, and teaches at folk music camps throughout the United States. <www.songsotscotland.com>

Fin Moore, *Dunkeld*

An excellent piper, Fin is also assisting his father, Hamish Moore (see below), in demonstrating the making of High-land and Scottish bellows-blown pipes.

Karine Polwart, *Edinburgh*

This important young singer and songwriter is already a veteran of several major groups, including Battlefield Band, and is currently performing with Malinky. <www.malinky.com>

Anne Reid, *Cullerlie, Aberdeenshire*

With her late husband Tam Reid ("King of the Bothy Ballad"), Anne transformed their traditional farm into a small agricultural museum. For many years, the Reids' *ceilidhs* and festivals have been a mainstay of the Aberdeenshire cultural scene. An excellent singer in her own right, she is also an excellent cook and demonstrates her skills in both areas during the Festival.

The Singing Kettle, Kingskettle, Fife

Cilla Fisher, *vocals*

Kevin McCloud, *vocals*

Gary Coupland, *accordion, keyboards, trombone*

Artie Trezie, *vocals, guitar*

This group is famed throughout the U.K. for its lively presentation of children's songs via concerts, CDs, videos, and frequent media appearances. Smithsonian Folkways Recordings has just released *The Singing Kettle: Singalong Songs from Scotland* in conjunction with the Festival. <www.singingkettle.com>

Sheena Wellington, *Dundee*

An excellent performer and eloquent expert on Scottish music and culture, Wellington was selected to perform Burns's "A Man's a Man for A' That" a capella at the opening of Scottish Parliament in 1999 and to participate in the recent Scottish Women's Tour. <www.scotfolk.com/wellington>

Gary West, *Pithlochry, Perthshire*

A noted piper and mainstay of the Scottish folk music scene, West has played with Vale of Atholl Pipe Band, Coelbeg, and the Scottish supergroup Clan Alba. He is a full-time lecturer in the University of Edinburgh's Department of Celtic and Scottish Studies, and a host of BBC Radio Scotland's weekly piping program, "Pipeline." <www.garywest.co.uk>

The Wrigley Sisters, Orkney Islands

Jennifer Wrigley, *fiddle*

Hazel Wrigley, *guitar/piano*

Excellent young fiddle and piano virtuosos from the Orkney Islands, the Wrigleys both preserve Orkney's local musical and compose important new material. <www.wrigleysisters.com>

DANCE

The Occasionals, Edinburgh

Freeland Barbour, *accordion*

Ian Hardie, *fiddle*

Kevin MacLeod, *banjo/mandolin*

Gus Millar, *drums*

Robert Whitehead, *accordion*

Sheila McCutcheon, *caller/dancer*

Grant Sinclair, *dancer*

A leading Edinburgh *ceilidh* group headed by accordion virtuoso Freeland Barbour, The Occasionals have been active since 1986 and frequently play at large festivals and dances throughout Scotland. <mysite.freesevice.com/theoccasionals>

Maria Leask, *Lerwick, Shetland Islands*

A dedicated dancer and dance historian, Leask has been active in teaching and documenting Shetland dance traditions for the Shetland Arts Trust throughout Scotland and Europe.

Deryck and Gareth Mitchelson, *Angus*

Renowned exponents of Scottish dance, the Mitchelson brothers specialize in Highland and step dance and are in great demand throughout the world as performers and teachers of traditional Scottish dance.

STORYTELLING, NARRATIVE, ORAL HISTORY

Stanley Robertson, *Aberdeen*

Master storyteller Robertson grew up in a traditional Traveller's household and is a nephew of the legendary ballad singer Jeannie Robertson. His family is an internationally renowned repository of Traveller's lore, Scottish song, balladry, stories, and folklore from Aberdeenshire and North-East Scotland. He was recently appointed as a community researcher at the Elphinstone Institute, University of Aberdeen.

Laurence Tulloch, *Yell, Shetland Islands*

Born in 1942 in Yell, Shetland, Tulloch grew up listening to stories told by his father, the renowned storyteller Tom Tulloch, and other community members. He has participated in numerous storytelling festivals and is one of Shetland's foremost storytellers.

Western Isles Storytelling Group, Outer Hebrides

For several years, Chrisella Ross of the Gaelic Arts Agency in Stornoway, Lewis, has worked with local story-tellers in the Gaelic community to develop narratives based on their lives and experiences as crofters, fishermen, and island residents. She is joined by Christina MacLean and Iain MacAuley.

POETRY/LANGUAGE

Sheena Blackhall, *Aberdeen*

A Creative Writing Fellow at the University of Aberdeen's Elphinstone Institute, Blackhall is a prominent Doric poet, storyteller, and singer, and is active in workshops and school programs. Her Scots-language Web site, The Kist, documents and encourages the writing and speaking of Doric—a distinct version of Scots spoken in North-East Scotland. <www.abdn.ac.uk/elphinstone/kist>

Bill Innes, *Glasgow*

A native of the Outer Hebrides, Innes is a passionate advocate of Gaelic poetry, language, and culture. His presentations and translations have been internationally acclaimed; his book, *Chi Mi*, won a National Mòd literature prize.

Billy Kay, *Ayrshire/Fife*

Kay is a noted writer, documentary producer, broadcaster, and authority on Scots and Scottish culture. His accomplishments include the BBC/Odyssey series; the book *Scots: The Mither Tongue*; and numerous plays, short stories, poems, dramatizations, and awards. <www.sol.co.uk/b/billykay/billykay.htm>

Leabhar Mor na Gaidhlig/The Big Book of Gaelic

An innovative arts project, *The Big Book of Gaelic* marries Gaelic poetry from Ireland and Scotland with the art of contemporary Irish and Scottish artists to create a modern answer to the *Book of Kells*. For the Festival, Proiseact Nan Ealan/The Gaelic Arts Agency in Stornoway, Lewis, has reproduced a series of panels containing information about the project and some of the remarkable artwork that it has inspired. <www.gaelic-arts.com>

GAMES

Lexie and Ross Dunn, *Glasgow*

Children's game experts Lexie and Ross Dunn from Big Top in Glasgow teach workshops on Scottish traditional games to children and teachers in school districts throughout Scotland.

PANTOMIME

Alan McHugh, *Glasgow*

In addition to a successful acting career (*Sunset Song*; *Taggart*), Alan McHugh writes, directs, and stars in the annual panto at the Adam Smith Theatre, Kirkcaldy. He is joined by RSAMD students William Barlow, Joanna Horton, and Lee O'Driscoll for workshops on the Scottish version of this uniquely British form of holiday entertainment.

CRAFT TRADITIONS

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Bagpipes

Hamish Moore, Dunkeld, Perthshire

Moore is an esteemed maker of Highland, Scottish small pipes, and border pipes. As a maker and performer, he has been the key figure in the revival of the bellows-blown pipes of Scotland as well as in the rediscovery of older regional and pre-military Highland piping traditions. He is joined by his son and apprentice Fin, also an excellent piper.
<www.hamishmoore.musicscotland.com>

Basket-Making

Ewen Balfour, Brae, Mainland, Shetland

Balfour learned to make “kishie” baskets (a backpack-type basket) from Lowrie Coupland, the last traditional basket maker in Shetland. In addition to being a dedicated artisan, Balfour is also a crofter and a former Guiser Jarl at the famous Viking-inspired Up-Helly-A’ Festival held in the Shetlands each winter.

Boat-Building

Ian Best, Fair Isle

Best grew up on Fair Isle, the most remote inhabited island in Great Britain. Intrigued by the historical relationship between local Viking-inspired Shetland “yoals” and coastal craft still made in Norway, he served an apprenticeship to a wooden boat builder in Norway. His light, clinker-built 23’ Ness Yoals, made from Scottish larch, can be rowed, sailed, or motored.
<www.fairisle.org.uk/ianbestboatbuilder>

Clarsach/Scottish Harp

Yule Harps/Jack Yule, Midlothian/Colorado

Born into a family of plowmen and foresters in East Lothian, Yule served a formal apprenticeship as a boat builder at Cockenzie on the Firth of Forth before establishing himself as a joiner and cabinetmaker. He turned his skills to harp-making in the early 1980s, and his instruments are now played by leading performers of the Celtic harp throughout the world. He recently moved from Silverburn, Midlothian, to Colorado.

Curling Stone Making

Kays of Scotland, Mauchline, Ayrshire

The only remaining curling firm in Scotland and the only one in the world to make curling stones from legendary Ailsa Craig granite, Kays is a small family-run firm that dates back to the 1850s. Master craftsmen Jimmy and Russell Wyllie demonstrate the care and skill that go into transforming a boulder into a finished curling stone.
<www.kaysofscotland.co.uk>

Golf Club Making

Heritage Golf of St Andrews, St Andrews, Fife

Originally from Yorkshire, Heritage’s Managing Director Barry Kerr served a formal apprenticeship to a fourth-generation Scottish club maker and has been making golf clubs for more than forty years. Heritage specializes in both historic (pre-1930s) and contemporary clubs, as well as historic, hand-sewn/hand-molded golf balls. Kerr is accompanied by one of Heritage Golf’s master craftsmen, Angus McLean.
<www.heritage-golf.co.uk>

Harris Tweed

Donald Angus Martin, Isle of Lewis

A Harris Tweed weaver from the Outer Hebrides, Martin weaves the celebrated fabric at his croft. Martin is also a fine Gaelic singer.
<www.harristweed.org>

Kilt-Making

Keith Kilt School: Robert McBain & Martin Flynn, Keith, Morayshire

McBain, founder and the director of the internationally renowned Keith Kilt School, trained and served as a tailor in the British Army for 14 years. Realizing that there was a shortage of kilt makers, he established a kilt-making school in Keith as a local economic revitalization project. Since 1994, he has trained more than 75 kilt makers, who, in turn, have established the Keith Kilt Guild. He is joined by his apprentice Martin Flynn.
<www.kiltsschool.moray.org>

Knitting

Ann Eunson, Shetland Islands

Eunson makes traditional Shetland “white” or “wedding ring” shawls fine enough to be pulled through the womb of a ring. She spins wool from her own sheep to create the yarn.

May MacCormick, Sanquhar, Dumfries

MacCormick is one of the few craftspeople who still knit in the black-and-white Sanquhar style, using ancient, complex, and beautiful patterns that are rarely seen outside her remote rural area of Dumfries and Galloway in southwest Scotland.

Anne Sinclair, Fair Isle

A master knitter, she learned patterned knitting and other Fair Isle crafts from her mother. Four generations of her family currently are involved in indigenous craft production. She has lectured and published material on Fair Isle history, folklore, culture, and dialect. She is also an excellent singer.
<www.fairisle.org.uk>

Orkney Chair-Making

Jackie and Marlene Miller, Kirkwall, Orkney

There are no trees on Orkney—a key to understanding why this handsome, distinctive type of armchair unique to the islands north of the Scottish mainland is traditionally made of driftwood and braided sea grass ropes. Jackie learned to make these traditional chairs from his family and now makes them full-time at his shop, Scapa Crafts.
<www.scapacrafts.co.uk>

Silversmithing

Graham Stewart, Dunblane

Considered one of Scotland’s leading silversmiths, Stewart is a second-generation silversmith. His work ranges from traditional spoons and *quaichs* (traditional Scottish bowls) to modern interpretations of such traditional objects as bowls and teapots. His work is often commissioned by and for museums and as presentation pieces. Recently, he was one of a small number of silversmiths commissioned to produce items for the Scottish First Minister’s Bute House residence in Edinburgh.

Sporran-Making

Marcus Eagleton, Murthly, Perthshire

Trained by his mother, Janet Eagleton, M.B.E., Marcus handcrafts sporrans in a small workshop in back of his family house. The grandson of a cobbler and great-grandson of a saddle maker, he makes both very traditional and very contemporary sporrans for customers who include celebrities as well as the King’s Own Scottish Borderers, the Queens Pipers at Balmoral and Buckingham Palaces, and the Scots Guards.
<www.scottishsporrans.co.uk>

Tapestry Weaving

Dovecot Tapestry Workshop, Edinburgh

Established in 1912 by two of William Morris's master craftsmen, Dovecot has played a major role in 20th-century tapestry revival. Master weavers Douglas Grierson, with over 40 years' experience, and his former apprentice David Cochrane, with 15 years on the job, employ traditional, time-honored skills to produce tapestries based on contemporary designs—like a magnificent 18-square-meter "To a Celtic Spirit" they recently completed for Scottish artist Alan Davie. <www.dovecotstudios.co.uk>

Tartan

Lochcarron of Scotland, Galashiels, The Scottish Borders

Founded in the 1930s, Lochcarron is a family business owned by Alistair Buchan, the fourth of five generations of weavers. The company is a major producer of both tartan and cashmere for traditional markets as well as trendier firms, e.g., Vivienne Westwood and Comme des Garçons. Buchan is also the Chair of the Tartan Authority and extremely knowledgeable about the history of tartan and its traditions. Lochcarron employees Ritchie Douglas, Susie Douglas, Alwyn Johnson, and Katie Purdie demonstrate tartan designing, manufacturing, and finishing and explain the history and culture of the Borders region of southeast Scotland. <www.lochcarron.com>

SCOTTISH HISTORY/ HERITAGE AREA

The Court of the Lord Lyon King of Arms, Edinburgh

Elizabeth Roads, Lyon Clerk & Keeper of the Records Jenny Phillips, heraldic artist

Mrs. Elizabeth Roads, the Lyon Clerk, and the Court's heraldic artist Jenny Phillips explain the Lyon Court, its history, current work, relationship to the Scottish justice system, and its ceremonial responsibilities. <www.heraldry-scotland.co.uk/Lyonscourt.htm>

Genealogical Tourism

Joanna Baird, *Scottish Archives Network (SCAN)*: <www.scan.org.uk>
Stephen Chatterley, *Scottish Register Office*: <www.gro-scotland.gov.uk>
Susan Corrigan, *Scottish National Archives*: <www.nas.gov.uk>

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Martin Tyson *Scottish Register Office*: <www.gro-scotland.gov.uk>

Staff from the VisitScotland/AncestralScotland.com, The National Archives of Scotland, The General Register Office for Scotland, and The Scottish Archive Network help Festival visitors use on-line resources to explore Scottish genealogy and history.

Gilding & Restoration, Edinburgh

Alan Simpson, conservator of heraldry, frames, and three-dimensional objects for Historic Scotland, demonstrates and explains the many crafts and skills needed for museum-quality restoration work and discusses his work at Historic Scotland's historic properties throughout Scotland. <www.historic-scotland.gov.uk>

Stonemasonry/Stone Restoration, Culzean Castle, Ayrshire

Master stonemason Andrew Bradley heads the National Trust for Scotland's Stonemason Apprenticeship Scheme at Culzean Castle in southwest Scotland. With the help of his apprentice Ross Davidson, he demonstrates the crafts of stone carving, masonry, and lime slaking and explains how they are used in the preservation and restoration of Scotland's built heritage. <www.nts.org.uk>

OCCUPATIONAL TRADITIONS

Off-Shore Oil Industry

Oral historians Hugo Manson and Terry Brotherstone of The Oil Lives Research Project at the University of Aberdeen join off-shore oil workers Bob Ballantyne, Alexia Green, and Dennis Krahn to talk about their lives and experiences on the North Sea oil rigs and the impact of the industry on the culture of North-East Scotland.

Whisky-Making

William Grant & Sons, Dufftown, Morayshire

Employees of Glenfiddich and Balvenie distilleries in the Speyside region of northern Scotland demonstrate and explain the art of making fine single malt Scottish whisky. Both distilleries are owned by the fifth generation of the founder, William Grant, and many of the workers come from multigenerational whisky-making families. Joining us from

William Grant & Sons are maltsters Stevie Archibald and Robbie Gormley; coopers Ian McDonald and Donald Ramsay; coppersmith Dennis McBain; and distillery experts Jim Brown, Graham Coull, Peter Gordon, Kevin McKenzie, Ian Miller, Paul Ross, and Dougie Waugh. <<http://www.grantusa.com>>

FOODWAYS TRADITIONS

Principal cook: Sue Lawrence, Edinburgh

BBC Master Chef, cookery columnist for *Scotland on Sunday* and *Scotland Magazine*, and author of *Scots Cooking*, as well as numerous other cookbooks.

Principal cook: Janet MacRae, Loch Alsh

Chair of the Scottish Women's Rural Institute <http://www.swri.org.uk>

Participating cooks include: Margaret Bennett, Ann Eunson, Alexia Green, Alison Kinnaid, Iain MacAuley, Christina MacLean, Christine Primrose, Anne Reid, Chrisella Ross, Anne Sinclair, Sheena Wellington

BEAUTIFUL BEYOND: CHRISTIAN SONGS IN NATIVE LANGUAGES

Cherokee National Youth Choir, Tahlequah, Oklahoma

Jan Ballou, *music director*
Walter Buffalomeat, Alesé Christie, Amanda Gibe, Vanessa John, Leslie Ketcher, Lora Miller, Ashley Proctor, Megan Ross, Ryan Sierra, Chris Smith

The Welch Family, Eastern Band Cherokee, Robbinsville, North Carolina

Alfred Welch Sr., *Hunter Welch*,
Maybelle Welch

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For 37 years the Smithsonian Folklife Festival has been able to present the best traditional music from around the world without charge to the public. For 33 of those years, the Recording Industries Music Performance Trust Funds has been instrumental in making that possible. We are deeply grateful.

Our gratitude to all the volunteers who make the Festival possible.

APPALACHIA: HERITAGE AND HARMONY

This program is produced in collaboration with the Birthplace of Country Music Alliance and the Center for Appalachian Studies at East Tennessee State University.

Major contributions are provided by the Recording Industries Music Performance Trust Funds, the National Endowment for the Arts, King Pharmaceuticals, the Norfolk Southern Foundation, Tennessee Tourism, and West Virginia Division of Tourism. Additional support is provided by the Appalachian Regional Commission, the Virginia Foundation for Humanities, Eastman Chemical, and The United Company.

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SCOTLAND AT THE SMITHSONIAN

This program is produced in partnership with the Scottish Executive, with the collaboration of the Scottish Arts Council, and a donation from VisitScotland. The Leadership Committee is chaired by the Rt. Hon. Jack McConnell, MSP.

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Support for this program was provided in part by the Cherokee Nation of Oklahoma.

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Daniel Ballou, Jan Ballou, Pam Budder, Barbara Duncan, Steve Emery, Jamie Geneva, Alfred L. Jim, Euphemia John, Shirley Oswalt, Joanne Shenandoah, Maybelle Welch, Chad Smith, Principal Chief, Cherokee Nation of Oklahoma

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For the first year, the Festival is collaborating with the Kennedy Center's Millennium Stage to host free evening concerts featuring participants from Appalachia, Mali, and Scotland during the weeks of the Festival.

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Alissa Newman, Garth Ross, Julia Stemper, and the staff of the Kennedy Center's Millennium Stage

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Research Curator
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Center for Appalachian Studies, co-chair,
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and Cultural Heritage
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 Mike Seeger
 Tim Stafford
 Jack Tottle, *East Tennessee State University*
 Tim White, *Birthplace of Country*
Music Alliance

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MALI: FROM TIMBUKTU TO WASHINGTON

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 Zakiatou Halatine, Sina Maiga,
 Stephanie Diakité, Modibo Diarra,
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Craft Commission
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 Demba Koné

U.S. Embassy Liaison
 Gaoussou Mariko

Special thanks to all other members of each of the Festival planning commissions.

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 Style Movement Consultants and Aissata Thiam, *Malian Association, Fashion Show Coordinators*
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Interns

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 Linda Martin, *Ceni Myles,*
Program Specialists
 Linda Proctor, *Program Assistant*
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NATIONAL PARK SERVICE

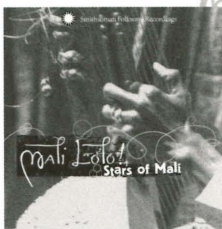
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SMITHSONIAN FOLKWAYS RECORDINGS

CONNECTING PEOPLE THROUGH MUSIC

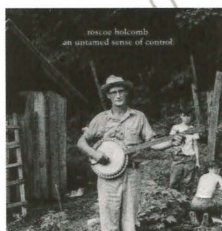
In honor of the 37th annual Smithsonian Folklife Festival, Smithsonian Folkways Recordings presents *Mali Lolo! Stars of Mali*, *Scotland the Real: Music from Contemporary Caledonia*, as well as classic recordings of Appalachian music from our vast archives.



Mali Lolo!

Mali Lolo! features the Super Rail Band; Grammy-winner Ali Farka Touré; kora masters Toumani Diabaté and Ballaké Sissoko; Wassoulou diva Oumou Sangaré;

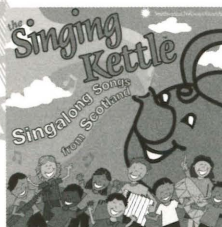
guitarist and singer Habib Kouté with his Bamada group, and more of Mali's best talent. (SFW 40508)



Roscoe Holcomb: An Untamed Sense of Control

Bob Dylan said, "Roscoe Holcomb has a certain untamed sense of control, which makes him one of the best." Holcomb's

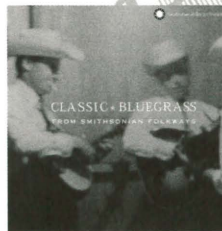
white-knuckle recordings make other music seem watered-down in comparison. Self-accompanied on banjo, fiddle, guitar, or harmonica, the songs express the hard life Holcomb lived and the tradition in which he was raised. (SFW 40144)



The Singing Kettle: Singalong Songs from Scotland

Taking their name from their hometown of Kingskettle, Fife, in Scotland, these beloved performers have enchanted children and

adults throughout the U.K. Cilla Fisher, Artie Trezise, and Gary Goupand offer families and kids the opportunity to sing along with the Singing Kettle, who will be performing at the Folklife Festival. (SFW 45057)



Classic Bluegrass from Smithsonian Folkways Recordings

This outstanding collection includes work from giants of the genre such as The Country Gentlemen, Bill

Monroe, and Hazel Dickens, as well as 2002 Grammy Award winners Harley Allen and Ralph Stanley (of the Stanley Brothers). (SFW 40092)



Classic Old-Time Music from Smithsonian Folkways Recordings

Old-time music predates bluegrass, emerging from the string band tradition stretching back to the early years of U.S. history. Both

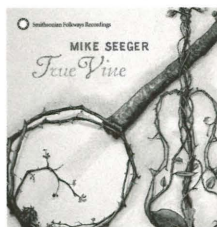
African-American and Anglo-American ingredients are at its core, the banjo having African origins, the fiddle European. Dock Boggs, Roscoe Holcomb, Wade Ward, Tommy Jarrell, and more are heard playing in their original styles. The Grateful Dead's cover of "Don't Let Your Deal Go Down" and Bob Dylan's rendition of Clarence Ashley's "Little Sadie" clearly attest to the continued influence of these songs. (SFW 40093)



Jean Ritchie: Ballads from Her Appalachian Family Tradition

Jean Ritchie, one of America's finest traditional singers, is part of the famous "Singing Ritchies of Kentucky." Based on

English and Scottish narrative songs collected and published by scholar Francis James Child in the 19th century, Ritchie's Appalachian versions of the "Child Ballads" tell of true and lost love, jealousy, treachery, grief, death, and the supernatural. This reissue of her landmark Folkways recordings brings her clear, pure voice and timeless songs to a new generation of listeners. (SFW 40144)



Mike Seeger: True Vine

Elizabeth Cotten, Dock Boggs, Ralph Stanley, Carter Stanley, and Hazel Dickens are some of the notable musicians affected by five-time

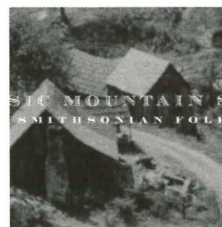
Grammy nominee Mike Seeger. Mountain music legend Ralph Stanley said of Mike, "I'd say he educated a lot of people...in the old-time music." *True Vine* reflects Mike's connection to his deepest musical roots and represents the latest blossoming of his exploration of musical styles. (SFW 40136)



Scotland the Real: Music from Contemporary Caledonia

Scotland the Real includes the Battlefield Band, the Wrigley Sisters, Capercallie, Phil Cunningham and Aly

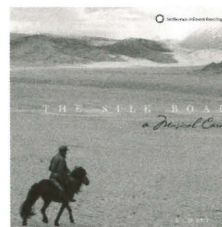
Bain, Fiddlers' Bid, and more. Many of these artists will be featured at this year's Festival! (SFW 40411)



Classic Mountain Songs from Smithsonian Folkways Recordings

This album showcases the greatest mountain ballads, performed by some of the most influential folk singers and songwriters of the

20th century. Classic performances from the mountain communities of North Carolina, Virginia, Kentucky, and Tennessee highlight old-time fiddle, banjo pieces, early bluegrass, and traditional ballads and emphasize Appalachian vocal traditions. Doc and Merle Watson, Roscoe Holcomb, Clarence Ashley, and Dock Boggs are just a few of the revered roots artists who appear in this stellar compilation. (SFW 40094)



The Silk Road: A Musical Caravan

This album offers a panoramic sweep of the vast and rich musical territory across the heart of Asia. Produced in collaboration with

the Silk Road Project, an international cultural initiative founded by renowned cellist Yo-Yo Ma, this 2-CD set presents traditional music from Afghanistan, China, Iran, Kazakhstan, Mongolia, Tajikistan, and other central Eurasian nations and peoples. Most of these tracks were recorded on location and have never before been commercially available. (SFW 40438)



Smithsonian Folkways Recordings

www.folkways.si.edu 800.410.9815 folkways@aol.com

THE 2003 FOLKLIFE FESTIVAL PROGRAM BOOK

Designed by Denise Arnot in Bembo with display lines in Trade Gothic. Bembo was modeled on typefaces cut by Francesco Griffo in 1495 in Venice, Italy. Stanley Morison supervised the design of Bembo for the Monotype Corporation in 1929. Trade Gothic was designed by Jackson Burke between 1948 and 1960 for Linotype. Printed on Domtar Titanium by Finlay Printing, Bloomfield, Connecticut. Binding by Finlay Printing.





Smithsonian Folklife Festival

